

IMPORTANT CHINESE
CERAMICS AND
WORKS OF ART

重要中國瓷器及工藝精品

23-24 MARCH 2023

NEW YORK



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IMPORTANT CHINESE CERAMICS AND WORKS OF ART

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Friday 24 March at 2.00pm (1201-1298)

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New York, NY 10020

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Sunday	19 March	1.00pm-5.00pm
Monday	20 March	10.00am-5.00pm
Tuesday	21 March	10.00am-5.00pm
Wednesday	22 March	10.00am-2.00pm

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front cover
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Lot 1124

inside front cover
Lot 1110, Lot 1109

previous page
Lot 1060

opposite
Lot 1129

following page
Lot 1130

inside back cover
Lot 1053 detail



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The department would like to thank Jessica Chang and Aster Ng for their invaluable expertise and consultation on this catalogue, as well as Iris Che for her continuous assistance.



THURSDAY 23 MARCH 2.00PM

(LOTS 1001-1090)



1001

PROPERTY FROM THE COLLECTION OF EVELYN ANNENBERG JAFFE HALL

1001

A LARGE GLAZED WHITE WARE CUP
SUI-EARLY TANG DYNASTY, 6TH-7TH CENTURY

4 $\frac{7}{8}$ in. (12.2 cm.) diam.

\$8,000-12,000

PROVENANCE:

C. T. Loo, Inc., New York, 25 January 1951.
William B. Jaffe (1904-1972) and Evelyn Annenberg Jaffe Hall (1911-2005) Collection, New York, and thence by descent to the present owner.

Fine high-fired white wares of this type were made at both the Xing kilns in Hebei province and the Gongxian kilns in Henan. Similar cups dated to the Sui dynasty have been excavated at the site of the Xing kiln and are illustrated in *Wenwu* 1987:9, pp. 4-5, figs. 6 and 10-4. The present cup, however, is of unusually large size. One of comparable size (12.9 cm.) was sold at Christie's New York, The Falk Collection I, 21 September 2001, lot 10. See, also, the pair (12 cm. diam.) illustrated in the catalogue of the *Charles B. Hoyt Collection Memorial Exhibition*, 1952, p. 37, no. 142.

EVELYN ANNENBERG JAFFE HALL 珍藏

隋/唐初 六/七世紀 白釉盃

來源:

蓋芹齋, 紐約, 1951年1月25日
William B. Jaffe (1904-1972) 及 Evelyn Annenberg Jaffe Hall (1911-2005) 珍藏, 紐約, 後傳承至現藏家

PROPERTY FROM THE COLLECTION OF EVELYN ANNENBERG JAFFE HALL

1002

A GLAZED WHITE WARE JAR
TANG DYNASTY (AD 618-907)

7 $\frac{1}{4}$ in. (18.4 cm.) high

\$6,000-8,000

PROVENANCE:

J. T. Tai & Co., Inc., New York, 8 March 1966.
William B. Jaffe (1904-1972) and Evelyn Annenberg Jaffe Hall (1911-2005) Collection, New York, and thence by descent to the present owner.

Tang jars and covers of this type were made in various sizes and often with a monochrome glaze. Other white ware examples with a clear glaze include a similar jar and cover of comparable size in the Victoria and Albert Museum, illustrated by M. Prodan, *The Art of the Tang Potter*, 1961, pl. 100 and another example of larger size (24.2 cm. high) illustrated in *Early Chinese Ceramics and Works of Art*, Eskenazi, London, 1974, pl. 14. A jar of this type with a cover (21.7 cm. high), as well as four jars without covers, of varying sizes (14.3 to 25.5 cm. high), are illustrated in *Mayuyama, Seventy Years*, vol. 1, Tokyo, 1976, p. 97, pl. 261 and p. 83, pls. 219-22.

EVELYN ANNENBERG JAFFE HALL 珍藏

唐 白釉罐

來源:

戴潤齋, 紐約, 1966年3月8日
William B. Jaffe (1904-1972) 及 Evelyn Annenberg Jaffe Hall (1911-2005) 珍藏, 紐約, 後傳承至現藏家



1002

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

1003

A RARE SMALL GLAZED WHITE WARE LION-HANDLED EWER
TANG DYNASTY, 9TH-10TH CENTURY

3 $\frac{1}{4}$ in. (8.3 cm.) high

\$4,000-6,000

PROVENANCE:

Christie's New York, 2 December 1986, lot 132.

Compare the similar but smaller (7.9 in.) example from the Yangdetang Collection, sold at Christie's Hong Kong, 6 October 2015, lot 80.

重要美國私人珍藏

唐 九/十世紀 白釉袖珍執壺

來源:

紐約佳士得, 1986年12月2日, 拍品編號132



1003

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

1004

A SMALL GLAZED WHITE PORCELAIN SHALLOW BOWL ON 'BI-DISC' FOOT
LATE TANG DYNASTY-FIVE DYNASTIES PERIOD, 9TH-10TH CENTURY

5 $\frac{1}{4}$ in. (13.4 cm.) diam.

\$6,000-8,000

PROVENANCE:

Paul Toller Collection, United Kingdom, by 1971.
Ralph M. Chait, New York.

EXHIBITED:

London, Victoria and Albert Museum, *Jubilee Show of the Oriental Ceramic Society: The Ceramic Art of China*, 1971.

LITERATURE:

Oriental Ceramic Society, *The Ceramic Art of China*, London, 1971, no. 55.

重要美國私人珍藏

晚唐/五代 九/十世紀 白釉玉璧形底碗

來源:

Paul Toller 珍藏, 英國, 1971年前入藏
Ralph M. Chait 藝廊, 紐約

展覽:

倫敦, 維多利亞與阿爾伯特博物館, 「Jubilee Show of the Oriental Ceramic Society: The Ceramic Art of China」, 1971年

出版:

東方陶瓷學會, 《The Ceramic Art of China》, 倫敦, 1971年, 編號55



1004



1005

PROPERTY FROM THE COLLECTION OF EVELYN ANNENBERG JAFFE HALL

1005
A GLAZED WHITE PORCELAIN FOLIATE CUP STAND AND A YAOZHOU CELADON FOLIATE CUP STAND
 FIVE DYNASTIES-NORTHERN SONG DYNASTY, 9TH-10TH CENTURY

5¾ in. (14.5 cm.) diam.

\$5,000-7,000

PROVENANCE:
 William B. Jaffe (1904-1972) and Evelyn Annenberg Jaffe Hall (1911-2005) Collection, New York, before 1961, and thence by descent to the present owner.

EVELYN ANNENBERG JAFFE HALL 珍藏

五代/北宋 九/十世紀 白釉及耀州窯青釉花口盞托各一件

來源:

William B. Jaffe (1904-1972) 及 Evelyn Annenberg Jaffe Hall (1911-2005) 珍藏, 紐約, 入藏於1961年前, 後傳承至現藏家

ANOTHER PROPERTY

1006
TWO SANCAI PILLOWS
 TANG DYNASTY (AD 618-907)

One pillow has additional blue glaze.

4½ in. (11.4 cm.) and 4¾ in. (12.4 cm.) wide, Japanese wood boxes

\$8,000-12,000

PROVENANCE:
 Hayashibara Museum, Okayama, by 1964.

EXHIBITED:
 The sancai and blue-glazed pillow: Tokyo, *100 Ceramic Pillows: Formerly the Hayashibara Museum Collection*, Tokyo, 2012.

唐 三彩加藍枕及三彩枕

來源:

林原美術館, 岡山, 入藏於1964年前

展覽:

三彩加藍枕: 「陶枕百選, 夢へのうつわ, 林原美術館旧蔵, 中国歴代陶枕コレクション」, 東京, 2012年



1006



1007 (two views)

PROPERTY FROM THE COLLECTION OF EVELYN ANNENBERG JAFFE HALL

1007
A RARE YAOZHOU CELADON FOLIATE DEEP BOWL
 FIVE DYNASTIES PERIOD (AD 907-960)

6 in. (15 cm.) diam.

\$6,000-8,000

PROVENANCE:
 Mathias Komor, New York, 20 October 1949.
 William B. Jaffe (1904-1972) and Evelyn Annenberg Jaffe Hall (1911-2005) Collection, New York, and thence by descent to the present owner.

EXHIBITED:
 New York, China House, *An Exhibition of Chinese Art of the Sung and Yuan Dynasties*, 21 May-12 June 1950.

EVELYN ANNENBERG JAFFE HALL 珍藏

五代 耀州窯青釉花口盞

來源:

Mathias Komor, 紐約, 1949年10月20日。
 William B. Jaffe (1904-1972) 及 Evelyn Annenberg Jaffe Hall (1911-2005) 珍藏, 紐約, 後傳承至現藏家

展覽:

紐約, 中國美術館, 「An Exhibition of Chinese Art of the Sung and Yuan Dynasties」, 1950年5月21日-6月12日

PROPERTY FROM THE COLLECTION OF EVELYN ANNENBERG JAFFE HALL

1008
A RARE BROWN-GLAZED FOLIATE-RIMMED VASE
 NORTHERN SONG-JIN DYNASTY, 11TH-12TH CENTURY

8¼ in. (20.8 cm.) high

\$6,000-8,000

PROVENANCE:
 Frank Caro (1904-1980), New York, 4 March 1966.
 William B. Jaffe (1904-1972) and Evelyn Annenberg Jaffe Hall (1911-2005) Collection, New York, and thence by descent to the present owner.



1008

EVELYN ANNENBERG JAFFE HALL 珍藏

北宋/金 十一/十二世紀 褐釉卷口瓶

來源:

Frank Caro (1904-1980), 紐約, 1966年3月4日
 William B. Jaffe (1904-1972) 及 Evelyn Annenberg Jaffe Hall (1911-2005) 珍藏, 紐約, 後傳承至現藏家



PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

1009

**A VERY RARE SANCAI-GLAZED POTTERY FIGURE OF A SEATED
LADY HOLDING A BIRD**

TANG DYNASTY (AD 618-907)

12½ in. (31.8 cm.) high

\$60,000-80,000

PROVENANCE:

Tonying & Company, Inc., New York, 11 May 1963.

Arthur M. Sackler (1913-1987) Collections.

Else Sackler (1913-2000), and thence by descent.

This charming figure is shown in an intimate moment of repose, seated with one leg pendent and the other bent, with one shoe discarded on the ground and gaze focused on the bird in her left hand. Her hair is swept up into an elaborate coiffure and she wears an elegant gown with a high waist, low-cut neckline, and relief-decorated with florets, a textile motif that was popular during the Tang dynasty. The hourglass-shaped stool on which she is seated is patterned on rattan models from South Asia, further emphasizing the imperial expansion and cosmopolitan nature of the Tang. A figure with both arms raised and seated in a similar pose is published in *Zhongguo gu dai tao su yi shu* (Chinese Ancient Ceramic Sculpture and Art), Beijing, 1957, no. 67. Another figure seated on a waisted stool and holding a bird was sold in The Hardy Collection of Early Chinese Ceramics and Works of Art from the Sze Yuan Tang, Christie's New York, 21 September 1995, lot 77.

The result of Oxford Authentication Ltd. thermoluminescence test no. 366t37 is consistent with the dating of this lot.

紐約顯赫珍藏

唐 三彩持鳥仕女俑坐像

來源:

通運公司, 紐約, 1963年5月11日

亞瑟·姆·賽克勒 (1913-1987) 珍藏

艾莎·賽克勒 (1913-2000) 珍藏, 後於家族流傳

本拍品經牛津熱釋光測年法測試 (測試編號366t37), 證實與本圖錄之斷代符合





1010

PROPERTY FROM THE COLLECTION OF EVELYN ANNENBERG JAFFE HALL

1010
A YUE CELADON FOLIATE DISH
FIVE DYNASTIES PERIOD (AD 907-960)

5½ in. (14 cm.) diam., cloth box

\$6,000-8,000

PROVENANCE:
William B. Jaffe (1904-1972) and Evelyn Annenberg Jaffe Hall (1911-2005) Collection, New York, before 1961, and thence by descent to the present owner.

EVELYN ANNENBERG JAFFE HALL 珍藏

五代 越窯青釉花口盤

來源:
William B. Jaffe (1904-1972) 及 Evelyn Annenberg Jaffe Hall (1911-2005) 珍藏, 紐約, 入藏於1961年前, 後傳承至現藏家



1011

VARIOUS PROPERTIES

1011
A VERY RARE YUE CELADON POURING VESSEL
LATE SIX DYNASTIES-SUI DYNASTY, 6TH CENTURY

4½ in. (11.5 cm.) wide

\$8,000-12,000

PROVENANCE:
Rudolph Schaeffer (1886-1988) Collection, San Francisco.
The Rudolph Schaeffer Collection; Christie's New York, 6 June 1985, lot 186.

六朝晚期/隋 六世紀 越窯青釉壺

來源:
Rudolph Schaeffer (1886-1988) 珍藏, 舊金山
Rudolph Schaeffer 珍藏, 紐約佳士得, 1985年6月6日, 拍品編號186

1012
A RARE CARVED LONGQUAN CELADON VASE
NORTHERN SONG DYNASTY (AD 960-1127)

11 in. (27.8 cm.) high, Japanese wood box

\$18,000-25,000

The form of the present vase is a typical form of Northern Song Longquan ware. The form has gradually changed from a tall tapering body with long neck in the early Northern Song dynasty to an ovoid body with shorter neck in the late Northern Song dynasty. Meanwhile, the glaze color developed more olive tone and the carved decoration was often more robust. A similar vase, also without a cover, was excavated from a tomb dated to the Yuanfeng reign (1078-1085), illustrated in Zhu Boqian, *Longquanyao qingci* (Celadons from Longquan Kilns), Taipei, 1998, p. 104, no. 64. Another vase of similar form but lacking the loop handles is in the Qingyuan County Cultural Relics Bureau, illustrated in *Zhongguo Longquan qingci* (Longquan Celadon of China), Hangzhou, 1998, p. 45. For an earlier example with loop handles and a lotus-like cover, see *ibid.*, p. 46.

A similar celadon vase with a cover, from the Linyushanren collection, was sold in *The Classic Age of Chinese Ceramics- The Linyushanren Collection, Part I*; Christie's Hong Kong, 2 December 2015, lot 2804.

北宋 龍泉青釉刻花紋瓶



1012



1013

PROPERTY FROM THE COLLECTION OF EVELYN ANNENBERG JAFFE HALL

1013
A CARVED DING 'FISH' BOWL
NORTHERN SONG DYNASTY (AD 960-1127)

6¾ in. (17 cm.) diam., cloth box

\$6,000-8,000

PROVENANCE:
C. T. Loo, Inc., New York, 25 January 1951.
William B. Jaffe (1904-1972) and Evelyn
Annenberg Jaffe Hall (1911-2005) Collection, New
York, and thence by descent to the present owner.

EVELYN ANNENBERG JAFFE HALL 珍藏

北宋 定窯刻魚紋盃

來源:
蓋芹齋, 紐約, 1951年1月25日
William B. Jaffe (1904-1972) 及 Evelyn
Annenberg Jaffe Hall (1911-2005) 珍藏, 紐約, 後
傳承至現藏家

PROPERTY FROM THE COLLECTION OF EVELYN ANNENBERG JAFFE HALL

1014
A CARVED WHITE-GLAZED PEAR-SHAPED VASE WITH FOLIATE RIM
LIAO-JIN DYNASTY (AD 907-1279)

11¼ in. (28.6 cm.) high

\$5,000-7,000

PROVENANCE:
Frank Caro (1904-1980), New York, 4 March 1966.
William B. Jaffe (1904-1972) and Evelyn
Annenberg Jaffe Hall (1911-2005) Collection, New
York, and thence by descent to the present owner.

EVELYN ANNENBERG JAFFE HALL 珍藏

遼/金 白釉弦紋花口瓶

來源:
Frank Caro (1904-1980), 紐約, 1966年3月4日
William B. Jaffe (1904-1972) 及 Evelyn
Annenberg Jaffe Hall (1911-2005) 珍藏, 紐約, 後
傳承至現藏家

VARIOUS PROPERTIES

Ø**1015**
A LARGE CARVED DING 'DAY LILY' BOWL
NORTHERN SONG DYNASTY (AD 960-1127)

8¾ in. (22 cm.) diam., Japanese wood box

\$12,000-18,000

北宋 定窯白釉刻萱草紋盃



1014



1015 (two views)



1016

ø1016

A RARE CUT-GLAZED CIZHOU 'LOTUS' MEIPING

JIN DYNASTY (1115-1234), POSSIBLY XIXIA KINGDOM, 12TH-EARLY 13TH CENTURY

15 in. (38.1 cm.) high, Japanese double wood box inscribed by Kushi Takuma (1898-1973)

\$30,000-50,000

PROVENANCE:

Private Collection, Osaka, 1950s.

金/或為西夏 十二/十三世紀初
磁州剔蓮花紋梅瓶

來源:

私人珍藏, 大阪, 1950年代

ø1017

A RARE CIZHOU SGRAFFIATO 'PHOENIX' PILLOW

NORTHERN SONG DYNASTY, 11TH-12TH CENTURY

The base with an inscription in black ink, with one character reading *Zhang*, probably a family name.

10 3/4 in. (26.4 cm.) across, Japanese wood box

\$30,000-40,000

PROVENANCE:

Fujii Eikan Bunko Collection, Fujii Takaaki (1913 - 1983), according to label on box.

EXHIBITED:

On loan: Kyoto National Museum, 2 August 1996.
Osaka, Osaka Municipal Museum of Art, *Charm of Black and White Ware: Transition of Cizhou Type Wares*, 1 October-8 December 2002.

LITERATURE:

Charm of Black and White Ware: Transition of Cizhou Type Wares, Osaka, 2002, no. 21.

北宋 十一/十二世紀
磁州白釉珍珠地劃花鳳紋枕

來源:

藤井永觀文庫珍藏, 藤井孝昭 (1913-1983), 據木盒標籤

展覽:

借展: 京都國立博物館, 1996年8月2日
大阪, 大阪市立美術館, 「特別展 白と黒の競演 - 中国磁州窯系陶器の世界」, 2002年10月1-8日

出版:

《特別展 白と黒の競演 - 中国磁州窯系陶器の世界》, 大阪, 2002年, 編號21



1017 (another view)



1017 (inscription on base)



1017



1018

Ø1018
A MOLDED QINGBAI BOX AND COVER
SOUTHERN SONG-YUAN DYNASTY (1127-1368)

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

\$5,000-7,000

A similar *qingbai* cosmetic box and cover molded with scrolling foliage on the cover was sold at Christie's Hong Kong, 30 November 2016, lot 3135.

南宋/元 青白釉模印花卉紋蓋盒



1019

Ø1019
A RARE CARVED QINGBAI 'DUCK' BOWL
SOUTHERN SONG DYNASTY (1127-1279)

6¾ in. (16.8 cm.) diam., Japanese wood box

\$3,000-5,000

PROVENANCE:
Fujii Takaaki (1913 - 1983), Fujii Eikan Bunko Collection, according to the label on wood box.

EXHIBITED:
On loan: Kyoto National Museum, 2 August 1996.

南宋 青白釉刻鴨鴛紋盤

來源:
藤井永觀文庫珍藏, 藤井孝昭 (1913-1983), 據木盒標籤

展覽:
借展: 京都國立博物館, 1996年8月2日

Ø1020
AN UNUSUAL CARVED AND MOLDED YAOZHOU CELADON TRIPOD CENSER
NORTHERN SONG-JIN DYNASTY, 12TH CENTURY

6¼ in. (15.5 cm.) high, Japanese wood box

\$25,000-35,000

Compare a Yaozhou celadon censer of slightly smaller size (13.8 cm. high) dated Song-Jin dynasty, 12th century, with similar floral scroll on the body, a band of key-fret below the rim, and animal-form feet, in the Ise collection, illustrated in The Museum of Oriental Ceramics, Osaka, ed., *The Enchanting Chinese Ceramics from the Ise Collection*, Osaka, 2017, pp. 92-93, no. 29.

北宋/金 十二世紀 耀州窯青釉刻印花鼓釘三足爐





1021

ø1021
A GREEN JUN BOWL
NORTHERN SONG DYNASTY (AD 960-1127)

3 $\frac{1}{2}$ in. (9.2 cm.) diam., Japanese wood box

\$8,000-10,000

北宋 鈞窯綠釉盃

PROPERTY FROM THE COLLECTION OF EVELYN
ANNENBERG JAFFE HALL

1022
A RARE JUN VASE ON INTEGRAL STAND
JIN-YUAN DYNASTY (1115-1368)

7 in. (17.8 cm.) high

\$7,000-9,000

PROVENANCE:
F. Schiller Collection, Betchworth Surrey, England.
Tonying & Company, Inc., New York, 27 September
1949.
William B. Jaffe (1904-1972) and Evelyn
Annenberg Jaffe Hall (1911-2005) Collection, New
York, and thence by descent to the present owner.

EVELYN ANNENBERG JAFFE HALL 珍藏

金/元 鈞窯連座瓶

來源:
F. Schiller 珍藏, 貝奇沃思薩里, 英國
通運公司., 紐約, 1949年9月27日
William B. Jaffe (1904-1972) 及 Evelyn
Annenberg Jaffe Hall (1911-2005) 珍藏, 紐約, 後
傳承至現藏家

ANOTHER PROPERTY

1023
A JUN PURPLE AND BLUE-GLAZED JAR
YUAN DYNASTY (1279-1368)

6 $\frac{1}{4}$ in. (16 cm.) diam.

\$30,000-50,000

PROVENANCE:
Mr. and Mrs. Alfred Clark Collection, United
Kingdom, no. AIC 716.
Sotheby's London, 25 March 1975, lot 95.
Sotheby's London, 11 December 1979, lot 227.
Bonhams London, 7 November 2013, lot 11.

EXHIBITED:
London, *Exhibition of Chinese Art for Chinese
Medical Relief*, 1938.
London, The Oriental Ceramic Society, *Exhibition
of Sung Dynasty Wares: Chun and Brown Glazes*,
1st-3rd May 1952.

LITERATURE:
The Oriental Ceramic Society, *Exhibition of Sung
Dynasty Wares: Chun and Brown Glazes*, London,
1952, cat. no. 151.



1022

In the Song period, Jun wares from Yuxian, Henan province with areas of contrasting copper-red were widely admired. Much emphasis was unsurprisingly placed on the quality of the thick, opalescent glaze. The most important characteristic of Jun glaze is the phenomenon known as 'liquid phase separation' which is the formulation of tiny globules of lime-rich glass within the silica-rich glaze matrix, effecting the passage of light in such a way as to produce an attractive blue effect. Jun ware production understandably required great skill and control of the glaze and the firing conditions. Such delicate balances perhaps encouraged a degree of experimentation as the effects of minute changes were observed and understood, leading to the development of new styles of Jun decoration.

This jar is very unusual for its almost entirely reddish-purple surface. See a jar of similar shape dated to the Yuan dynasty illustrated in *A Panorama of Ceramics in the Collection of the National Palace Museum: Chün Ware*, Taipei, 1999, no. 104. Under the Qianlong reign, the famous Imperial ceramics supervisor, Tang Ying (1682-1756), sent a craftman to Yuxian to research into the glaze recipe of the Jun ware, and Jun ceramics with the same shape and glaze were created. See a Jun-type jar of related shape from the Qianlong period in the Zande Lou collection illustrated in *Qing Imperial Monochromes: The Zande Lou Collection*, Shanghai Museum, Beijing Museum, and Art Museum, The Chinese University of Hong Kong, 2005, pp. 118, no. 48.

元 鈞窯天藍紫釉雙繫罐

來源:

Alfred Clark 伉儷珍藏, 英國, 編號AIC 716
倫敦蘇富比, 1975年3月25日, 拍品編號95
倫敦蘇富比, 1979年12月11日, 拍品編號227
倫敦邦瀚斯, 2013年11月7日, 拍品編號11

展覽:

倫敦, 「Exhibition of Chinese Art for Chinese Medical Relief」, 1938年
倫敦, 東方陶瓷學會「Exhibition of Sung Dynasty Wares: Chun and Brown
Glazes」, 1952年5月1-3日

出版:

東方陶瓷學會, 《Exhibition of Sung Dynasty Wares: Chun and Brown
Glazes》, 倫敦, 1952年, 圖錄編號151



1023 (another view)



1023



1024

PROPERTY FROM THE COLLECTION OF EVELYN ANNENBERG JAFFE HALL

1024

A WHITE CIZHOU BOWL

NORTHERN SONG-JIN DYNASTY (AD 960-1234)

6½ in. (16.5 cm.) diam.

\$2,000-4,000

PROVENANCE:

William B. Jaffe (1904-1972) and Evelyn Annenberg Jaffe Hall (1911-2005) Collection, New York, and thence by descent to the present owner.

EVELYN ANNENBERG JAFFE HALL 珍藏

PROPERTY FROM THE COLLECTION OF EVELYN ANNENBERG JAFFE HALL

1025

A WHITE CIZHOU DEEP BOWL AND COVER

NORTHERN SONG-JIN DYNASTY (AD 960-1234)

5½ in. (14.2 cm.) high, cloth box

\$5,000-7,000

PROVENANCE:

William H. Wolff Inc., New York, 12 March 1966.
William B. Jaffe (1904-1972) and Evelyn Annenberg Jaffe Hall (1911-2005) Collection, New York, and thence by descent to the present owner.

EVELYN ANNENBERG JAFFE HALL 珍藏

北宋/金 磁州窯白釉帶蓋盤

來源:

William H. Wolff Inc., 紐約, 1966年3月12日
William B. Jaffe (1904-1972) 及 Evelyn Annenberg Jaffe Hall (1911-2005) 珍藏, 紐約, 後傳承至現藏家

PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

1026

A PAINTED CIZHOU 'DRAGON AND PHOENIX' JAR

YUAN DYNASTY (1279-1368)

10¾ in. (27.7 cm.) high

\$7,000-10,000

PROVENANCE:

Warren E. Cox, 2 March 1966.
Arthur M. Sackler (1913-1987) Collections.
Else Sackler (1913-2000), and thence by descent.

EXHIBITED:

Jerusalem, Israel Museum, *3500 Years of Chinese Art: Ceramics from the Arthur M. Sackler Collections*, 1987.

Compare the jar similar in both size and decoration from the Cleveland Museum of Art, illustrated by Yutaka Mino and Katherine R. Tsiang, *Freedom of Clay and Brush through Seven Centuries in Northern China: Tz'u-chou Type Wares, 960-1600 A.D.*, Indianapolis, 1980, pp. 210-11, pl. 93.

紐約顯赫珍藏

元 磁州窯白地黑花龍鳳呈祥紋罐

來源:

Warren E. Cox 珍藏, 1966年3月2日
亞瑟·姆·賽克勒 (1913-1987) 珍藏
艾莎·賽克勒 (1913-2000) 珍藏, 後於家族流傳

展覽:

耶路撒冷, 以色列博物館, 「3500 Years of Chinese Art: Ceramics from the Arthur M. Sackler Collections」, 1987年



1025



1026 (two views)

VARIOUS PROPERTIES

1027

A VERY RARE CIZHOU CUT-GLAZE 'FISH' JAR

JIN DYNASTY (1115-1234), POSSIBLY XIXIA KINGDOM, 12TH-EARLY 13TH CENTURY

10¾ in. (25.8 cm.) high, Japanese wood box

\$10,000-12,000

EXHIBITED:

Osaka, Hankyu Department Store, *Kobijutsu Meihinten*, November 1979.

金/或為西夏 十二/十三世紀早期
磁州窯白地黑釉剔魚紋罐

展覽:

大阪, 阪急百貨店, 「古美術名品展」, 1979年11月



1027

1028

A RARE MOLDED AND CARVED QINGBAI 'RABBIT' EWER AND COVER

YUAN DYNASTY (1279-1368)

12 $\frac{5}{8}$ in. (31.5 cm.) high, Japanese wood box

\$60,000-80,000

PROVENANCE:
Yangdetang Collection (Dr. Yang Chün-hsiung), Taiwan.

元 青白釉刻兔紋執壺連蓋

來源：
養德堂(楊俊雄)珍藏，台灣

Ewers of this type have been dated to the first quarter of the fourteenth century. The combination of different motifs and decorative techniques such as incising, molding and sculpting, reflect a heightened pursuit of ornamentation popular during this period.

A related *qingbai* ewer decorated with phoenix in low relief on the body, but without a cover, is illustrated in *Sekai toji zenshu: Liao, Jin, Yuan*, vol. 13, Tokyo, 1981, pl. 42. Also, compare a ewer with a stepped cover surmounted by a similarly sculpted lion, formerly in the Meiyintang Collection, sold at Sotheby's Hong Kong, 7 April 2011, lot 39.

A fragment of a dragon handle, similar to that on the present ewer, excavated from the Yuan remains at Luomaqiao, Jingdezhen, Jiangxi province, is illustrated in *Ceramic Finds from Jingdezhen Kilns (10th-17th Century)*, Fung Ping Shan Museum, The University of Hong Kong, Hong Kong, 1992, no. 116.



(details)





1029

PROPERTY FROM THE COLLECTION OF EVELYN ANNENBERG JAFFE HALL

1029

A CARVED QINGBAI BOWL
SOUTHERN SONG DYNASTY (1127-1279)

7¼ in. (18.4 cm.) diam., cloth box

\$4,000-6,000

PROVENANCE:

William B. Jaffe (1904-1972) and Evelyn Annenberg Jaffe Hall (1911-2005) Collection, New York, and thence by descent to the present owner.

EVELYN ANNENBERG JAFFE HALL 珍藏

南宋 青白釉刻花盃

來源:

William B. Jaffe (1904-1972) 及 Evelyn Annenberg Jaffe Hall (1911-2005) 珍藏, 紐約, 後傳承至現藏家



1030

PROPERTY FROM THE COLLECTION OF EVELYN ANNENBERG JAFFE HALL

1030

A CARVED QINGBAI 'BOYS' BOWL
SOUTHERN SONG DYNASTY (1127-1279)

8 in. (20 cm.) diam., cloth box

\$5,000-7,000

PROVENANCE:

William B. Jaffe (1904-1972) and Evelyn Annenberg Jaffe Hall (1911-2005) Collection, New York, before 1972, and thence by descent to the present owner.

Jan Wirgin, in *Sung Ceramic Design*, London, 1979, pp. 179-81, discusses the origin of the boys among floral scrolls motif, citing the influence of Indian cave art and the Buddhist motif of the reborn souls on lotus flowers from the Tang period. By the Song dynasty, when the design was immensely popular on wares in various materials such as silver, bronze, textile and jade, and at different ceramic kilns including Yaozhou and Ding, it is clear that it had become a popular motif suggesting fertility and abundance.

EVELYN ANNENBERG JAFFE HALL 珍藏

南宋 青白釉嬰戲圖盃

來源:

William B. Jaffe (1904-1972) 及 Evelyn Annenberg Jaffe Hall (1911-2005) 珍藏, 紐約, 入藏於1972年前, 後傳承至現藏家

PROPERTY FROM THE COLLECTION OF EVELYN ANNENBERG JAFFE HALL

1031

A RARE SMALL CARVED QINGBAI TIXI-STYLE MEIPING
SOUTHERN SONG DYNASTY (1127-1279)

7½ in. (19 cm.) high

\$8,000-12,000

PROVENANCE:

Tonying & Company, Inc., New York, 21 December 1949.

William B. Jaffe (1904-1972) and Evelyn Annenberg Jaffe Hall (1911-2005) Collection, New York, and thence by descent to the present owner.

The shape and decorations on *qingbai* wares were often fashioned after contemporaneous silver wares, and the current *meiping* is no exception. A silver *meiping* carved with *ruyi*-shaped scrolls, excavated in a Southern Song hoard in Sichuan, for example, was possibly an inspiration for the design of the current vase. The silver vase is illustrated in S. Kwan, '*Tixi wenyang fenqi chuyi*', *Proceedings of Conference on Ancient Chinese Lacquer*, Hong Kong, 2012, p. 65, fig. 11.

EVELYN ANNENBERG JAFFE HALL 珍藏

南宋 青白釉仿剔犀刻花梅瓶

來源:

通運公司, 紐約, 1949年12月21日
William B. Jaffe (1904-1972) 及 Evelyn Annenberg Jaffe Hall (1911-2005) 珍藏, 紐約, 後傳承至現藏家





1032 (two views)

VARIOUS PROPERTIES

1032

A RARE SMALL BISCUIT-RESERVED LONGQUAN CELADON 'TWIN-FISH' DISH

YUAN DYNASTY (1279-1368)

5¼ in. (13.5 cm.) diam., cloth box

\$12,000-18,000

PROVENANCE:

Fine Chinese Ceramics from the Scheinman Collection; Christie's New York, 23 March 1995, lot 88.

EXHIBITED:

Baltimore, The Baltimore Museum of Art, *Born of Earth and Fire, Chinese Ceramics from the Scheinman Collection*, 8 September-9 November 1992, no. 59.

元 龍泉窯青釉露胎雙魚紋盤

來源:

Scheinman珍藏中國瓷器, 紐約佳士得, 1995年3月23日, 拍品編號88

展覽:

巴爾的摩, 巴爾的摩藝術博物館, 「Born of Earth and Fire, Chinese Ceramics from the Scheinman Collection」, 1992年9月8日-11月9日, 編號59

Ø1033

A SMALL LONGQUAN CELADON VASE

SOUTHERN SONG DYNASTY (1127-1279)

6¼ in. (15.8 cm.) high., Japanese wood box

\$12,000-18,000

PROVENANCE:

Ryoichi Fujioka (1909-1991) Collection (according to inscription on box).

南宋 龍泉窯青釉瓶

來源:

藤岡了一 (1909-1991) 珍藏 (據木盒題字)



1033

Ø1034

A LARGE MOLDED LONGQUAN CELADON 'LOTUS' JAR AND COVER

YUAN DYNASTY (1279-1368)

The interior of the cover with an impressed character, Chen, possibly a family name.

12½ in. (32 cm.) wide, Japanese wood box

\$30,000-50,000

A similar Longquan celadon jar carved with lotus scroll above a border of upright lotus petals, was sold in *Important Chinese Art from the Fujita Museum*; Christie's New York, 15 March 2017, lot 502.

元 龍泉窯青釉模印蓮紋蓋罐



(mark inside cover)



(with box)





ø1035

A LONGQUAN CELADON 'TWIN FISH' DISH
LATE SOUTHERN SONG-YUAN DYNASTY, 13TH-14TH CENTURY

8½ in. (21.6 cm.) diam., Japanese wood box

\$15,000-25,000

PROVENANCE:
Private collection, Japan.

Paired fish symbolize fertility and connubial bliss, and they are also one of the Eight Buddhist symbols. Dishes of this type, known as 'twin fish' dishes, were popular products of the Longquan kilns during the late Southern Song to early Ming period. Similar dishes have been recovered from Southern Song kilns in the Longquan region, such as the bowl unearthed at Jincun, illustrated in *Longquan Qingci Yanjiu*, Beijing, 1989, pl. 36:3. Longquan

molded fish dishes of this type were recovered from the cargo of a trading vessel that sank off the coast of Sinan, South Korea, in the 1320s, and were included in the *Special Exhibition of Cultural Relics Found off the Sinan Coast*, National Museum of Korea, Seoul, 1977, pl. 28. Other examples are in the National Palace Museum, Taipei, included in *Illustrated Catalogue of Sung Dynasty Porcelain in the National Palace Museum, Lung-chu'an Ware, Ko Ware and other Wares*, Taipei, 1974, pl. 26, and in the Percival David Foundation, included in the *Illustrated Catalogue of Celadon Wares*, rev. ed., London, 1997, p. 27, no. 265.

南宋晚期/元 十三/十四世紀 龍泉窯青釉雙魚紋盤

來源:
日本私人珍藏

ø1036

A VERY RARE GREEN AND RED-ENAMELED 'FISH' JAR
MING DYNASTY, 16TH CENTURY

9½ in. (24.8 cm.) high, Japanese wood box

\$30,000-50,000

EXHIBITED:
Osaka, Osaka City Museum of Fine Arts, *Min Shin no Bijutsu*, 21 October-23 November 1980.

LITERATURE:
Osaka City Museum of Fine Arts, *Chūgoku bijutsu ten, series 5: Min Shin no bijutsu*, Osaka, 1980, no.1-79.

The combination of iron-red and green glaze was utilized primarily during the Jiajing period (1521-1567). According to Daisy Lion-Goldschmidt in *Ming Porcelain*, New York, 1978, p. 164, in her discussion of the 'Red-and-Green' Group, this palette would come to dominate polychrome porcelains, eventually leading to the appearance of *famille verte* during the second half of the seventeenth century.

明 十六世紀 紅綠彩魚藻紋罐

展覽:
大阪, 大阪市立美術館, 「明清の美術」, 1980年10月21日-11月23日

出版:
大阪市立美術館, 《中国美術展シリーズ5 明清の美術》, 大阪, 1980年, 編號1-79



(another view)



ø1037

A LARGE CARVED LONGQUAN CELADON 'WINE' JAR
YUAN DYNASTY (1279-1368)

The jar is carved with four large cartouches enclosing the characters *qing xiang mei jiu* (beautiful wine of clear fragrance).

13½ in. (34.3 cm.) wide, Japanese wood box

\$10,000-20,000

The same inscription can be seen carved in relief in panels on a jar of this shape with cover illustrated by J. Ayers, *The Baur Collection, Chinese Ceramics*, vol. I, London, 1968, A 108. It is also on an ovoid jar illustrated by R. Krahl, *Chinese Ceramics in the Topkapi Saray Museum, Istanbul*, vol. I, London, 1986, p. 371, no. 537; and on a *meiping* in the Victoria and Albert Museum illustrated by R. Kerr (ed.), *Chinese Art and Design: Art Objects in Ritual and Daily Life*, New York, 1991, p. 167, no. 73, where the author notes, p. 164, the inscription may be a trademark.



(another view)

元 龍泉窯青釉「清香美酒」罐



ø1038

AN UNUSUAL LONGQUAN CELADON 'BAMBOO' BOTTLE VASE
MING DYNASTY (1368-1644)

9¾ in. (24.9 cm.) high, lacquer inner box, Japanese wood box

\$40,000-60,000

PROVENANCE:

Kounoike Family Collection, Osaka (according to label on box).

明 龍泉窯青釉弦紋瓶

來源:

大阪鴻池家族珍藏 (據木盒標籤)





1039

ø1039

A WUCAI 'HEN AND CHICKS' DISH
CHONGZHEN-SHUNZHI PERIOD (1628-1661)

8¼ in. (20.9 cm) diam., Japanese wood box

\$6,000-8,000

A similar 'hen and chicks' dish (21 cm. diam.) in the Butler Family Collection is illustrated in *Seventeenth Century Chinese Porcelain from the Butler Family Collection*, Virginia, 1990, p. 67. no. 29, where it states that the distinctive design is based on the woodblock illustrations in the *Cao ben shu pu (The Grass Poetry Manual)* published in 1621.

明崇禎/清順治 五彩官上加官圖盤

Δø1040

A WUCAI 'CRANE AND BUDHAI' DISH
CHONGZHEN-SHUNZHI PERIOD (1628-1661)

8½ in. (21 cm.) diam., Japanese wood box

\$2,000-3,000

A 'crane and Budhai' dish (21 cm. diam.) in the Butler Family Collection, decorated in a similar palette but with the addition of turquoise glaze, is illustrated in *Seventeenth Century Chinese Porcelain from the Butler Family Collection*, Virginia, 1990, p. 63. no. 25.

明崇禎/清順治 五彩仙人雲鶴圖盤

1041

A RARE WUCAI RECTANGULAR 'DRAGON' BOX AND PIERCED COVER
WANLI SIX-CHARACTER MARK IN UNDERGLAZE BLUE IN A LINE AND OF THE PERIOD (1573-1619)

12½ in. (31.8 cm.) wide

\$40,000-60,000

A similar box with a pierced, domed cover was sold at Christie's Hong Kong, 27 May 2008, lot 1857. A box of very similar decoration and size but in blue and white is illustrated in *Mayuyama, Seventy Years*, Tokyo, 1976, vol. 1, p. 323, pl. 964.

明萬曆 五彩雙龍戲珠蓋盒
雙方框單行六字楷書款



1041 (mark)



1041 (two views)



1040



1042

AN UNUSUAL BLUE AND WHITE PEAR-SHAPED EWER
 JIAJING SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1522-1566)

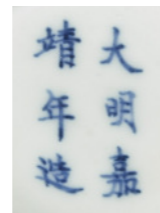
10 in. (25.5 cm.) high, Japanese wood box

\$18,000-25,000

For a Jiajing-marked ewer of similar form and with similar decoration on the neck and spout, see the example illustrated by R. Krahl, *Chinese Ceramics in the Topkapi Saray Museum, Istanbul*, Book II, London, 1986, p. 657, no. 1018. A Jiajing-marked ewer of similar form, but with *kinrande* decoration, sold at Christie's Hong Kong, 27 October 2003, lot 606.

While the decoration of scholars in a terraced landscape is rarely found on Jiajing-marked ewers, it can be found on Jiajing-marked porcelains of different forms. A Jiajing-marked jar decorated with a similar design was sold at Christie's New York, 16-17 September 2010, lot 1366.

明嘉靖 青花開光人物圖執壺 六字楷書款



(mark)

1043

A LARGE BLUE AND WHITE REVERSE-DECORATED 'CRANES' JAR

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

14 5/8 in. (37.5 cm.) high

\$25,000-35,000

Cranes, as symbols of longevity, were a popular motif on Chinese ceramics. The design on this jar known as 'hundred cranes' was therefore particularly auspicious. The painting of designs on blue and white porcelains so that the ground appears blue and the individual motifs appear reserved in white was a feature of mid-Yuan and Xuande wares. This technique was time-consuming and required more skill than the normal blue on white designs, and thus was used less frequently during the later 15th century and early 16th century. The use of reserve decoration became popular again in the Jiajing and Wanli periods when various designs, particularly those of floral motifs were depicted in white against a blue ground.

A jar of similar decoration and size, but dated to the Wanli period (1573-1619), was sold at Christie's New York, 27 May 2008, lot 1861.

明嘉靖 青花雲鶴紋罐 雙圈六字楷書款



(mark)





(two views)

1044

A LARGE AND UNUSUAL WUCAI/CYLINDRICAL 'DRAGON' VASE
TRANSITIONAL PERIOD, MID-17TH CENTURY

17½ in. (44.5 cm.) high

\$7,000-10,000

Two similar *wucaï* vases also decorated with two four-clawed dragons, one ascending and the other descending, are published in J. Ayers, *Chinese and Japanese Works of Art in the Collection of Her Majesty the Queen*, London, 2016, p. 141, nos. 275-76.

過渡期 十七世紀中葉 五彩雙龍雲紋筒瓶



ø1045

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

7 in. (17.8 cm.) diam., cloth box

\$15,000-25,000

PROVENANCE:

Private collection, Kyoto, formed primarily in the 18th century.
The Peony Pavilion Collection; Christie's London, 12 June 1989, lot 285.
David Ho, Oriental Art, Sydney.
Sotheby's Amsterdam, 28 November 2000, lot 353.
Ben Janssens Oriental Art, London.
The Collection of Albert and Leonie Van Daalen, Geneva.
Christie's London, 5 November 2019, lot 26.

The depiction of children at play is a visually pleasing, auspicious subject matter that was popular in Chinese art during the Ming dynasty. The subject has its roots in Buddhist beliefs, influenced by Daoism, but by the Tang dynasty (AD 618-907) had become a secular theme associated with the auspicious wish for sons and grandsons. One boy on this dish is depicted holding a lotus stem and this may be a rebus or visual pun. The word for lotus in Chinese is *lian* which is a homophone for a word meaning continuous or successive, and when combined with a boy suggests the successive birth of sons and grandsons.

While boys at play was a favorite subject during the Ming dynasty, the charming scene on the present dish, sometimes referred to as 'blind man's bluff', is rare. A pair of dishes with the same scene is illustrated by B. McElney in *The Museum of East Asian Art Inaugural Exhibition, Volume I, Chinese Ceramics*, Bath, 1993, p. 204, no. 157.

明萬曆 青花嬰戲圖盤 雙圈六字楷書款

來源:

京都私人珍藏, 大多入藏於十八世紀
The Peony Pavilion Collection; 倫敦佳士得, 1989年6月12日, 拍品編號285
何昌熾, Oriental Art, 悉尼
阿姆斯特丹蘇富比, 2000年11月28日, 拍品編號353
倫敦Ben Janssens Oriental Art, 2002年3月20日
日內瓦艾爾伯·梵達倫及莉奧妮·梵達倫伉儷珍藏
倫敦佳士得, 2019年11月5日, 拍品編號26



(reverse)

PROPERTY FROM A DISTINGUISHED COLLECTION

1046

A WHITE-GLAZED DISH
MING DYNASTY, 15TH-16TH CENTURY

7½ in. (19 cm.) diam., cloth box

\$6,000-8,000

PROVENANCE:
The J. M. Hu (1911-1995), Zande Lou Collection.

顯赫珍藏

明 十五/十六世紀 白釉盤

來源:
暫得樓胡惠春 (1911-1995) 珍藏



(reverse)



PROPERTY FROM A DISTINGUISHED COLLECTION

1047

A RARE WHITE-GLAZED JUE-FORM WINE VESSEL
17TH-18TH CENTURY

7½ in. (18 cm.) wide

\$4,000-6,000

PROVENANCE:
The J. M. Hu (1911-1995), Zande Lou Collection.

A nearly identical *jue*, dated to the Kangxi period, is in the collection of the Palace Museum, Beijing, and is illustrated in *Gugong bowuyuan cang gu taoci ziliao xuan cui* (Selected Collection of Ancient Ceramics in the Palace Museum), vol. 2, Beijing, 2005, p. 129, no. 107.

顯赫珍藏

十七/十八世紀 白釉仿古爵

來源:
暫得樓胡惠春 (1911-1995) 珍藏



1047

THE PROPERTY OF AN AMERICAN COLLECTOR

1048

A DEHUA CYLINDRICAL TRIPOD CENSER
17TH CENTURY

4¾ in. (12.1 cm.) diam.

\$6,000-8,000

PROVENANCE:
The Chinese Porcelain Company, New York, 1994.

EXHIBITED:
New York, The Chinese Porcelain Company, *Chinese Works of Art and Snuff Bottles*, 1-24 June 1994.

LITERATURE:
The Chinese Porcelain Company, *Chinese Works of Art and Snuff Bottles*, New York, 1994, p. 72, no. 76.

美國私人珍藏

十七世紀 德化白釉弦紋匱式爐

來源:
The Chinese Porcelain Company, 紐約, 1994

展覽:
紐約, The Chinese Porcelain Company, 「Chinese Works of Art and Snuff Bottles」, 1994年6月1-24日

出版:
The Chinese Porcelain Company, 《Chinese Works of Art and Snuff Bottles》, 紐約, 1994年, 頁 72, 編號76



1048

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

1049

A SUPERB WUCAI 'PHOENIX' SLEEVE VASE
CHONGZHEN-SHUNZHI PERIOD, 1640-1650

16½ in. (42 cm.) high

\$100,000-150,000

PROVENANCE:

The J. M. Hu (1911-1995), Zande Lou Collection.
Important Chinese Ceramics from the J. M. Hu Family Collection; Sotheby's
New York, 4 June 1985, lot 51.
Bluett & Sons, London.
Michael B. Weisbrod, Inc.
The Fayerman Collection, Pennsylvania.
Weisbrod Chinese Art Ltd., New York.

EXHIBITED:

New York, Weisbrod Chinese Art Ltd., *Brightly Colored Chinese Porcelains from the Fayerman Collection*, 22 March-2 April 2004.

LITERATURE:

Helen D. Ling and Edward T. Chow, *Collection of Chinese Ceramics from the Pavilion of Ephemeral Attainment*, vol. III, 1950, no. 153.
Weisbrod Chinese Art Ltd., *Brightly Colored Chinese Porcelains from the Fayerman Collection*, New York, 2004, no. 4.

重要美國私人珍藏

明崇禎/清順治 五彩鳳凰紋筒瓶

來源:

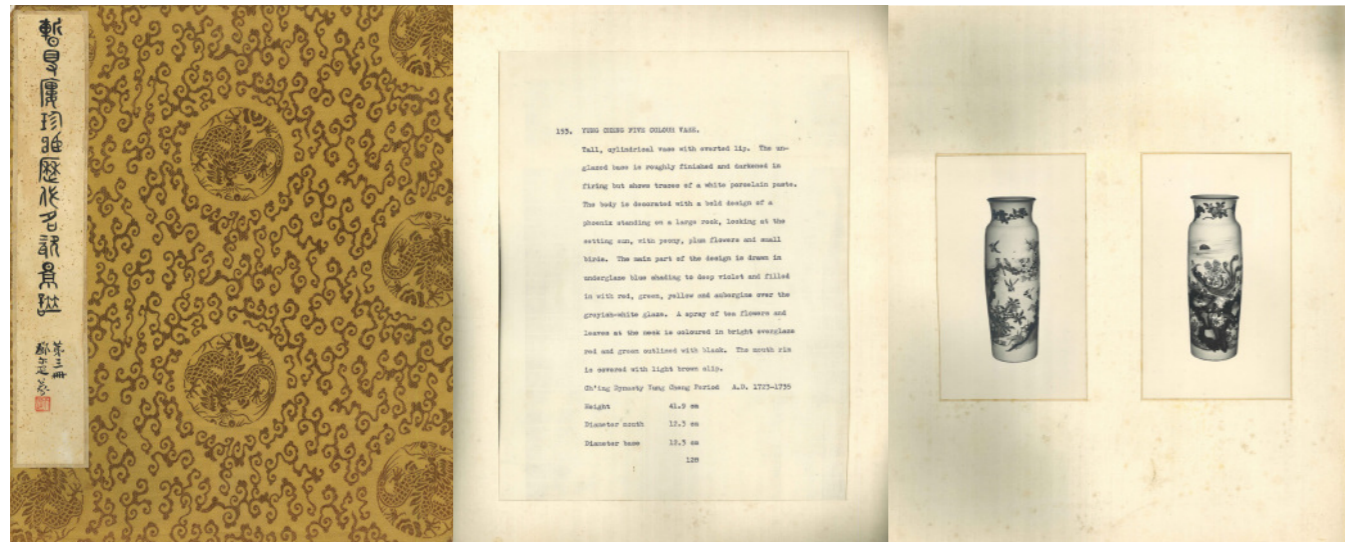
暫得樓胡惠春 (1911-1995) 珍藏
Important Chinese Ceramics from the J. M. Hu Family Collection; 紐約蘇富比, 1985年6月4日, 拍品編號51
布魯特父子商行, 倫敦
Michael B. Weisbrod, Inc.
Fayerman 珍藏, 賓夕法尼亞
Weisbrod Chinese Art Ltd., 紐約

展覽:

紐約, Weisbrod Chinese Art Ltd., 「Brightly Colored Chinese Porcelains from the Fayerman Collection」, 2004年3月22日-4月2日

出版:

Helen D. Ling及仇焱之, 《暫得樓珍藏歷代名瓷影譜》, 卷三, 1950年, 編號153
Weisbrod Chinese Art Ltd., 《Brightly Colored Chinese Porcelains from the Fayerman Collection》, 紐約, 2004年, 編號4



The present vase illustrated by H. D. Ling and E. T. Chow in *Collection of Chinese Ceramics from the Pavilion of Ephemeral Attainment*, vol. III, Hong Kong, 1950, no. 153
本拍品載錄於Helen D. Ling及仇焱之, 《暫得樓珍藏歷代名瓷影譜》, 第三冊, 香港, 1950年, 編號153





This superbly enameled vase, also referred to as a 'rolwagen', is one of the most noteworthy examples of its type. Created in the mid-17th century, when the artisans at Jingdezhen enjoyed great freedom of expression due to a pause in imperial control, this vase exhibits the painterly expression so characteristic of this short period in time, rendered in an unusually fine painting style. The scene, of an exuberant phoenix perched on bold blue rocks while gazing up at the sun, is imbued with an air of serenity as wispy blue clouds drift above. The bold tones of red, blue and green unite the scene and balance the composition.

The phoenix, known as the king of birds, is shown here with the peony, the king of flowers. T. T. Bartholomew notes in *Hidden Meanings in Chinese Art*, San Francisco, 200, p. 160-61, that "when (the phoenix) flies, the rest of the birds follow." And additionally, "the sun symbolizes the yang or male principle of brightness and warmth, as well as righteousness and promotion. The auspicious motif symbolizes all the good things in life ... Pairing the king of birds with the king of flowers, the peony, augurs great blessings and prosperity, and suggests the expression *fugue jixiang* (May there be wealth, rank and good fortune)."

The composition of the scene, with a large bird perched on rocks with surrounding foliage, can be found on related vases from the mid-17th century, however the inclusion of the phoenix is rare. A slightly taller (48 cm.) *wucai* vase decorated with peacocks from the Butler Family Collection is illustrated by M. Butler, J. Curtis and S. Little in *Shunzhi Porcelain, Treasures from an Unknown Reign*, Alexandria, VA, 2002, p. 114, no. 16. See, also, a blue and white version with peacock in the Shanghai Museum, illustrated by M. Butler and Wang Qingzheng in *Beauty's Enchantment, Seventeenth Century Jingdezhen Porcelain from the Shanghai Museum and the Butler Collections*, Hong Kong, p. 151, no. 41.





1050

THE PROPERTY OF A NEW YORK GENTLEMAN

1050
A BLUE AND WHITE 'BATS AND PEACHES' MOON FLASK

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

9 5/8 in. (24.5 cm.) high

\$6,000-8,000

紐約士紳珍藏

清乾隆 青花福壽雙全紋如意耳扁壺
六字篆書款



1050 (mark)



1051

THE PROPERTY OF A LADY

1051
A BLUE AND WHITE 'PHOENIX TAIL' VASE

KANGXI PERIOD (1662-1722)

16 3/4 in. (42.3 cm.) diam., cloth box

\$10,000-15,000

女史珍藏

清康熙 青花花卉紋鳳尾尊

PROPERTY FROM AN IMPORTANT WASHINGTON PRIVATE COLLECTION

1052
A BLUE AND WHITE BRUSH POT

KANGXI PERIOD (1662-1722)

7 in. (17.6 cm.) diam., cloth box

\$20,000-30,000

PROVENANCE:

Sotheby's Melbourne (according to label).

重要華盛頓私人珍藏

清康熙 青花人物故事圖筆筒

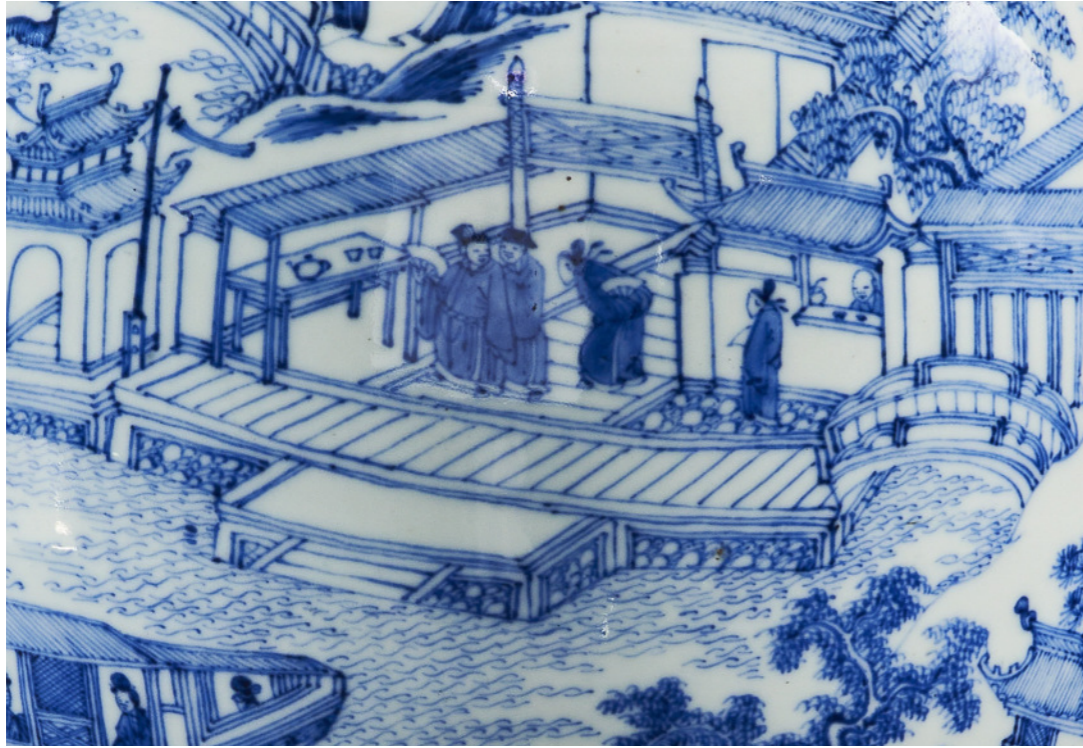
來源:

墨爾本蘇富比 (據標籤)



(another view)





(detail)

VARIOUS PROPERTIES

1053

A VERY RARE AND SUPERBLY DECORATED BLUE AND WHITE 'WEST LAKE' VASE, GUANYIN ZUN
KANGXI PERIOD (1662-1722)

16½ in. (41 cm.) high

\$70,000-90,000

PROVENANCE:

Eugene O. Perkins (1926-2002) Collection, Utah.
The Eugene O. Perkins Collection of Qing Porcelain; Christie's New York, 2 June 1989, lot 17.

West Lake, located near the city of Hangzhou, in modern-day Zhejiang province, has been famous for its natural beauty since the Tang dynasty (AD 618-907), and immortalized by eminent poets and painters since the Southern Song dynasty (1127-1279). Travelers to the area were encouraged to walk around the lake and surrounding district, and admire the various views of temples, caves and waterfalls. The Southern Song biographer Zhu Mu (d. ca. 1246) in his *Fangyu shenglan* (Topographical Guide to Touring Sites of Scenic Beauty), identified ten select vistas of the lake:

- Autumnal Moon Reflected in a Calm Lake (*pinghu qiuyue*)
- Spring Dawn Breaking Over Su Embankment (*sudi chunxiao*)
- Lingering Snow upon Break-Off Bridge (*duanqiao canxue*)
- Glow of Sunset upon Thunder Peak (*leifeng xizhao*)
- Evening Bell-toll at South Screen Mountain (*nanping wanzhong*)
- Breeze Amongst the Lotus of Brewing Courtyard (*quyuan fenghe*)
- Viewing Fish at Flower Harbour (*huagang guanyu*)
- Listening to Orioles Amidst Billowing Willows (*liulang wen ying*)
- Moon Reflected on Three Ponds (*santan yinyue*)
- Twin Peaks Piercing Clouds (*liangfeng chayun*).

The Qing emperor Kangxi (r. 1662-1722) visited Hangzhou five times, and had a house built on a small island called Solitary Hill in the middle of the western end of West Lake. In the year 1700, the emperor inscribed the names of the ten vistas identified by Zhu Mu, which the local authorities

inscribed in the emperor's handwriting onto stelae and had pavilions built to house each inscribed stone.

With its masterful painting and dynamic design, the present vase certainly ranks amongst the finest examples of porcelains featuring the theme of the 'Ten views of West Lake'. The vivid scenes, depicted in fine pencil drawing with remarkable attention to minute detail, provide a valuable insight into how the West Lake looked in the 17th century.

The theme of the 'Ten views of West Lake' can be found on a famous Kangxi-period blue-and-white pear-shaped vase in the Shanghai Museum, illustrated by Sir Michael Butler and Wang Qingzheng, *Seventeenth Century Jingdezhen Porcelain from the Shanghai Museum and the Butler Collections*, Hong Kong/London, 2006, pp. 284-85, no. 104. The Shanghai vase depicts eight views, some of which are identified by name plaques, and is decorated in the more typical Kangxi manner with stylized renditions of the pictorial elements and broad washes of underglaze blue to define the ground, trees, rocks and mountains.

A Kangxi-period five-piece blue-and-white garniture decorated with scenes likely depicting West Lake and painted in a similar style to the Shanghai vase is illustrated by M. A. Pinto de Matos in *The RA Collection of Chinese Ceramics*, vol. I, London, 2011, pp. 288-92, where it is noted another similarly decorated garniture is in the Zwinger Museum, Dresden, and a similarly decorated vase is in the Östasiatiska Museet, Stockholm.

The fine painting on the current vase can be compared to a vase dated ca. late 1680s of similar shape, decorated with poems set amid a mountainous landscape, illustrated by J. B. Curtis in *Chinese Porcelains of the Seventeenth Century*, New York, 1995, pp. 82-83, no. 25.

清康熙 青花西湖十景圖觀音尊

來源:

Eugene O. Perkins (1926-2002) 珍藏, 猶他州
The Eugene O. Perkins Collection of Qing Porcelain; 紐約佳士得, 1989年6月2日, 拍品編號17





1054

1054
A POWDER-BLUE-GLAZED BELL-SHAPED WATER POT
KANGXI PERIOD (1662-1722)

2½ in. (6.5 cm.) high, cloth box

\$4,000-6,000

PROVENANCE:
K. W. Woollcombe-Boyce (b. 1888) Collection, no. 75.
Bluett's or Sparks, London.
M. Schnellling Collection, London, 1960s.
Anthony Schnellling Collection, New York.

清康熙 灑藍釉水丞

來源:
K. W. Woollcombe-Boyce (1888年生) 珍藏, 編號75
Bluett's 或 Sparks, 倫敦
M. Schnellling 珍藏, 倫敦, 1960年代
Anthony Schnellling 珍藏, 紐約



1055

1055
A SMALL COPPER-RED-GLAZED VASE, MEIPING
18TH CENTURY

7½ in. (19 cm.) high, cloth box

\$6,000-8,000

PROVENANCE:
Frank Caro (1904-1980), New York (according to label).

清十八世紀 紅釉小梅瓶

來源:
Frank Caro (1904-1980), 紐約 (據標籤)

1056
A RARE PAIR OF RETICULATED WHITE BOWLS
CHONGZHEN PERIOD (1628-1644)

The decoration incorporates five characters below the rim which read *you tian yong you yu* (there is a heaven which has abundance).

3¾ in. (9.2 cm) diam. each

(2)

\$7,000-10,000

PROVENANCE:
Nagatani, December 1959.
Stephen Junkunc, III (d. 1978) Collection.
Important Chinese Ceramics and Works of Art from a American Private Collection; Christie's New York, 21 September 1995, lot 187.

明崇禎 白釉鏤雕「有天永有餘」盃一對

來源:
長谷氏珍藏, 1959年12月
史蒂芬·琼肯三世 (1978年去世) 珍藏
Important Chinese Ceramics and Works of Art from a American Private Collection; 紐約佳士得, 1995年9月21日, 拍品編號187



For an example of a similar bowl, probably with character roundels, see Soame Jenyns, *Later Chinese Porcelain*, London, 1951, pl. LXVII, no. 1B. A related example with floral medallions, from the collection of Mr. and Mrs. F. Brodie Lodge, was exhibited in *Monochrome Porcelain of the Ming and Manchu Dynasties*, Oriental Ceramic Society, London, 27 October-18 December 1948, *Catalogue*, no. 105. See, also, the cup from the Walters Collection, illustrated by S. W. Bushell, *Oriental Ceramic Art*, New York, 1980, (republished from an 1896 edition), p. 268, fig. 322.



(base)

1057

A CAFÉ-AU-LAIT-GLAZED BOWL

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

4 7/8 in. (11.1 cm.) diam., Japanese wood box

\$8,000-12,000

清康熙 醬釉盃 雙圈六字楷書款

1058

A VERY RARE INCISED CLAIR-DE-LUNE-GLAZED HU-FORM VASE

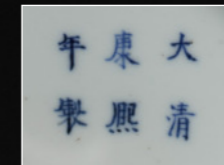
KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1662-1722)

8 in. (20.4 cm.) high, Japanese wood box

\$40,000-50,000

A slightly larger (22.5 cm. high) Kangxi-marked *clair-de-lune* vase of nearly identical shape and decoration is in the collection of the Palace Museum, Beijing, and is illustrated in *Gugong bowuyuan cang gu taoci ziliao xuan cui* (Selected Collection of Ancient Ceramics in the Palace Museum), vol. 2, Beijing, 2005, p. 128, no. 106.

清康熙 天藍釉獸面紋壺 三行六字楷書款



(mark)





(detail of interior)

Ø1059

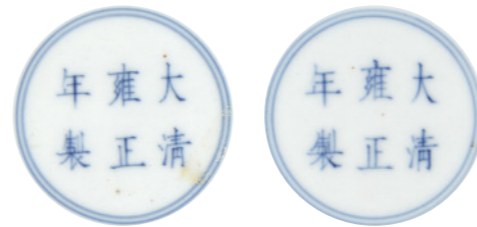
A RARE PAIR OF DOUCAI 'TRIBUTE BEARERS' BOWLS

YONGZHENG SIX-CHARACTER MARKS IN UNDERGLAZE BLUE WITHIN DOUBLE CIRCLES AND OF THE PERIOD (1723-1735)

7 in. (17.8 cm.) diam., cloth box

\$80,000-120,000

The shape, decoration and size of these bowls appear to have been inspired by Wanli-period prototypes decorated in *wucaï* enamels on the exterior with a continuous scene of scholars and mythical beasts between trees below a narrow decorative border, and on the interior with a roundel of a leaping dragon, such as the example in the National Palace Museum, Taipei, illustrated in *Enamelled Ware of the Ming Dynasty*, Book III, Hong Kong, 1989, pls. 16-16d.



(marks)

清雍正 鬥彩朝貢圖盤一對 雙圈三行六字楷書款



(another view of one)





(reverse)

ø1060

AN EXQUISITE AND VERY RARE SMALL DOUCAI MOON FLASK
YONGZHENG PERIOD (1723-1735)

An apocryphal six-character Chenghua mark is inscribed in underglaze blue on the exterior of the mouth.

7 in. (17.8 cm.) high, cloth box

\$150,000-250,000

PROVENANCE:

Important Japanese collection, acquired prior to 1970.

This very rare moon flask is exquisitely decorated with a continuous prunus branch overhanging a stream. There appears to be only one similar moon flask known, in the Percival David Foundation collection, illustrated in *Oriental Ceramics, The World's Great Collections, volume 7, The Percival David Foundation of Chinese Art*, Tokyo, 1976, no. 92. (Fig. 1) The Percival David example is of nearly identical size, and bears a similarly-rendered apocryphal Chenghua mark, but is decorated with a flowering peach branch.

The delicate enamels and design of this moon flask are reminiscent of Chenghua porcelains, and these factors, combined with the apocryphal Chenghua mark, are all representative of the antiquarian interests of the Yongzheng Emperor, who was known to have passionately collected and studied material from earlier dynasties. In a discussion of the Percival David moon flask, Stacey Pierson notes that the design is taken from the *luo hua liu shui* (falling flowers on flowing water) motif found on Ming dynasty poetry and painting (see S. Pierson, *Designs as Signs: Decoration and Chinese Ceramics*, London, 2001, p. 51) further solidifying the connection between the present moon flask and Chenghua prototypes is an example of a Chenghua-marked doucai cup with the same *luo hua liu shui* motif excavated at Jingdezhen published by R. Scott, "Further Discoveries from the Imperial Kiln Site at Jingdezhen," *Oriental Ceramics*, vol. 23, no. 4, April 1992, p. 55, fig. 25. This cup is the only known Chenghua-period example decorated with this motif.



Fig. 1 Pilgrim flask, Qing dynasty, Yongzheng period (1723-1735), British Museum, PDF,A.733. © The Trustees of the British Museum.
鬥彩花枝流水紋抱月瓶，清雍正，大英博物館藏，館藏編號PDF,A.733，© 大英博物館信託基金



清雍正 鬥彩過枝梅抱月瓶

來源:

重要日本珍藏，入藏於1970年前



PROPERTY FROM A PRIVATE WEST COAST COLLECTION

1061

A RARE LARGE BLUE AND WHITE 'MELON' DISH
YONGZHENG SIX-CHARACTER MARK IN UNDERGLAZE BLUE
WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1723-1735)

17½ in. (44.4 cm.) diam.

\$120,000-180,000

The prominent themes of archaism and imitation in Chinese art reached their pinnacle during the Qing dynasty (1644-1911), fueled by the Kangxi (1662-1722), Yongzheng (1723-1735) and Qianlong (1736-1795) emperors, all of whom were renowned collectors of antiques. The design of this dish is based on fifteenth century Yongle prototypes, which were highly admired in the Qing court. Examples of Yongle 'melon' dishes include an example in the Ardebil Shrine, illustrated by J. A. Pope, *Chinese Porcelains from the Ardebil Shrine*, Smithsonian Institution, Freer Gallery of Art, Washington D.C., 1956, pl. 40, no. 29.61, and an example from the collection of Dr. Ip Yee, illustrated

in the *Catalogue of the Hong Kong O.C.S. exhibition of Jingdezhen ware, the Yuan Evolution*, 1984, no. 142. While the decoration on Yongle examples show a vine rooted to the ground bearing two melons, Yongzheng examples feature a design of a scrolling vine usually bearing seven melons, as is seen on the present dish.

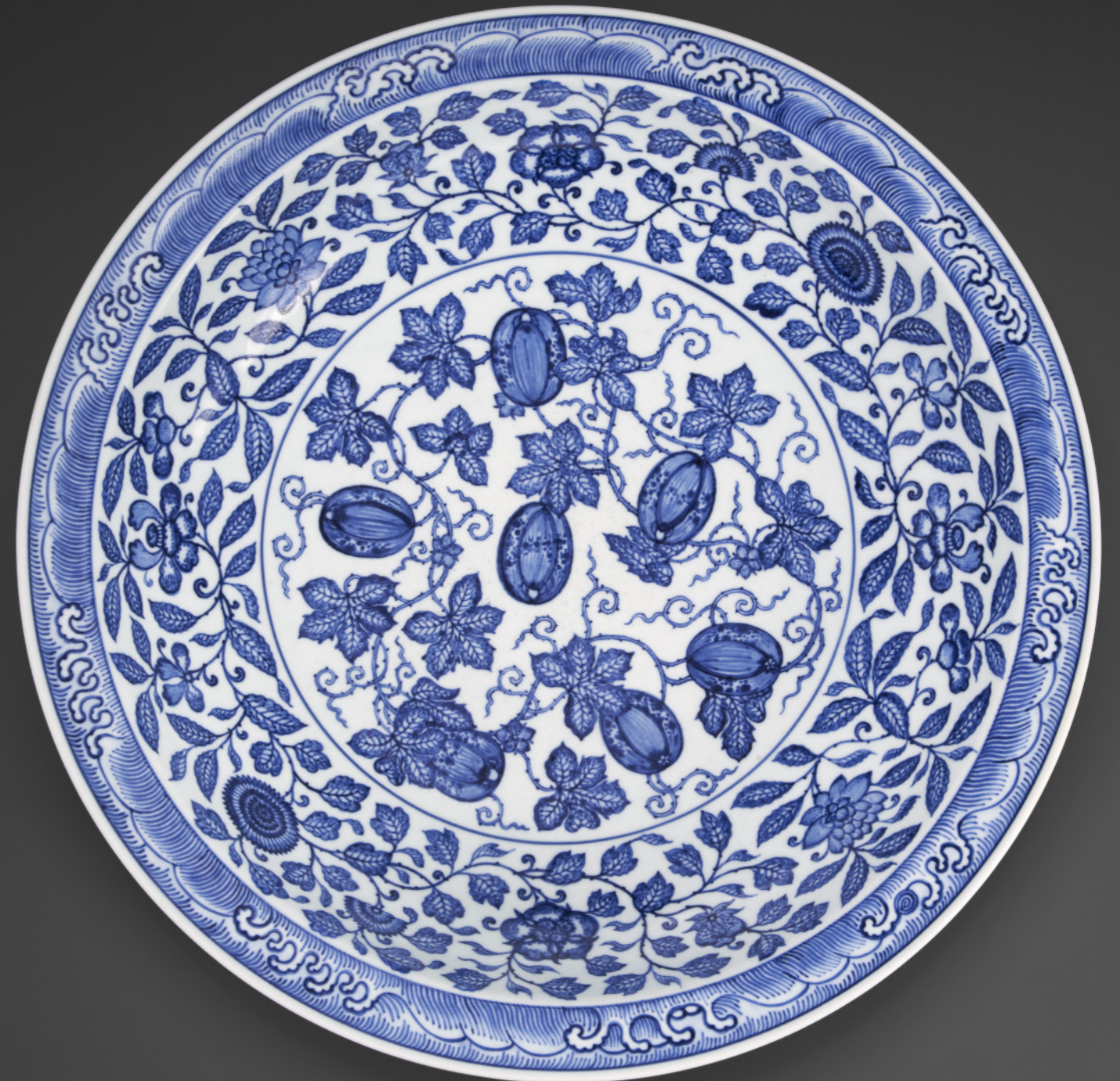
For Yongzheng examples, compare a dish of almost the same size, illustrated in *Chinese Porcelain, The S.C. Ko Tianminlou Collection, Part 1*, Hong Kong, 1987, col. pl. 53. Other similar examples include one illustrated by Liu Liang-yu in *A Survey of Chinese Ceramics, Ching official and Popular Wares*, Taipei, 1991, p. 95 (top); another in *Selected Chinese Ceramics from Han to Qing*, The Chang Foundation, Taipei, 1990, no. 125; and an example from the *Jingguantang* collection sold at Christie's New York, 26 March 2003, lot 262.

美國西岸私人珍藏

清雍正 青花瓜瓞綿綿紋折沿大盤 雙圈六字楷書款



(reverse)





1062



1062 (mark)

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

1062

A GREEN AND YELLOW-GLAZED 'RUYI' AND PEACHES' BOWL
KANGXI SIX-CHARACTER MARK IN AUBERGINE WITHIN A DOUBLE
CIRCLE AND OF THE PERIOD (1662-1722)

The interior is decorated with a roundel containing a dragon chasing a flaming
pearl.

4 3/4 in. (11.6 cm.) diam., cloth box

\$6,000-8,000

PROVENANCE:

Sotheby's Hong Kong, 2 May 1991, lot 132.
Sotheby's Hong Kong, 1 May 2001, lot 578.
The James E. Sowell Collection.

顯赫美國珍藏

清康熙 黃綠釉如意桃紋盃 雙圈六字楷書款

來源:

香港蘇富比, 1991年5月2日, 拍品編號132
香港蘇富比, 2001年5月1日, 拍品編號578
索維爾珍藏



1063

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

1063

A FAUX BOIS JARDINIÈRE
18TH-19TH CENTURY

14 3/4 in. (36.7 cm.) diam., mahogany stand

\$10,000-15,000

PROVENANCE:

The James E. Sowell Collection.

顯赫美國珍藏

清十八/十九世紀 瓷胎仿木紋釉盆

來源:

索維爾珍藏

PROPERTY FROM THE COLLECTION OF EVELYN ANNENBERG JAFFE HALL

1064

A RARE PAIR OF CORAL-RED-DECORATED VASES AND COVERS
KANGXI PERIOD (1662-1722)

10 1/2 in. (26.7 cm.) high, metal stands

(2)

\$10,000-15,000

PROVENANCE:

Duveen Brothers, Inc., New York.
J. P. Morgan (1837-1913) Collection.
Georges de Batz, New York.
William B. Jaffe (1904-1972) and Evelyn Annenberg Jaffe Hall (1911-2005)
Collection, New York, and thence by descent to the present owner.

LITERATURE:

S. W. Bushell and W. M. Laffan, *Catalogue of the Morgan Collection of Chinese
Porcelains*, New York, 1904, vol. 1, p. 86, nos. 528, 529; p. 187, case 21, nos. 528
and 529.

EVELYN ANNENBERG JAFFE HALL 珍藏

清康熙 珊瑚紅留白纏枝花卉紋蓋瓶一對

來源:

杜芬兄弟公司, 紐約
J. P. 摩根 (1837-1913) 珍藏
Georges de Batz 珍藏, 紐約
William B. Jaffe (1904-1972) 及 Evelyn Annenberg Jaffe Hall (1911-2005) 珍
藏, 紐約, 後傳承至現藏家

出版:

S. W. Bushell及W. M. Laffan, 《Catalogue of the Morgan Collection of
Chinese Porcelains》, 紐約, 1904年, 頁86, 編號528及529; 頁187, 例21, 編號
528及529





1065

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

1065
A PAIR OF FAMILLE VERTE FIGURES OF BOYS RIDING QILIN
 KANGXI PERIOD (1662-1722)

Each 11 in. (27.9 cm.) high

\$20,000-30,000

PROVENANCE:
 Frank Partridge & Sons Ltd., London.
 Collection of Sir Henry Price (1877-1963).
 Sotheby's London, 22 November 2000, lot 341.
 Frank Partridge, London.
 The James E. Sowell Collection.

LITERATURE:
 M. Cohen and W. Motley, *Mandarin and Menagerie: Chinese and Japanese Export Ceramic Figures*, Reigate, 2008, pp. 86-87.

顯赫美國珍藏

清康熙 五彩童子麒麟像一對

來源:

Frank Partridge & Sons Ltd., 倫敦
 Henry Price爵士 (1877-1963) 珍藏
 倫敦蘇富比, 2000年11月22日, 拍品編號341
 Frank Partridge, 倫敦
 索維爾珍藏

出版:

M. Cohen及W. Motley, 《Mandarin and Menagerie: Chinese and Japanese Export Ceramic Figures》, 賴蓋特, 2008年, 頁86-7.

THE PROPERTY OF A PRIVATE COLLECTOR

1066
TWO SMALL FAMILLE VERTE BRUSH POTS
 KANGXI PERIOD (1662-1722)

5¼ in. (13.3 cm.) and 5½ in. (13.9 cm.) high, cloth box

\$20,000-30,000

PROVENANCE:
 Left: Chait Galleries, New York.
 Right: The Chinese Porcelain Company, New York, 9 October 2000.
 Both: Christie's New York, 27 January 2014, lot 356.

The poem inscribed on the brush pot decorated with the archer and equestrienne may be translated, 'In the past, there was Zhao Qianli. Today we attempt to paint his heroic bearing'. The famous Southern Song painter Zhao Qianli was a relation of the Song imperial family.

私人珍藏

清康熙 五彩人物圖筆筒兩件

來源:

左邊: Chait藝廊, 紐約
 右邊: The Chinese Porcelain Company, 紐約, 2000年10月9日
 兩件: 紐約佳士得, 2014年1月27日, 拍品編號356



1066



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

1067
A PAIR OF FAMILLE VERTE ROULEAU VASES
 KANGXI PERIOD (1662-1722)

18½ in. (47 cm.) and 18¼ in. (46.3 cm.) high

\$40,000-60,000

PROVENANCE:
 Frank Partridge & Sons, Ltd., 27 March 1947.
 Collection of Sir Henry Price (1877-1963); Sotheby's London, 22 November 2000, lot 311.
 The James E. Sowell Collection.



The bright glazes and fine painting are very similar to those on a vase also dated to the Kangxi period in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum - 38 - Porcelains in Polychrome and Contrasting Colours*, Hong Kong, 1999, p. 81, no. 74.

顯赫美國珍藏

清康熙 五彩開光鳳鳥圖棒槌瓶一對

來源:

Frank Partridge & Sons, Ltd., 1947年3月27日
 Henry Price爵士 (1877-1963) 珍藏; 倫敦蘇富比, 2000年11月22日, 拍品編號311
 索維爾珍藏

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

~1068

**AN IMPORTANT AND UNUSUALLY LARGE FAMILLE ROSE
FIGURE OF ZHONG KUI**

QIANLONG-JIAQING PERIOD (1736-1820)

26½ in. (67.4 cm.) high, hardwood stand

\$80,000-120,000

PROVENANCE:

Private collection, France.
Cohen & Cohen, London.
The James E. Sowell Collection.

LITERATURE:

M. Cohen and W. Motley, *Mandarin and Menagerie: Chinese and Japanese
Export Ceramic Figures*, Reigate, 2008, pp. 80-81.

顯赫美國珍藏

清乾隆 粉彩鍾馗立像

來源:

法國私人珍藏
Cohen & Cohen, 倫敦
索維爾珍藏

出版:

M. Cohen及W. Motley, 《Mandarin and Menagerie: Chinese and Japanese
Export Ceramic Figures》, 賴蓋特, 2008年, 頁80-1



According to legend, the Tang emperor Ming Huang was saved from illness when Zhong Kui appeared in a dream and killed the fever demon. Zhong Kui has since appeared as the subject in a myriad paintings, works of art and porcelain designs as the 'demon queller'. Some depictions include playful demons, and some show Zhong Kui riding his donkey or resting with a cup of wine. As a protector and expeller of evil spirits, the image of Zhong Kui is traditionally used as a door god during Chinese New Year (a pair of images at the front door and a single figure at the back door), and during the Duanwu Festival.

This spectacular figure of Zhong Kui is remarkable for its massive size and the fine quality of the enameling and gilt decoration. The strength and confidence of the modeling and the dynamic stance is also particularly noteworthy. No other figure of this size and subject appears to have been published.

A smaller (16.8 cm. high) *famille rose* figural portrayal of Zhong Kui, shown sprawled drunkenly against wine pots and rockwork while still holding his wine cup, is illustrated in *The Complete Collection of Treasures of the Palace Museum - 39 - Porcelains with Cloisonne Enamel Decoration and Famille Rose Decoration*, Hong Kong, 1999, p. 53, no. 44, where it is dated to the Kangxi period.





1069

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

1069
A PAIR OF FAMILLE VERTE 'PHOENIX-HEAD' EWERS AND COVERS
 KANGXI PERIOD (1662-1722)

Each 10 1/4 in. (26 cm.) high

\$12,000-18,000

PROVENANCE:
 Frank Partridge & Sons, Ltd., London.
 Collection of Sir Henry Price (1877-1963);
 Sotheby's London, 22 November 2000, lot 347.
 The James E. Sowell Collection.

LITERATURE:
 M. Cohen and W. Motley, *Mandarin and Menagerie: Chinese and Japanese Export Ceramic Figures*, Reigate, 2008, pp. 242-43.

顯赫美國珍藏

清康熙 五彩鳳首帶蓋執壺一對

來源:

Frank Partridge & Sons, Ltd., 倫敦
 Henry Price爵士 (1877-1963) 珍藏; 倫敦蘇富比,
 2000年11月22日, 拍品編號347
 索維爾珍藏

出版:

M. Cohen 及 W. Motley, 《Mandarin and Menagerie: Chinese and Japanese Export Ceramic Figures》, 賴蓋特, 2008年, 頁242-43.



1070

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

1070
A PAIR OF FAMILLE VERTE FIGURES OF BUDDHIST LIONS
 KANGXI PERIOD (1662-1722)

Each 10 1/4 in. (26 cm.) high

\$10,000-15,000

PROVENANCE:
 The Chinese Porcelain Company, New York.
 The James E. Sowell Collection.

LITERATURE:
 M. Cohen and W. Motley, *Mandarin and Menagerie: Chinese and Japanese Export Ceramic Figures*, Reigate, 2008, pp. 208-9.

顯赫美國珍藏

清康熙 五彩瑞獅形擺件一對

來源:

The Chinese Porcelain Company, 紐約
 索維爾珍藏

出版:

M. Cohen及W. Motley, 《Mandarin and Menagerie: Chinese and Japanese Export Ceramic Figures》, 賴蓋特, 2008年, 頁208-09

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

~1071
A RARE PAIR OF LARGE FAMILLE VERTE BISCUIT GUARDIAN FIGURES
 19TH CENTURY

Each 27 in. (68.6 cm.) high, hardwood stands

\$30,000-50,000

PROVENANCE:
 Richard Bennett (b. 1849) Collection, Thornby Hall, Northampton.
 C. Ruxton (1903-1971) and Audrey B. Love (1903-2003) Collection, New York.
 The C. Ruxton and Audrey B. Love Collection; Christie's New York, 20 October 2004, lot 587.
 The James E. Sowell Collection.

LITERATURE:
 R. Fry, "Richard Bennett Collection of Chinese Porcelain," *The Burlington Magazine*, April-September 1911, pp. 133-37, pl. II (B) (one).
 M. Cohen and W. Motley, *Mandarin and Menagerie: Chinese and Japanese Export Ceramic Figures*, Reigate, 2008, pp. 78-79.



顯赫美國珍藏

清十九世紀 素三彩天王坐像一對

來源:

Richard Bennett (1849生) 珍藏, Thornby Hall, 北安普敦
 C. Ruxton (1903-1971) 及 Audrey B. Love (1903-2003) 伉儷珍藏, 紐約
 C. Ruxton 及 Audrey B. Love 伉儷珍藏; 紐約佳士得, 2004年10月20日, 拍品編號587

索維爾珍藏

出版:

R. Fry, 「Richard Bennett Collection of Chinese Porcelain」, 《The Burlington Magazine》, 1911年4月-9月, 頁133-37, 圖版II (B) (其一)
 M. Cohen 及 W. Motley, 《Mandarin and Menagerie: Chinese and Japanese Export Ceramic Figures》, 賴蓋特, 2008年, 頁78-9



1072

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

1072
A PAIR OF FAMILLE ROSE FIGURES OF SEATED LADIES
 QIANLONG PERIOD (1736-1795)

The taller 8½ in. (21.8 cm.) high

\$6,000-8,000

PROVENANCE:

Christie's London, 7 April 1997, lot 113.
 Philips London, June 2001.
 The James E. Sowell Collection.

LITERATURE:

M. Cohen and W. Motley, *Mandarin and Menagerie: Chinese and Japanese Export Ceramic Figures*, Reigate, 2008, p. 108.

顯赫美國珍藏

清乾隆 粉彩仕女坐像一對

來源:

倫敦佳士得, 1997年4月7日, 拍品編號113
 倫敦富藝斯, 2001年6月
 索維爾珍藏

出版:

M. Cohen 及 W. Motley, 《Mandarin and Menagerie: Chinese and Japanese Export Ceramic Figures》, 賴蓋特, 2008年, 頁108



1073

ANOTHER PROPERTY

1073
A LARGE FAMILLE ROSE FISH BOWL
 QIANLONG PERIOD (1736-1795)

23 in. (58.5 cm.) diam.

\$10,000-15,000

清乾隆 粉彩孔雀花卉紋獸耳大缸

PROPERTY FROM AN IMPORTANT WASHINGTON PRIVATE COLLECTION

1074
A RARE FAMILLE ROSE 'PHEASANTS AND PEONY' 'PHOENIX-TAIL' VASE
 YONGZHENG PERIOD (1723-1735)

17½ in. (45.5 cm.) high, cloth box

\$25,000-35,000

PROVENANCE:

Sotheby's Olympia, 10 June 2004, lot 330.

The imagery of the pheasant with the peony forms the combination *fu gui ji xiang*, a wish for wealth (peony) and auspiciousness (pheasant). The inclusion of chrysanthemums and rocks add wishes for longevity.

重要華盛頓私人珍藏

清雍正 粉彩雉雞牡丹鳳尾尊

來源:

奧林匹亞蘇富比, 2004年6月10日, 拍品編號330



1074



1075

PROPERTY FROM A DISTINGUISHED COLLECTION

1075

A COPPER-RED-GLAZED STEM BOWL
17TH-18TH CENTURY

6 in. (15.3 cm.) diam., cloth box

\$6,000-8,000

EXHIBITED:

The J. M. Hu (1911-1995), Zande Lou Collection.

顯赫珍藏

十七/十八世紀 紅釉高足盤

展覽:

暫得樓胡惠春 (1911-1995) 珍藏

VARIOUS PROPERTIES

1076

A RARE CELADON-GLAZED CYLINDRICAL VASE
YONGZHENG SIX-CHARACTER MARK IN UNDERGLAZE BLUE
WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1723-1735)

10 3/8 in. (26.4 cm.) high, cloth box

\$150,000-250,000

PROVENANCE:

Sotheby's Hong Kong, 3-4 May 1994, lot 109.

清雍正 粉青釉燈籠瓶 雙圈六字楷書款

來源:

香港蘇富比, 1994年5月3日-4日, 拍品編號109

The glaze on this vase is particularly lovely, being of a clear, soft, even, pale celadon. Chinese celadon glazes were appreciated by connoisseurs as early as the Tang dynasty, when the writer Lu Yu (AD 733-804), declared in his *Cha jing* (Tea Classic) that Yue ware celadon bowls were the best vessels from which to drink fine tea. This admiration for celadon glazes on stoneware vessels continued into the Song dynasty, when they dominated court taste. Celadon-type glazes were applied to porcelain vessels produced at Jingdezhen in the early Ming period, but it was the Qing-dynasty potters of the Kangxi reign who perfected a particularly delicate version of the glaze applied to a very white (low iron) porcelain body. The delicate celadon glaze was colored using only about half the amount of iron found in typical Song-dynasty Longquan celadons, and was further modified in the Yongzheng period to produce the even more finely textured and slightly bluer pale celadon glaze as seen on the current vase. These celadons and the others created with minute variations in tone and texture have been much admired by Chinese connoisseurs and have been given names such as *douqing* (bean green) and *dongqing* (eastern green) in the Kangxi reign, and *dongqing* (winter green) and *fenqing* (soft green) in the Yongzheng reign. The current vase has a particularly beautiful *fenqing* glaze.

A Yongzheng blue and white vase and cover of similar size and shape as the current vase, decorated with sprays of auspicious fruit, in the Palace Museum, Beijing, is illustrated in *The Complete Collection of Treasures of the Palace Museum - 36 - Blue and white Porcelain with Underglaze Red (II)*, Hong Kong, 2000, p. 118, no. 104.



1076 (mark)



1076

ø1077

A RARE LARGE GE-TYPE HU-FORM VASE

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

12¾ in. (31.5 cm) high, Japanese wood box

\$150,000-250,000

PROVENANCE:

Osaka Bijitsu Club auction, early 20th century.

Tsuhihashi Collection, Tokyo.

Kyoto Bijitsu Club auction, before World War II.

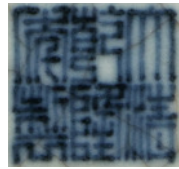
清乾隆 仿哥釉鋪首耳壺 六字篆書款

來源:

大阪美術俱樂部拍賣, 20世紀初

土橋珍藏, 東京

京都美術俱樂部拍賣, 二次世界大戰前



(mark)

The glaze on this vase is based on one of the five famous wares of the Song dynasty—Ge ware. All five (the other four being Ru, Guan, Ding and Jun) were greatly admired by the emperors of the high Qing, and during the Yongzheng reign much research and development was undertaken in order to reproduce these glazes on the porcelains made at the imperial kilns at Jingdezhen. Like his father, the Qianlong Emperor was fascinated by antiques and encouraged the craftsmen working for the court to reproduce them. The fondness for antiquarianism is also evident in the shape, as this vase is potted after an archaic bronze *hu* vessel with a broad waisted neck and ribbed globular body. Monochrome vases of this type have been recorded with a variety of crackle glazes, including one Guan-type example sold at Christie's Hong Kong, 28 November 2005, lot 1327, and a Ru-type example exhibited in the National Palace Museum, Taipei, *Special Exhibition of Qing Dynasty Monochrome Glazed Porcelain*, 1981, no. 88. See also the Yongzheng-marked blue and white example sold at Sotheby's, Hong Kong, 11 April 2008, lot 3067.



(with box and Osaka Bijitsu and Kyoto Bijitsu auction labels)



1078

A VERY RARE FAMILLE ROSE 'NINE DRAGONS' HAT STAND
JIAQING SEAL MARK IN IRON RED AND OF THE PERIOD (1796-1820)

11¼ in. (29.8 cm.) high

\$20,000-30,000

清嘉慶 粉彩黃地九龍雲紋冠架 礬紅六字篆書款

Tubular porcelain hat stands with openwork decoration appeared during the emperor Jiaqing's reign. In addition to functioning as a hat support, it also perfumed the hat from incense burned in the interior. A similar example, also bearing an iron-red Jiaqing mark, illustrated in *The Complete Collection of Treasure of the Palace Museum - 39 - Porcelains with Cloisonné Enamel Decoration and Famille Rose Decoration*, Hong Kong, 1999, p. 193, no. 170. This hat stand can also be compared with a cylindrical hat stand sold at Christie's Paris, 6 July 2022, lot 36. Both are decorated with nine five-clawed dragons chasing the flaming pearl on a yellow background. See, also, a Jiaqing *millefleurs* hat-stand of the same form sold at Christie's Hong Kong, 27 November 2007, lot 1766.



(another view)



(mark)



THE PROPERTY OF A LADY

1079

A FAMILLE ROSE LANTERN-SHAPED VASE WITH BOYS IN A
LANDSCAPE
JIAQING SEAL MARK IN IRON RED AND OF THE PERIOD (1796-1820)

10⅞ in. (27.5 cm) high, cloth box

\$30,000-50,000

女史珍藏

清嘉慶 粉彩童子山水燈籠瓶 礬紅六字篆書款



(mark)



(another view)





1080

VARIOUS PROPERTIES

1080

A FAMILLE ROSE 'SANDUO' BOWL

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

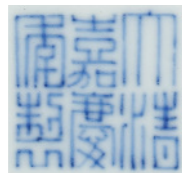
6 in. (15 cm.) diam.

\$7,000-10,000

清乾隆 粉彩三多紋盤 六字篆書款



1080 (mark)



1081 (mark)

⑩**1081**

A RARE AND FINELY DECORATED DOUCAI 'DUCKS AND LOTUS POD' BOWL

JIAQING SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1796-1820)

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

\$70,000-90,000

PROVENANCE:

Hosokawa Morisada (1912-2005) Collection, Tokyo.

EXHIBITED:

Kumamoto, Kumamoto Prefectural Museum, *Shin no Jiki, Hashi no Toki*, 1993.

LITERATURE:

Shin no Jiki, Hashi no Toki, Kumamoto Prefectural Museum, Kumamoto, 1993, no. 35.

Mokumeigoshiki, Tokyo, 1992, p. 83, no. 38.

Compare four bowls decorated with this pattern, variously bearing the reign marks of Qianlong, Jiaqing, Daoguang (decorated in underglaze blue only) and one with an apochryphal Chenghua mark, illustrated in the *Catalogue of a Special Exhibition of Cheng-hua Period Porcelain*, National Palace Museum, Taipei, 1984, nos. 84-87.

清嘉慶 鬥彩蓮塘鴛鴦圖墩式盤 六字篆書款

來源:

細川護貞 (1912-2005) 珍藏, 東京

展覽:

熊本, 熊本縣立美術館, 「清の磁器・波斯の陶器」, 1993年

出版:

《清の磁器・波斯の陶器》, 熊本県立美術館, 熊本, 1993年, 編號35

《目迷五色 清朝磁器》, 東京, 1992年, 頁83, 編號38



1081 (two views)

THE PROPERTY OF AN EAST COAST COLLECTOR

1082

A LARGE BLUE AND WHITE FISH BOWL
18TH CENTURY

21 in. (53.4 cm.) diam.

\$20,000-30,000

PROVENANCE:
The Barney and Emma Dagan Collection, Los Angeles, California.

美國東岸私人珍藏

清十八世紀 青花纏枝蓮紋缸

來源:

Barney 及 Emma Dagan 珍藏, 洛杉磯, 加利福尼亞州



VARIOUS PROPERTIES

ø1083

A RARE MASSIVE BLUE AND WHITE 'LOTUS' DISH
CHUXIUGONG ZHI FOUR-CHARACTER SEAL MARK IN UNDERGLAZE
BLUE, GUANGXU PERIOD (1875-1908)

25¾ in. (64.3 cm.) diam.

\$10,000-15,000

PROVENANCE:
Private collection, South America.

清光緒 青花蓮紋大盤 「儲秀宮製」篆書款

來源:

南美私人珍藏

The mark, *Chuxiugong zhi*, may be translated, 'Made for the Chuxiu Palace' or the 'Palace of Assembled Elegance'. Other examples of dish also contain *Chuxiugong zhi* inscription are: a large yellow enamel and underglaze-blue-ground 'dragon' dish, sold at Christie's New York, 18-19 March 2021, lot 726; a pair of large blue and white 'dragon' dishes, sold at Christie's New York, 16-17 September 2010, lot 1474. Another example of dish with a '*Chuxiugong zhi*' mark, can be found in the Weishaupt Collection, is illustrated by G. Avitabile, From the Dragon's Treasure, London, 1987, p. 109, no. 157.



(mark)



1084

Ø1084

A DEHUA FIGURE OF GUANYIN

LATE 19TH CENTURY-EARLY REPUBLIC PERIOD

The back is impressed with a double-gourd mark reading *Dehua* and another seal mark reading *bo ji yu ren* (virtue extends to all, even fishermen).

18½ in. (47 cm.) high

\$15,000-25,000

清十九世紀末/民國初 德化白釉觀音立像
「德化」葫蘆款及「博及漁人」印款

1085

A LARGE DEHUA FIGURE OF GUANYIN

LATE 19TH CENTURY-REPUBLIC PERIOD

The back is impressed with a seal mark reading *bo ji yu ren* (virtue extends to all, even fishermen).

35 in. (89 cm.) high

\$30,000-50,000

PROVENANCE:

Yamanaka & Co., New York, 1943.

The Collection of Marion and Henry Bloch, Kansas City, Missouri.

LITERATURE:

Yamanaka & Co., *Collection of Chinese and Other Far Eastern Art*, New York, 1943, no. 1124.

清十九世紀末/民國 德化白釉持軸觀音立像 方框「博及漁人」印款

來源:

山中商會, 紐約, 1943年

Marion及Henry Bloch伉儷珍藏, 堪薩斯城, 密蘇里

出版:

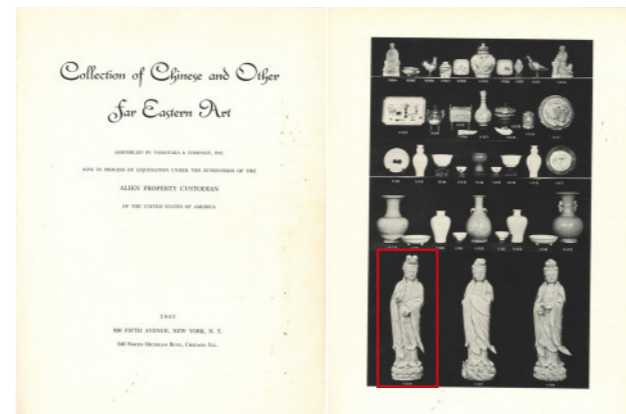
山中商會, 《Collection of Chinese and Other Far Eastern Art》, 紐約, 1943年, 編號1124



1084 (marks)



1085 (mark)



Lot 1085 illustrated by Yamanaka in *Collection of Chinese and Other Far Eastern Art*, New York, 1943, no. 1124

本拍品載錄於日本山中商會, 《中國及遠東藝術珍品專場》圖錄, 1943年, 拍品編號1124



1085



1086

1086
A LARGE BLUE-GLAZED VASE, MEIPING
18TH-19TH CENTURY
13¼ in. (33.7 cm.) high
\$10,000-15,000

清十八/十九世紀 霽藍釉梅瓶



1087

1087
A PALE BLUE-GLAZED CONG-FORM 'EIGHT-TRIGRAMS' VASE
GUANGXU SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1875-1908)
11¼ in. (28.5 cm) high
\$6,000-8,000

清光緒 淺藍釉八卦琮式瓶 六字楷書款



1087 (mark)

PROPERTY FROM A PRIVATE NEW ENGLAND COLLECTION

1088
A GUAN-TYPE VASE, HU
TONGZHI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1862-1874)

13⅞ in. (33.3 cm) high

\$40,000-60,000

PROVENANCE:
Christie's Paris, 9 June 2015, lot 144.

新英格蘭私人珍藏

清同治 仿官釉貫耳方壺 六字楷書款

來源:

巴黎佳士得, 2015年6月9日, 拍品編號144



(mark)



VARIOUS PROPERTIES

1089

**A LARGE BLUE, GREEN, AUBERGINE AND WHITE-DECORATED
YELLOW-GROUND 'LOTUS' HU-FORM VASE**
LATE QING DYNASTY

20½ in. (52 cm.) high

\$5,000-7,000

晚清 黃地蓮紋螭龍耳尊



1090

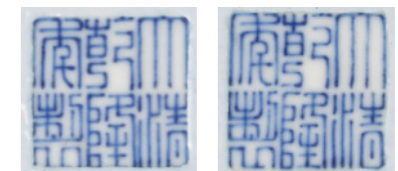
A PAIR OF PUCE-ENAMELED 'CHILONG' VASES

The bases have apocryphal Qianlong seal marks in underglaze blue.

Each 12¼ in. (31.2 cm.) high

\$20,000-30,000

胭脂紅螭龍紋瓶一對



(marks)

FRIDAY 24 MARCH 8.30AM

(LOTS 1101-1175)



PROPERTY FROM A PRIVATE NEW YORK COLLECTION

1101

A BRONZE RITUAL WINE VESSEL, ZHI

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

The interior is cast with a clan sign followed by *zu ji* (Grandfather Ji).

4¾ in. (12.1 cm.) high

\$20,000-30,000

PROVENANCE:

Collection of Sam (1894-1981) and Janet L. (1937-2012) Salz, New York, before 1981.

紐約私人珍藏

商晚期至西周早期 公元前十二至十一世紀 青銅罍

銘文或作: 祖己

來源:

Sam 及 Janet L. Salz 珍藏, 1981年前



(inscription)

ANOTHER PROPERTY

1102

A BRONZE RITUAL TRIPOD WINE VESSEL, JUE
LATE SHANG DYNASTY, 12TH-11TH CENTURY BC

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

\$18,000-25,000

PROVENANCE:

Kochukyo, Tokyo, before 1963.

晚商 公元前十二至十一世紀 青銅爵

來源:

壺中居, 東京, 1963年前



(with double wood box)



PROPERTY FROM A PRIVATE FRENCH COLLECTION

ø1103

A BRONZE RITUAL WINE VESSEL, *HE*
EARLY WESTERN ZHOU DYNATY, 11TH-10TH CENTURY BC

An inscription consisting of a clan sign, *rong*, followed by *zi zuo fu wu* (Zi made this vessel for Father Wu), is cast on the interior of the cover and below the handle.

8¼ in. (21 cm.) wide across

\$60,000-80,000

PROVENANCE:

Liu Tizhi (1879-1962) Collection.
Rong Geng (1894-1983) Collection.
Private noble collection, acquired in Europe in the mid-20th century, Portugal.
Une collection européenne; Daguerre, Hôtel Drouot, 29 March 2013, lot 94.

LITERATURE:

Liu Tizhi, *Shanzhai jijin lu* (The Records of Auspicious Bronzes in the Shanzhai Studio), 1934, vol. 9, p. 30.
Liu Tizhi, *Xiaojiaojingge jinwen taben* (Rubblings of Archaic Bronze Inscriptions at the Xiaojiaojingge Studio), 1935, vol. 9, p. 49, no. 1.
Wang Chen, *Xu Yinwencun* (Continuation of the Surviving Writings from the Yin Dynasty), 1935, p. 73, no. 1-2.
Luo Zhenyu, *Sandai jijin wencun* (Surviving Writings from the Xia, Shang, and Zhou Dynasties), 1937, vol. 14, p. 7, no. 7-8.
Rong Geng, *Song Zhai Jijin Xulu* (Continuation of the Auspicious Bronzes in the Songzhai Studio), Beijing, 1938, p. 229, pl. 54.
Rong Geng, *Shang Zhou Yiqi Tongkao* (The Bronzes of Shang and Zhou), Beijing, 1941, vol. 2, p. 250, no. 475.
Yan Yiping, *Jinwen zongji* (Corpus of Bronze Inscriptions) , Taipei, 1983, p. 2455, no. 4407.
Hayashi M., In *Shu Jidai Seidoki no Kenkyu* (In *Shu Seidoki Soran Ichi*) (Conspectus of Yin and Zhou Bronzes), Tokyo,1984, vol. 1, p. 209, no. 48.
Zhongguo shehui kexueyuan kaogu yanjiusuo (Institute of Archaeology, Chinese Academy of Social Sciences), ed., *Yinzhou jinwen jicheng* (Compendium of Yin and Zhou Bronze Inscriptions), Beijing, 1993, vol. 15, p. 99, no. 9390.
Wang Xiantang, *Guoshi jinshi zhigao* (A Record of Bronze and Stone Inscriptions in Chinese History), Qingdao, 2004, no. 1197.
Wu Zhenfeng, *Shang Zhou qingtongqi mingwen ji tuxiang jicheng* (A Collection of Inscriptions and Images of Shang and Zhou Archaic Bronzes), Shanghai, 2012, vol. 26, p. 117, no. 14706.

法國私人珍藏

西周早期 公元前十一至十世紀 青銅盃

銘文: 季子作父戊

來源:

劉體智 (1879–1962) 舊藏
容庚(1894–1983) 舊藏
葡萄牙貴族私人珍藏, 20世紀中葉入藏於歐洲
歐洲私人珍藏, Daguerre拍賣行, 巴黎德魯奧, 2013年3月29日, 拍品編號94

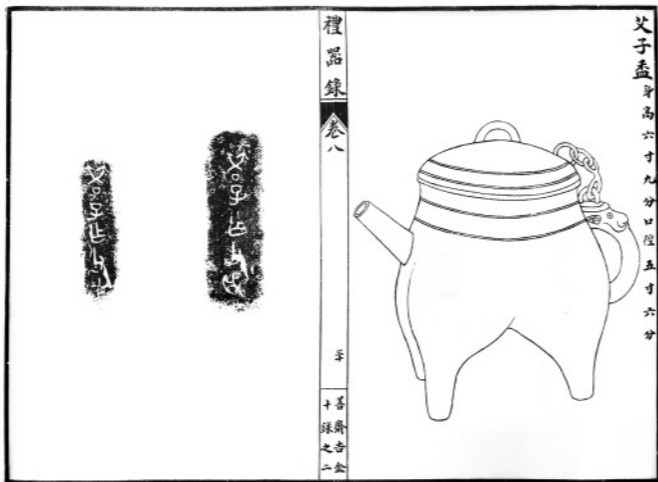
出版:

劉體智,《善齋吉金錄》, 1934年, 卷9, 頁30
劉體智,《小校經閣金文拓本》, 1935年, 卷9, 頁49, 編號1
王辰,《續殷文存》下卷, 1935年, 頁73, 編號1-2
羅振玉,《三代吉金文存》, 1937年, 卷14, 頁7, 編號7-8
容庚,《頌齋吉金續錄》, 北京, 1938年, 頁229, 圖版編號54
容庚,《商周彝器通考》, 北京, 1941年, 卷2, 頁250, 編號475
嚴一萍,《金文總集》, 臺北, 1983年, 頁2455, 編號4407
林巳奈夫,《殷周時代青銅器の研究・殷周青銅器綜覽》, 東京,1984年, 卷1, 頁209, 編號48
中國社會科學院考古研究所編,《殷周金文集成》, 北京, 1993年, 卷15, 頁99, 編號9390
王獻唐,《國史金石志稿》, 青島, 2004年, 卷2, 頁1197
吳鎮烽,《商周青銅器銘文暨圖像集成》, 上海, 2012年, 卷26, 頁117, 編號14706

The present *he* was formerly in the collection of Liu Tizhi (1879-1962) and was published in Liu's catalogues, *Shanzhai jijin lu* (The Records of Archaic Bronzes in the Shanzhai Studio), and *Xiaojiaojingge jinwen taben* (Rubblings of Archaic Bronze Inscriptions in the Xiaojiaojingge Studio). Liu Tizhi, literary name Huizhi and Shanzhai Laoren (elder man in the Shanzhai studio), was a native of Lujiang, Anhui province. His father, Liu Bingzhang (1826-1905), was the governor of Sichuan province in the late Qing dynasty, and his father-in-law, Sun Jianai (1827-1909), was a grand secretary and a mentor to the Guangxu Emperor. Liu Tizhi's collection ranged widely from oracle bones to archaic bronzes to rare books. This he subsequently entered the collection of Rong Geng (1894-1983), who commented in his *Shangzhou yiqi tongkao* (A General Study of Archaic Bronzes in the Yin and Zhou Dynasties) that “Liu Tizhi has the biggest collection of bronzes among all Chinese collectors in the recent years.” Rong Geng was a native of Dongguan city, Guangdong province, and trained under the famed late Qing-dynasty Epigraphy scholar Luo Zhenyu (1866-1940), and received his graduate degree in Sinology from Peking University. Rong then taught ancient Chinese and archeology at the University while serving as a researcher at the Palace Museum in Beijing. Rong has published dozens of instrumental books, which became the foundation of the studies in ancient Chinese text and material in modern China.

The clan name of *Rong* is recorded in Chinese historical documents, such as *Shangshu: Zhouguan* (Book of Documents: official system of the Zhou dynasty), probably compiled in 5th century BC, and Sima Qian's (b. 145 BC) *Shiji: Zhou Benji* (Records of the Grand Historian: Annals of Zhou). Rong clan thrived during the Zhou period and was one of the vassal states of the Zhou. The clan shares the same family name 'Ji' of the Zhou royal court.

This bronze *he* compares closely with another one illustrated by Wu Zhenfeng in *Shangzhou qingtongqi mingwen ji tuxiang jicheng* (A Collection of Inscriptions and Images of Shang and Zhou Archaic Bronzes), Shanghai, 2012, vol. 26, p. 118, no. 14707, which shares both a similar shape and the same inscription. The same inscription cast on the interior of the present vessel and cover can also be found in a rubbing of a *he* in an album of rubbings entitled *Lent Diet and Sacrificial Vessel Drawing*, Supplement to Xiqing Sacrificial Vessel by Rong Geng (1894-1988) in the National Palace Museum, Taipei.



The present bronze *he* illustrated by Liu Tizhi, *Shanzhai jijin lu* (The Records of Auspicious Bronzes in the Shanzhai Studio), 1934, vol. 9, p. 30.

此青銅盃載錄於劉體智著《善齋吉金錄》, 1934年, 卷9, 頁30



(inscriptions)



PROPERTY FROM A PRIVATE NORTH AMERICAN COLLECTION

Ø1104

A RARE LARGE BRONZE TRIPOD WINE VESSEL, JIA
SHANG DYNASTY, EARLY ANYANG PERIOD, 13TH-12TH CENTURY BC

The interior is cast with a clan sign.

14½ in. (36.9 cm) high, Japanese wood box

\$80,000-120,000

PROVENANCE:

Private collection, Kansai, acquired before 1960.

Private collection, Japan, 2005.

Christie's New York, 19 March 2008, lot 487.

北美私人珍藏

商 安陽早期 公元前十三至十二世紀 青銅罍

來源:

私人珍藏, 關西, 1960年以前入藏

日本私人珍藏, 2005年入藏

紐約佳士得, 2008年3月19日, 拍品編號487

A *jia* of larger size (45 cm. high) with similar profile and bands of decoration around the sides dated 13th-12th century BC is illustrated by R.W. Bagley, *Shang Ritual Bronzes in the Arthur M. Sackler Collections*, Washington, DC and Cambridge, Massachusetts, 1987, pp. 164-5, no. 7. The author notes that *jia* decorated in two registers appeared shortly before the Anyang period (c. 1300-1030 BC).

Another similar *jia* (35.2 cm. high) is illustrated in *Shang Ritual Bronzes in the National Palace Museum Collection*, Taipei, 1998, pp. 152-7, no. 9. Also, illustrated, p. 156, are two further *jia*, both excavated in 1968 in Henan province, Anyang prefecture, Xiao chuan, the first from Tomb M388, the second from Tomb 331.



(another view)



(clan sign on interior)



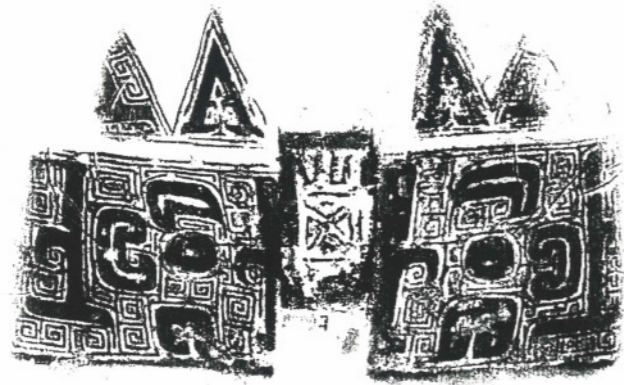


Fig. 1 Rubbing of a similar *jiao* in the collection of the Palace Museum, Beijing.
一件與本拍品近似之青銅角拓本，北京故宮博物院藏

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

1105

A RARE BRONZE RITUAL TRIPOD WINE VESSEL, *JIAO*
LATE SHANG DYNASTY, 12TH-11TH CENTURY BC

A clan sign, *lu*, is cast under the handle.

8½ in. (20.6 cm.) high

\$60,000-80,000

PROVENANCE:

Collection of Sam (1894-1981) and Janet L. (1937-2012) Salz, New York, before 1981.

Two bronze *jiao* of similar size and with very similar decoration, and also cast with the same clan sign (*lu*) under the handle, are in the Palace Museum, Beijing, and illustrated by Wu Zhenfeng, *Shangzhou qingtongqi mingwen ji tuxiang jicheng* (Complete Collection of Inscriptions and Images of the Shang and Zhou Bronzes), vol. 17, Shanghai, 2012, pp. 146 and 148, nos. 8708 and 8710. (Fig. 1) Also illustrated, p. 147, no. 8709, is another very similar *jiao* bearing the same clan sign in the Shanghai Museum.

紐約私人珍藏

晚商 公元前十二至十一世紀 青銅饗養紋角

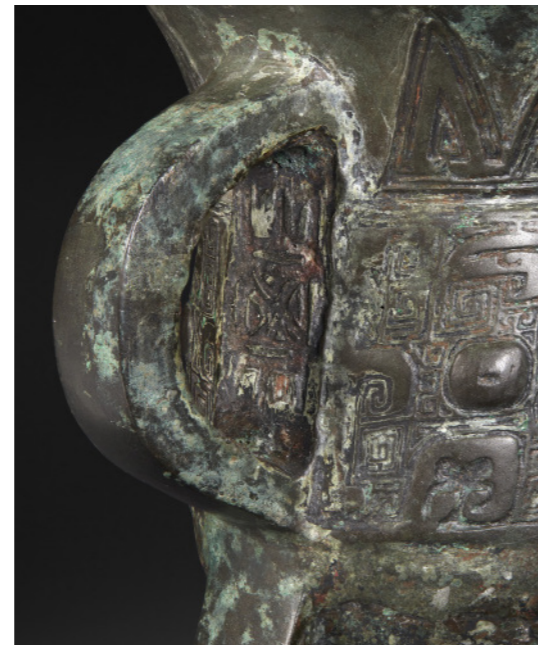
銘文：櫛

來源：

Sam (1894-1981) 及 Janet L. (1937-2012) Salz 伉儷珍藏，1981年前



(another view)



(detail)



ANOTHER PROPERTY

1106

A BRONZE RITUAL TRIPOD WINE VESSEL, *JUE*
LATE SHANG DYNASTY, 11TH CENTURY BC

An inscription, *you yang fu gui bi zhi mu* (You Yang [made this vessel] for Fu Gui's respected deceased mother), is cast beneath the handle.

7 7/8 in. (19 cm.) high

\$30,000-50,000

PROVENANCE:

China House of Arts, New York, 1985.

LITERATURE:

S. Tzen, *Archives Ancient Chinese Arts*, New York, 1985, no. 3.

Two closely related *jue* bearing the same inscription, but with characters organized in slightly different configurations, are in the Palace Museum, Beijing, and illustrated by Yan Yiping, *Jinwen Zongji* [Corpus of Bronze Inscriptions], Taipei, 1983, nos. 4177 and 4176. (Fig.1)

晚商 公元前十一世紀 青銅爵

銘文: 友戎父癸妣止母

來源:

中國藝術館, 紐約, 1985年

出版:

曾仕猷, 《Archives Ancient Chinese Arts》, 紐約, 1985年, 編號3



(inscription)



1107

1107

ZHANG YAOWU (B. 1964)

Still Life

The painting depicts an archaic bronze tripod wine vessel, *jue* (lot 1106), and a scholar's rock.

Oil on canvas

30 x 24 in. (76 x 61 cm.)

Signed Yaowu Zhang and dated 2022

\$7,000-9,000

PROVENANCE:

Acquired directly from the artist in 2022.

張要武 (1964年生)

靜物寫生

來源:

直接購自於藝術家, 2022年



Fig 1. Rubbing of the inscription on a closely related *jue* in the Palace Museum, Beijing.
北京故宮博物院藏近似青銅爵銘文拓本

PROPERTY FROM A PRIVATE FRENCH COLLECTION

Ø1108

A BRONZE RITUAL WINE VESSEL, *GU*
SHANG DYNASTY, 13TH-12TH CENTURY BC

The interior is cast with a the character *nian*, probably a clan sign.

10½ in. (26.6 cm.) high

\$100,000-150,000

PROVENANCE:

Sotheby's London, 24 June 1958, lot 89.

Private noble collection, Portugal.

Une collection européenne; Daguerre, Hôtel Drouot, 29 March 2013, lot 95.

LITERATURE:

Liu Yu and Lu Yan, *Jinchu Yinzhou jinwen jilu* (Compendium of Bronze Inscriptions Recently Discovered), Beijing, 2002, p. 160, no. 694.

Wang Tao and Liu Yu, *A Selection of Early Chinese Bronzes with Inscriptions from Sotheby's and Christie's*, Shanghai, 2007, no. 205.

Wu Zhenfeng, *Shangzhou qingtongqi mingwen ji tuxiang jicheng* (Compendium of Inscriptions and Images of Bronzes from the Shang and Zhou Dynasties), Shanghai, 2012, vol. 17, p. 350, no. 8999.

A *gu* of similar size and proportions unearthed in Anyang, Henan province, and now in the Chinese Academy of Social Sciences, Institute of Archaeology, Beijing, is illustrated in *Zhongguo Qingtongqi Quanji - 2 - Shang*, Beijing, 1997, pp. 109 and 51, no. 105. The *gu* from Anyang has decoration similar to that of the current *gu*, but the four descending *kui* dragons on the spreading foot of the *gu* from Anyang have pierced outlines.

法國私人珍藏

商 公元前十三至十二世紀 青銅觚

銘文: 念

來源:

倫敦蘇富比, 1958年6月24日, 拍品編號89

葡萄牙貴族私人珍藏

歐洲私人珍藏, Daguerre拍賣行, 巴黎德魯奧, 2013年3月29日, 拍品編號95

出版:

劉雨及 孟岩, 《近出殷周金文集錄》, 北京, 2002年, 頁160, 編號694

汪濤及劉雨, 《流散歐美殷周有銘青銅器集錄》, 上海, 2007年, 編號205

吳鎮烽, 《商周青銅器銘文暨圖像集成》, 上海, 2012年, 卷17, 頁350, 編號8999



(inscription)



PROPERTY FROM A PRIVATE FRENCH COLLECTION

1109

A RARE AND IMPORTANT BRONZE RITUAL WINE VESSEL, *JUE*
EARLY WESTERN ZHOU DYNASTY, 11TH-10TH CENTURY BC

The interior is cast with a clan sign, *peng*, followed by *fu xin* (Father Xin).

8½ in. (20.9 cm.) high

\$250,000-350,000

PROVENANCE:

Liu Tizhi (1879-1963) Collection.
George Eumorfopoulos (1863-1939) Collection, England.
The Eumorfopoulos Collections; Sotheby's London, 28-31 May 1940, lot 477.
Private noble collection, Portugal.
Une collection européenne; Daguerre, Hôtel Drouot, 29 March 2013, lot 97.

LITERATURE:

Luo Zhenyu, *Zhensongtang jigu yiwen* (Gathering of Ancient Writings at the Zhensongtang Studio), 1934, vol. 10, p. 10, no. 1.
Liu Tizhi, *Xiaojiaojing jinwen taben* (Rubblings of Archaic Bronze Inscriptions at the Xiaojiaojing Studio), 1935, vol. 6, p. 52, no. 7.
Luo Zhenyu, *Sandai jijin wencun* (Surviving Writings from the Xia, Shang, and Zhou Dynasties), 1937, vol. 16, p. 17, no. 6.
Yan Yiping, *Jinwen Zongji* (Corpus of Bronze Inscriptions), Taipei, 1983, p. 2229, no. 3902.
Zhongguo shehui kexue yuan kaogu yanjiusuo (The Institute of Archaeology, Chinese Academy of Social Sciences), ed., *Yin Zhou jinwen jicheng* (Compendium of Yin and Zhou Bronze Inscriptions), Beijing, 1993, vol. 14, p. 97, no. 8604 (rubbing of inscription).
Wang Xiantang, *Guoshi jinshi zhigao* (A Record of Bronze and Stone Inscriptions in Chinese History), Qingdao, 2004, vol. 4, p. 743, no. 343.
Wu Zhenfeng, *Shang Zhou qingtongqi mingwen ji tuxiang jicheng* (A Collection of Inscriptions and Images of Shang and Zhou Archaic Bronzes), Shanghai, 2012, vol. 16, p. 108, no. 7913.
Mao Jiexin, *Shang Zhou jin wen lin mo jing xuan* (Selected Bronze Inscriptions of the Shang and Zhou Dynasties), Hangzhou, 2018, p. 32 (rubbing of inscription).

The inscription cast on the interior of this *jue* consists of the characters *fu xin* (Father Xin) positioned below a large clan sign reading *peng*. The clan sign has been interpreted by scholars as a man carrying a string of cowry shells. A *jue* cast with very similar decoration and of approximately the same size, and bearing the same inscription as the present *jue*, was sold at Christie's New York, 21-22 March 2013, lot 1219.

The proportions of the present *jue* are very similar to other *jue* of early Western Zhou date including the famous pair in the Palace Museum, Beijing, cast with designs of crested birds. One of the pair is illustrated in *Two Hundred Selected Masterpieces from the Palace Museum, Beijing*, Tokyo National Museum, 2 January - 19 February 2012, no. 49, and again in *The Complete Collection of Treasures of the Palace Museum - 27 - Bronze Ritual Vessels and Musical Instruments*, Hong Kong, 2006, p. 150, no. 97. The other *jue* from this pair is illustrated in *Chuka Jinmin Kyowakoku Kodai Seidokiten* (Exhibition of Archaic Bronzes from the People's Republic of China), Tokyo and Kyoto, 1976, pl. 39. A third early Western Zhou *jue* of this type cast around the sides with crested birds was sold at Christie's New York, 13-14 September 2012, lot 1222. Another characteristic these early Western Zhou *jue* share is the more slender, rounded handle compared to the broader handle of *jue* from the mid to late Shang period.

Taotie similar to those cast on either side of the present *jue*, which feature distinctive large horns that curve downwards to flank the mask, can be found on other vessel forms of early Western Zhou date, including a *fangding* in the Shanghai Museum illustrated in *Zhongguo Wenwu jinghua dachuan* (Highlights of Chinese Archaeological Objects), Hong Kong, 1994, p. 82, no. 292, and another *fangding* illustrated by d'Argencé, *Ancient Chinese Bronzes in the Avery Brundage Collection*, Berkeley, California, 1966, pl. XXIX.

法國私人珍藏

西周早期 公元前十一至十世紀 青銅爵

銘文: 朋父辛

來源:

劉體智 (1879-1963) 舊藏
George Eumorfopoulos (1863-1939) 珍藏, 英國
倫敦蘇富比, Eumorfopoulos 珍藏; 1940年5月28-31日, 拍品編號477
葡萄牙貴族私人珍藏
歐洲私人珍藏, Daguerre 拍賣行, 巴黎德魯奧, 2013年3月29日, 拍品編號97

出版:

羅振玉, 《貞松堂集古遺文》, 1930年, 卷10, 頁10, 編號1
劉體智, 《小校經閣金文拓本》, 1935年, 卷6, 頁52, 編號7
羅振玉, 《三代吉金文存》, 1937年, 卷16, 頁17, 編號6
嚴一萍, 《金文總集》, 台北, 1983年, 頁2229, 編號3902
中國社會科學院考古研究所編, 《殷周金文集成》, 北京, 1993年, 卷14, 頁97, 編號8604 (銘文拓本)
王獻唐, 《國史金石志稿》, 青島, 2004年, 卷4, 頁743, 編號343
吳鎮烽, 《商周青銅器銘文暨圖像集成》, 上海, 2012年, 卷16, 頁108, 編號7913
毛節新, 《商周金文臨摹精選》, 杭州, 2018年, 頁32 (銘文拓本)



(inscription)



PROPERTY FROM A PRIVATE FRENCH COLLECTION

Ø1110

A RARE BRONZE RITUAL WINE VESSEL AND COVER, ZHI
EARLY WESTERN ZHOU DYNASTY, 11TH-10TH CENTURY BC

The interior of the vessel and the cover are cast with a three-character inscription reading *fu yi si* (Father Yi. Si).

6¾ in. (17.3 cm.) high

\$150,000-200,000

PROVENANCE:

Sotheby's London, 17 November 1970, lot 26.

Private noble collection, Portugal.

Une collection européenne; Daguerre, Hôtel Drouot, 29 March 2013, lot 96.

LITERATURE:

Luo Zhenyu, *Zhensongtang jigū yiwén xubian* (Continuation of the Gathering of Ancient Writings at the Zhensongtang Studio), 1934, vol. 2, p. 34, no. 2-3.

Liu Tizhi, *Xiaojiaojingge jinwen* (Rubblings of Archaic Bronze Inscriptions at the Xiaojiaojingge Studio), 1935, vol. 5, p. 78, no. 1-2.

Luo Zhenyu, *Sandai jijin wencun* (Surviving Writings from the Xia, Shang, and Zhou Dynasties), 1937, vol. 14, p. 42, no. 1-2.

Yan Yiping, *Jinwen Zongji* (Corpus of Bronze Inscriptions), Taipei, 1983, p. 3511, no. 6440.

Zhongguo shehui kexueyuan kaogu yanjiusuo (Institute of Archaeology, Chinese Academy of Social Sciences), ed., *Yinzhou jinwen jicheng* (Compendium of Yin and Zhou Bronze Inscriptions), Beijing, 1992, vol. 11, p. 266, no. 6247.

Liu Yu and Lu Yan, *Jinchu Yinzhou jinwen jilu* (Compendium of Bronze Inscriptions Recently Discovered), Beijing, 2002, vol. 3, p. 121, no. 658.

Wang Xiantang, *Guoshi jinshi zhigao* (A Record of Bronze and Stone Inscriptions in Chinese History), Qingdao, 2004, vol. 6, p. 1090, no. 108.

Liu Yu and Wang Tao, *A Selection of Early Chinese Bronze with Inscriptions from Sotheby's and Christie's Sales*, Shanghai, 2007, no. 182.

Wu Zhenfeng, *Shang Zhou qingtongqi minwen ji tuxiang jicheng* (Compendium of Inscriptions and Images of Bronzes from the Shang and Zhou Dynasties), Shanghai, 2012, vol. 19, p. 286, no. 10423.

A *zhi* and cover with loop handle of similar proportions and size, but decorated with narrow bands of confronted birds, unearthed in Chang'an City, Shaanxi province, and now in the Shaanxi History Museum, is illustrated in *Zhongguo Qingtongqi Quanji - 5 - Xi Zhou (1)*, Beijing, 1996, pp. 118 and 38, no. 123. A *zhi* and cover with loop handle of slightly larger size, but with decoration of slender bow-string bands, unearthed together with a ladle in 2011 in Suizhou city, Hebei province, and now in the Cultural Heritage and Archaeological Institute of Hubei Province, is illustrated by Wu Zhenfeng, *Shangzhou qingtongqi mingwen ji tuxiang jicheng* (Complete Collection of Inscriptions and Images of the Shang and Zhou Bronzes), vol. 19, Shanghai, 2012, p. 401, no. 10574. This *zhi* from Suizhou city is of oval section, whereas the current vessel and the example from Chang'an city are of rounded-rectangular section. Also illustrated, *ibid.*, p. 413, no. 10589, is a *zhi* and cover with loop handle also of rounded-rectangular section like the current *zhi*, but decorated with narrow bands of stylized dragons.

法國私人珍藏

西周早期 公元前十一至十世紀 青銅觶

銘文: 父乙飪

來源:

倫敦蘇富比, 1970年11月17日, 拍品編號26

葡萄牙貴族私人珍藏

歐洲私人珍藏, Daguerre拍賣行, 巴黎德魯奧, 2013年3月29日, 拍品編號96

出版:

羅振玉, 《貞松堂集古遺文續編》, 1934年, 卷中, 頁34, 編號2-3

劉體智, 《小校經閣金文》, 1935年, 卷5, 頁78, 編號1-2

羅振玉, 《三代吉金文存》, 1937年, 卷14, 頁42, 編號1-2

嚴一萍, 《金文總集》, 臺北, 1983年, 頁3511, 編號6440

中國社會科學院考古研究所編, 《殷周金文集成》, 北京, 1992年, 卷11, 頁266, 編號6247

劉雨及 孟岩, 《近出殷周金文集錄》, 北京, 2002年, 卷3, 頁121, 編號658

王獻唐, 《國史金石志稿》, 青島, 2004年, 卷6, 頁1090, 編號108

劉雨及汪濤, 《流散歐美殷周有銘青銅器集錄》, 上海, 2007年, 編號182

吳鎮烽, 《商周青銅器銘文暨圖像集成》, 上海, 2012年, 卷19, 頁286, 編號10423



(inscriptions)



PROPERTY FROM A PRIVATE COLLECTION

01111

A VERY FINELY CAST BRONZE RITUAL WINE VESSEL, GU
LATE SHANG DYNASTY, 12TH-11TH CENTURY BC

The interior of the foot is cast with a three-character inscription reading *fu yi meng* (Father Yi. Meng).

12 $\frac{7}{8}$ in. (33 cm.) high, Japanese double wood box

\$150,000-250,000

PROVENANCE:

Liu E (1857-1909) Collection.
Liu Tizhi (1879-1962) Collection.
Dr. Gustaf Hilleström (1880-1962) Collection, Stockholm.
The Property of Dr. Gustaf Hilleström; Sotheby & Co., London, 11 July 1972, lot 277.

EXHIBITED:

Museum of Far Eastern Art, Stockholm, 1968.

LITERATURE:

Luo Zhenyu, *Zhensongtang jigū yiywen* (Gathering of Ancient Writings at the Zhensongtang Studio), 1930, vol. 9, p. 4.
Liu Tizhi, *Shanzhai jijin lu* (The Records of Auspicious Bronzes in the Shanzhai Studio), 1934, vol. 5, p. 25.
Liu Tizhi, *Xiaojiaojing jinwen taben* (Rubblings of Archaic Bronze Inscriptions at the Xiaojiaojing Studio), 1935, vol. 5, p. 54.
Wang Chen, *Xu Yinwencun* (Continuation of the Surviving Writings from the Yin Dynasty), 1935, vol. 2, p. 43.
Rong Geng, *Jinwen bian* (Compendium of Bronze Inscriptions), Beijing, 1985, vol. 14, p. 987.
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Wang Guowei and Luo Fuyi, *Sandai qin han liangsong jinwen zhulubiao* (List of Literature of Bronze Inscriptions from the Three Dynasties, Qin and Han), Beijing, 2003, p. 329.
Wang Xiantang, *Guoshi jinshi zhigao* (A Record of Bronze and Stone Inscriptions in Chinese History), Qingdao, 2004, vol. 5, p. 973, no. 115.
Wang Tao and Liu Yu, *A Selection of Early Chinese Bronzes with Inscriptions from Sotheby's and Christie's Sales*, Shanghai, 2007, no. 228.

Wang Xinyi, *Shangzhou tuxing wenzi bian* (Dictionary of the pictograms from the Shang and Zhou dynasties), Beijing, 2007, p.148, no. 337.
Liu Yu et. al., *Shangzhou jinwen zong zhulubiao* (Comprehensive List of Literature of Shang and Zhou Bronze Inscriptions), Beijing, 2008, no. 7746.
He Jingcheng, *Shangzhou qingtongqi zushi mingwen yanjiu* (Study of the Clan Signs on the Shang and Zhou Bronzes), Jinan, 2009, p. 537, no. A697.
Wu Zhenfeng, *Shangzhou qingtongqi mingwen ji tuxiang jicheng* (Compendium of Inscriptions and Images of Bronzes from the Shang and Zhou Dynasties), Shanghai, 2012, vol. 18, p. 262, no. 9554.
Yan Zhibin, *Study on the Bronze Inscriptions of the Shang Dynasty*, Shanghai, 2013, p. 494, no. 2881.

私人珍藏

晚商 公元前十二至十一世紀 青銅觚

銘文: 父乙孟

來源:

劉鶯 (1857-1909) 珍藏
劉體智 (1879-1962) 珍藏
Gustaf Hilleström 醫生 (1880-1962) 珍藏, 斯德哥爾摩
The Property of Dr. Gustaf Hilleström; 倫敦蘇富比, 1972年7月11日, 拍品編號 277

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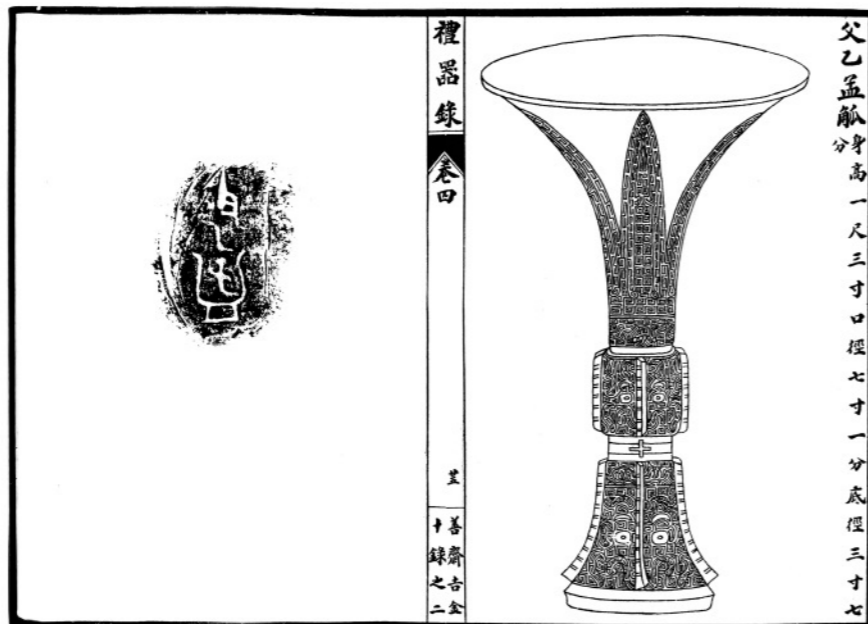
東方博物館, 斯德哥爾摩, 1968年

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羅振玉, 《貞松堂集古遺文》, 1930年, 卷9, 頁4
劉體智, 《善齋吉金錄》, 1934年, 卷5, 頁25
劉體智, 《小校經閣金文拓本》, 1935年, 卷5, 頁54
王辰, 《續殷文存》, 1935年, 卷2, 頁43
容庚, 《金文編》, 北京, 1985年, 卷14, 頁987
中國社會科學院考古研究所編, 《殷周金文集成》, 北京, 1992年, 卷12, 頁214, 編號7099
中國社會科學院考古研究所編, 《殷周金文集成釋文》, 香港, 2001年, 編號7099
王國維及羅福頤, 《三代秦漢兩宋金文著錄表》, 北京, 2003年, 頁329
王獻唐, 《國史金石志稿》, 青島, 2004年, 卷5, 頁973, 編號115
汪濤及劉雨, 《流散歐美殷周有銘青銅器集錄》, 上海, 2007年, 編號228
王心怡編, 《商周圖形文字編》, 北京, 2007年, 頁148, 編號337
劉雨等, 《商周金文總著錄表》, 北京, 2008年, 編號7746
何景成, 商周青銅器族氏銘文研究, 濟南, 2009年, 頁537, 編號A697
吳鎮烽, 《商周青銅器銘文暨圖像集成》, 上海, 2012年, 卷18, 頁262, 編號9554
嚴志斌, 商代青銅器銘文研究, 上海, 2013年, 頁494, 編號2881



(inscription)



The present bronze *gu* illustrated by Liu Tizhi, *Shanzhai jijin lu* (The Records of Auspicious Bronzes in the Shanzhai Studio), 1934, vol. 5, p. 25.

此青銅觚載錄於劉體智著《善齋吉金錄》, 1934年, 卷5, 頁25



PROPERTY FROM THE COLLECTION OF EVELYN ANNENBERG JAFFE HALL

1112

A FINELY CAST BRONZE RITUAL FOOD VESSEL, *GUI*
EARLY WESTERN ZHOU DYNASTY, 11TH CENTURY BC

11 in. (28 cm.) across handles

\$60,000-80,000

PROVENANCE:

Tonying & Company, Inc., New York, 15 May 1962.
William B. Jaffe (1904-1972) and Evelyn Annenberg Jaffe Hall (1911-2005)
Collection, New York, and thence by descent to the present owner.

EXHIBITED:

Hanover, New Hampshire, Dartmouth College, *Gifts and Loans from the Mr. and Mrs. William B. Jaffe Collection of Asian Art*, June 1964.

LITERATURE:

Gifts and Loans from the Mr. and Mrs. William B. Jaffe Collection of Asian Art,
Hanover, New Hampshire, Dartmouth College, June 1964, no. 39.

EVELYN ANNENBERG JAFFE HALL 珍藏

西周早期 公元前十一世紀 青銅簋

來源:

通運公司, 紐約, 1962年5月15日
William B. Jaffe (1904-1972) 及 Evelyn Annenberg Jaffe Hall (1911-2005) 珍藏, 紐約, 後傳承至現藏家

展覽:

新罕布什爾州漢諾威, 達特茅斯學院, 「Gifts and Loans from the Mr. and Mrs. William B. Jaffe Collection of Asian Art」, 1964年6月

出版:

《Gifts and Loans from the Mr. and Mrs. William B. Jaffe Collection of Asian Art》, 新罕布什爾州漢諾威, 達特茅斯學院, 1964年6月, 編號39



1112

PROPERTY FROM THE COLLECTION OF EVELYN ANNENBERG JAFFE HALL

1113

A BRONZE RITUAL WINE VESSEL AND COVER, *YOU*
LATE SHANG-EARLY WESTERN ZHOU DYNASTY, 12TH-11TH CENTURY BC

The interior of the cover and the vessel are cast with an inscription *guang zuo cong yi* (Guang made this *cong yi* vessel).

10% in. (26.3 cm.) high, overall

\$60,000-80,000

PROVENANCE:

Tonying & Company, Inc., New York, by 1964.
William B. Jaffe (1904-1972) and Evelyn Annenberg Jaffe Hall (1911-2005)
Collection, New York, and thence by descent to the present owner.

EXHIBITED:

Hanover, New Hampshire, Dartmouth College, *Gifts and Loans from the Mr. and Mrs. William B. Jaffe Collection of Asian Art*, June 1964.

LITERATURE:

Gifts and Loans from the Mr. and Mrs. William B. Jaffe Collection of Asian Art,
Hanover, New Hampshire, Dartmouth College, June 1964, no. 38.

EVELYN ANNENBERG JAFFE HALL 珍藏

晚商/西周早期 公元前十二至十一世紀 青銅卣

銘文: 光作從彝

來源:

通運公司, 紐約, 1964年前入藏
William B. Jaffe (1904-1972) 及 Evelyn Annenberg Jaffe Hall (1911-2005) 珍藏, 紐約, 後傳承至現藏家

展覽:

新罕布什爾州漢諾威, 達特茅斯學院, 「Gifts and Loans from the Mr. and Mrs. William B. Jaffe Collection of Asian Art」, 1964年6月

出版:

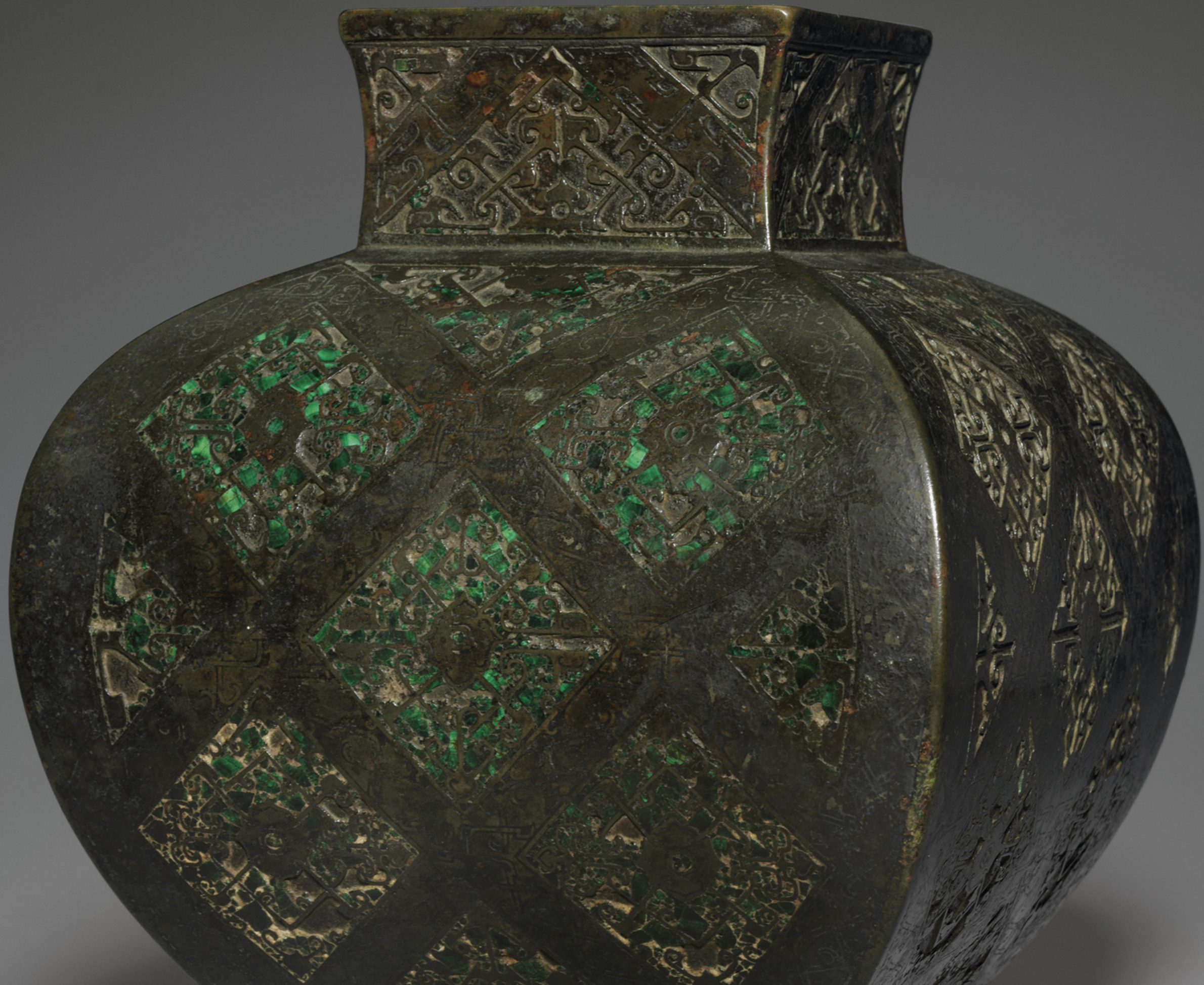
《Gifts and Loans from the Mr. and Mrs. William B. Jaffe Collection of Asian Art》, 新罕布什爾州漢諾威, 達特茅斯學院, 1964年6月, 編號38



1113 (inscriptions)



1113



PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

1114

A VERY RARE MALACHITE-INLAID BRONZE RITUAL WINE VESSEL, FANGLEI

WARRING STATES PERIOD, 4TH CENTURY BC

8 $\frac{7}{8}$ in. (22.6 cm.) high

\$200,000-300,000

PROVENANCE:

Parke-Bernet, New York, 4-5 November 1965, lot 288.

J. T. Tai & Co., 25 January 1966.

Arthur M. Sackler (1913-1987) Collections.

Else Sackler (1913-2000), and thence by descent.

LITERATURE:

R. Poor, *Bronze Ritual Vessels of Ancient China* (slide lecture), New York City, 1968.

P. Singer, *Masterpieces from the Arthur M. Sackler Collection* (unpublished), no. 256.

紐約顯赫珍藏

戰國 公元前四世紀 青銅嵌孔雀石幾何紋方壺

來源:

紐約Parke-Bernet, 1965年11月4-5日, 拍品編號288

戴潤齋, 1966年1月25日

亞瑟·姆·賽克勒 (1913-1987) 珍藏

艾莎·賽克勒 (1913-2000) 珍藏, 後於家族流傳

出版:

R. Poor, 《Bronze Ritual Vessels of Ancient China》(講座, 紐約市, 1968年

P. Singer, 《Masterpieces from the Arthur M. Sackler Collection》(未出版),

編號256

The *fanglei* or "square lei" is one of the rarest vessel types among the Eastern Zhou ritual paraphernalia. A Warring States *fanglei* of very similar form, but decorated with rectangular panels enclosing dense dragon pattern, was found in Sanmenxia City, Henan province, and is illustrated in *Zhongguo wenwu jinghua daquan: Qingtong juan* (Compendium of Treasures of Chinese Cultural Relics: Archaic Bronzes), Hong Kong, 1994, p. 247, no. 886. A Warring States inlaid *fanglei* with masks suspending ring handles in the Miho Museum is illustrated in *Catalogue of the Miho Museum (The South Wing)*, 1997, pp. 184-5, no. 87. Compare, also, a pair of *fanglei* of similar form found in the early Warring States tomb of Zenghou Yi (Marquis Yi of the Zeng State) together with fitted bronze *jian* basins, illustrated in *Zhongguo qingtongqi quanji* (The Complete Collection of Chinese Bronzes), Beijing, 1998, vol. 10, pp. 130-33. The same pair is illustrated again by F. J. Zhang and J. Xu in *Phoenix Kingdoms: The Last Splendor of China's Bronze Age*, San Francisco, 2022, pp. 120-21, no. 51, where another bronze square vessel and cover, one of a pair from the tomb of the Marquis Yi of Zeng, is illustrated, p. 123, fig. 1, which has a diagonal grid pattern that would have been inlaid turquoise and silver. This pair of square vessels, of larger size (47.5 cm. high) than the current vessel, bear inscriptions on their handles and covers indicating they were intended as water containers used for bathing by Marquis Bing of Zeng, presumably a successor of Marquis Yi.

The geometric design filled with malachite inlay found on the current vessel is a fine example of an iconic Warring States period ornamentation style. Two *fanghu* vessels with a similar design of a diagonal grid framing lozenge-shaped panels that would have originally contained inlay, one in the Los Angeles County Museum and the other in the Asian Art Museum of San Francisco, are illustrated by Jenny So, in *Eastern Zhou Bronzes from the Arthur M. Sackler Collections*, vol. III, New York, 1995, pp. 62-63, figs. 110 and 112, respectively.



(detail)





1115

PROPERTY FROM THE COLLECTION OF EVELYN ANNENBERG JAFFE HALL

1115
A RARE BRONZE TWO-PART RABBIT-FORM CONTAINER
TANG-LIAO DYNASTY (AD 618-1125)

3 in. (7.6 cm.) long, cloth box, cloth stand

\$4,000-6,000

PROVENANCE:
Tonying & Company, Inc., New York, 15 May 1964.
William B. Jaffe (1904-1972) and Evelyn Annenberg Jaffe Hall (1911-2005) Collection, New York, and thence by descent to the present owner.

EVELYN ANNENBERG JAFFE HALL 珍藏

唐/遼 銅兔形器

來源:
通運公司, 紐約, 1964年5月15日
William B. Jaffe (1904-1972) 及 Evelyn Annenberg Jaffe Hall (1911-2005) 珍藏, 紐約, 後傳承至現藏家



1116

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

1116
A BRONZE CYLINDRICAL TRIPOD VESSEL, ZUN
WESTERN HAN DYNASTY (206 BC-AD 8)

10¼ in. (26.5 cm.) across handles

\$7,000-9,000

PROVENANCE:
Robert Ellsworth, New York, April 1998.

重要美國珍藏

西漢 青銅樽

來源:
安思遠珍藏, 紐約, 1998年4月

PROPERTY FROM A PRIVATE COLLECTION

1117
A JADE-INSET GILT-BRONZE BELT HOOK
HAN DYNASTY (206 BC-AD 220)

6½ in. (15.5 cm.) long, cloth box

\$7,000-10,000

PROVENANCE:
Galaxie Art (B. K. Wong), Hong Kong, 27 November 1995.

私人珍藏

漢 鎏金銅嵌玉龍首帶鉤

來源:
Galaxie Art (王炳權), 香港, 1995年11月27日



1117

VARIOUS PROPERTIES

01118

A VERY RARE SANDSTONE STELE OF A BODHISATTVA
NORTHERN QI-ZHOU DYNASTY (AD 550-581)

15½ in. (39 cm.) high, softwood stand

\$80,000-120,000

PROVENANCE:

Yamanaka & Co., Osaka, 1928.

EXHIBITED:

Osaka, Osaka Art Club, *Shina koto kinseki tenkan* (Exhibition of Chinese Classical Ceramics, Bronzes, and Stone Sculptures), Yamanaka Shokai, 25-27 November 1928.

Tokyo, Sekai Isan Gallery, *Silk Road Karukanaru tabi ten, Chugoku hen* (A Long Journey on the Silk Road: China), 2005.

LITERATURE:

Yamanaka, *Shina koto kinseki tenkan* (Exhibition of Chinese Classical Ceramics, Bronzes, and Stone Sculpture), Osaka, 1928, no. 231.

Yuzuru Yamanaka and Jin Liyan (eds.), *Shanzhongshanghui Jingshou Zhongguoyunshupin Ziliao Huibian*, vol.1, Shanghai, 2020, p. 235.

北齊/周 砂岩菩薩

來源:

山中商會, 大阪, 1928年

展覽:

大阪, 大阪美術俱樂部, 《支那古陶金石展觀》, 大阪, 1928年11月25-27日
東京, 世界遺產プラザ・世界遺產ギャラリー, 《シルクロード・遙かなる旅展・中国編》, 東京, 2005年

出版:

山中商會, 《支那古陶金石展觀》, 大阪, 1928年, 編號231
山中讓及金立言, 《山中商會經手中國藝術品資料彙編》, 卷一, 上海, 2020年, 頁235





1119

1119
A SMALL STONE HEAD OF BUDDHA
TANG DYNASTY (AD 618-907)

5¼ in. (13.3 cm.) high, stone stand

\$5,000-7,000

PROVENANCE:
Vladimir Gregorievitch Simkhovitch (1874-1959) Collection, New York, before 1922.

唐 石雕佛首

來源:
Vladimir Gregorievitch Simkhovitch (1874-1959) 珍藏, 紐約, 1922年以前

1120
A SANDSTONE BUDDHIST STELE
NORTHERN QI DYNASTY (AD 550-577)

10⅞ in. (26 cm.) high

\$8,000-12,000

PROVENANCE:
Vladimir Gregorievitch Simkhovitch (1874-1959) Collection, New York, before 1922.

北齊 砂岩二佛並坐造像碑

來源:
Vladimir Gregorievitch Simkhovitch (1874-1959) 珍藏, 紐約, 1922年以前



1120

1121
A MARBLE BUDDHIST STELE
NORTHERN WEI DYNASTY (AD 386-535)

The inscription on the reverse incorporates a date, first year of the Taihe period, corresponding to AD 477.

14¼ in. (36.2 cm.) high

\$10,000-15,000

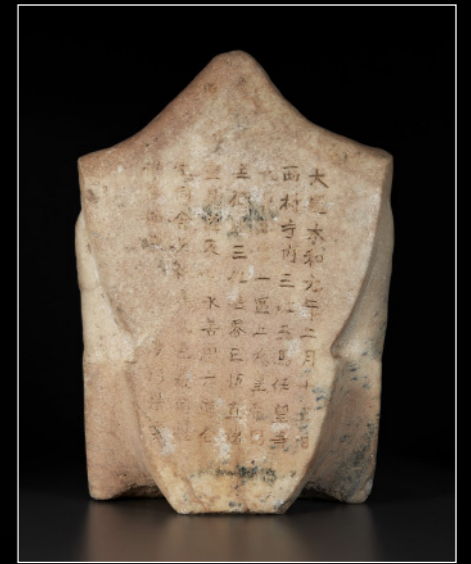
PROVENANCE:
Vladimir Gregorievitch Simkhovitch (1874-1959) Collection, New York.

The inscription states three families from a nearby village provided financial support for a Buddhist temple, the name of which is illegible, and commissioned the current stele.

北魏 太和元年 石雕佛三尊

來源:
Vladimir Gregorievitch Simkhovitch (1874-1959) 珍藏, 紐約, 1922年以前

碑文: 大魏太和元年二月十五日西村寺內三姓王馬任望寺大□王□一區上為皇帝國主碩此三姓法界已恒直諸聖見在家口永善思六道合生同會花林香火□義同姓供養佛果□□□門法雲



(reverse)





PROPERTY FROM A PRIVATE COLLECTION

1122

A SANDSTONE FIGURE OF A BODHISATTVA
NORTHERN WEI DYNASTY (AD 386-535)

30½ in. (77.5 cm.) high

\$200,000-300,000

PROVENANCE:

C. T. Loo & Co., Paris, c. 1928.
J. T. Tai & Co., Inc., New York, 30 April 1965.
Arthur M. Sackler (1913-1987) Collections.
Else Sackler (1913-2000).
Arthur M. Sackler Foundation, 1997.

EXHIBITED:

Champaign, Illinois, Chinese Galleries, Krannert Art Museum, 18 October 1999-June 2009.
Québec, Canada, Asian Galleries, Musée des beaux-arts de Montréal, 2011-2016.

LITERATURE:

Daisy Yiyu Wang, "C.T. Loo and the Chinese Art Collection at the Freer, 1915-1951," *Arts of Asia*, 41/5, September-October 2011, fig. 12.

This finely carved figure of a *bodhisattva* is most unusual in the depiction of the ribbons that flutter back onto the *mandorla*. They are partially undercut so that a portion of the ribbons is freestanding. Fluttering, free-standing ribbons can also be seen on the bust of a *bodhisattva* in the collection of E. Schlieper, Berlin, included in the *Exhibition of Chinese Art*, Berlin, 1929, no. 112. This fragment of a figure from Gongxian which measures 52cm. is dated Northern Wei, 6th century, and the carving of the face, the hair and the crown are very similar to that of the present figure. Another smaller figure of a *bodhisattva* with scarves looped through a disc and wearing a crown with ribbons rippling back onto a *mandorla*, in the Imperial Academy of Art, Tokyo, is illustrated by O. Sirén, *Chinese Sculpture*, vol. I, 1998 ed., vol. I, pl. 131A. It is dated Northern Wei and identified as being from Shaanxi province. Also, illustrated *ibid.*, pl. 135, is a seated figure (65 cm.) with a very similar face and long rippling ribbons which trail onto the *mandorla*, in the Hayasaki Collection, Tokyo.

With its narrow head, sloping eyes, and folded robes, the figure also bears stylistic similarities with figures of Buddha found at the Yungang Buddhist grottos, which date to the 5th century. Compare the figure of seated Buddha from Yungang in the collection of The Metropolitan Museum of Art, illustrated by D. Leidy and D. Strahan, *Wisdom Embodied: Chinese Buddhist and Daoist Sculpture in the Metropolitan Museum of Art*, New York, 2010, pp. 53-54, no. 3b. The Metropolitan Museum of Art figure is shown wearing a similar garment comprising a long thin shawl that crosses at the waist with undergarments beneath it. A Northern Wei granite head of a *bodhisattva*, in the Asian Art Museum of San Francisco, shown wearing an elaborate lotus crown similar to that of the present figure, is illustrated by d'Argence, *Chinese, Korean and Japanese Sculpture in the Avery Brundage Collection*, Tokyo, 1974, pp. 76-77, no. 24.

私人珍藏

北魏 砂岩菩薩

來源:

蓋芹齋, 巴黎, 1928年前後
戴潤齋, 紐約, 紐約, 1965年4月30日
亞瑟·姆·賽克勒 (1913-1987年) 珍藏
艾莎·賽克勒 (1913-2000年) 珍藏
亞瑟·姆·賽克勒基金會, 1997年

展覽:

香檳市, 伊利諾伊州, 卡爾納藝術博物館中國展廳, 1999年10月18日-2009年6月
魁北克, 加拿大, 蒙特利爾藝術博物館, 2011-2016年

出版:

王伊悠, <C.T. Loo and the Chinese Art Collection at the Freer, 1915-1951>, 《Arts of Asia》, 2011年9-10月, 圖版編號12



PROPERTY FROM A PRIVATE COLLECTION

1123

A LARGE SANDSTONE FIGURE OF MAITREYA
TANG DYNASTY (AD 618-907)

46½ in. (118.1 cm.) high

\$200,000-300,000

PROVENANCE:

J. T. Tai & Co., Inc., New York.
Arthur M. Sackler (1913-1987) Collections.
Arthur M. Sackler Collections, Columbia University.
Arthur M. Sackler Foundation, 2001.

EXHIBITED:

Fitchburg, Massachusetts, Fitchburg Art Museum, *Asia Unearthed: Treasures from the Arthur M. Sackler Foundation*, 2 October 2005-19 February 2006.
Tufts University, 2009-2020.

This large seated sandstone figure of Maitreya, the Buddha of the Future, finely carved with robes elegantly draping across his chest and legs, is representative of the grace, realism, and devotion found in Tang dynasty Buddhist sculpture.

In the early Tang dynasty, imperial patronage both sponsored artistic projects and fostered the growth of Buddhism. Empress Wu Zetian (r. 684-704) was a devout Buddhist and patron for many important Buddhist sites. One prominent site built at the time, Huijian cave, near the Longmen caves, south of Luoyang, features a seated Maitreya, signifying the importance and popularity of Maitreya in the early Tang dynasty. According to A. Howard in *Chinese Sculpture*, "From the Han to the Southern Song", New Haven, 2006, p. 299, "The choice of a seated Maitreya reflects the empress's strong support of the Maitreya cult. The style of this imposing Buddha-with his powerful chest and limbs discernible under the incised robes- successfully conveys the sense of a strong, naturally shaped body..The Huijian Buddha reflects an idealized kind of realism."

Imagery in Tang dynasty Buddhist Art also reflects the burgeoning importance of Pure Land Buddhism, a branch of Mahayana Buddhism focused on achieving rebirth in a Pure Land. A Tang dynasty stele in The Metropolitan Museum of Art depicting Pure Land ideology is illustrated in D. Leidy, *Wisdom Embodied: Chinese Buddhist and Daoist Sculpture in the Metropolitan Museum of Art*, New York, 2010, pp. 94-95, cat. no. 15. The front of the stele depicts paired *bodhisattvas*, which are representative of the Pure Land paradise, and the reverse depicts three niches, each with a Buddha accompanied by attendants. The niche at the top of the stele depicts Maitreya in Ketumati, an earthy paradise that will be created during his final birth, where he will serve as the teaching Buddha. When the present figure was made, Maitreya was of the utmost importance to the Buddhist ideology of the time.

The figure rests on a stepped pedestal, carved on the front with two lotus flowers upon which the figure rests his feet. A similar seated figure of Maitreya, dated to AD 675, also seated on a pedestal base with lotus flowers beneath the figure's feet, is in the Asian Art Museum of San Francisco, illustrated by Jin Shen in *Hai wai ji Gang yai cang li dai fo xiang: zhen pin ji nian tu jian* (Catalogue of Treasures of Buddhist Sculptures in Overseas Collections Including Hong Kong and Taiwan), Shanxi, 2007, p. 192. The same figure is illustrated again by d'Argencé, et al., *Chinese, Korean and Japanese Sculpture*, Asian Art Museum of San Francisco, 1974, pp. 180-81, no. 85, where it is noted that the linear garment folds, calm facial expressions, and curled hair are commonly found on images of Maitreya during the latter part of the seventh century. See, also, the finely modeled Tang dynasty marble torso of Maitreya, with similar robes to the present figure, sold at Bonhams Los Angeles, 22 June 2021, lot 21.

私人珍藏

唐 砂岩彌勒佛

來源:

戴潤齋, 紐約
亞瑟·姆·賽克勒(1913-1987) 珍藏
亞瑟·姆·賽克勒珍藏, 哥倫比亞大學
亞瑟·姆·賽克勒基金會, 2001年

展覽:

麻省費茲堡, 費茲堡藝術博物館, 「Asia Unearthed: Treasures from the Arthur M. Sackler Foundation」, 2005年10月2日-2006年2月19日
塔夫茨大學, 2009-2020年



(detail of reverse)

The pedestal support of the current figure is carved with unusual features including faces around the lower plinth, a dancer on the reverse and faint figures that may be musicians on the sides. A painted grey stone stele of Buddha, dated to the late 7th/early 8th century, illustrated in *Fojiao Diaosu Mingpin Tulu* (Images of Famous Buddhist Sculpture), Beijing, 1997, pp. 111-12, nos. 103-4, also depicts a plinth carved on the sides with musicians and on the back with dancers. A Tang dynasty stone stele featuring Buddha and two attendants in the Tokyo National Museum, illustrated by S. Matsubara in *Chuugoku Bukkyo Chokokushi Ron* (The Path of Buddhist Sculpture), vol. 3, Tang, Five Dynasties, Song and Taoism Sculpture, Tokyo, 1995, pl. 612, also depicts a dancer and musicians in the upper register of the stele.





PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

1124

**A RARE PAINTED WOOD FIGURE OF A STANDING
BODHISATTVA**

JIN DYNASTY (1115-1234)

42 in. (106.7 cm.) high, softwood stand

\$100,000-150,000

PROVENANCE:

Jen Chai Art Gallery Inc. (J. T. Tai & Co.), New York, 24 March 1965.
Arthur M. Sackler (1913-1987) Collections.
Else Sackler (1913-2000).
Elizabeth A. Sackler.

A similar polychrome wood standing figure of a *bodhisattva* of larger size (190.5 cm. high), dated to 1195 of the Jin dynasty, is in the collection of the Royal Ontario Museum, illustrated in *Hai-Wai Yi-Chen, Chinese Art in Overseas Collections: Buddhist Sculpture II, Taipei, 1990, p. 171, no. 161. The pose and the drapery of the two figures are extremely similar. A seated figure of a wood bodhisattva, also dated to the Jin dynasty, shown wearing similar necklaces, in the Liang-sheng Tang Collection, is illustrated in The Art of Contemplation-Religious Sculpture from Private Collections, The National Palace Museum, Taipei, 1997, p. 208-09, no. 93 and p. 259.*

紐約顯赫珍藏

金 彩繪木雕菩薩

來源:

Jen Chai 藝廊 (戴潤齋), 紐約, 1965年3月24日
亞瑟·姆·賽克勒 (1913-1987年) 珍藏
艾莎·賽克勒 (1913-2000)
伊麗莎白·賽克勒





1125

PROPERTY FROM A PRIVATE NEW YORK CITY COLLECTION

1125
A RARE LARGE LIMESTONE 'DRAGON-FORM' CAPITAL
SONG-MING DYNASTY (AD 960-1644)

10½ in. (26.7 cm.) high, 23¼ in. (59 cm.) wide, 24 in. (60.1 cm.) deep, *tielimu* columnar support

\$8,000-12,000

PROVENANCE:
Ever Arts Classic Furniture Ltd., Hong Kong, 6 April 1998.

紐約私人珍藏

宋/明 石灰岩龍紋柱頭

來源:
恆藝館, 香港, 1998年4月6日

ANOTHER PROPERTY

1126
A STONE HEAD OF A DEITY
YUAN DYNASTY (1279-1368)

10½ in. (26.5 cm.) high

\$5,000-7,000

PROVENANCE:
Vladimir Gregorievitch Simkhovitch (1874-1959) Collection, New York.

元 石雕仙人頭像

來源:
Vladimir Gregorievitch Simkhovitch (1874-1959) 珍藏, 紐約



1126

PROPERTY FROM A PRIVATE COLLECTION

1127
A RARE LARGE PAINTED AND GILT STUCCO FIGURE OF A SEATED BODHISATTVA
SONG-YUAN DYNASTY (AD 960-1368)

35½ in. (90.2 cm.) high, softwood stand

\$40,000-60,000

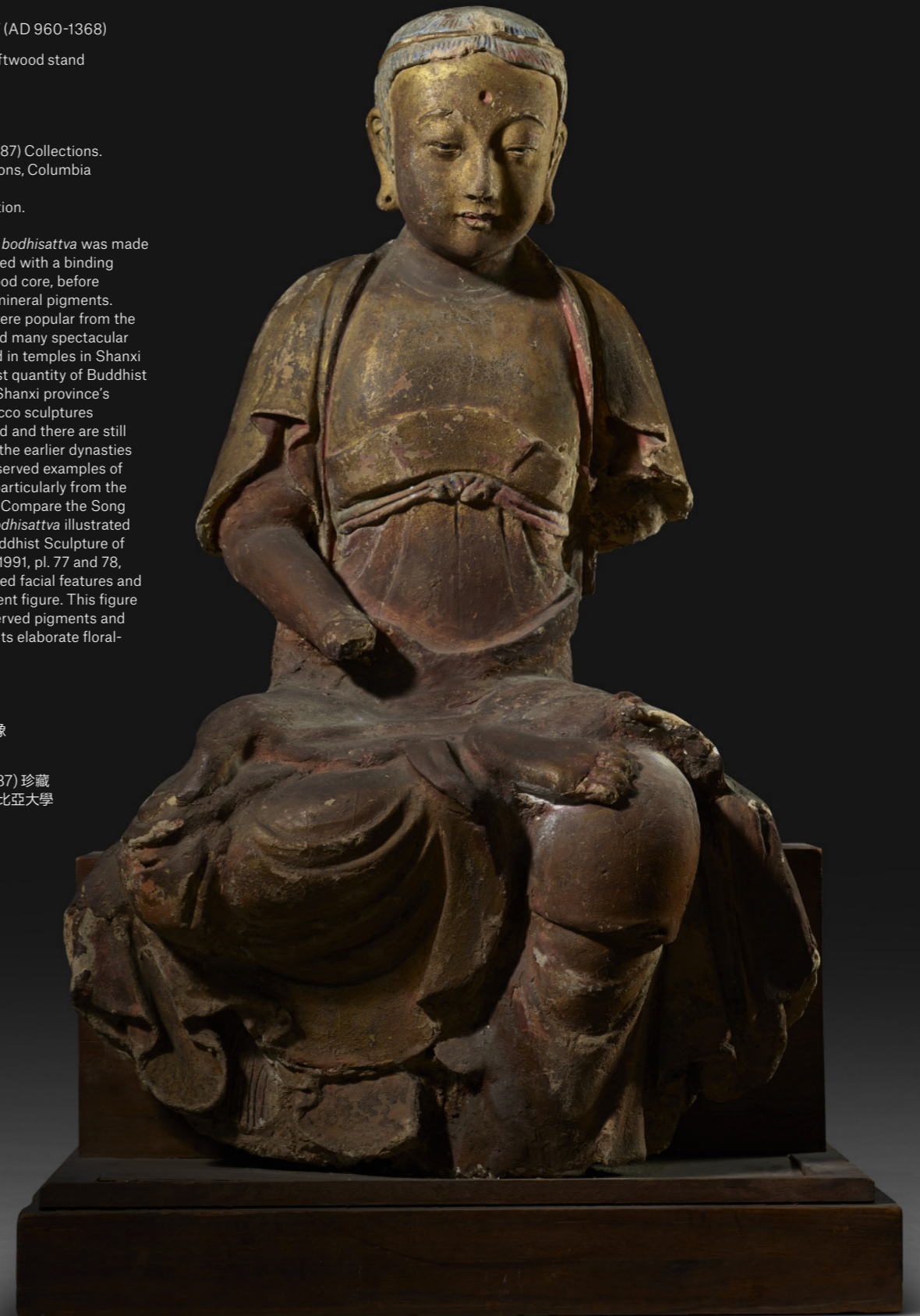
PROVENANCE:
Arthur M. Sackler (1913-1987) Collections.
Arthur M. Sackler Collections, Columbia University.
Arthur M. Sackler Foundation.

This stucco sculpture of a *bodhisattva* was made with clay and lime combined with a binding material applied over a wood core, before finely being colored with mineral pigments. Buddhist stucco figures were popular from the Tang dynasty onwards, and many spectacular examples have been found in temples in Shanxi province, known for its vast quantity of Buddhist monasteries. Because of Shanxi province's dry climate, wood and stucco sculptures were more easily preserved and there are still examples preserved from the earlier dynasties and many extant well-preserved examples of Buddhist stucco figures, particularly from the Ming and Qing dynasties. Compare the Song dynasty painted stucco *bodhisattva* illustrated in *Shanxi foujiao caisu* (Buddhist Sculpture of Shanxi Province), Beijing, 1991, pl. 77 and 78, which has similarly rendered facial features and robes to those of the present figure. This figure has remarkably well-preserved pigments and still retains the design on its elaborate floral-patterned robes.

私人珍藏

宋/元 泥塑漆金菩薩坐像

來源:
亞瑟·姆·賽克勒 (1913-1987) 珍藏
亞瑟·姆·賽克勒珍藏, 哥倫比亞大學
亞瑟·姆·賽克勒基金會



1127

PROPERTY FROM A PRIVATE COLLECTION

1128

A RARE LACQUERED AND PARCEL GILT WOOD FIGURE OF A SEATED ASCETIC

YUAN-MING DYNASTY (1279-1644)

28 in. (71.1 cm.) high

\$100,000-150,000

PROVENANCE:

J. T. Tai & Co. Inc., 12 December 1969.
Arthur M. Sackler (1913-1987) Collections.
Arthur M. Sackler Collections, Columbia University.
Arthur M. Sackler Foundation, 2001.

EXHIBITED:

New York, Columbia University, 2002-2015.

Buddhist figures depicted with curly hair and beards are commonly associated with Yuan dynasty images of Shakyamuni. A Ming dynasty painting of Shakyamuni under the *bodhi* tree is in the Cleveland Museum of Art, illustrated by Wai-kam Ho, S. Lee, L. Sickman, and M. Wilson, *Eight Dynasties of Chinese Painting: The Collections of the Nelson Gallery-Atkins Museum, Kansas City, and the Cleveland Museum of Art*, Cleveland, 1980, pp. 274-275, cat. no. 210. The curly hair, beard, and downcast eyes of Shakyamuni in the painting are very similar to those on the present figure.

A similarly depicted gilt and lacquered wood figure of Shakyamuni as an ascetic, dating to the late 13th-early 14th century, in the Detroit Institute of Art, is illustrated in *Hai-Wai Yi-Chen, Chinese Art in Overseas Collections: Buddhist Sculpture, Taipei, 1986, p. 171, no. 158*. A standing marble figure of a *luohan*, dated by inscription to 1180 of the Jin dynasty, with similar curly beard, mustache and brows, in the Avery Brundage Collection, is illustrated by d'Argencé, et al., *Chinese, Korean and Japanese Sculpture*, Asian Art Museum of San Francisco, 1974, pl. 138, and again in *Chinese Art under the Mongols*, The Cleveland Museum of Art, 1968, pl. 17.

私人珍藏

元/明 局部漆金木雕佛坐像

來源:

戴潤齋, 1969年12月12日
亞瑟·姆·賽克勒 (1913-1987) 珍藏
亞瑟·姆·賽克勒珍藏, 哥倫比亞大學
亞瑟·姆·賽克勒基金會, 2001年

展覽:

紐約, 哥倫比亞大學, 2002-2015年

The interior of the present figure was used to store consecratory materials. X-ray images show that the interior oval cavity of the figure contains at least four items: a disc-shaped object, which is likely a bronze mirror, a diamond-shaped object in the center of the chest, and two other objects. A wood figure of Guanyin, dated to 1282 of the Yuan dynasty, in the collection of The Metropolitan Museum of Art, also containing consecratory materials including a bronze mirror, is illustrated by D. Leidy and D. Strahan, *Wisdom Embodied: Chinese Buddhist and Daoist Sculpture in the Metropolitan Museum of Art*, New York, 2010, cat. no. 35, pp. 143-44. Another figure in the Met's collection has a circular depression in the cover of the consecratory chamber indicating that it once held a mirror (see *ibid.*, . 119, no. 24). The shape of the depression on both nos. 24 and cat. no. 35 indicated that the mirrors faced inward towards the front of the body. Leidy notes (p. 119), "the addition of mirrors to a Buddhist sculpture, such as this example, may have been intended to enhance its spiritual potency as well as to protect it. Moreover, it is possible that sculptures with mirrors in them were produced for use in specific, probably Esoteric, ceremonies."



(x-ray of interior)





PROPERTY FROM A PRIVATE LOS ANGELES COLLECTION

1129

**A LARGE PARCEL-GILT LACQUERED BRONZE
FIGURE OF BUDDHA**

MING DYNASTY (1368-1644)

The figure is supported on a separate bronze lotus-petal base.

28¼ in (71.7 cm) high including base

92 lbs (41 kg) including base

\$120,000-180,000

PROVENANCE:

Private collection, Southern California.

Bonhams San Francisco, 10 December 2012, lot 5056.

The present figure is shown seated in *dhyanasana* with his hands held in *bhumisparsha mudra* - the earth touching gesture, which help to identify this large figure as Shakyamuni (the Historical Buddha). This *mudra* represents the moment of the Buddha's awakening as he claims the earth as the witness of his enlightenment. The small raised circular protuberance on the Buddha's forehead represents the curl of white hair between the Buddha's eyebrows from which issues a ray of light illuminating all worlds. The gilded surfaces on the Buddha's body not only make the sculpture appropriate for representing a deity but also symbolize the light that, according to the sacred texts or *sutra*, radiates from his body.

This exceptional figure embodies the classical Chinese sculptural style as interpreted in the mid- to late Ming period in contrast to the Tibeto-Chinese style that was popular at the imperial court at the time. Its large size and fine casting suggest that it was made for a major temple, perhaps commissioned by an important patron as a devout gift. The present figure can be compared to a gilt-lacquered bronze figure of Buddha, and a gilt-lacquered bronze medicine Buddha, both of very similar size, sold at Christie's New York, 23-24 September 2021, lot 776 and 777. See, also, the parcel-gilt bronze figure of Buddha of smaller size, sold at Sotheby's New York, 7 April 1988, lot 303, and again at Christie's New York, 22-23 September 2022, lot 841.

洛杉磯私人珍藏

明 局部鑲金漆銅釋迦牟尼佛像

重: 41千克 (82斤)

來源:

南加州私人珍藏

舊金山邦瀚斯, 2012年12月10日, 拍品編號5056





THE PROPERTY OF A PRIVATE AMERICAN COLLECTOR

1130

A RARE AND SUPERBLY CAST GILT-BRONZE GUARDIAN FIGURE

MING DYNASTY, 16TH-17TH CENTURY

12½ in. (31.8 cm.) high, composite stand

\$150,000-250,000

PROVENANCE:

Sotheby's New York, 28 February 1980, lot 4.

This exceptionally finely-cast gilt-bronze figure is reminiscent of the finest craftsmanship of the Ming dynasty, and may represent one of the Four Guardian Kings, sworn to protect Buddhism eternally. These figures were traditionally placed at the cardinal points of the compass in Buddhist temples to protect Buddhist deities. The exact identification of this figure is difficult, as it may have originally held an attribute which is now missing.

A larger (21 in. high) gilt-bronze standing figure, identified as Weituo, and dated to the Ming dynasty, 16th-17th century, was sold at Christie's New York, 24 March 2011, lot 1632. **(Fig. 1)** This present figure is wearing similar chain-mail armor and helmet and has similar celestial carves and billowing ribbons. The figure differs from the present figure mainly in its hand gesture, which is in *anjalmudra*, a defining feature of Weituo.

美國私人珍藏

明 十六/十七世紀 銅鑲金天王像

來源:

紐約蘇富比, 1980年2月28日, 拍品編號4



Another gilt-bronze guardian figure of similar size (12½ in. high), dated to the 17th century, but shown seated, formerly in the Robert Hatfield Ellsworth Collection, and was in the collection of The Metropolitan Museum of Art, is illustrated by Denise Patry Leidy and Donna Strahan in *Wisdom Embodied: Chinese and Daoist Sculpture in The Metropolitan Museum of Art*, New York, 2010, p. 184, no. A63. **(Fig. 2)**. See also a similar figure sold at Sotheby's Paris, 11 June 2019, lot 29 (one of two) and another figure with hands in a similar gesture as the present figure sold at Sotheby's New York, 17 March 2021, lot 253.



Far Left:

Fig 1. A large and finely cast gilt-bronze standing figure of Weituo, Ming dynasty, 16th-17th century, sold at Christie's New York, 24 March 2011, lot 1632.

銅鑲金韋馱立像, 明十六/十七世紀, 於紐約佳士得拍賣, 2011年3月24日, 拍品編號1632

Left:

Fig 2. Guardian, probably a *lokapala* (Tianwang), Ming dynasty, early 17th century. Metropolitan Museum of Art, Purchase, The Vincent Astor Foundation Gift, 2002, 2002.254.

黃銅鑲金天王像, 明十七世紀初, 大都會藝術博物館藏, Vincent Astor基金會捐贈, 2002年, 館藏編號2002.254





1131

ANOTHER PROPERTY

Ø1131
A RARE BRONZE HU-FORM JAR
 QIANLONG CAST SEAL MARK AND OF THE PERIOD (1736-1795)

10½ in. (26.9 cm.) high

\$20,000-30,000

PROVENANCE:
 Private collection, South America.

For a yellow-glazed porcelain example with a similarly rendered mark, see *Qing Imperial Porcelain*, Nanjing Museum and the Chinese University of Hong Kong, 1995, no. 65. Another yellow-glazed example, formerly in the collection of R. H. Ellsworth, was sold at Christie's New York, 19 September 2006, lot 389.

清乾隆 銅鹿耳尊 六字篆書鑄款

來源:
 南美私人珍藏



1131 (mark)

PROPERTY FROM A PRIVATE LOS ANGELES COLLECTION

1132
A GILT-BRONZE FIGURE OF SEATED VAIROCANA
 QIANLONG PERIOD (1736-1795)

17½ in. (44.5 cm.) high

\$50,000-70,000

PROVENANCE:
 Acquired in Los Angeles, 1970s.

洛杉磯私人珍藏

清乾隆 鑲金銅大日如來像

來源:
 1970年代入藏於洛杉磯



1132 (interior)

The *abhisheka mudra* displayed by the present figure is one that is specifically associated with Vairocana, along with the *dharmadhatu* and *dharmachakra mudras*. Vairocana is considered to be the Great Solar Buddha of Light and Truth, and is the Bliss Body of the historical Buddha in Buddhist Law. Vairocana is also considered one of the Five Dhyanī Buddhas, also known as the Five Wisdom Tathagatas, which are representations of the five qualities of the Buddha.

Buddhism was the state religion of the Qing dynasty, and the Qianlong Emperor, much like his predecessors Yongzheng and Kangxi, was a devout practitioner of the faith and partly responsible for its strong growth during the 18th century. Of particular interest to the Qianlong Emperor was Tibetan Buddhism, and perhaps the pinnacle of his Tibetan Buddhist activities came in 1780, the year in which he celebrated his 70th birthday, when the Panchen Lama came to both Jehol and Beijing, and bestowed upon the emperor the *Mahakala* and *Chakrasamvara* initiations. The rituals for these coincided with his birthday and indicated that Qianlong had formally 'entered the Buddhist realm'. Qianlong's powerful devotion to Buddhism was readily carried over into works of art made during his reign, as is evident in the present gilt-bronze figure of Buddha.



1132



THE PROPERTY OF A GENTLEMAN

1134
AN ARABIC-INSCRIBED BRONZE INCENSE BOX AND COVER
17TH-18TH CENTURY

The top of the cover is cast with an Arabic inscription, *Alhamdulillah* (praise be to god). The base of the censer is cast with a six-character Zhengde mark.
3½ in. (8.9 cm.) diam., cloth box

\$20,000-30,000

士紳珍藏

十七/十八世紀 「感讚安拉」阿拉伯文銅香盒

Islamic culture became increasingly popular in the Ming dynasty due to the active trade between China and central and West Asia. The Zhengde Emperor (1491-1521) was known to be fascinated with exotic foreigners. During his reign, he invited many Muslims to serve as companions, eunuchs and advisors at the imperial court. It was recorded in *The Book of China* written by the Persian merchant and traveler Seid Ali Akbar Khatai that Zhengde was a devout Muslim. Therefore, it is not surprising to find Zhengde-marked works with Arabic inscriptions. Incense boxes such as the present lot were typically used in imperial households or in rituals in mosques, and occasionally bestowed on court officials as a reward.

A similar bronze circular box and cover bearing a different Arabic inscription, was offered at Sotheby's Hong Kong, 9 October 2012, lot 3114. Another similar box with a Zhengde mark was sold at Sotheby's London, 28 October 1988, lot 148. A quadrilobed box and cover bearing Arabic inscription of *Alhamdulillah* was sold at Christie's New York, 19 September 2006, lot 123.



(mark)



(detail)

ANOTHER PROPERTY

1133
A WELL-CAST BRONZE CYLINDRICAL 'ARCHAISTIC' CENSER
17TH-18TH CENTURY

The base is cast with an apocryphal Xuande seal mark.
6¼ in. (16 cm.) across handles

\$7,000-10,000

PROVENANCE:

Private collection, America, acquired in the 1950s.

十七/十八世紀 仿古銅爐

來源:

美國私人珍藏, 入藏於1950年代



(mark)



1135

PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES

1135
A ZITAN QUATREFOIL BRUSH POT
18TH-19TH CENTURY

5 in. (12.7 cm.) high

\$6,000-8,000

PROVENANCE:
The R. H. Blumenfeld Collection, California.
M. D. Flacks, Ltd., New York.

EXHIBITED:
New York, M. D. Flacks.

LITERATURE:
M. D. Flacks, *Brush Pots*, New York, no. 6.

洛杉磯私人珍藏

清十八/十九世紀 紫檀海棠口筆筒

來源:

R. H. Blumenfeld 舊藏, 加州
馬科斯·弗拉克斯, 紐約

展覽:

紐約, 馬科斯·弗拉克斯

出版:

馬科斯·弗拉克斯, 《Brush Pots》, 紐約, 編號6

PROPERTY FROM J. J. LALLY & CO., NEW YORK

1136
A BEIGE STONE-INSET LACQUERED
JUMU WINE TABLE
17TH-18TH CENTURY

34½ in. (87.3) high, 40¾ in. (103.5 cm.) wide, 27¼ in. (70.5 cm.) deep

\$8,000-12,000

PROVENANCE:
M. D. Flacks Ltd., New York, no. 0008.
J. J. Lally & Co., New York.

EXHIBITED:
New York, M. D. Flacks Ltd., *Classical Chinese Furniture III: Woods of China*, Autumn 1998.

LITERATURE:
M. D. Flacks Ltd., *Classical Chinese Furniture III: Woods of China*, Autumn 1998, New York, pp. 20-21, no. 10.

紐約藍理捷藝廊

十七/十八世紀 櫟木嵌石酒桌

來源:

馬科斯·弗拉克斯, 紐約, 編號0008
藍理捷, 紐約

展覽:

紐約, 馬科斯·弗拉克斯, 「Classical Chinese Furniture III: Woods of China」, 1998年秋

出版:

M. D. Flacks Ltd., 《Classical Chinese Furniture III: Woods of China》, 1998年秋, 紐約, 頁20-21, 編號10



1136



ANOTHER PROPERTY

~1137
A PAIR OF HUANGHUALI HORSESHOE-
BACK ARMCHAIRS
19TH CENTURY

38½ in. (97.8 cm.) high, 25¾ in. (65.4 cm.) wide,
23½ in. (59.7 cm.) deep

\$70,000-90,000

PROVENANCE:
Grace Wu Bruce, Hong Kong.
XYH Antique, Vallejo, California, 7 July 2010.

清十九世紀 黃花梨圈椅一對

來源:

嘉木堂, 香港
XYH 古董商行, 瓦列霍, 加州, 2010年7月7日



1138

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

1138
A SMALL ZITAN CYLINDRICAL BRUSH POT

18TH-19TH CENTURY

5 7/8 in. (14.8 cm) high

\$4,000-6,000

重要美國珍藏

清十八/十九世紀 紫檀小筆筒

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

~1139
A ZITAN, JICHIMU, AND BOXWOOD PARQUETRY HUANGHUALI TRAY

18TH CENTURY

11 1/4 in. (29.8 cm.) wide

\$8,000-12,000

PROVENANCE:

M. D. Flacks, Ltd., New York, 2 December 2006.

This refined parquetry tray is an example of the high-quality scholar's objects produced in the mid-Qing period. This sense of refinement is due to the choice and execution of the design elements. Parquetry, as a decorative technique, was introduced to the Qing court through European decorative arts. The carpenter who designed this elegant tray had a sensitivity for materials and also knowledge of the most current aesthetic trends, seen in the use of richly-grained *jichimu* inlays in contrast to the inky tones of *zitan*.

重要美國珍藏

清十八世紀
黃花梨嵌紫檀雞翅木及黃楊木錦地紋都承盤

來源:

馬科斯·弗拉克斯, 紐約, 2006年12月2日



1139

PROPERTY FROM A PRIVATE NEW YORK CITY COLLECTION

~1140
A SMALL RARE BOXWOOD, HUANGHUALI, JICHIMU, TIELIMU AND WUMU PARQUETRY ZITAN CHEST

18TH CENTURY

8 1/8 in. (22 cm.) high, 7 1/2 in. (19 cm.) wide, 5 1/4 in. (13.2 cm.) deep

\$20,000-30,000

PROVENANCE:

M. D. Flacks, Ltd., New York.

LITERATURE:

M. Flacks, *Classical Chinese Furniture III: Woods of China*, New York, Autumn 1998, p. 35, no. 18.

M. Flacks, *Custodians of the Scholar's Way: Chinese Scholars' Objects in Precious Woods*, London, 2014, p. 372.

The parquetry design seen on the doors of the present chest is an example of the cross cultural exchange between Europe and China during the Qing dynasty. Parquetry, and the related technique marquetry, was a European practice seen in furniture from the 18th century, whereby woods of contrasting color and grain were mixed to create complex geometric patterns and floral designs or landscape scenes. A parquetry-embellished *zitan* corner-leg table dated to the late 18th-19th century, inlaid in a geometric pattern with *zitan*, *huanghuali*, and *nanmu*, was sold at Christie's New York, 13 September 2019.

紐約市私人珍藏

清十八世紀 紫檀嵌黃楊木黃花梨雞翅木鐵梨木及烏木錦地紋小提箱

來源:

馬科斯·弗拉克斯, 紐約

出版:

馬科斯·弗拉克斯, 《Classical Chinese Furniture III: Woods of China》, 紐約, 1998年秋, 頁35, 編號18

馬科斯·弗拉克斯, 《Custodians of the Scholar's Way: Chinese Scholars' Objects in Precious Woods》, 倫敦, 2014年, 頁372



(another view)





PROPERTY FROM A PRIVATE NEW YORK CITY COLLECTION

1141

A LARGE CYPRESS RECTANGULAR TABLE
16TH-17TH CENTURY

31½ in. (80 cm.) high, 83 in. (210.8 cm.) wide, 32½ in. (82.9 cm.)

\$40,000-60,000

PROVENANCE:

C. L. Ma Collection, Hong Kong.
M. D. Flacks Ltd, New York.
Elizabeth and Luis Virata Collection, Manila, the Philippines.
M. D. Flacks Ltd, New York.
Daniel Shapiro Collection, New York.

LITERATURE:

C. Evarts, *C. L. Ma Collection: Traditional Chinese Furniture from the Greater Shanxi Region*, 1999, pp. 166-67, no. 67.

紐約市私人珍藏

十六/十七世紀 柏木霸王根條桌

來源:

馬可樂, 香港
馬科斯·弗拉克斯, 紐約
維勒泰伉儷珍藏, 馬尼拉, 菲律賓
馬科斯·弗拉克斯, 紐約
沙碧洛珍藏, 紐約

出版:

柯惕思, 《可樂居選藏山西傳統傢俱》, 1999年, 頁166-67, 編號67

PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES

~1142

A HUANGHUALI CYLINDRICAL BRUSH POT

18TH-19TH CENTURY

\$8,000-12,000

PROVENANCE:

William Lipton, New York.

洛杉磯私人珍藏

清十八/十九世紀 黃花梨光素筆筒

來源:

William Lipton, 紐約



1142

THE PROPERTY OF A PRIVATE COLLECTOR

~1143

A HUANGHUALI SEAL CHEST
17TH-18TH CENTURY

14¾ in. (36.5 cm.) high, 15 in. (38.2 cm.) wide, 12¼ in. (31.1 cm.) deep

\$12,000-18,000

PROVENANCE:

Private collection, Honolulu, Hawaii, by 1996.

私人珍藏

十七/十八世紀 黃花梨官皮箱

來源:

私人珍藏, 檀香山, 夏威夷, 1996年已入藏



1143



PROPERTY FROM A PRIVATE NEW YORK CITY COLLECTION

Ø1144

A RARE PAIR OF CARVED WHITE MARBLE DRUM STOOLS
17TH CENTURY

19½ in. (50 cm.) high, 22½ in. (57 cm.) diam.

\$50,000-70,000

PROVENANCE:

M. D. Flacks Ltd., New York.
The Ten Views of a Lingbi Rock Collection, New York.

LITERATURE:

Marcus Flacks, *Classical Chinese Furniture VII*, New York, Spring 2005, no. 6.
Marcus Flacks, *Classical Chinese Furniture: A Very Personal Point of View*, London, 2011, pp. 112-15.

This extraordinary pair of stools is not only impressive for their massive size but also for the finesse and depth of carving. Each stool is modeled after a drum, with the rows of raised bosses at the top and bottom imitating the nail heads that would have secured the leather taut on the drum. The protruding handles on either side are formed as fierce demon-masks with long horns, which flank octofoil cartouches enclosing two writhing dragons, all set against a ground of dense, intertwined foliate scroll. The stools are further carved in low relief on the tops with a geometric pattern that emulates the sumptuous brocaded textiles of the time, which were sometimes placed on stone furniture to add comfort and warmth. These stools would have been used in a garden or a courtyard, likely placed near the entrance for functional and apotropaic purposes. The lavish use of material combined with the sophisticated and well-executed design indicate that this pair was produced for a highly important patron for whom no expense was spared. A pair of white marble 'drum' stools dated to the 17th century of similar height, but carved with four large oval openings on the sides, was sold at Christie's New York, 16 September 2016, lot 1136.

紐約市私人珍藏

十七世紀 漢白玉雕瑞獸紋鼓墩一對

來源:

馬科斯·弗拉克斯, 紐約
十面靈璧山居珍藏, 紐約

出版:

馬科斯·弗拉克斯, 《Classical Chinese Furniture VII》, 紐約, 2005年春, 編號6
馬科斯·弗拉克斯, 《中國古典傢俱私房觀點》, 倫敦, 2011年, 頁112-15



(detail)



1145

PROPERTY FROM A WEST COAST COLLECTION

~1145

A RARE HUANGHUALI KANG CABINET
17TH CENTURY

22¾ in. (56.7 cm.) high, 19¾ in. (49.2 cm.) wide, 11½ in. (29.2 cm.) deep

\$40,000-60,000

PROVENANCE:

C. L. Ma Antiques, Hong Kong, 3 February 1996.

美國西岸珍藏

十七世紀 黃花梨炕櫃

來源:

馬可樂, 香港, 1996年2月3日

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

~1146

A RARE PAIR OF HUANGHUALI BARREL-FORM STOOLS
17TH-18TH CENTURY

20¼ in. (51.4 cm.) high, 14¼ in. (36.2 cm.) diam.

\$80,000-120,000

PROVENANCE:

Private collection, England.
Acquired in London, 2004.

Standard barrel-form stools have shaped aprons and conjoined scroll-work on the sides, and are most commonly constructed from *hongmu* with marble or burl-inset seats. The present pair is a rare variation on the standard form. Constructed in *huanghuali* and with a solid seat, the present pair has rare slatted sides and an elongated body. Wang Shixiang illustrates in *Connoisseurship of Chinese Furniture*, Hong Kong, 1990, vol. II, pp. 30, pl. A37, a related *zitan* barrel-form stool also with a slatted body, where the author states that the design resembles window lattices or bird cages. A pair of very rare *huanghuali* barrel-form stools formerly from the Museum of Classical Chinese Furniture sold at Christie's New York, 22-23 September, 2022, lot 793.

重要美國珍藏

十七/十八世紀 黃花梨直欄式鼓墩一對

來源:

私人珍藏, 英國
入藏於倫敦, 2004年



1146

PROPERTY FROM A PRIVATE NEW YORK CITY COLLECTION

~1147

A RARE HUANGHUALI SLOPING-STILE CABINET
17TH CENTURY

45¼ in. (115 cm.) high, 27¼ in. (70.4 cm.) wide, 16½ in. (41 cm.) deep

\$80,000-120,000

PROVENANCE:

M. D. Flacks Ltd., New York.
Daniel Shapiro Collection, New York.

LITERATURE:

Marcus Flacks, *Classical Chinese Furniture VII*, New York, Spring 2005, no. 11.
Marcus Flacks, *Classical Chinese Furniture: A Very Personal Point of View*, London, 2011, pp. 172-173.

紐約市私人珍藏

十七世紀 黃花梨圓角櫃

來源:

馬科斯·弗拉克斯, 紐約
沙碧洛珍藏, 紐約

出版:

馬科斯·弗拉克斯, 《Classical Chinese Furniture VII》, 紐約, 2005年春, 編號11
馬科斯·弗拉克斯, 《中國古典傢俱私房觀點》, 倫敦, 2011年, 頁172-173

The simple, austere lines of this cabinet create a sense of solidity and strength and have an architectural quality created by the gently splayed lines of the upright stiles and the strong horizontal lines of the top and bottom members. This elegant silhouette is further enhanced by the dynamic swirl of grain on the bookmatched doors. The careful choice of material is an example of the Chinese affinity for and wonder of natural materials. Richly textured surfaces were often incorporated into furniture to provide a decorative element. A taller *huanghuali* sloping-stile cabinet with richly grained paneled doors was sold at Christie's New York, 22-23 September 2022, lot 794.



(another view)







Woodblock
print from
Fenjin ji, late
Ming dynasty
晚明，《焚香
記》木刻版畫

PROPERTY FROM A PRIVATE NORTH AMERICAN COLLECTION

-1148

**AN EXCEPTIONAL AND VERY RARE HUANGHUALI FOLDING
CHAIR**

17TH CENTURY

42¾ in. (108.6 cm.) high, 31 in. (78.7 cm.) wide, 22¾ in. (57.8 cm.) deep

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

PROVENANCE:

Peter Lai Antiques, Hong Kong.
Private collection, Japan, early 1990s.
Christie's Hong Kong, 29-30 October 1994, lot 601.

北美私人珍藏

十七世紀 黃花梨如意紋交椅

來源:

黎氏古玩, 香港
日本私人珍藏, 1990年代初期
香港佳士得, 1994年10月29-30日, 拍品編號601





The present folding chair is notable for its majestic proportions and the dynamic sweep of the rounded crestrail that terminates in bold, confident outswept hooks. This important folding chair embodies the subtle grace and technical genius of Ming-dynasty *huanghuali* furniture. It is evident that whoever commissioned this chair had access not only to an abundance of high quality *huanghuali* and highly skilled woodworkers. The crestrail is constructed in three-parts, in contrast to the more commonly seen five-part rails. This requires longer lengths of wood, and arguably a more skilled woodworker to execute the precise curve in three sections. Furthermore, the carved *chilong* on the front rail is crisp and fluid. The members overall are unusually thick which highlights the energetic curves and awe-inspiring lines of this specific form of chair.

The folding horseshoe-back armchair was used by the Imperial family and wealthy and powerful individuals and functioned as a symbol of status and rank. The “first folding chair” (*di yi ba jiaoyi*) is a well-known Chinese saying and conveys the importance of this type of chair, as the most honored seat in a public room. A woodblock print published in the Ming-dynasty carpenter’s manual, *Lu Ban Jing*, shows an official seated on a folding horseshoe-back chair at the front of the room, with a side chair and a ‘Southern Official’s Hat’ armchair (*nanguanmaoyi*) arranged to his right and left, respectively. These vacant seats were intended for men of lesser rank and so distinguished the host.

Constructed in a variety of materials and woods, including lacquer, and exotic woods, such as *huanghuali*, folding horseshoe-back chairs could be used as portable thrones when intended for Imperial use. The folding chair is frequently seen in Ming and Qing period imperial paintings as the seat for both emperors and empresses.

Though folding horseshoe-back armchairs are seen in Ming-dynasty woodblock prints and in Song-dynasty paintings, there are only a limited number of surviving examples dating to 17th century. Of what furniture remains from the Ming period, the folding horseshoe-back armchair is the rarest. Of the surviving examples dating to the Ming dynasty, the majority are found in prominent museum collections, while a few remain in private hands. A *huanghuali* folding horseshoe-back armchair, dated to the Ming dynasty,

with C-curved splat and *ruyi* medallion, but with more elaborate metalwork on the arms and footrest, is in the Palace Museum collections and is illustrated in *The Complete Collection of Treasures of the Palace Museum, Furniture of the Ming and Qing Dynasties (vol. 1)*, Hong Kong, 2002, no. 14. An almost identical pair of *huanghuali* folding armchairs formerly in the collection of Niu Jian, a teacher to the Daoguang and Xiangfeng Emperors, is in the WuWei Museum in Gansu Province. Like the present folding chair, the pair features the same thick members, dramatic sweeping three-part crestrail, and tripartite splat.

此黃花梨交椅清麗典雅，工藝精絕，其雄偉碩大之造型、跌宕道麗之月牙扶手軼類超群，誠然為明代黃花梨家具之曠世佳作。交椅用料奢華，木材厚實，木質超卓，而且製作甚艱，講求精煉造詣，估計所費不貲，反映物主之地位身價，必屬顯貴。月牙扶手，亦即椅圈。本圈為三接式，較常見的五接式難度更高，用材更巨。其弧度精準，線條迥邁，惟頂級名匠方能駕馭所需技術。三截攢靠背板浮雕雲朵雙螭紋開光，畫意酣暢，俐落生動。各黃花梨部件厚實豐碩，構成剛柔並濟的直、曲線條，令交椅洋溢俊逸之姿，又不失靈巧動態。

交椅歷史源遠流長，多為歷代官紳階層、名門望族所有，是權力、財富之一大象徵。古語有云「第一把交椅」，其崇高地位昭然若揭。據明代《魯班經》內之木刻版畫插圖所示，一把交椅被置於大廳正前方，左右設南官帽椅、燈掛椅各一。佈局主次分明，即主人、地位為較高者尊享交椅，有遜者僅能使用兩側的次等椅具。

交椅顧名思義是可交合折疊的坐椅，因便於攜帶，可作為皇帝外交或出巡御用的臨時寶座，不時出現在明清宮廷畫作，當中也有皇后的御座。交椅用材廣泛，有木製，也有漆製，珍貴木料如本椅所選的黃花梨，甚能表現其非凡氣勢。

明代木刻版畫，或更早的宋代繪畫，雖不乏交椅蹤影，但流傳至今的十七世紀例子寥寥無幾。傳世明代家具本已為數不多，若論最為稀罕的品類，交椅無疑稱冠。現存明代交椅，多屬著名博物館珍藏，落在私人藏家手中的，可謂屈指可數。北京故宮博物院藏有一例，彎曲式靠背板浮雕如意紋開光，各處金屬飾件雍容考究，見《故宮博物院藏文物珍品大系：明清家具(上)》，香港，2002年，編號14。甘肅省武威市西夏博物館另藏一對同類交椅，與本椅非常相似，用材豐碩，同採三接式椅圈及三截攢靠背板。該對交椅原為道光、咸豐兩朝帝師兼兩江總督牛鑑珍藏。

VARIOUS PROPERTIES

~1149

A RARE HUANGHUALI DAYBED
17TH CENTURY

19½ in. (48.6 cm.) high, 75½ in. (191.8 cm.) wide, 39¼ in. (99.4 cm.) deep

\$400,000-600,000

PROVENANCE:

C. T. Loo, New York, 17 July 1959.

十七世紀 黃花梨有束腰馬蹄足榻

來源:

蕭芹齋, 紐約, 1959年7月17日

The platform bed, or *ta*, with its simple and restrained lines, represents one of the very few forms to be preserved in classical Chinese furniture design. By the Ming dynasty, platforms with four legs in various sizes had come into favour replacing earlier box-construction platforms. The present lot has a bold and simple design, with restrained lines and no relief decoration that fashioned from thick pieces of finely grained wood.

Daybeds with hoof feet and without stretchers are exceptionally rare. A citable example is the wooden model mentioned by Wang Zhengshu in his article, 'Conjectures on Models of Ming-Period Furniture from the Pan Yunzheng Tomb in Shanghai', *Beyond the Screen*, Museum of Fine Arts, Boston, 1996, pp. 77-83, and illustrated by N. Berliner, *op. cit.*, p. 150, no. 30b. A smaller *huanghuali* flush-corner leg daybed was sold at Christie's Hong Kong, 30 November 2020, lot 2808. An important *huanghuali* daybed, of more robust proportions, and illustrated by G. Ecke in *Chinese Domestic Furniture*, Rutland, Vermont and Tokyo, 1962, pl. 19, no. 15, was sold at Classical Chinese Furniture from Heveningham Hall; Christie's Hong Kong, 28 May 2021, lot 2803.



Woodblock print from
Linchuan simeng, late
Ming dynasty

晚明,《臨川四夢》木
刻版畫





-1150

**AN UNUSUAL AND RARE PAIR OF HUANGHUALI LOW-BACK
ARMCHAIRS**

17TH-18TH CENTURY

38 in. (96.5 cm.) high, 22½ in. (57.2) wide, 18¼ in. (46.4 cm.) deep

\$200,000-300,000

PROVENANCE:

Private collection, California.

十七/十八世紀 黃花梨玫瑰椅一對

來源:

美國加州私人珍藏

There are two types of rose chairs or *meiguiyi*. The most commonly seen type has an open back and arms framed by carved corner spandrels. The second, rarer type has a crestail supported by a back splat. Rose chairs with back splats tend to be elaborate in their decoration, and with its distinctive, vase-form splat and openwork trellis pattern below the seat, the present pair are no exception. An identical pair measuring 96.5 cm. high is illustrated in N. Grindley, *The Yunwai Lou Collection of Chinese Art*, Hong Kong, 2013, no. 33. A pair of *huanghuali* low-back side chairs, fitted with the same beaded, vase-form splat but with solid aprons and spandrels below the seat was sold at Christie's New York, 13 September 2019, lot 871. Such a distinctive design of the splat suggests these chairs could have been part of a special commission for a larger suite of furniture.



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

~1151

A PAIR OF HUANGHUALI HORSESHOE-BACK ARMCHAIRS
18TH CENTURY

39 in. (99.1 cm.) high, 26 in. (66 cm.) wide, 23½ in. (59.7 cm.) deep

\$200,000-300,000

PROVENANCE:

Acquired in New York, prior to 2008.

美國私人珍藏

清十八世紀 黃花梨圈椅一對

來源:

2008年以前入藏於紐約

Woodblock print
from *Jin Ping Mei*,
late Ming dynasty

晚明,《金瓶梅》木
刻版畫



Huanghuali horseshoe-back armchairs can be found in numerous public and private collections, but few examples combine the elegant curving lines of the arms and attractive grain seen on the back splat. A pair of *huanghuali* horseshoe-back armchairs of related proportions was sold at Christie's New York, 24-25 March 2022, lot 1015. Another single *huanghuali* horseshoe-back armchair with a carved *ruyi*-head medallion on the splat, dated to the 17th century, was sold at Christie's New York, 23-24 September 2021, lot 997.



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

~1152

A VERY RARE HUANGHUALI SLOPING-STILE CABINET
17TH CENTURY

74 $\frac{3}{8}$ in. (190.2 cm.) high, 36 $\frac{1}{4}$ in. (92.1 cm.) wide, 19 $\frac{5}{8}$ in. (49.8 cm.) deep

\$300,000-500,000

PROVENANCE:

Schoeni Fine Oriental Art, Hong Kong, 1990s.
Christie's New York, 14-15 September 2017, lot 977.

美國顯赫私人珍藏

十七世紀 黄花梨圓角櫃

來源:

Schoeni Fine Oriental Art, 香港, 1990年代
紐約佳士得, 2017年9月14-15日, 拍品編號977

The round-corner tapered cabinet, or *yuanjiaogui*, is amongst the most beautiful and elegant designs in all of classical Chinese furniture. The very subtle splay in its design lends a sense of stability and balance to the form while retaining a very graceful and pleasing profile. The form was widely used in cabinet making throughout the Ming and Qing dynasties.

Of the two types of round-corner tapered cabinets, those with square members, such as the present example, are considerably rarer. The present cabinet is further distinguished by the elegant, deep 'thumb-mold' surrounded by raised beading at nearly every edge of the cabinet, including at the edges of the doors themselves. Such nuanced carving softens the hard edges of the square members while maintaining the overall appearance of stability and sturdiness; compare a similarly-proportioned *yuanjiaogui* from the Lu Ming Shi Collection, illustrated by Grace Wu Bruce in *Ming Furniture in the Forbidden City*, Beijing, 2006, p. 199, which uses a slightly simpler bead-work to similar effect. A *huanghuali* round-corner cabinet with rounded members, and of related proportions, was sold at Rich Golden Hues and Graceful Forms – Classical Chinese Furniture From The Tseng Collection, Christie's Hong Kong, 29 November 2022, lot 2812.



(another view)



PROPERTY FROM A PRIVATE COLLECTION

~1153

A RARE HUANGHUALI DAYBED
17TH CENTURY

18½ in. (47 cm.) high, 75¼ in. (192.4 cm.) wide, 24¾ in. (63.3 cm.) deep

\$300,000-500,000

PROVENANCE:

Everarts, Hong Kong.
Nicholas Grindley, New York, November 1993.

私人珍藏

十七世紀 黃花梨有束腰羅鍋根榻

來源:

恆藝館, 香港
尼古拉斯·格林利, 紐約, 1993年11月

Due to its simple design and light weight, the daybed was a versatile piece of furniture, easily suited for both indoor and outdoor purposes. Woodblock prints dating from the Ming dynasty often show scholars or ladies relaxing on daybeds in garden settings or along riverbanks. A *huanghuali* daybed with legs terminating in carved scroll-form feet is illustrated by R. H. Ellsworth, *Chinese Furniture: Hardwood Examples of the Ming and Early Ch'ing Dynasties*, New York, 1971, p. 146, no. 38. A *huanghuali* daybed with humpback stretchers and of the same proportions, but with thinner members, was sold at Christie's New York, 16 September 2016, lot 1203.



(another view)





PROPERTY FROM A PRIVATE NEW YORK CITY COLLECTION

~1154

A RARE HUANGHUALI HORSESHOE-BACK ARMCHAIR
17TH CENTURY

38¼ in. (97.2 cm.) high, 25¼ in. (63.5 cm.) wide, 21 in. (53.3 cm.) deep

\$60,000-80,000

PROVENANCE:
M. D. Flacks Ltd., New York.
The collection of Daniel Shapiro, New York.

LITERATURE:
M. D. Flacks, *Classical Chinese Furniture I*, Spring 2007, New York, no. 1.

紐約市私人珍藏

十七世紀 黃花梨圈椅

來源:

馬科斯·弗拉克斯, 紐約
沙碧洛珍藏, 紐約

出版:

馬科斯·弗拉克斯, 《Classical Chinese Furniture I》, 2007春, 紐約, 編號1

The delicate, simple lines and graceful curve of the crestrail are what give the horseshoe-back armchair its elegant appearance. The use of the more rarely seen humpback stretchers and vertical struts under the seat give the present chair a more sophisticated air and further emphasizes the beautiful lines of this form. A pair of continuous *huanghuali* horseshoe-back armchairs with the same configuration of stretchers and struts was sold at Christie's New York, 22-23 March 2012, lot 1745.

ANOTHER PROPERTY

~1155

A HUANGHUALI RECTANGULAR SIDE TABLE
17TH-18TH CENTURY

32¼ in. (81.9 cm.) high, 40½ in. (102.8 cm.) wide, 24¾ in. (63.3 cm.) deep

\$120,000-180,000

PROVENANCE:
XYH Antique, Vallejo, California, 7 July 2010.

十七/十八世紀 黃花梨夾頭榫平頭案

來源:

XYH 古董商行, 瓦列霍, 加州, 2010年7月7日





1156

PROPERTY FROM A DISTINGUISHED COLLECTION

1156
A MARBLE-INSET ZITAN TABLE SCREEN
 18TH-19TH CENTURY

23¾ in. (60.3 cm.) high

\$30,000-50,000

PROVENANCE:
 The J. M. Hu (1911-1995), Zande Lou Collection.

顯赫珍藏

清十八/十九世紀 紫檀嵌雲石插屏

來源:
 暫得樓胡惠春 (1911-1995) 珍藏

PROPERTY FROM A DISTINGUISHED COLLECTION

1157
A ZITAN EIGHT-PANEL SCREEN WITH PAINTED STONE INSETS

31¼ in. (80.7 cm.) high, 6¾ in. (16.8 cm.) wide, ¾ in. (1.6 cm.) deep, each panel

\$10,000-15,000

PROVENANCE:
 The J. M. Hu (1911-1995), Zande Lou Collection.

顯赫珍藏

紫檀嵌石彩繪人物故事圖八扇屏風

來源:
 暫得樓胡惠春 (1911-1995) 珍藏



1157

PROPERTY FROM A DISTINGUISHED COLLECTION

1158
A SMALL ZITAN THRONE CHAIR
 LATE QING DYNASTY

33¾ in. (85.7 cm.) high, 42¾ in. (108.6 cm.) wide, 23½ in. (59.7 cm.) deep

\$30,000-50,000

PROVENANCE:
 The J. M. Hu (1911-1995), Zande Lou Collection.

The anonymous donor to Dong Wu University, who facilitated the donation of a suite of *zitan* furniture from the Prince Gong Mansion to the National Palace Museum, Taipei, had the present *zitan* throne chair in their private family collection based in Shanghai. The throne chair was one of the family's most cherished pieces, and was placed in their study until the 1950s. Photographs taken by the donor in the 1970s document this throne chair prior alongside the set of four *zitan* stools (lot 1159) and other pieces of furniture now in the National Palace Museum, Taipei.

顯赫珍藏

晚清 紫檀拐子龍紋寶座

來源:
 暫得樓胡惠春 (1911-1995) 珍藏



(another view)



PROPERTY FROM A DISTINGUISHED COLLECTION

1159
A VERY RARE SET OF FOUR ZITAN STOOLS
18TH CENTURY

20½ in. (52.7 cm.) high, 17 in. (46.4 cm.) wide, 13¼ in. (36.2 cm.) deep

\$150,000-250,000

PROVENANCE:
Prince Gong (1833-1898) (sixth son of Emperor Daoguang, r. 1821-1850) Collection. The J. M. Hu (1911-1995), Zande Lou Collection.

EXHIBITED:
Taipei, National Palace Museum, 1983.

顯赫珍藏

清十八世紀 紫檀如意雲紋長方凳四張成堂

來源:

恭親王 (1833-1898) (清道光皇帝第六子, 1821-1850 年在位) 舊藏
暫得樓胡惠春 (1911-1995) 珍藏

展覽:

臺北, 國立故宮博物院, 1983年



Yixin (1833-1898), more commonly referred to by his title, Prince Gong (or Prince Kung), was one of the most important Chinese statesman of the 19th century. As the sixth son of the Daoguang Emperor (r. 1821-1850), he was at one time considered as a possible successor to the throne, although his half-brother eventually inherited the title of Emperor. He negotiated with the foreign powers to conclude the Second Opium War in 1860, and after the death of his brother in 1861, served as Prince-Regent to his young nephew, the Tongzhi Emperor (r. 1861-1875), and for many years was one of the most influential figures at the Qing court.

Prince Gong continued to serve as chief diplomat and statesman throughout the reigns of the Tongzhi Emperor and his successor, the Guangxu Emperor (r. 1875-1908). Upon his death in 1898, the title of Prince Gong and his sumptuous mansion passed to his successor, Pu Wei. A year after the Qing Empire was overthrown in 1911, Pu Wei made the painful decision to sell the family treasures in the mansion in order to reverse the defeat of the Qing dynasty, and entrusted them to the Japanese antique dealer, Yamanaka Sadajiro. Although no furniture is listed in the Yamanaka catalogue, it is likely the furniture of the house was sold around this time, as the mansion,

now in a dilapidated and abandoned state, was eventually sold to the Order of Saint Benedict of the Catholic Church in 1921.

Around 1983, the National Palace Museum in Taipei was approached by Dong Wu University in Taiwan to facilitate the sale of a collection of *zitan* furniture. The university had been gifted the collection by an anonymous donor, who claimed the furniture had come from the Gong Wang Fu, purchased by his family in the early 20th century and transported in the intervening years from Beijing, to Shanghai, Hong Kong, and finally to Taiwan. Scholars associated with the National Palace Museum conducted extensive research prior to the sale, and based on the quality and abundance of the luxury hardwood, *zitan*, the carving technique, and the style of the furniture itself, determined it was highly likely the furniture had come from the Gong Wang Fu. The collection is on permanent exhibition at the National Palace Museum in Taipei and catalogued as coming from Prince Gong's Mansion.

The present set of four *zitan* stools were part of the original gift by the anonymous donor to Dongwu University and were exhibited alongside the large suite of *zitan* furniture at the National Palace Museum, Taipei. In an article published in



The National Palace Museum Monthly of Chinese Art, 1983, vol. 3, p. 101, the present *zitan* stools are photographed beneath an ornately carved *zitan* corner-leg table and a pair of *zitan* stepped cabinets, both currently on view at the National Palace Museum, Taipei. **(Fig. 1)** The caption below the photograph can be translated as "the Museum's recent acquisitions from the Prince Gong collection." When the exhibition closed, the

Left:
Prince Gong (1833-1898), Gilman Paper Company Collection, New York, March 8, 1989.

恭忠親王奕訢 (1833-1898年)

Right:
Fig. 1 The present *zitan* stools on view at the National Palace Museum, Taipei.

本拍品於臺北故宮博物院中展出

donor decided to keep this set of four stools and the *zitan* display shelf (lot 1160).

In *Connoisseurship of Chinese Furniture*, Vol. II, Hong Kong, 1990, p. 27, A28, Wang Shixiang illustrates a line drawing of a waisted stool with graceful incurving legs terminating in a hoof foot and joined by a base rail. He notes that several *zitan* stools with base stretchers and relief-carved

ruyi on the aprons are in the Palace Museum collection, and dates stools of this type to the early Qing period. A related example with deeper incurving legs, carved corner spandrels, and no base rail is illustrated by Hu Desheng in *The Palace Museum Collection: A Treasury of Ming and Qing Dynasty Palace Furniture*, vol. 1, Beijing, c. 2007, p. 138, fig. 125.





PROPERTY FROM A DISTINGUISHED COLLECTION

~1160

**A CARVED ZITAN DISPLAY SHELF WITH
HONGMU STAND**
19TH CENTURY

61 in. (155 cm.) high, 38½ in. (97.8 cm.) wide, 16½ in. (41 cm.) deep

\$70,000-90,000

PROVENANCE:

Prince Gong (1833-1898) (sixth son of Emperor Daoguang, r. 1821-1850).

The J. M. Hu (1911-1995), Zande Lou Collection.

EXHIBITED:

Taipei, National Palace Museum, 1983.

顯赫珍藏

清十九世紀 紫檀雕拐子紋多寶格及紅木座

來源:

恭親王 (1833-1898) (清道光皇帝第六子, 1821-1850年在位) 舊藏

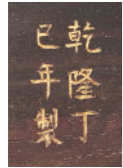
暫得樓胡惠春 (1911-1995) 珍藏

展覽:

台北, 國立故宮博物院, 1983年

Display shelves are found in various materials and sizes. The open shelving in a varying heights and configurations allowed for the display of vases and decorative works in contrasting sizes, colors and shapes. This style of display created sumptuous and lavish interior spaces, such as the pair of curio cabinets filled with bronzes and porcelains in the eastern wing of the Chuxiu Palace, illustrated by Hu Desheng in *The Palace Museum Collection: A Treasury of Ming and Qing Dynasty Palace Furniture*, vol. 2, Beijing, c. 2007, p. 696, fig. 797. A related gilt-decorated zitan display shelf, dated to the Yongzheng-Qianlong period, in the Qing collection, is illustrated in *The Complete Collection of Treasures of the Palace Museum - 54 - Furniture of the Ming and Qing Dynasties*, Hong Kong, 2002, p. 254, no. 216 and p. 270, no. 229. Similar to the present display shelf, these display shelves have an asymmetrical arrangement of shelves and drawers of varying heights and shapes, each opening fitted with an openwork gallery. Wang Shixiang illustrates in *Connoisseurship of Chinese Furniture*, vol. 54, Hong Kong, 1990, p. 144, D9, a three-shelf open stand with two drawers raised on two removeable pedestals suggesting that these display shelves were adapted to the interior setting.





1161 (mark)



1161

VARIOUS PROPERTIES

1161
A RARE ZITAN SQUARE BOX AND RETICULATED COVER
18TH CENTURY

The base of the box is inscribed with a six-character Qianlong *dingsi nian zhi* mark, corresponding to 1737, and filled in with gilding.
10 in. (25.4 cm.) square

\$30,000-50,000

清十八世紀 紫檀鑲雕雙龍團壽紋方蓋盒
款識：「乾隆丁巳年製」

1162
AN UNUSUAL ZITAN QIN STAND
19TH CENTURY

7¼ in. (18.4 cm.) high, 53¼ in. (136.5 cm.) wide, 5½ in. (13.9 cm.) deep

\$10,000-15,000

清十九世紀 紫檀鑲雕勾雲紋琴座



1162

1163
A CARVED ZITAN FLOOR SCREEN
LATE QING DYNASTY

晚清 紫檀雕拐子卷草紋插屏

57¼ in. (145.4 cm.) high, 39½ in. (100.3 cm.) wide,
20 in. (50.8 cm.) deep

\$50,000-70,000



1163



1164

THE PROPERTY FROM AN EAST COAST COLLECTION

1164
**A RARE CARVED SILVER AND GOLD-
 INLAID BURL-INSET HARDWOOD STAND**
 18TH-19TH CENTURY

Possibly ebony.
 31½ in. (79.1 cm.) high, 16 in. (40.6 cm.) square

\$10,000-15,000

PROVENANCE:
 John Edward Taylor (1830-1905) Collection,
 Manchester, United Kingdom.
 Christie's London, 1-11 July 1912, lot 651B.
 Agnew's, London.
 Sotheby's New York, 30 November 1993, lot 393.

美國東岸私人珍藏

清十八/十九世紀
 硬木嵌瘻木錯金銀勾雲紋方几

來源:

John Edward Taylor (1830-1905) 舊藏, 曼徹斯
 特, 英國
 倫敦佳士得, 1912年7月10-11日, 拍品編號651B
 Agnew's, 倫敦
 紐約蘇富比, 1993年11月30日, 拍品編號393

VARIOUS PROPERTIES

~1165
**A HUANGHUALI SQUARE-CORNER
 CABINET**
 18TH-19TH CENTURY

38¾ in. (90.5 cm.) high, 26½ in. (67.3 cm.) wide,
 13¾ in. (34.9 cm.) deep

\$30,000-50,000

PROVENANCE:
 Acquired in New Jersey, 22 March 2015.

清十八/十九世紀 黃花梨方角櫃

來源:

入藏於新澤西, 2015年3月22日

~1166
**A PAIR OF HUANGHUALI LOW-BACK
 ARMCHAIRS**
 19TH CENTURY

35¼ in. (89.5 cm.) high, 22¾ in. (57.8 cm.) wide,
 17½ in. (44.5 cm.) deep

\$80,000-120,000

PROVENANCE:
 Dynasty Asian Art Gallery, Santa Cruz, California,
 17 March 2007.

清十九世紀 黃花梨玫瑰椅一對

來源:

Dynasty Asian Art 藝廊, 聖塔克魯茲, 加州, 2007
 年3月17日



1165



1166

Chairs of this type are known as *meiguiyi* in the north but in the south they are known as *wenyi* or scholar's chair. The form is characterised by its low regular back and it is thought that when placed in the scholar's studio, it would fit neatly under the window without obstructing the view outside. The present pair of chairs are a variation of the standard form, which features aprons and spandrels framing the inner back and sides of the chair. Decorative variations of this type are more common, such as an exceptionally rare *huanghuali* lowback armchair inspired by lattice panels found in the gardens of Southern China sold at Christie's Hong Kong, 27 November 2017, lot 8111.



Woodblock print
 from *Feng Qiu
 Huang*, Qing dynasty

清代,《鳳求凰》木
 刻版畫

THE PROPERTY OF A GENTLEMAN

~1167

A PAIR OF HUANGHUALI RECTANGULAR STOOLS
QING DYNASTY (1644-1911)

20¼ in. (51.4 cm.) high, 22½ in. (57.2 cm.) wide, 18½ in. (47 cm.) deep

\$100,000-150,000

Two such *huanghuali* stools are illustrated by Wang Shixiang in *Connoisseurship of Chinese Furniture*, Hong Kong, 1990, vol. II, p. 26, pls. A24 and A25. The legs of A24 are more attenuated and with a more subtle curve to those of the present stool. The legs of A25 have a more exaggerated curve and are supported by "giant arm braces", giving the stool a somewhat more squat appearance. The present pair is more closely related to the second example.

士紳珍藏

清 黃花梨三彎腿長方凳一對



PROPERTY FROM A MASSACHUSETTS FAMILY

~1168

A HUANGHUALI DISPLAY CABINET
LATE QING DYNASTY

59¾ in. (151.7 cm.) high, 28¾ in. (73.5 cm.) wide,
15¼ in. (40 cm.) deep

\$50,000-70,000

PROVENANCE:

Acquired in Boston, 16 May 1995.

麻州家族珍藏

晚清 黃花梨亮格櫃

來源:

入藏於波士頓, 1995年5月16日





1169

THE PROPERTY OF A NEW YORK COLLECTOR

~1169

A PAIR OF HUANGHUALI HORSESHOE-BACK ARMCHAIRS
18TH-19TH CENTURY

37 ½ in. (95.3 cm.) high, 25 ½ in. (67.8 cm.) wide, 23 ½ in. (59.7 cm.) deep

\$50,000-70,000

PROVENANCE:
Sotheby's New York, 29 September 2004, lot 90.

紐約私人珍藏

清十八/十九世紀 黃花梨如意雲卷草紋圈椅一對

來源:

紐約蘇富比, 2004年9月29日, 拍品編號90

PROPERTY FROM A PRIVATE COLLECTION

~1170

A HUANGHUALI DRESSING CASE WITH FOLDING MIRROR STAND
18TH-19TH CENTURY

6 ¼ in. (15.8 cm.) high, 11 in. (27.9 cm.) square

\$8,000-12,000

PROVENANCE:
Grace Wu Bruce, Hong Kong.

私人珍藏

清十八/十九世紀 黃花梨摺疊式鏡台

來源:

嘉木堂, 香港



1170



1171

PROPERTY FROM A WEST COAST COLLECTION

~1171

A HONGMU ICE CHEST
18TH-19TH CENTURY

27 ¾ in. (70.8 cm.) high, 22 ¾ in. (58.1 cm.) wide, 22 ¾ in. (56.8 cm.) deep

\$6,000-8,000

PROVENANCE:
Drummond Brothers.
William and Fredrika Gray Collection, New York, acquired before 1948.

A hongmu ice chest on stand was sold in Irving Estate Day Sale, Christie's New York, 21 March 2019, lot 1203. A larger hongmu ice chest on a nanmu stand, illustrated in G. N. Kates, *Chinese Household Furniture*, New York, 1948, no. 105 was sold in The Collection of Robert Hatfield Ellsworth, Part II - Chinese Furniture, Scholar's Objects and Chinese Paintings; Christie's New York, 17 March 2015, lot 188.

美國西岸私人珍藏

清十八/十九世紀 紅木團壽紋冰箱

來源:

德拉蒙德兄弟
Gray 伉儷珍藏, 紐約, 1948年以前入藏

THE PROPERTY OF A LADY

1172

A TIELIMU FOLDING CHAIR
17TH-18TH CENTURY

42 in. (106.7 cm.) high, 31 ¼ in. (80.6 cm.) wide, 27 ¾ in. (70.5 cm.) deep

\$25,000-35,000

PROVENANCE:
Hampton Briggs Antiques, Bridgehampton, New York.

十七/十八世紀 鐵梨木麒麟盤螭紋交椅

來源:

Hampton Briggs 古董商行, Bridgehampton, 紐約



1172



1173

VARIOUS PROPERTIES

1173

A TIELIMU TRESTLE-LEG TABLE
18TH CENTURY

35¼ in. (89.5 cm.) high, 50½ in. (128.3 cm.) wide,
14¾ in. (37.5 cm.) deep

\$8,000-12,000

清十八世紀 鐵梨木夾頭榫平頭案

1175

A RARE MASSIVE TIELIMU TRESTLE-LEG TABLE
18TH-19TH CENTURY

Carved in imitation of bamboo furniture, the top demountable.
37¾ in. (95.9 cm.) high, 102½ in. (260.4 cm.) wide, 16¾ in. (42.5 cm.) deep

\$30,000-50,000

清十八/十九世紀 鐵梨木大翹頭案

The design of the present table was inspired by bamboo furniture. The members are carved to imitate the nodes of stalks of bamboo. The abundance of bamboo in China made it popular among the lower classes, as a cost-effective and more easily portable alternative to the more luxurious hardwood furniture.

Examples of this design, with the articulated nodes, are seen in *huanghuali* and various hardwoods. A pair of bamboo-inspired *tielimu* horseshoe-back armchairs sold at Christie's New York, 22-23 September 2022, lot 783.



1174

A TIELIMU DISPLAY CABINET
18TH-19TH CENTURY

57 in. (144.8 cm.) high, 34½ in. (87.6 cm.) wide, 16¼ in. (41.3 cm.) deep

\$7,000-9,000

清十八/十九世紀 鐵梨木亮格櫃



1174

FRIDAY 24 MARCH 2.00PM

(LOTS 1201-1298)

PROPERTY FROM A PRIVATE WEST COAST COLLECTION

1201

A LARGE GILT-DECORATED RED LACQUERED CHEST
17TH CENTURY

22¾ in. (56.8 cm.) high, 34 in. (86.3 cm.) wide, 22 in. (55.8 cm.) deep

\$30,000-50,000

PROVENANCE:

Property from the Estate of Jack J. Dreyfus, Jr.; Christie's New York, 26 March 2010, lot 1216.

A detail of a dragon from a nearly identical chest is illustrated by Wang Shixiang, *Zhongguo Gudai Qiqi*, Beijing, 1987, no. 141, where it is dated to the Qing dynasty. In his discussion of the decoration of the illustrated example, Wang notes that the top and back of the chest have floral decoration, which can be seen on the present chest as well. Also of note is the fact that both the published example and the present chest are of closely related size and have very similar incised hardware, suggesting that the two chests may have come from the same workshop.

美國西岸私人珍藏

十七世紀 朱漆描金雙龍戲珠紋大箱

來源:

Jack J. Dreyfus, Jr. 舊藏; 紐約佳士得, 2010年3月26日, 拍品編號1216



1201

VARIOUS PROPERTIES

1202

A LARGE RED-GROUND BROCADE 'DRAGON' PANEL
18TH CENTURY

64½ x 55½ in. (163.8 x 141 cm.)

\$8,000-12,000

This dragon panel would likely have been part of an imperial hanging to be used during festive occasions. A pair of 18th century red-ground *kesi* curtain hangings with similar decoration of dragons chasing flaming pearls are illustrated by R. D. Jacobsen, *Imperial Silks, Ch'ing Dynasty Textiles in The Minneapolis Institute of Arts*, vol. II, Minneapolis, 2000, pp. 958-59, no. 475.

清十八世紀 珊瑚紅地織錦雲龍戲珠紋屏



1202



1203

1203
AN EMBROIDERED WHITE SILK PANEL
 LATE QING DYNASTY

70½ x 69 in. (179 x 175.3 cm.)

\$8,000-12,000

晚清 刺繡人物故事圖屏



1204

1204
A SILK AND METAL-THREAD RUG
 LATE QING DYNASTY

Woven with a four-character inscription, *tai miao bei yong* (reserved for the use of the Ancestral Temple).

146 x 112 in. (370 x 284.5 cm.)

\$10,000-15,000

It is unusual to find carpets decorated with a design of topographical observations, rather than the more frequently encountered configurations of dragons or overall floral or geometric designs, and it is possible that the weaver was greatly inspired by the medium of Chinese scroll paintings. A similar silk and metal-thread carpet with a topographical design, but with a different inscription (*jing fu ge*), sold at Christie's London, 26 April 2017, lot 202.

晚清 金絲「太廟備用」山水樓閣圖地毯



1205

-1205
A HARDSTONE AND CORAL-INSET GILT-METAL NECKLACE, LINGYUE
 QING DYNASTY (1644-1911)

With turquoise, malachite, coral, and lapis insets.
 9½ in. (23 cm.) across

\$8,000-12,000

A *lingyue*, a necklace or a torque, was an essential part of court dress for a noblewoman. As with the majority of aspects of attire at the Imperial court, these necklaces were highly regulated, and the rank of the woman would determine the number of stones in the composition of the necklace. This necklace can be compared with a similar example sold at Christie's Hong Kong, 29 November 2017, lot 3032.

清 鑲金鑲寶雙龍戲珠紋領約

1206
A COUCHED GOLD AND EMBROIDERED GAUZE 'SHOU' ROUNDEL
 JIAQING PERIOD (1796-1820)

10¾ in. (26.4 cm.) diam.

\$5,000-7,000

Couched gold and embroidered gauze roundels with *shou* characters are very rare and only one related example appears to have been published (see D. Hugus, *Chinese Rank Badges: Symbols of Power, Wealth, and Intellect in the Ming and Qing Dynasties*, Hong Kong, 2021, p. 122, no. 13.18 and Christie's New York, 22-23 September 2022, lot 862). For an example of a robe with similarly rendered *shou* roundels featuring double *chilong*, possibly made for the consort of the prince second in line for the throne, see, D. Hugus, *Chinese Rank Badges: Symbols of Power, Wealth, and Intellect in the Ming and Qing Dynasties*, Hong Kong, 2021, p. 123, fig. 13.19.

清嘉慶 金線紗繡雙螭團壽圓補



1206

-1207
AN EMBROIDERED GOLD-GROUND RANK BADGE OF A CRANE, BUZI
 KANGXI PERIOD (1662-1722)

Together with an embroidered blue-ground fragment, late Qing dynasty.

12½ x 12¾ in. (31.8 x 32.5 cm.)

\$8,000-12,000

PROVENANCE:
 Acquired in New York, August 2012.

清康熙 金地彩繡一品文官仙鶴補子

來源:

入藏於紐約, 2012年8月



1207

There are two main types of Kangxi period civil official's badges. The first type features a bird with the wings in circular form and the second type shows the bird in an upright position with wings outstretched, as can be seen on the present badge. Both types usually have a background of couched gold-wrapped threads, but on earlier Kangxi badges the metallic thread outlines each motif in concentric patterns and by the end of the Kangxi period, the concentric patterns are replaced by straight horizontal lines.

For a similar example of an early Kangxi period badge of a silver pheasant with wings outstretched with a ground of couched gold threads in concentric patterns, see an example sold in *The Imperial Wardrobe: Fine Chinese Costume and Textiles from the Linda Wrigglesworth Collection*; Christie's New York, 19 March 2008, lot 28. For an example of a later Kangxi badge of an egret with wings outstretched, but on a ground of couched gold threads of straight horizontal lines, see an example illustrated by C. Hall et al., *Heaven's Embroidered Cloths: One Thousand Years of Chinese Textiles*, Hong Kong, Urban Council of Hong Kong, 1995, pp. 294-95.



PROPERTY FROM A PENNSYLVANIA COLLECTION

1208
ANONYMOUS (15TH-16TH CENTURY)

Peacocks
Hanging scroll, ink and color on silk
78 ¾ x 41 ½ in. (200 x 104.5 cm.)

\$20,000-30,000

賓夕法尼亞州私人珍藏

無款(15-16世紀)

孔雀開屏
設色絹本立軸



PROPERTY FROM A PENNSYLVANIA COLLECTION

1209
ANONYMOUS (15TH-16TH CENTURY)

Crane and Lingzhi
Hanging scroll, ink and color on silk
72 ¼ x 37 ¾ in. (183.5 x 95 cm.)

\$10,000-20,000

賓夕法尼亞州私人珍藏

無款(15-16世紀)

仙鶴靈芝
設色絹本立軸



VARIOUS PROPERTIES

1210
CHEN ZHUO (17TH-18TH CENTURY)

Luohans
A pair of scrolls, mounted and framed, ink and color on silk
70 x 37 ½ in. (177.8 x 95.5 cm.)
73 ¾ x 38 ¾ in. (187.2 x 97.5 cm.)
Each scroll inscribed, with one painted seal of the artist

\$12,000-18,000

陳卓 (17-18世紀)

羅漢圖

設色絹本 鏡框兩幅

1. 題識：南瞻部洲諾炬羅尊者。

鈐印：陳卓字中立

2. 題識：伽茶洲迦力迦尊者。

鈐印：陳卓字中立



1211
WITH SIGNATURE OF QINGJIANG (18TH-19TH CENTURY)

Flowers and Fruits of the Four Seasons
Scroll, mounted on board, ink and color on silk
12 ¾ x 105 ¼ in. (32.4 x 267.3 cm.)
Inscribed and signed, with one seal of the artist

\$5,000-7,000

PROVENANCE:
Acquired in China before 1947, and thence by descent.

晴江 (款, 18-19世紀)

四季蔬果

設色絹本 紙板鏡片

題識：晴江方涵製

鈐印：晴江書畫印信

來源：

1947年前得自中國，並由家族傳承。



(inscription on the reverse of one cover)

PROPERTY FROM AN AMERICAN COLLECTION

1212
A RARE PAIR OF QIANGJIN ENGRAVED AND GILT-DECORATED RED-LACQUERED WOOD SUTRA COVERS
 YONGLE PERIOD (1403-1425)

The reverse of one cover has a long inscription in Tibetan and Chinese enclosed within a large lotus-petal cartouche.

Each 28¾ in. (73.1 cm.) long

\$70,000-90,000

PROVENANCE:
 Acquired by the current owner in the early 1990s.

美國珍藏
 明永樂 紅漆戩金八吉祥夾經板一對
來源:
 現藏家於1990年代初入藏

The present set of covers were made for the sutra *Dasheng Fawang jing*, one of the 108 volumes of the *BKa-gyur*, a sacred text representing the word of the Buddha. According to Dr Peter Lam in *Layered Beauty*, Hong Kong, 2010, p. 54, two sets of *BKa-gyur* were bestowed sequentially by the Emperor Yongle to two Buddhist abbots from Tibet in 1413 and 1416, now preserved at the Potala Palace and the Sera Monastery in Lhasa, respectively.

A similar set of covers, once in the same collection as the current pair is dated c. 1410, published by J.C.Y. Watt and B.B. Ford, *East Asian Lacquer: The Florence and Herbert Irving Collection, The Metropolitan Museum of Art*, New York, 1991, pp. 116 and 117. (Fig. 1) The authors note that these lacquered covers provide the earliest examples of Ming-style *qiangjin* work. A further set is illustrated by R.D. Jacobsen, *Appreciating China, Minneapolis Institute of Arts*, 2002, no. 48. For other similar covers sold at auctions, see a set from the Lee Family Collection, sold at Christie's Hong Kong, *Important Chinese Lacquer from the Lee Family Collection, Part II*, 1 December 2009, lot 1821; an inscribed pair sold at Christie's Hong Kong, 28 November 2012, lot 2260; a set from the *Baoyizhai* Collection, sold at Sotheby's Hong Kong, 8 April 2014, lot 38; a single back cover sold at Christie's Hong Kong, 31 May 2017, lot 2816; and most recently a single cover sold at Christie's Hong Kong, 29 November 2022, lot 3021.



Fig. 1 Sutra covers with the Eight Buddhist Treasures, Ming dynasty, Yongle period (1403-1424). Metropolitan Museum of Art, Gift of Florence and Herbert Irving, 2015, 2015.500.1.52a, b.

紅漆戩金《佛名經》夾經板，明永樂，大都會藝術博物館藏，佛羅倫斯及赫伯特·歐雲捐贈，館藏編號 2015.500.1.52a, b



VARIOUS PROPERTIES

Ø1213

A RARE CARVED RED LACQUER OVAL 'PEACH' DISH
LATE YUAN-EARLY MING DYNASTY, 14TH-15TH CENTURY

The base is inscribed Yang Mao zao (made by Yang Mao)
8 in. (20.3 cm.) long, Japanese double-wood box

\$60,000-80,000

The inscription on the interior of the foot refers to Yang Mao, a lacquer artisan famous for his carved red lacquerware, who is mentioned in Cao Zhao's 1388 *Gegu Yaolun* (The Essential Criteria of Antiques) as being a pupil of Yang Hui of Xitang at the end of the Yuan dynasty. See, Sir Percival David, *Chinese Connoisseurship, The Ko Ku Yao Lun: The Essential Criteria of Antiquities*, London 1971, p. 146. A carved red lacquer *zhadou* with the mark Yang mao zao incised on the side of the foot, with similarly rendered leaves, is in the collection of the Palace Museum, Beijing (www.dpm.org.cn/collection/lacquerware/29431.html) A red lacquer tray dating to the Yuan dynasty, also incised with the mark of Yang Mao, sold at Christie's Hong Kong, 30 May 2005, lot 1335.

The motif of flowering peach trees on lacquer is extremely rare and no other oval dishes with this motif appear to have been published, although the dish compares well stylistically to other late Yuan and early Ming carved lacquerwares. Compare a red lacquer oval tray carved with leafy grape vines, with a scroll pattern on the reverse that is similar to the present tray, dated to the Yongle period, the Qing Court collection, Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum - 45 - Lacquer Wares of the Yuan and Ming Dynasties*, Hong Kong, 2006, Hong Kong, p. 37, no. 23.

元末明初 十四/十五世紀 剔紅桃紋盤
款:「楊茂造」



(inscription on base)



(with box)





1214

ø1214

A BLACK LACQUER FOLIATE DISH
SONG DYNASTY (AD 960-1279)

The base has an illegible seal and another seal reading *zi ji*, possibly a name.

5¾ in. (14.6 cm.) diam., Japanese wood box

\$10,000-15,000

PROVENANCE:

Sakamoto Goro (1923-2016) Collection, Kyoto.

A similar Song dynasty black lacquer dish, also with an illegible seal mark on the base, was donated by Sakamoto Goro to the National Palace Museum, Taipei, and is illustrated in *Carving the Subtle Radiance of Color: Treasured Lacquerware in the National Palace Museum, Taipei*, 2008, p. 16, no. 1.

宋 黑漆葵口盤

印文:「子記」

來源:

坂本五郎(1923-2016),京都



1214 (seals on reverse)

ø1215

TWO SMALL CARVED LACQUER INCENSE BOXES AND COVERS
MING DYNASTY, 16TH-17TH CENTURY

Each 2½ in. (6.4 cm.) high, Japanese wood boxes, silk pouches

\$15,000-25,000

明 十六/十七世紀

剔紅牡丹紋香盒及剔犀卷草紋香盒



1215

ø1216

A CARVED RED LACQUER OCTAGONAL FOUR-TIERED BOX AND COVER
MING DYNASTY, 16TH-17TH CENTURY

7½ in. (18 cm.) high, Japanese wood box, silk pouch

\$18,000-25,000

PROVENANCE:

Manno Family Collection, according to label on box.

明 十六/十七世紀

剔紅山水樓閣開光花卉紋八方四層盒

來源:

萬野家族珍藏(據木盒標籤)



(cover)



(with box)





1217
A RARE LARGE CARVED RED LACQUER 'BUDDHIST LIONS'
CIRCULAR BOX AND COVER
18TH CENTURY

15 in. (38 cm.) diam.

\$20,000-30,000

PROVENANCE:
Frederick D. Grant (1850-1912), Washington, D. C., by repute.
Ulysses S. Grant, III (1881-1968), Clinton, New York, by repute.

清十八世紀 剔紅獅子戲球鳳穿牡丹紋圓蓋盒

來源:

(傳) 弗雷德里克·D·格蘭特 (1850-1912) 舊藏, 華盛頓
(傳) 尤利西斯·S·格蘭特三世 (1881-1968) 舊藏, 柯林敦, 紐約



(cover)

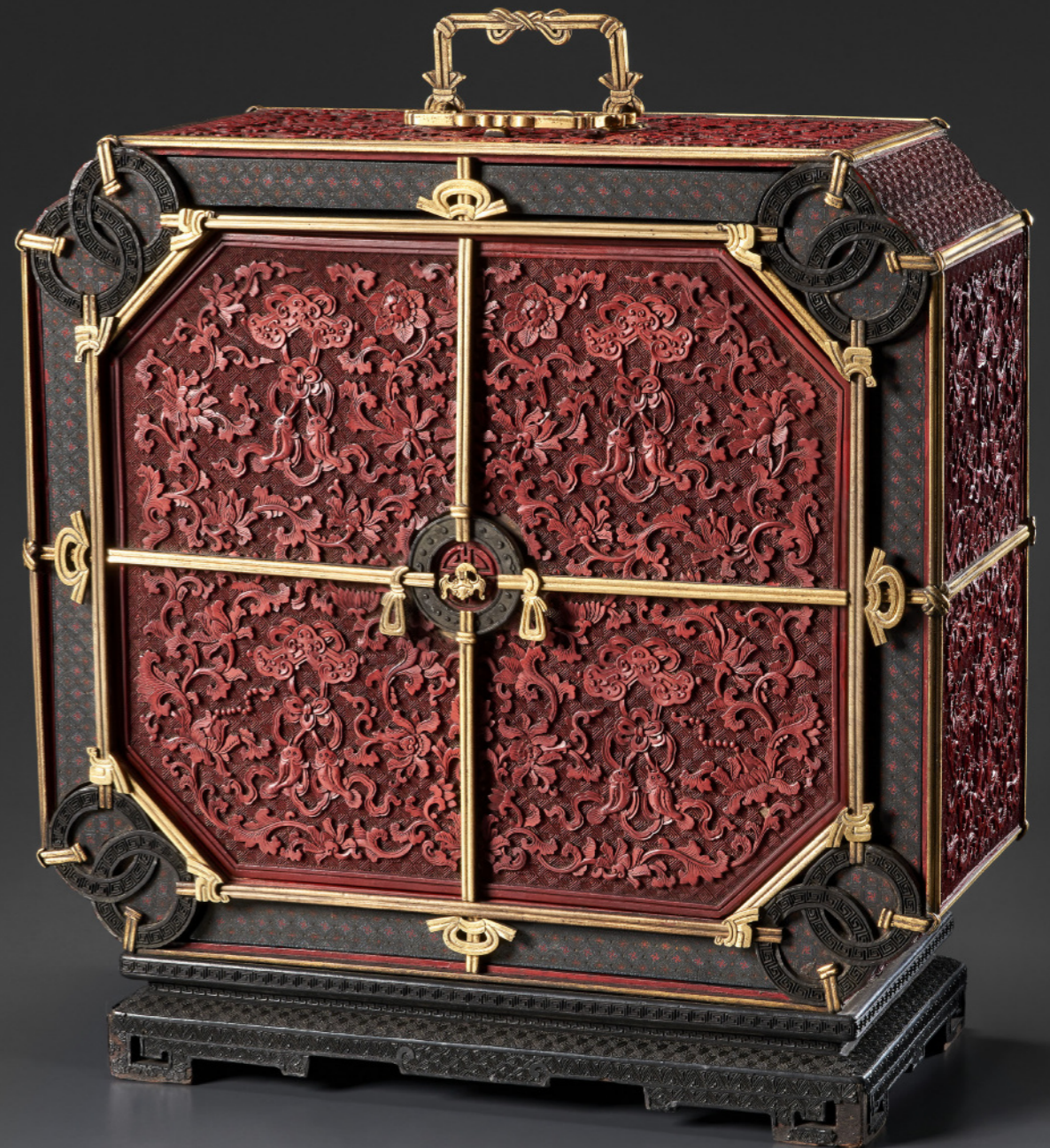
1218
A RARE GILT-METAL-MOUNTED CARVED RED LACQUER
'TREASURE CHEST' ON STAND
QIANLONG PERIOD (1736-1795)

15 in. (38 cm.) high with stand, 14 $\frac{3}{4}$ in. (37.8 cm.) wide, 6 $\frac{3}{4}$ in. (17.2 cm.) deep

\$60,000-80,000

A nearly identical carved red lacquer 'treasure chest' was sold at Christie's
New York, 15 September 2009, lot 240.

清乾隆 剔紅黑雜寶錢紋嵌鎏金飾件提箱



PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

-1220

A MOTHER-OF-PEARL-INLAID BLACK LACQUER TABLE SCREEN

LATE MING-EARLY QING DYNASTY, 17TH CENTURY

14¼ in. (36.3 cm.) high

\$12,000-18,000

PROVENANCE:

Gregg Baker, London, June 2001.

重要美國珍藏

明末清初 十七世紀 黑漆螺鈿江邊垂釣圖插屏

來源:

Gregg Baker, 倫敦, 2001年6月

The central scene on the front of this rare table screen, depicting a tranquil fisherman peacefully awaiting a bite on his line, probably represents the famed military strategist Jiang Ziya (also known as Jiang Taigong). A famous episode of his life relays the first encounter between Jiang Ziya and King Wen of Zhou, when the king was on a hunting trip near the north bank of the river Wei and came across Jiang fishing. Jiang went on to become a minister and close advisor of King Wen and Wu of Zhou, helping the Zhou kingdom overthrow the Shang.

For a full representation of the first encounter between Jiang Ziya and King Wen see a *famille verte* dish illustrated by J. P. Stamen and C. Volk in *A Culture Revealed, Kangxi-Era Chinese Porcelain from the Jie Rui Tang Collection*, Boston, 2017, pp. 92-93, no. 29.



(another view)



(detail)

1219

A LARGE GILT-DECORATED RED LACQUER STAND
18TH CENTURY

9½ in. (24.1 cm.) high, 32¼ in. (81.9 cm.) wide, 13¼ in. (33.7 cm.) deep

\$12,000-18,000

清十八世紀 剔紅描金錦地萬字紋長方座

ANOTHER PROPERTY

1221

A LARGE CARVED RED LACQUER 'EIGHT DAOIST IMMORTALS' CIRCULAR BOX AND COVER

19TH CENTURY

The cover is inscribed with a two-character seal reading *Kui Sheng*.

18½ in. (47 cm.) wide, Japanese wood box

\$8,000-12,000

Lu Dong (*zi*: Kuisheng) was a famous early nineteenth century Yangzhou lacquerer who made items for the scholar's studio, snuff bottles and even furniture. See G. Tsang and H. Moss, *Arts from the Scholar's Studio*, Hong Kong Museum of Art, nos. 63, 64, 85 (a snuff bottle), 149, 216 and 217, where further biographical details are given. Lu was one of the rare craftsmen who was able to transcend the social barriers imposed by his upbringing and be taken seriously by the literati as an artist, and he was one of the very few to find a place in the literature of the scholar class.

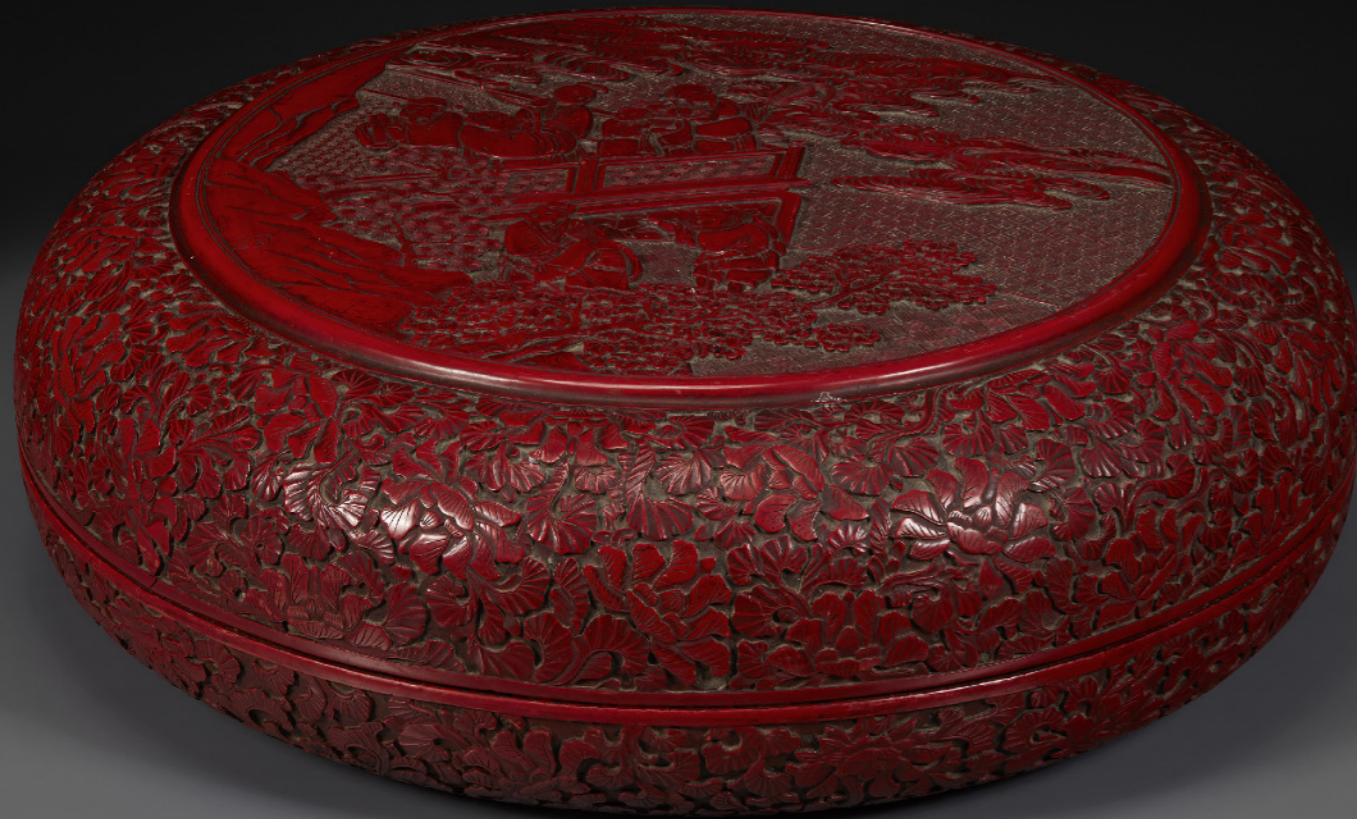
清十九世紀 剔紅八仙圖大圓蓋盒
款:「葵生」



(cover)



(mark)



PROPERTY FROM AN IMPORTANT WASHINGTON PRIVATE COLLECTION

1222

A SET OF FIVE 'FIVE ELDER'S' INKCAKES WITHIN A FITTED BOX

LATE 18TH CENTURY

Each inkcake is inscribed and gilt with a poem by the maker Hu Kaiwen, followed by the artist's seal. The cover is decorated with four gilt characters reading *Wulaotu mo* (Five Elders inkcakes).

Box 9½ x 5½ in. (24.1 x 13.9 cm.)

\$20,000-30,000

PROVENANCE:

Private collection, Germany.

Christie's Hong Kong, 1 June 2011, lot 3877.

華盛頓重要私人珍藏

清十八世紀末 五老圖墨一組五錠

款識:「胡氏」「開文」「蒼佩室」「開文仿古」「開」「文」

來源:

德國私人珍藏

香港佳士得, 2011年6月1日, 拍品編號3877



(another view)





1223

VARIOUS PROPERTIES

1223
A PAINTED ENAMEL 'MANDARIN DUCKS' BASIN
 QIANLONG PERIOD (1736-1795)

15¾ in. (40 cm.) diam.

\$8,000-12,000

This basin can be compared with a similar enamel basin also decorated with two Mandarin ducks, sold at Christie's New York, 16-17 September 2010, lot 1039.

清乾隆 銅胎畫琺瑯鴛鴦牡丹紋葵口折沿盤

1224

A RARE AND FINELY DECORATED BEIJING ENAMEL SNUFF BOTTLE
 IMPERIAL, PALACE WORKSHOPS, BEIJING, QIANLONG FOUR-CHARACTER MARK IN BLUE ENAMEL AND OF THE PERIOD (1736-1795)

1¾ in. (4.8 cm.) high

\$15,000-25,000

清乾隆 御製銅胎畫琺瑯西洋人物圖鼻煙壺 藍彩四字楷書款



1224 (mark)



1224 (two views)

PROPERTY FROM THE ESTATE OF KAREN MOUSCHER, WINNETKA, ILLINOIS

1225

A PAINTED ENAMEL YELLOW-GROUND BOWL AND COVER
 QIANLONG PERIOD (1736-1795)

6½ in. (15.5 cm.) diam.

\$8,000-12,000

PROVENANCE:

Sotheby Parke Bernet, New York, 8 May 1980, lot 30.

KAREN MOUSCHER 舊藏, 伊利諾伊州溫內特卡

清乾隆 銅胎畫琺瑯黃地纏枝花卉紋蓋碗

來源:

紐約蘇富比Parke Bernet, 1980年5月8日, 拍品編號30



1225



1225 (cover)

PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO SUPPORT ART ACQUISITIONS AND COLLECTIONS CARE

1226

A CLOISSONNÉ ENAMEL TRIPOD CENSER

THE CLOISSONNÉ, 16TH-17TH CENTURY; THE MOUNTS, 18TH CENTURY

The base has an apocryphal Jingtai mark.

10½ in. (26.7 cm.) across handles

\$15,000-25,000

PROVENANCE:

George Walter Vincent Smith (1832-1923), Springfield, Massachusetts, acquired prior to 1910.

LITERATURE:

B. Quette (ed.), *Cloisonné Chinese Enamels from the Yuan, Ming and Qing Dynasties*, Bard Graduate Center, New York, 2011, p. 287, no. 123.

斯普非博物館珍藏，拍賣收益將用於藏品購藏及維護

掐絲琺瑯八吉祥蓮紋三足爐 掐絲琺瑯：十六/十七世紀 鑲嵌部件：十八世紀

來源：

史喬沃先生 (1832-1923)，斯普林菲爾德，麻薩諸塞州，入藏於1910年以前

出版：

B. Quette (編)，《Cloisonné Chinese Enamels from the Yuan, Ming and Qing Dynasties》，Bard Graduate Center，紐約，2011年，頁287，圖版123



1226

PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO SUPPORT ART ACQUISITIONS AND COLLECTIONS CARE

1227

A RARE LARGE CLOISSONNÉ ENAMEL HU-FORM VASE

QIANLONG PERIOD (1736-1795)

14 in. (35.6 cm.) high

\$50,000-70,000

PROVENANCE:

George Walter Vincent Smith (1832-1923), Springfield, Massachusetts, acquired prior to 1910.

The finely enameled scene on the present vase is densely rendered and full of auspicious wishes. The pavilion scene on one side with a crane carrying a bamboo sprig references an abode of immortals rising from the sea and housing a magic vase. Whenever a crane would drop a bamboo counter into the vase, a man's life expectancy would increase by 100 years. See T.T. Bartholomew, *Hidden Meanings in Chinese Art*, San Francisco, 2006, p. 221. The bats shown on the other side hovering over the water with a peach tree relays the message "May you be blessed by the mountain of longevity and sea of blessings" (*ibid.*, p. 221). Together with the deer, the bamboo and the pine tree, the carefully chosen subjects woven through the scene relay a wish for long life.

斯普非博物館珍藏，拍賣收益將用於藏品購藏及維護

清乾隆 掐絲琺瑯山水瑞獸紋壺

來源：

史喬沃先生 (1832-1923)，斯普林菲爾德，麻薩諸塞州，入藏於1910年以前。



1227

PROPERTY FROM A WEST COAST COLLECTION

~1228

**AN IMPERIAL CLOISSONNÉ ENAMEL RECTANGULAR WALL
PANEL DECORATED WITH VILLAGE SCENE**
QIANLONG PERIOD (1736-1795)

The panel is inscribed with a poem describing the enjoyment of farming and rural life style, followed by a signature Yu Minzhong and two seals reading *chen* Yu Minzhong (your humble servant Minzhong) and *jing shu* (I am respectfully handing in this poem to your Majesty)

26¾ in. x 14¼ in. (67.5 cm. x 35.9 cm.), hardwood frame

\$80,000-120,000

PROVENANCE:

Acquired in New York in the early twentieth century, and thence by descent to the current owner.

清乾隆 掐絲琺瑯農家樂圖詩文掛屏

來源:

二十世紀初入藏於紐約，後家族流傳至現藏家

詩文：雲間天淡古今情，振鬱紆陶氣完清，同慶鹵成農務畢，木蘭鸞鹿聽呦鳴。御制詠焮 臣于敏中敬書

The inscription on the current panel, depicting an Autumn scene, is from a series on the Four Seasons, recorded in *Yuzhi Shiji*, (Compilation of Imperial Poems), vol. 2, *juan* 55, dated 1755.

Although the poem was composed by the Qianlong Emperor, the calligraphy is based on that of Yu Minzhong (1714-1779). Yu was an influential official at court who gained the title of *Zhuang Yuan* having ranked first in the Imperial civil service examination in 1737, and was responsible for the compilation of *Siku Quanshu* (the complete Library of the Four Treasures).

Two similar panels depicting landscape scenes and also with calligraphy by Yu Minzhong are in the collection of the Palace Museum, Beijing, published in *Compendium of Collections in the Palace Museum - Enamels (3) - Cloisonné in the Qing Dynasty (1644-1911)*, Beijing, 2011, nos. 63 and 64. Another similar example with Yu's calligraphy, and representing Spring, is in the collection of the National Palace Museum, Taipei, illustrated in *Enamel Ware in the Ming and Ch'ing Dynasties*, Taipei, 1999, pl. 45. (Fig. 1) Being of the same size and with similar decoration, the current panel and the Taipei panel may have belonged to the same set.

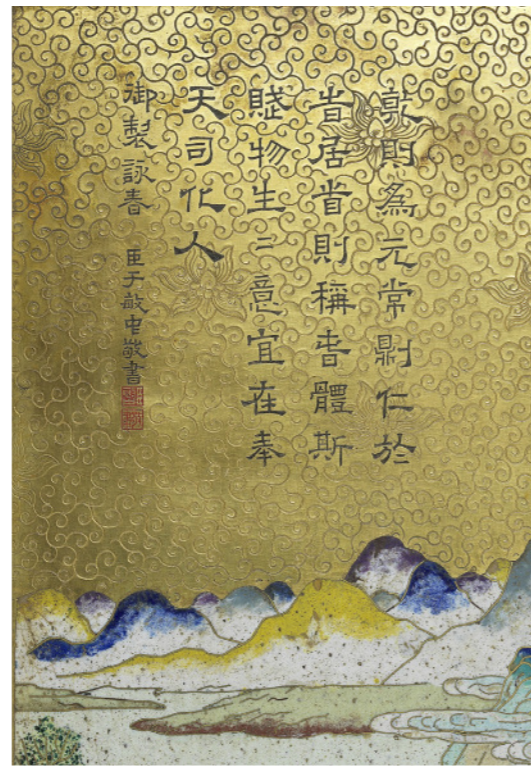


Fig. 1 A cloisonné enamel panel, and a detail of its inscription, in the National Palace Museum, Taipei, illustrated in *Enamel Ware in the Ming and Ch'ing Dynasties*, Taipei, 1999, pl. 45.

圖一：台北故宮博物院《御製詠春》掐絲琺瑯圖屏近似例及詩文，載錄於《明清琺瑯器展覽圖錄》，台北，1999年，圖版編號45



PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO SUPPORT ART ACQUISITIONS AND COLLECTIONS CARE

1229

**A FIVE-PIECE HARDSTONE AND CORAL-EMBELLISHED
CHAMPLEVÉ ENAMEL ALTAR GARNITURE**
QIANLONG PERIOD (1736-1795)

The largest: 16¼ in. (41.3 cm.) high

\$50,000-70,000

PROVENANCE:
George Walter Vincent Smith (1832-1923), Springfield, Massachusetts,
acquired prior to 1910.

LITERATURE:
Oskar Münsterberg, *Chinesische Kunstgeschichte*, vol. 2, 1912, Esslingen a. N.,
p. 472.

斯普菲博物館珍藏，拍賣收益將用於藏品購藏及維護

清乾隆 鑿胎琺瑯嵌寶蓮紋五供

來源:

史喬沃先生 (1832-1923)，斯普林菲爾德，麻薩諸塞州，入藏於1910年以前。

出版:

Oskar Münsterberg, 《Chinesische Kunstgeschichte》, 卷2, 1912
年, Esslingen a. N., 頁 472。



The current garniture installed in George Walter Vincent Smith's home, circa 1909.
Photographer unknown.

此組五供陳設於史喬沃先生家中，1909年前後。攝影師不詳



PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO SUPPORT ART ACQUISITIONS AND COLLECTIONS CARE

1230

A CLOISONNÉ ENAMEL FACETED PEAR-SHAPED VASE
QIANLONG PERIOD (1736-1795)

16 in. (40.6 cm.) high

\$20,000-30,000

PROVENANCE:
George Walter Vincent Smith (1832-1923), Springfield, Massachusetts,
acquired prior to 1910.

斯普菲博物館珍藏，拍賣收益將用於藏品購藏及維護

清乾隆 掐絲琺瑯蓮紋雙龍耳六方瓶

來源:

史喬沃先生 (1832-1923)，斯普林菲爾德，麻薩諸塞州，入藏於1910年以前。





PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

1231
**A PAIR OF CLOISSONNÉ ENAMEL FIGURES OF CAPARISONED
 WHITE ELEPHANTS**
 18TH CENTURY

13¼ in. (33.8 cm.) high

\$15,000-25,000

PROVENANCE:
 The James E. Sowell Collection.

A similar white *cloisonné* enamel elephant, also with similarly decorated blanket, saddle and tusks, was sold at Christie's New York, 18 September 2014 lot 635.

The elephant is the embodiment of strength, wisdom and intelligence, and the vase represents eternal harmony. The combination of the two conveys the rebus *taiping youxiang*, 'peaceful times' or 'when there is peace, there are signs'.

顯赫美國珍藏

清十八世紀 銅胎掐絲琺瑯太平有象一對

來源:

索維爾珍藏

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

1232
**A RARE CLOISSONNÉ AND CHAMPLEVÉ ENAMEL ROOSTER-
 FORM CENSER**
 KANGXI PERIOD (1662-1722)

10 in. (25.4 cm.) long

\$15,000-25,000

PROVENANCE:
 Spink & Son, London, 1996.
 Christie's New York, 29 March 2006, lot 299.
 The James E. Sowell Collection.

No other cockerel of this type, with the feathers not only in *champlevé* enamel but constructed in the same unusual fashion, with feathers individually made in order to appear more realistic, appears to have been published.

顯赫美國珍藏

清康熙 銅胎掐絲琺瑯錦雞爐

來源:

Spink & Son, 倫敦, 1996年
 紐約佳士得, 2006年3月29日, 拍品編號299
 索維爾珍藏





1233 (two views)

ANOTHER PROPERTY

1233

A CLOISSONNÉ ENAMEL DISH
18TH CENTURY

The interior and base are covered in gilding.
7 1/8 in. (18.3 cm.) diam.

\$6,000-8,000

清十八世紀 掐絲琺瑯開光蓮紋盤

PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO SUPPORT ART ACQUISITIONS AND COLLECTIONS CARE

1234

A SMALL CLOISSONNÉ ENAMEL RECTANGULAR VASE
QIANLONG PERIOD (1736-1795)

4 3/8 in. (11.1 cm.) high

\$3,000-5,000

PROVENANCE:

George Walter Vincent Smith (1832-1923), Springfield, Massachusetts, acquired prior to 1910.

斯普菲博物館珍藏，拍賣收益將用於藏品購藏及維護

清乾隆 掐絲琺瑯蓮紋小方瓶

來源:

史喬沃先生 (1832-1923)，斯普林菲爾德，麻薩諸塞州，入藏於1910年以前。



1234

ANOTHER PROPERTY

1235

A RARE PAIR OF CLOISSONNÉ ENAMEL HE-FORM VESSELS AND COVERS

QIANLONG PERIOD (1736-1795)

16 in. (40.6 cm.) high

\$60,000-80,000

PROVENANCE:

Ambassador to Kaiser Wilhelm II (1859-1941), by repute.
Major General Howard McCrum Snyder (1881-1970, White House physician to President Dwight D. Eisenhower), acquired in Berlin, 1950s, by repute.
Private collection, Philadelphia.

清乾隆 掐絲琺瑯饕餮紋仿古蓋盃一對

來源:

(傳) 德國威廉二世國王(1859 - 1941) 之欽差大臣
(傳) Howard McCrum Snyder少將(1881 - 1970, 美國總統艾森豪威爾之常駐白宮醫生), 1950年代於柏林入藏
費城私人珍藏

The present very rare pair of *cloisonné* vessels attests to Qianlong Emperor's pursuit of antiquarianism in decorative arts. The inspiration for the shape and decoration of vessels can be seen in early bronze prototypes, such as the Shang example in the collection of the National Palace Museum, Taipei, illustrated in *Shang Ritual Bronzes in the National Palace Museum Collection*, Taipei, 1998, pp. 164-67, no. 11; and another with related decoration, in the Avery Brundage Collection, illustrated by R.-Y. Lefebvre d'Argencé in *Ancient Chinese Bronzes in the Avery Brundage Collection*, Asian Art Museum of San Francisco, San Francisco, 1977, pp. 22-23, pl. VI. The early bronze and later *cloisonné* interpretations share a similarly lobed body spreading smoothly upward from the tapering legs, and the lobes are decorated with large *taotie* masks. The similarities can also be seen in the handles and placement and shape of the spout. On the domed covers of the present ewers, the domed-cap finial has been replaced by a lotus bud. The present examples can be compared to a nearly identical pair of *cloisonné* enamel *he* dated to the Qianlong period, previously in the collection of Nathan Bushell, sold at Christie's New York, 15 September 2009, lot 205, and the single example from the Springfield Museums, formerly in the George Walter Vincent Smith (1832-1923) Collection, was sold at Christie's Hong Kong, 28 May 2021, lot 2908.



PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

1236

A SMALL GREYISH-WHITE JADE ZHI-FORM VASE
SONG-MING DYNASTY (AD 960-1644)

3½ in. (8.8 cm) high

\$8,000-12,000

PROVENANCE:

Paul Toller Collection.
Ralph M. Chait Galleries, New York.

EXHIBITED:

London, Oriental Ceramic Society, *Arts of the Song Dynasty*, 1960.
London, Victoria and Albert Museum, Oriental Ceramic Society, *Chinese Jade Throughout the Ages*, 1975.

LITERATURE:

Oriental Ceramic Society, *The Arts of the Sung Dynasty*, London, 1960, no. 273, pl. 90.
Oriental Ceramic Society, *Chinese Jade Throughout the Ages*, London, 1975, p. 98, no. 313.

This jade vase is made in imitation of a bronze *zhi*, a ritual wine vessel originally made in bronze in the Shang dynasty. For a published example of jade archaistic *zhi*-form vase of larger size (4¾ in.), see *Chinese Jades: Archaic and Modern from the Minneapolis Institute of Arts, Vermont/Japan*, 1989, pp. 138-39, no. 175. This jade vase can also be compared with a small pale greyish-green jade archaistic vase in similar size, dated to the Song-Ming dynasty, 13th-16th century, sold at Christie's New York, 13 September 2018, lot 904.



重要美國珍藏

宋至明 灰白玉饗餐紋觶式瓶

來源:

Paul Toller 珍藏
Ralph M. Chait Galleries, 紐約

展覽:

倫敦, 東方陶瓷學會, 「Arts of the Song Dynasty」, 1960年
倫敦, 維多利亞與艾爾伯特博物院, 東方陶瓷學會, 「Chinese Jade Throughout the Ages」, 1975年

出版:

東方陶瓷學會, 《The Arts of the Sung Dynasty》, 倫敦, 1960年, 頁273, 圖版編號90
東方陶瓷學會, 《Chinese Jade Throughout the Ages》, 倫敦, 1975年, 頁98, 編號313

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

1237

A PALE YELLOW AND BEIGE JADE CONG
NORTHWEST CHINA, 2ND-1ST MILLENIUM BC

5¾ in. (14.8 cm) high

\$20,000-30,000

PROVENANCE:

Bluett & Sons, London (by repute).
Robert Hatfield Ellsworth, New York (by repute).
In New York prior to 1996.

The present jade *cong* can be compared to a green jade *cong* decorated with three bands of narrow grooves in the Jingning Musuem, which was excavated from Houliugou village, Jingning vounty, Gansu province, and identified as Qijia Culture, and illustrated by Gu Fang, *The Complete Collection of Jades Unearthed in China*, Beijing, vol. 15, p. 36.

重要美國珍藏

黃褐玉琮
中國西北 公元前二至一千紀

來源:

Bluett & Sons, 倫敦 (傳)
安思遠, 紐約 (傳)
1996年前於紐約入藏





(two views)

PROPERTY FROM THE COLLECTION OF SAM AND MYRNA MYERS

1238
A SMALL PALE YELLOWISH-GREEN JADE FIGURE OF A KNEELING TRIBUTE BEARER
TANG-YUAN DYNASTY (AD 618-1368)

1½ in. (3.8 cm.) high

\$20,000-30,000

PROVENANCE:
Mes. Pechon, Delavenne, Lafarge, Hôtel Drouot, Paris, 18 October 1983.

During the Tang dynasty, foreigners were a popular motif on jade belt plaques. A number of these are illustrated in *The Complete Collection of Treasures of the Palace Museum - 41 - Jade ware (II)*, Hong Kong, 1995, pls. 22-27. A similar figure of a kneeling musician holding a cloth-draped object was sold at Christie's New York, 13 September 2018, lot 903.

SAM及MYRNA MYERS 珍藏

唐/元 灰青玉雕胡人獻寶把件

來源:

Mes. Pechon, Delavenne 及 Lafarge拍賣行, 巴黎德魯奧, 1983年10月18日



1239

PROPERTY FROM A PRIVATE WEST COAST COLLECTION

1239
A YELLOWISH-BEIGE JADE FIGURE OF A BIRD
SONG-MING DYNASTY (AD 960-1644)

4¾ in. (12.4 cm.) long

\$20,000-30,000

美國西岸私人珍藏

宋/明 玉雕瑞禽脚芝擺件

PROPERTY FROM A PRIVATE WEST COAST COLLECTION

1240
A GREY AND RUSSET JADE 'DEER' PLAQUE
SONG-YUAN DYNASTY (AD 960-1368)

2¾ in. (6 cm.) wide

\$10,000-15,000

美國西岸私人珍藏

宋/元 灰褐玉鹿脚靈芝飾



1240



1241

PROPERTY FROM A PRIVATE WEST COAST COLLECTION

1241
A WHITE JADE FIGURE OF A RECUMBENT DEER

17TH-18TH CENTURY

2¾ in. (6 cm.) long

\$8,000-12,000

美國西岸私人珍藏

十七/十八世紀 白玉臥鹿把件



1242

PROPERTY FROM A PRIVATE WEST COAST COLLECTION

1242
A WHITE JADE FIGURE OF A ROOSTER

18TH-19TH CENTURY

2½ in. (6.3 cm.) high

\$7,000-9,000

美國西岸私人珍藏

清十八/十九世紀 白玉公雞啣穗把件

PROPERTY FROM A PRIVATE FLORIDA COLLECTION

1243
A WHITE JADE-INSET SILVER RECTANGULAR BOX AND COVER
THE RETICULATED JADE BELT PLAQUES, MING DYNASTY (1368-1644), THE SILVER BOX SIGNED EDWARD I. FARMER

6¾ in. (17.5 cm. long)

\$15,000-25,000

佛羅里達州私人珍藏

銀嵌白玉鏤雕龍紋蓋盒
嵌玉板: 明
銀盒: 「EDWARD I. FARMER」款



(detail)



PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO SUPPORT ART ACQUISITIONS AND COLLECTIONS CARE

~1244

A WHITE JADE CARVING OF A PHOENIX
18TH CENTURY

10½ in. (26.7 cm.) long, hardwood stand

\$50,000-70,000

PROVENANCE:

George Walter Vincent Smith (1832-1923), Springfield, Massachusetts, acquired prior to 1910.

The auspicious phoenix (*fenghuang*), chief among birds, also symbolizes the empress. It is shown here grasping a blossoming peony stem, an omen of good fortune and an emblem of feminine beauty.

Another large white-jade carving of a recumbent phoenix, shown grasping a peach spray in its beak and bearing a Qianlong reign mark, is illustrated by R. Kleiner in *Chinese Jades from the Collection of Alan and Simone Hartman*, Hong Kong, 1996, p. 252, no. 201. The stylization of the tail feathers of the Hartman example is similar to the present figure, and the author notes, p. 252, that this treatment is typical of the late Qianlong period, and the "very large size of the piece is commensurate with increased supplies of jade available after 1760."

斯普菲博物館珍藏，拍賣收益將用於藏品購藏及維護

清十八世紀 白玉雕鳳鳥擺件

來源:

史喬沃先生(1832-1923)，斯普林菲爾德，麻薩諸塞州，入藏於1910年以前



PROPERTY FROM A PRIVATE WEST COAST COLLECTION

1245

A GREEN AND BROWN JADE FIGURE OF A RECUMBENT BUFFALO
17TH-18TH CENTURY

7 in. (17.8 cm.) long

\$60,000-80,000

美國西岸私人珍藏

十七/十八世紀 青褐玉雕臥牛擺件





1246 (two views)

PROPERTY FROM THE COLLECTION OF SAM AND MYRNA MYERS

1246
A SMALL PALE GREYISH-WHITE JADE FIGURE OF A MYTHICAL BEAST

17TH-18TH CENTURY

2¼ in. (5.7 cm.) long

\$8,000-12,000

PROVENANCE:
Vallin Galleries, Connecticut, 17 January 1981.

SAM及MYRNA MYERS 珍藏

十七/十八世紀 灰白玉雕瑞獸把件

來源:
Vallin Galleries, 康涅狄格州, 1981年1月17日

PROPERTY FROM THE COLLECTION OF SAM AND MYRNA MYERS

1247
A SMALL WHITE JADE FIGURE OF A RECUMBENT MYTHICAL BEAST

17TH-18TH CENTURY

2 in. (5.1 cm.) long

\$8,000-12,000

PROVENANCE:
Hôtel Drouot, Paris, 12 June 1985.

SAM及MYRNA MYERS 珍藏

十七/十八世紀 白玉瑞獸把件

來源:
巴黎德魯奧, 1985年6月12日



1247 (two views)

VARIOUS PROPERTIES

1248
A BROWN AND GREENISH-GREY JADE 'MAKARA' VASE GROUP
18TH-19TH CENTURY

9¼ in. (23.1 cm.) high

\$8,000-12,000

PROVENANCE:
Estate of June Hirsch Jones (1931-2021), Palm Beach, Florida.

According to Buddhist legend, the *makara* was originally a whale that saved the lives of five hundred drowning merchants at sea, and then sacrificed itself by providing its own body for food to feed the victims. Because of its compassion and sacrifice, both important virtues in Buddhist philosophy, the whale was then immortalised and transformed into a *makara*, characterised by the head of a dragon, the body of a whale with wings and a pearl by its side. A similar white and russet jade *makara* from the Hartman Collection was sold at Christie's Hong Kong, 28 November 2006, lot 1425.

清十八/十九世紀 青灰玉雕摩竭魚花插

來源:
June Hirsch Jones (1931-2021) 舊藏, 棕櫚灘, 佛羅里達州





1249

1249
A MOTTLED GREYISH-BEIGE JADE
'MAGNOLIA' CUP
 LATE MING DYNASTY, 16TH-17TH CENTURY
 5¾ in. (14.5 cm.) wide across

\$4,000-6,000

晚明十六/十七世紀 灰玉雕玉蘭形盃

PROPERTY FROM A DISTINGUISHED AMERICAN
 COLLECTION

1250
A GREENISH-WHITE JADE MOUNTAIN-
FORM CARVING
 18TH-19TH CENTURY

9¾ in. (24.8 cm.) long, lacquered softwood stand

\$8,000-12,000

PROVENANCE:
 Christie's South Kensington, 12 November 2004,
 lot 471.
 The James E. Sowell Collection.

Deer and cranes symbolize long life, as they
 are both companions of Shoulao, the god of
 Longevity. In addition, the Chinese word for deer
 is a homophone with the word for 'emoluments'.
 The deer and crane can also symbolize a married
 couple. Taken together with the pine tree,
 which is an evergreen, they form the rebus *helu*
tongchun (may the couple be forever young).

顯赫美國珍藏

清十八/十九世紀 青白玉雕鶴鹿同春山子

來源:

倫敦南肯辛頓佳士得, 2004年11月12日, 拍品編號471
 索維爾珍藏

VARIOUS PROPERTIES

-1251
A WHITE JADE DOUBLE GOURD-FORM
VASE AND COVER
 QING DYNASTY (1644-1911)

6¾ in. (17.5 cm.) high, hardwood stand

\$20,000-30,000

PROVENANCE:
 Lizzadro Collection, Chicago, Illinois, acquired
 prior to 1960.
 A Collecting Legacy: Fine Chinese Jade Carvings
 and Works of Art from the Lizzadro Collection
 (Part II); Christie's New York, 19 September 2013,
 lot 1209.

清 白玉瓜瓞綿綿葫蘆蓋瓶

來源:

樂薩卓珍藏, 芝加哥, 伊利諾州, 1960年以前入藏
 樂薩卓中國玉雕及工藝精品珍藏 II, 紐約佳士得, 2013
 年9月19日, 拍品編號1209



1250



1251



1252

1252
A WHITE JADE 'DRAGON AND BELL'
PENDANT
18TH CENTURY

2¼ in. (5.7 cm.) long

\$6,000-8,000

A very similar white jade 'dragon and bell' pendant dated 18th century was included in the Spink exhibition catalogue *Chinese Jade*, London, 1998, no. 27.

清十八世紀 白玉鏤雕遊龍戲珠珮



1253

1253
A PALE GREENISH-WHITE JADE
'ENDLESS KNOT' PENDANT
18TH-19TH CENTURY

3½ in. (8 cm.) long

\$4,000-6,000

PROVENANCE:
The Gerard Arnhold (1918-2010) Collection, São Paulo.

According to Terese Tse Bartholomew in *Hidden Meanings in Chinese Art*, Asian Art Museum of San Francisco, 2006, p. 185, no. 7.19, the endless knot, or *panchang* in Chinese, is one of the Eight Auspicious Symbols of Buddhism, symbolizing the endless wisdom and compassion of the Buddha. In Chinese iconography, it has come to stand for infinity and longevity. The endless knot is so called because it has no beginning or end.

清十八/十九世紀 青白玉盤長珮

來源:
Gerard Arnhold (1918-2010) 珍藏, 聖保羅

PROPERTY FROM A PRIVATE WEST COAST
COLLECTION

1254
A CARVED BEIGE AND RUSSET JADE
TABLET, GUI
QIANLONG PERIOD (1736-1795)

10⅞ in. (26.3 cm.) long, carved *zitan* stand

\$20,000-30,000

美國西岸私人珍藏

清乾隆 褐玉圭



(another view)



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

1255

A WHITE JADE 'MARRIAGE' BOWL
QIANLONG PERIOD (1736-1795)

7 $\frac{1}{8}$ in. (20 cm.) across handles

\$80,000-120,000

PROVENANCE:
An important English collection, acquired between 1960 and 1970.
S. Marchant & Son, London, acquired in 2006.
The James E. Sowell Collection.

顯赫美國珍藏

清乾隆 白玉福壽富貴銜活環耳洗

來源:

重要英國珍藏, 入藏於1960至1970年
S. Marchant & Sons, 倫敦, 入藏於2006年
索維爾珍藏

The combination of peony and butterflies was a common theme in the Qing dynasty, but was rarely depicted on marriage bowls. Peony, *fuguihua*, and butterflies, *hudie*, are homonyms for *fudie fugui*, which translates to 'may you have an accumulation of blessings, wealth, and high social status.' These wishes for a fortuitous future are suitable for the vessel which would have been given to a couple as a wedding gift.

A similar white jade marriage bowl, dated to the 18th century and decorated with butterflies and peach from the personal collection of Alan and Simone Hartman, was sold at Christie's Hong Kong, 27 November 2007, lot 1503. Another 18th century marriage bowl, but decorated with prunus rather than peony, was sold at Christie's New York, 15 March 2015, lot 3032. Compare, also, the white jade marriage bowl carved on the exterior with lotus illustrated by Yang Boda, *Romance with Jade: From the De An Tang Collection*, Hong Kong, 2004, p. 30, pl. 8.





1256 (two views)

• 1256
A SMALL YELLOW AND BEIGE JADE VESSEL WITH *CHILONG*
MING DYNASTY (1368-1644)

3½ in. (8.9 cm.) high, Japanese wood box

\$8,000-12,000

明 黃玉雕螭龍小觥

VARIOUS PROPERTIES

1257
A PALE GREENISH-WHITE JADE RETICULATED 'LOTUS'
PARFUMIER
18TH CENTURY

3½ in. (8.9 cm.) high

\$8,000-12,000

PROVENANCE:
The Gerard Arnhold (1918-2010) Collection, São Paulo.

Compare a similar *parfumier* in the Qing Court collection, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum - 42 - Jadeaware (III)*, Hong Kong, 1995, p. 246, no. 190. Another similar example in the collection of the Suzhou Museum, but carved in spinach-green jade, is illustrated in *Handicraft Works Collected by Suzhou Museum*, Beijing, 2009, p. 76.

清十八世紀 青白玉鏤雕蓮花紋香囊

來源:
Gerard Arnhold (1918-2010) 珍藏, 聖保羅

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

~1258
A CARVED WHITE JADE TABLE SCREEN
QIANLONG PERIOD (1736-1795)

10 in. (25.4 cm.) long, hardwood stand

\$60,000-80,000

PROVENANCE:
Private collection, Europe.
S. Marchant & Son, London, acquired in 2006.
The James E. Sowell Collection.

EXHIBITED:
London, S. Marchant & Son, *80th Anniversary Exhibition of Chinese Jades from Han to Qing*, 31 October-11 November 2005.

LITERATURE:
S. Marchant & Son, *80th Anniversary Exhibition of Chinese Jades from Han to Qing*, London, 2005, pp. 20-21, cat. no 15.

顯赫美國珍藏

清乾隆 白玉高士訪友圖插屏

來源:
歐洲私人珍藏
S. Marchant & Son, 倫敦, 入藏於2006年
索維爾珍藏

展覽:
倫敦, S. Marchant & Son, 「80th Anniversary Exhibition of Chinese Jades from Han to Qing」, 2005年10月31日-11月11日

出版:
S. Marchant & Son, 《80th Anniversary Exhibition of Chinese Jades from Han to Qing》, 倫敦, 2005年, 頁20-21, 圖錄編號15





1259 (two views)

PROPERTY FROM THE COLLECTION OF SAM AND MYRNA MYERS

1261
A GREYISH-WHITE JADE FIGURE OF A CROUCHING BOY
17TH-18TH CENTURY

4 in. (10.1 cm.) long

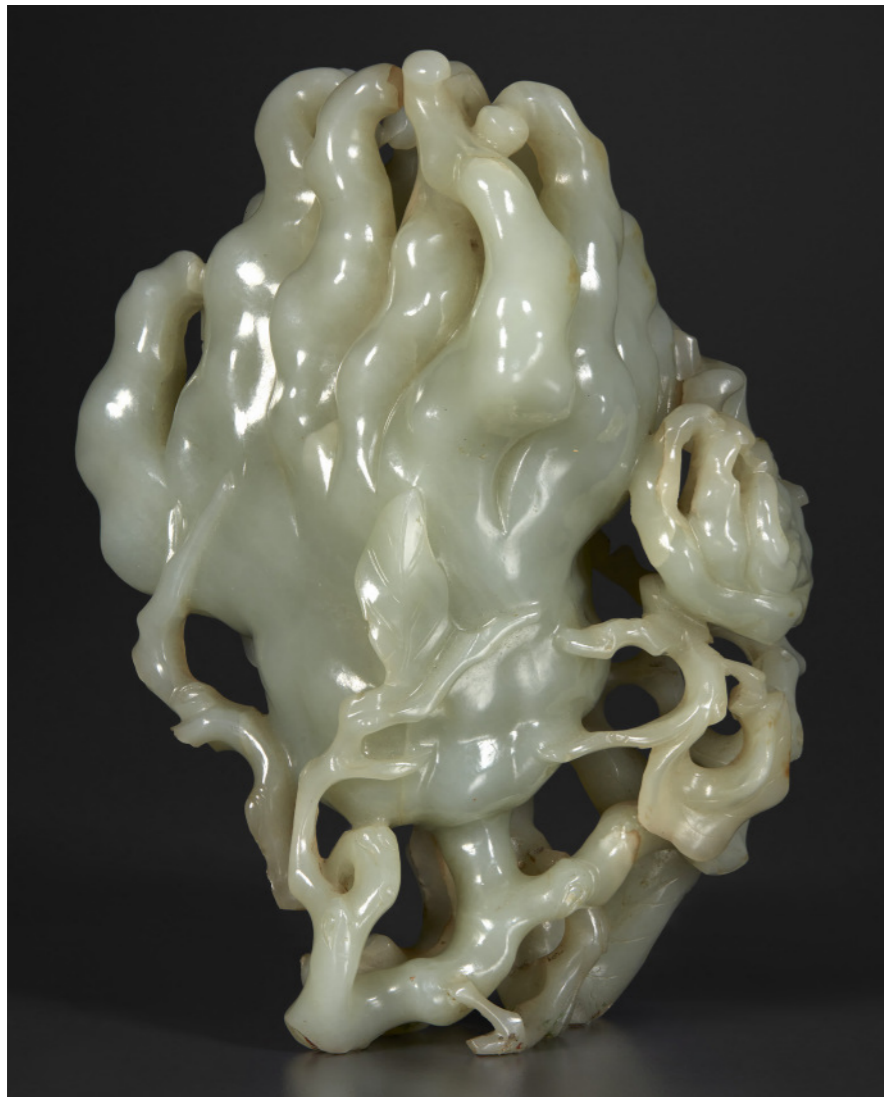
\$20,000-30,000

PROVENANCE:
Christie's New York, 2 December 1985, lot 34.

SAM及MYRNA MYERS 珍藏

十七/十八世紀 灰白玉雕童子擺件

來源:
紐約佳士得, 1985年12月2日, 拍品編號34



1250

ANOTHER PROPERTY

1259
A SMALL WHITE AND RUSSET JADE
'SQUIRREL AND GRAPES' PENDANT
18TH CENTURY

2¼ in. (5.7 cm.) long

\$5,000-7,000

PROVENANCE:
The Gerard Arnhold (1918-2010) Collection, São Paulo.

清十八世紀 白褐玉松鼠葡萄紋珮

來源:
Gerard Arnhold (1918-2010) 珍藏, 聖保羅

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

1260
A LARGE GREYISH-GREEN JADE FINGER
CITRON-FORM VASE
18TH CENTURY

6½ in. (16.5 cm.) high

\$10,000-15,000

PROVENANCE:
Acquired prior to 1973 and thence by descent to the present owner.

美國私人珍藏

清十八世紀 灰青玉雕佛手花插

來源:
於1973年以前入藏, 後傳承至現藏家





1262 (two views)

VARIOUS PROPERTIES

1262

A WHITE JADE 'SHOU AND WUFU' PENDANT PLAQUE
18TH-19TH CENTURY

2¼ in. (5.8 cm.) high

\$10,000-15,000

PROVENANCE:
Collection of John Hawley (1934-2022), Texas.

清十八/十九世紀 白玉五福捧壽珮

來源:
John Hawley (1934-2022年), 得克薩斯州

1263

A WHITE JADE 'DEXINYINGSHOU' PENDANT
18TH-19TH CENTURY

2¼ in. (5.7 cm.) long

\$10,000-15,000

PROVENANCE:
Bonhams San Francisco, 16 December 2014, lot 8140.

The four-character inscription *dexinyingshou* may be translated as "what the heart wishes, one's hands accomplish." A very similar white jade pendant, formerly in the Tianhe Shanfang Collection, was sold at Christie's Hong Kong, 30 May 2005, lot 1538.

清十八/十九世紀 白玉「得心應手」珮

來源:
舊金山邦瀚斯, 2014年12月16日, 拍品編號8140



1263 (two views)

PROPERTY FROM A PRIVATE WEST COAST COLLECTION

1264

A FINELY CARVED WHITE JADE 'NINE DRAGON' OVAL PLAQUE
18TH-19TH CENTURY

4¾ in. (11.2 cm.) long

\$20,000-30,000

The number nine is one of the most auspicious numbers in Chinese numerology, and as it is the highest single digit, it is often associated with the Emperor. This is evident on court robes of the highest rank, which often feature nine dragons, as opposed to those of lower rank which typically feature eight or five.

美國西岸私人珍藏

清十八/十九世紀 白玉仿古鏤雕九龍紋璧





1265

PROPERTY FROM THE COLLECTION OF LADY THOMSON (JUDITH BULLITT)

1265
A PALE GREY JADE RETICULATED DRAGON FINIAL
YUAN-EARLY MING DYNASTY, 13TH-14TH CENTURY

Together with a small beige and brown jade archaistic ring.

2¾ in. (6 cm.) high, cloth box

\$5,000-7,000

PROVENANCE:
Lady Thomson (Judith Bullitt) (1939-2021) Collection, acquired prior to 1992.

This finial is carved in openwork as a two-horned dragon, rising from a dense network of lotus sprays. It can be compared with a similar greenish-white jade reticulated 'dragon' finial in similar size and decoration, sold at Christie's New York, 16 September 2016, lot 1265. See, also, two other similar finials, both dated to the Yuan dynasty, one sold at Christie's Hong Kong, 1 June 2011, lot 3930, and another sold at Christie's London, 8 November 2013, lot 1229.

THOMSON 女士 (JUDITH BULLITT) 珍藏

元/明初 十三/十四世紀 灰玉鏤雕雲龍紋端飾

來源:

Thomson 女士 (Judith Bullitt) (1939-2021) 珍藏, 1992年以前入藏



1266

PROPERTY FROM THE COLLECTION OF LADY THOMSON (JUDITH BULLITT)

1266
A WHITE AND BEIGE JADE ARCHAISTIC 'DRAGON' CARVING
18TH-19TH CENTURY

2¾ in. (7 cm.) long

\$6,000-8,000

PROVENANCE:
Lady Thomson (Judith Bullitt) (1939-2021) Collection, acquired prior to 1992.

THOMSON 女士 (JUDITH BULLITT) 珍藏

清十八/十九世紀 白褐玉雕仿古龍形珮

來源:

Thomson 女士 (Judith Bullitt) (1939-2021) 珍藏, 1992年以前入藏

PROPERTY FROM THE COLLECTION OF LADY THOMSON (JUDITH BULLITT)

~1267
A SMALL WHITE JADE QIN-FORM BOX AND COVER
18TH-19TH CENTURY

The inscriptions on the box is a variation of a poem written by Tao Qian (Tao Yuanming) (circa AD 365-427), and reads, *dan de qin zhong qu, he lao xian shang yin* (One does not have to pluck the strings of a *qin* to appreciate the music), followed by a two-character seal, *zi gang*. The base is inscribed *yang chun bai xue*, which refers to a scholarly, lofty type of music.

3¼ in. (8 cm.) high, hardwood stand

\$5,000-7,000

PROVENANCE:
The Collection of Joan Hartman Goldsmith. Christie's New York, 22 March 1999, lot 24 (part). Lady Thomson (Judith Bullitt) (1939-2021) Collection.

THOMSON 女士 (JUDITH BULLITT) 珍藏

清十八/十九世紀 白玉雕古琴形小蓋盒

盒面刻文: 但得琴中趣, 何勞弦上音 「子剛」

盒底刻文: 陽春白雪

來源:

Joan Hartman Goldsmith 珍藏
紐約佳士得, 1999年3月22日, 拍品編號24 (其一)
Thomson 女士 (Judith Bullitt) (1939-2021) 珍藏



(another view)





1268



1269

PROPERTY FROM THE COLLECTION OF LADY THOMSON (JUDITH BULLITT)

1268
TWO WHITE AND RUSSET JADE ANIMAL CARVINGS
 18TH-19TH CENTURY

One carved as a horse with monkey and wasp, and the other carved as an elephant with two attendants.

2¾ in. (7 cm.) long

\$6,000-8,000

PROVENANCE:
 Lady Thomson (Judith Bullitt) (1939-2021) Collection, acquired prior to 1992.

THOMSON 女士 (JUDITH BULLITT) 珍藏

清十八/十九世紀 白褐玉雕瑞獸把件兩件

來源:

Thomson 女士 (Judith Bullitt) (1939-2021) 珍藏, 1992年以前入藏

PROPERTY FROM THE COLLECTION OF LADY THOMSON (JUDITH BULLITT)

1269
A WHITE JADE 'CATS AND FAN' CARVING
 18TH-19TH CENTURY

2¼ in. (5.8 cm) long

\$3,000-5,000

PROVENANCE:
 The Collection of Joan Hartman Goldsmith.
 Christie's New York, 22 March 1999, lot 24 (part).
 Lady Thomson (Judith Bullitt) (1939-2021) Collection.

THOMSON 女士 (JUDITH BULLITT) 珍藏

清十八/十九世紀 白玉雕雙貓把件

來源:

Joan Hartman Goldsmith 珍藏
 紐約佳士得, 1999年3月22日, 拍品編號24 (其一)
 Thomson 女士 (Judith Bullitt) (1939-2021) 珍藏

PROPERTY FROM THE COLLECTION OF LADY THOMSON (JUDITH BULLITT)

1270
A FINELY CARVED WHITE JADE FIGURE OF A BOY HOLDING A DRUM
 17TH-18TH CENTURY

3¾ in. (8.5 cm.) across, cloth box

\$30,000-50,000

PROVENANCE:
 Lady Thomson (Judith Bullitt) (1939-2021) Collection, acquired prior to 1992.

THOMSON 女士 (JUDITH BULLITT) 珍藏

十七/十八世紀 白玉雕童子擊鼓擺件

來源:

Thomson 女士 (Judith Bullitt) (1939-2021) 珍藏, 1992年以前入藏



1270



1271

PROPERTY FROM THE COLLECTION OF LADY THOMSON (JUDITH BULLITT)

1271
A WHITE JADE 'ROPE-TWIST' BANGLE
18TH-19TH CENTURY

3 1/4 in. (8.3 cm.) diam.

\$6,000-8,000

PROVENANCE:
Lady Thomson (Judith Bullitt) (1939-2021) Collection, acquired prior to 1992.

A similar bangle was sold at Christie's New York, 13 September 2012, lot 1067.

THOMSON女士 (JUDITH BULLITT) 珍藏

清十八/十九世紀 白玉絡紋鐲

來源:

Thomson女士 (Judith Bullitt) (1939-2021) 珍藏, 1992年以前入藏

PROPERTY FROM THE COLLECTION OF LADY THOMSON (JUDITH BULLITT)

1272
A WHITE JADE 'DRAGON' BANGLE
18TH-19TH CENTURY

3 in. (7.6 cm.) wide

\$5,000-7,000

PROVENANCE:
Lady Thomson (Judith Bullitt) (1939-2021) Collection, acquired prior to 1992.

Compare a similar pair of white jade bangles sold at Christie's New York, 24 March 2011, lot 1544.

THOMSON女士 (JUDITH BULLITT) 珍藏

清十八/十九世紀 白玉雙龍戲珠鐲

來源:

Thomson女士 (Judith Bullitt) (1939-2021) 珍藏, 1992年以前入藏

PROPERTY FROM THE COLLECTION OF LADY THOMSON (JUDITH BULLITT)

1273
A WHITE JADE CIRCULAR ORNAMENT
CARVED WITH CHILONG
18TH CENTURY

Together with a white jade pendant incised with a phoenix and shou (longevity) character.
2 in. (5.1 cm) diam.

\$6,000-8,000

PROVENANCE:
Lady Thomson (Judith Bullitt) (1939-2021) Collection, acquired prior to 1992.

THOMSON女士 (JUDITH BULLITT) 珍藏

清十八世紀 白玉螭龍紋圓飾

來源:

Thomson女士 (Judith Bullitt) (1939-2021) 珍藏, 1992年以前入藏



1272



1273

PROPERTY FROM THE COLLECTION OF LADY THOMSON (JUDITH BULLITT)

1274
A WHITE JADE HAIRPIN
18TH CENTURY

5 in. (12.8 cm.) long

\$6,000-8,000

PROVENANCE:
Lady Thomson (Judith Bullitt) (1939-2021) Collection, acquired prior to 1992.

Compare a very similar white jade hairpin, dated to the Ming dynasty in the British Museum, London, illustrated by J. Rawson in *Chinese Jade From the Neolithic to the Qing*, London, 1995, no. 25:18, p. 339.

THOMSON女士 (JUDITH BULLITT) 珍藏

清十八世紀 白玉螭龍紋髮簪

來源:

Thomson女士 (Judith Bullitt) (1939-2021) 珍藏, 1992年以前入藏



1274



THE PROPERTY OF THE HETZLER FAMILY

1275
A CARVED WHITE JADE VASE AND A
COVER
18TH CENTURY

10 $\frac{1}{2}$ in. (27 cm.) high

\$70,000-90,000

PROVENANCE:

Acquired by Theodore Hetzler (1875-1945),
President and Chairman of the Board of the Fifth
Avenue Bank, circa 1900, and thence by descent
within the family.

The finely carved decoration on this vase bears
auspicious messages. The Chinese word for 'quail,'
an, is a homophone for the word for 'peace.' The
imagery of quail and millet represents the rebus:
suisui ping'an, which may be translated as 'may you
have peace year after year'.

HETZLER 家族珍藏

清十八世紀 白玉歲歲平安圖雙耳蓋瓶

來源:

Theodore Hetzler (1875-1945), 第五大道銀行總
裁兼董事會主席, 之家族於1900年前後入藏





1276 (two views)

VARIOUS PROPERTIES

1276

**A PALE-GREENISH WHITE JADE
RECTANGULAR PENDANT**
18TH-19TH CENTURY

The pendant is strung on a gold necklace with six white jade circular beads.
The pendant 2¾ in. (7 cm.) long

\$15,000-20,000

PROVENANCE:
Bonhams San Francisco, 16 December 2014, lot 8121.

清十八/十九世紀 青白玉鏤雕高士圖珮
來源:
舊金山邦瀚斯, 2014年12月16日, 拍品編號8121

1277

**A CARVED PALE GREENISH-WHITE JADE
WRIST REST**
QIANLONG-JIAQING PERIOD (1736-1820)

6¾ in. (16.2 cm.) long

\$7,000-9,000

PROVENANCE:
Collection of John Hawley (1934-2022), Texas.

清乾隆/嘉慶 青白玉鯉魚圖臂攔
來源:
John Hawley (1934-2022年), 得克薩斯州



1277

1278

**A PAIR OF CARVED WHITE JADE 'DAOIST
EMBLEMS' WRIST RESTS**
QIANLONG-JIAQING PERIOD (1736-1820)

6 in. (15.3 cm.) long

\$15,000-25,000

PROVENANCE:
Collection of John Hawley (1934-2022), Texas.

清乾隆/嘉慶 白玉暗八仙臂攔一對
來源:
John Hawley (1934-2022年), 得克薩斯州





1279

1279
A SMALL CARVED MUGHAL-STYLE GREENISH-WHITE JADE VASE AND COVER
18TH-19TH CENTURY

5½ in. (13 cm.) high

\$5,000-7,000

PROVENANCE:
The Gerard Arnhold (1918-2010) Collection, São Paulo.

清十八/十九世紀
痕都斯坦式青白玉雕花卉紋小蓋瓶

來源:
Gerard Arnhold (1918-2010) 珍藏, 聖保羅



1280

1280
A PALE GREYISH-WHITE JADE GU-FORM VASE WITH BOY AND DRAGON
18TH CENTURY

6¾ in. (17.5 cm.) high.

\$12,000-18,000

PROVENANCE:
Christie's New York, 23-24 February 1982, lot 556.

清十八世紀 灰白玉童子龍紋觚式瓶

來源:
紐約佳士得, 1982年2月23-24日, 拍品編號556

1281
A CARVED MUGHAL-STYLE GREENISH-WHITE JADE VASE AND COVER
18TH-19TH CENTURY

11½ (29.3 cm.) high

\$5,000-7,000

PROVENANCE:
Sotheby's New York, 11 January 1993, lot 56.
The Gerard Arnhold (1918-2010) Collection, São Paulo.

清十八/十九世紀
痕都斯坦式青白玉雕花卉紋活環耳蓋瓶

來源:
紐約蘇富比, 1993年1月11日, 拍品編號56
Gerard Arnhold (1918-2010) 珍藏, 聖保羅



THE PROPERTY OF A GENTLEMAN

1282

**A RARE AND FINELY CARVED BAIFURONG FIGURE OF A
STANDING LUOHAN**
17TH CENTURY

The figure is shown standing on a separately carved golden yellow *huangfurong* rockwork base, with a signature reading Shang Jun.

5¾ in. (13.7 cm.) high, cloth box

\$60,000-80,000

士紳珍藏

十七世紀 白芙蓉雕瘦骨羅漢立像

The present unusual emaciated figure may be identified, through the fruit held in his hands, as the ascetic Shakyamuni, or more commonly known in Chinese as Shougu Luohan. Shakyamuni was born as the crown Prince of the Shakya Kingdom, but after the young Siddhartha Gautama learned about the deep suffering of the people, he decided to leave the Palace life and to find the cause and meaning of the suffering by practicing self-deprivation and meditation in complete isolation on a snow mountain. According to the *Mahāyāna Mahāparinirvāṇa Sūtra*, the only food Shakyamuni would consume was the fruits in the wild. As a popular Chinese Buddhist iconography, the ascetic Shakyamuni is usually depicted in a seated position with one knee raised and both hands held in front of the torso. What makes the present figure extremely rare, and possibly a unique example, is his standing position and the branch of fruit.

The two-character name Shangjun, cleverly incorporated in the fruiting branch next to the figure, is the *zi* (courtesy name) of the renowned master

carver Zhou Bin, a native of Zhangzhou city, Fujian province. In *Shoushanshi zhi* (Records of Shoushan Stone), Fang Zonggui notes that Zhou Bin was possibly a master carver in the Imperial workshop during the Kangxi period. Zhou utilized the Chinese painting technique of *xieyi* (freehand brushwork), which emphasizes the semblance in the spiritual aspect, to create mesmerizing details in his design. Zhou was also known to cleverly hide his signature within the decoration. Sculptural figures bearing a Shangjun mark are very rare as the revered artist is better known for his extremely fine carving of archaic birds and dragons, such as the *tianhuang* seal sold at Christie's Hong Kong, 2 November 1999, lot 723; and another *tianhuang* seal sold at Christie's Hong Kong, 27 October 2003, lot 720 (part). A soapstone ascetic Shakyamuni bearing a Shangjun mark, but in the common seated position, was sold at Christie's Hong Kong, 27 October 2003, lot 773. A small seated luohan from the Water, Pine and Stone Retreat Collection, attributed to Zhou Bin and dated 17th century, was sold at Sotheby's Hong Kong, 1 June 2016, lot 73. Another small soapstone figure of seated Luohan (11.1 cm. high) inscribed on the base with Gumin Zhou Bin Shangjun *shi zhi* (made by Zhou Bin, Shang Jun of Gumin [Fujian]) is illustrated in *Arts from the Scholar's Studio*, the Oriental Ceramic Society of Hong Kong, pp. 86-87, no. 44.

The soapstone used for this exquisite figure is *baifurong*, a variety of *furong* stone, which range in color from white to pale creamy beige, and is found at the Jiliang mountains, located about eight kilometers outside of Shoushan Village in Fujian province. The large size of the current figure and the naturalistic details of the carving distinguishes it as amongst the rarest soapstone carvings of the 17th century. It required a carver of tremendous skill, such as Shangjun, to depict the intriguing expression on the figure's face, not to mention plan out the utilization of the stone's material markings to enhance the details. Given its complex composition of the figure, combined with the rarity of the material, it is perhaps not surprising that so few examples of standing *baifurong* figures survived to the present day.



(another view)



(inscription)





1283 (two views)

PROPERTY FROM A PRIVATE WEST COAST COLLECTION

1283
A CARVED MOTTLED GREEN JADEITE PENDANT

One side with an inscription in Manchu and the other side with an inscription in Chinese reading *Huanghou ce bao zong yaoshi* (the master key for the Empress' book of treasures).

3 3/8 in. (8.6 cm.) long

\$6,000-8,000

美國西岸私人珍藏

翠玉刻滿文皇后總鑰匙牌

ANOTHER PROPERTY

1284
A CARNELIAN AGATE 'TREE-TRUNK' VASE

18TH-19TH CENTURY

4 1/2 in. (11.5 cm.) high

\$6,000-8,000

PROVENANCE:

The Gerard Arnhold (1918-2010) Collection, São Paulo.

A similar vase, carved with a fruit-laden peach branch, *lingzhi* and prunus, was sold at Christie's New York, 15 September 2011, lot 1414.

清十八/十九世紀 瑪瑙巧雕歲寒三友椿形花插

來源:

Gerard Arnhold (1918-2010) 珍藏, 聖保羅



1284

THE PROPERTY OF A DISTINGUISHED FAMILY COLLECTION, NEW YORK

~1285
A VERY RARE AND FINELY CARVED ROCK CRYSTAL 'STAG AND GONG' GROUP
 18TH-19TH CENTURY

9 1/4 in. (23.5 cm.) wide, hardwood stand

\$20,000-30,000

顯赫紐約家族珍藏

清十八/十九世紀 水晶鹿觥





1286

PROPERTY FROM A PRIVATE WEST COAST COLLECTION

1286
AN ARCHAISTIC YELLOW GLASS BOTTLE VASE
18TH CENTURY

9 3/4 in. (23.8 cm.) high

\$10,000-15,000

PROVENANCE:
Charlotte Horstmann & Gerald Godfrey Ltd. (according to label).

美國西岸私人珍藏

清十八世紀 涅黃玻璃拐子龍紋長頸瓶

來源:
Charlotte Horstmann及Gerald Godfrey Ltd. (據標籤)



1287

PROPERTY FROM A PRIVATE WEST COAST COLLECTION

1287
A CARVED RED GLASS BOTTLE VASE
18TH CENTURY

7 1/2 in. (19 cm.) high

\$7,000-9,000

美國西岸私人珍藏

清十八世紀 透明紅玻璃刻壽石花卉紋長頸瓶



1288 (two views)

PROPERTY FROM A PRIVATE WEST COAST COLLECTION

1288
A BLUE AND WHITE GLASS 'CHILONG' SEAL

The seal face is carved with an apocryphal Qianlong inscription, *Shiquan Laoren zhi bao* (Treasure of the Old Man with The Ten Completed Campaigns).

2 3/8 in. (6 cm.) square, 1 1/4 in. (4.4 cm.) high

\$5,000-7,000

美國西岸私人珍藏

白地套藍玻璃雙螭方印

印面:「十全老人之寶」

PROPERTY FROM A PRIVATE WEST COAST COLLECTION

1289
A RARE AND UNUSUAL BLUE GLASS CIRCULAR 'CARP' BOX AND COVER
19TH CENTURY

4 1/8 in. (10.5 cm.) diam.

\$10,000-15,000

美國西岸私人珍藏

清十九世紀 透明藍玻璃鯉魚紋圓蓋盒



1289



PROPERTY FROM THE ESTATE OF DR. VALLO BENJAMIN

1290

A YELLOW GLASS BOTTLE VASE

QIANLONG FOUR-CHARACTER WHEEL-CUT MARK WITHIN A SQUARE AND OF THE PERIOD (1736-1795)

8¾ in. (22.2 cm.) high

\$8,000-12,000

VALLO BENJAMIN醫生舊藏

清乾隆 涅黃玻璃長頸瓶 方框四字楷書刻款



1290 (mark)

PROPERTY FROM A PRIVATE WEST COAST COLLECTION

1291

A VERY RARE PALE BLUISH-GREEN GLASS DISH

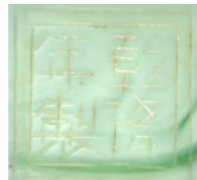
QIANLONG FOUR-CHARACTER WHEEL-CUT MARK WITHIN A DOUBLE SQUARE AND OF THE PERIOD (1736-1795)

6⅞ in. (17.5 cm.) diam.

\$40,000-60,000

美國西岸私人珍藏

清乾隆 鸚哥綠玻璃淺盤 雙方框四字楷書刻款



1291 (mark)





(additional views)

PROPERTY FROM A PRIVATE WEST COAST COLLECTION

1292

A VERY RARE WHEEL-ENGRAVED TRANSLUCENT YELLOW GLASS BOWL

QIANLONG FOUR-CHARACTER WHEEL-CUT MARK WITHIN A SQUARE AND OF THE PERIOD (1736-1795)

4 3/4 in. (11.1 cm.) diam.

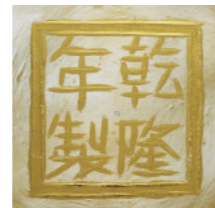
\$60,000-80,000

美國西岸私人珍藏

清乾隆 茶色磨花玻璃壽石花卉紋盤 方框四字楷書刻款

The decoration on this bowl was created by wheel engraving, which refers to the incising and roughening of the surface of the glass with a rotary tool. This technique was very popular in European glass and was popularized in China in the eighteenth century (see, C.F. Shangraw and C. Brown, *A Chorus of Colors: Chinese Glass from Three American Collections*, Asian Art Museum of San Francisco, 1995, p. 60). The technique may have been introduced to Chinese glass craftsmen by the Jesuit missionaries working in the court at the time.

A transparent amber glass cup with wheel-engraved decoration from the Walter and Phyllis Shorenstein Collection decorated with nearly identical rocks as those on the present bowl, is illustrated in *ibid.*, no. 32., and was later sold at Christie's Hong Kong, 1 December 2010, lot 2916. (Fig. 1) See, also, an amber glass cup engraved with a flowering tree and a butterfly, in the collection of the Palace Museum, Beijing, illustrated by Zhang Rong (ed.), *Luster of Autumn Water - Glass of the Qing Imperial Workshop*, Forbidden City Publishing House, 2005, p. 284, no. 113, also with similarly rendered wheel-engraved decoration as that on the present bowl.

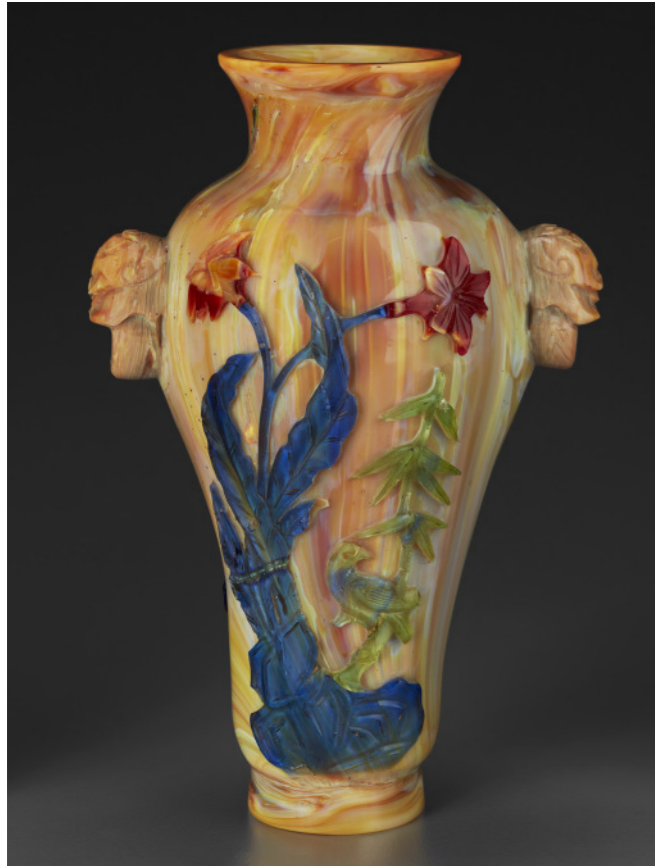


(mark)

Fig. 1 A very rare imperial wheel-engraved translucent amber glass wine cup, Qianlong engraved four-character mark within a square and of the period (1736-1795), sold at Christie's Hong Kong, 1 December 2010, lot 2916.

清乾隆，御製茶色透明料刻君子蝴蝶紋小盃，方框《乾隆年製》楷書刻款，出售於香港佳士得，2010年12月1日，拍品編號2916





1293 (two views)

PROPERTY FROM A PRIVATE WEST COAST COLLECTION

1295
A FIVE-COLOR-OVERLAY WHITE GLASS BOTTLE VASE WITH
CHILONG
18TH CENTURY

5 7/8 in. (15 cm.) high

\$7,000-9,000

美國西岸私人珍藏

清十八世紀 涅白地套五色玻璃螭龍靈芝紋長頸瓶



PROPERTY FROM A PRIVATE WEST COAST COLLECTION

1293
A THREE-COLOR OVERLAY STREAKED GLASS HIGH-SHOULDERED VASE
18TH CENTURY

6 in. (15.7 cm.) high

\$5,000-7,000

美國西岸私人珍藏

清十八世紀 攪色玻璃套三色花鳥圖鋪首啣環耳瓶

PROPERTY FROM A PRIVATE WEST COAST COLLECTION

1294
A RED-OVERLAY BUBBLE-SUFFUSED GLASS BRUSH POT
18TH-19TH CENTURY

4 5/8 in. (11.8 cm.) high

\$4,000-6,000

美國西岸私人珍藏

清十八/十九世紀 雪霏地套紅玻璃魚躍龍門圖筆筒

1294



(two views)



1296

PROPERTY FROM A PRIVATE WEST COAST COLLECTION

1296
A WHITE-OVERLAY PINK GLASS 'BATS AND CLOUDS' WATER POT
18TH-19TH CENTURY

Together with a metal spoon with dragon-head handle.

Water pot: 3 in. (7.6 cm.) wide

\$7,000-9,000

Compare a similar water pot from the Jinguantang Collection offered at Christie's New York, 25 March 1998, lot 244.

美國西岸私人珍藏

清十八/十九世紀 粉紅地套白玻璃雲蝠紋水丞

PROPERTY FROM A PRIVATE WEST COAST COLLECTION

1297
A PAIR OF MOTTLED PINK AND WHITE GLASS WINE CUPS
QING DYNASTY (1644-1911)

1¾ in. (4.4 cm.) high

\$7,000-9,000

美國西岸私人珍藏

清 雪霏粉紅玻璃小盃一對



1297

PROPERTY FROM A PRIVATE WEST COAST COLLECTION

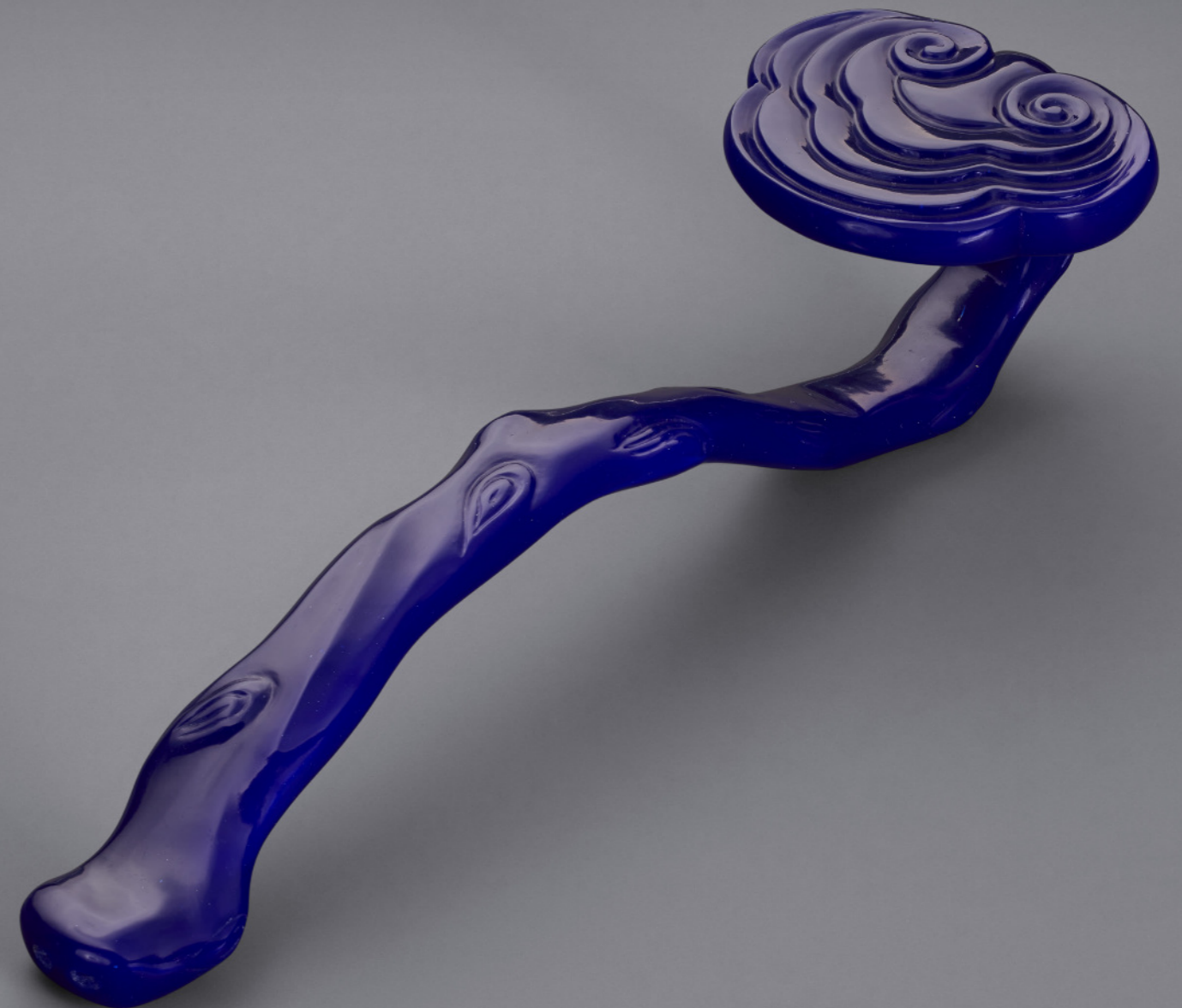
1298
A RARE BLUE GLASS RUYI SCEPTER
LATE QING DYNASTY

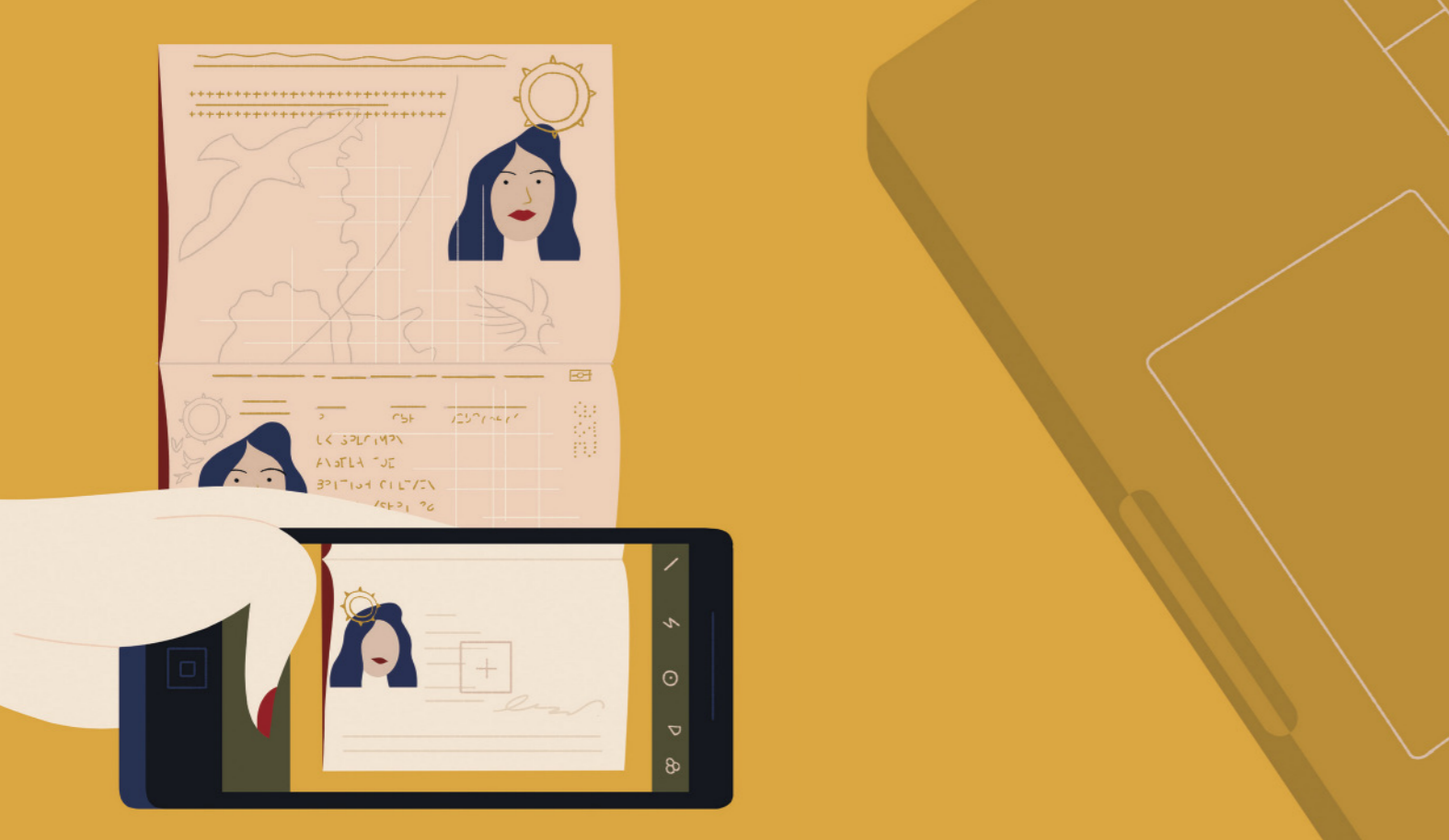
14 in. (35.5 cm.) long

\$12,000-18,000

美國西岸私人珍藏

晚清 藍玻璃如意





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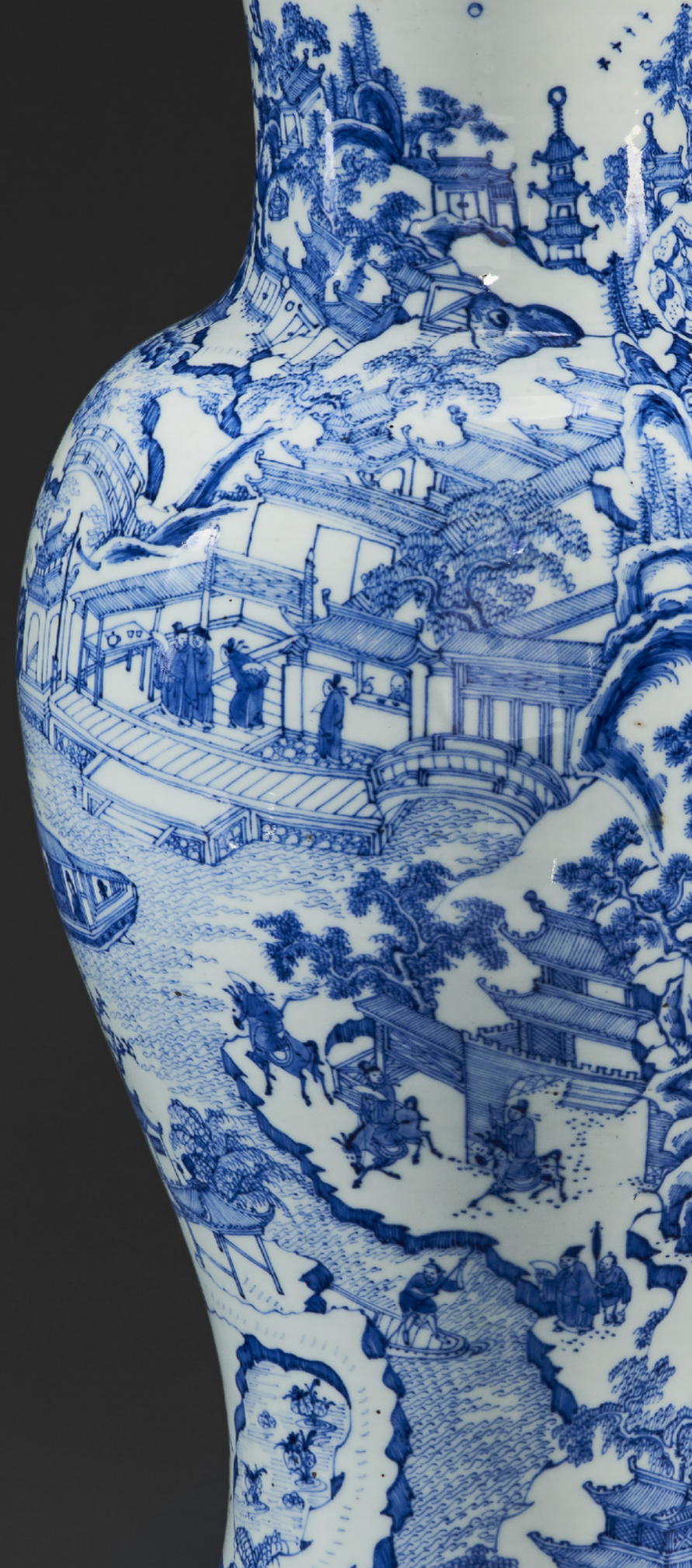
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