

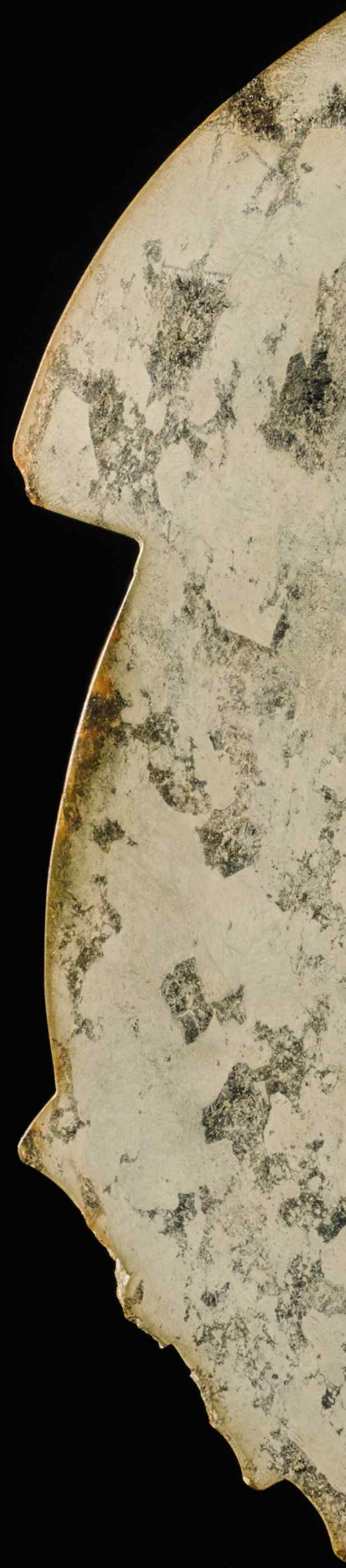
IMPORTANT  
CHINESE  
ART

NEW YORK 13 SEPTEMBER 2017



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AUCTION IN NEW YORK  
13 SEPTEMBER 2017  
SALE N09674

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SESSION TWO: 2:00 PM

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Friday 8 September  
10 am-5 pm

Saturday 9 September  
10 am-6 pm

Sunday 10 September  
10 am-5 pm

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# SESSION ONE

NEW YORK  
WEDNESDAY  
13 SEPTEMBER 2017  
10AM

LOTS 1-114



1

1

**A FINE YELLOW-GROUND GREEN-ENAMELED 'DRAGON' BOWL  
KANGXI MARK AND PERIOD**

delicately potted with deep rounded sides rising to a flared rim, the exterior incised with two striding five-clawed dragons in pursuit of 'flaming pearls', all above a border of *ruyi*-heads circling the foot, the rim bordered with a classic scroll band, the interior centered with a medallion enclosing a *shou* character, the designs all picked out in green against a bright yellow ground, the base with a six-character mark in underglaze blue within a double circle  
Diameter 4½ in., 10.4cm

**PROVENANCE**

Sotheby's London, 21st June 2002, lot 219.

**\$ 6,000-8,000**

清康熙 黃地綠彩趕珠龍紋盃  
《大清康熙年製》款

來源

倫敦蘇富比2002年6月21日，編號219



2

PROPERTY FROM A PROMINENT PRIVATE  
COLLECTION

**A WUCAI 'DRAGON AND PHEONIX' BOWL  
QIANLONG SEAL MARK AND PERIOD**

with deep rounded sides rising from a short straight foot to a gently flared rim, the exterior vividly decorated with a green and a red dragon striding in pursuit of 'flaming pearls', separated by a pair of descending phoenix, all below a band of the 'Eight Buddhist Emblems' and *ruyi* motifs at the rim, the interior with a medallion enclosing a five-clawed dragon reaching for a 'flaming pearl', the base with a six-character seal mark in underglaze blue  
Diameter 6½ in., 15.5 cm

**PROVENANCE**

Christie's London, 13th November 2001, lot 125.

**\$ 6,000-8,000**

清乾隆 五彩龍鳳呈祥紋盃  
《大清乾隆年製》款

來源

倫敦佳士得2001年11月13日，編號125

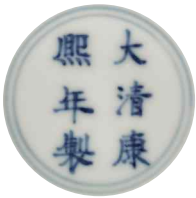


2

PROPERTY FROM A PROMINENT PRIVATE COLLECTION

### A FINE WUCAI 'DRAGON AND PHOENIX' BOWL KANGXI MARK AND PERIOD

with deep rounded sides rising from a short straight foot to a gently flared rim, the exterior vividly decorated with a green and a red dragon striding in pursuit of 'flaming pearls', separated by a pair of descending phoenix, all below a band of the 'Eight Buddhist Emblems' and *ruyi* motifs at the rim, the interior with a medallion enclosing a red five-clawed dragon grasping for a 'flaming pearl', the base with a six-character mark in underglaze blue within a double circle  
Diameter 5¼ in., 13.2 cm



#### PROVENANCE

English Private Collection.  
Sotheby's London, 14th November 2001, lot 109.

Bowls painted in brilliant *wucaï* enamels with a dragon and phoenix among a leafy scroll were an innovation of the Kangxi period. This auspicious design, which refers to the Emperor and Empress and conveys the wish for a happy marriage, grew in popularity in the succeeding reigns, when large quantities of bowls of this type were produced.

Kangxi mark and period bowls of three different sizes from the Nanjing Museum, Nanjing, were included in the exhibition *Qing Imperial Porcelain of the Kangxi, Yongzheng and Qianlong Reigns*, Art Gallery, The Chinese University of Hong Kong, Hong Kong, 1995, cat. no. 26; a pair in the Shanghai Museum, Shanghai, is illustrated in *Kangxi Porcelain Wares from the Shanghai Museum Collection*, Hong Kong, 1998, pl. 153; a single bowl from the collection of C.P. Lin was included in the exhibition *Elegant Form and Harmonious Decoration*, Percival David Foundation, London, 1992, cat. no. 121; and a pair

was included in the Hong Kong Oriental Ceramic Society exhibition *Ch'ing Polychrome Porcelain*, Fung Ping Shan Museum, Hong Kong, 1977, cat. no. 32.

See also a pair of slightly larger bowls in the Palace Museum, Beijing, included in the exhibition *Kangxi. Empereur de Chine*, Musée National du Château de Versailles, Versailles, 2004, cat. no. 59; and a slightly smaller bowl, also from the Qing Court collection and still in Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Porcelains in Polychrome and Contrasting Colours*, Hong Kong, 1999, pl. 135.

\$ 20,000-30,000

清康熙 五彩龍鳳呈祥紋盃  
《大清康熙年製》款

來源  
英國私人收藏  
倫敦蘇富比2001年11月14日 · 編號109





**A FINE PAIR OF COPPER-RED  
GLAZED DISHES  
YONGZHENG MARKS AND PERIOD**

each with shallow rounded sides rising from a gently tapered foot, covered overall with a rich copper-red glaze thinning to white at the rim, the base glazed white with a six-character mark in underglaze blue within a double circle (2)  
Diameter 7 in., 17.8 cm

**PROVENANCE**

Christie's New York, 18th September 2003, lot 334.

Compare a slightly larger dish of this type sold in our Hong Kong rooms, 3rd - 4th December 2015, lot 524. A similar dish, though slightly smaller, sold in those same rooms, 1st - 2nd June 2015, lot 511. Another of the slightly smaller size sold at Christie's New York, 21st - 29th March 2017, lot 111.

**\$ 15,000-20,000**

清雍正 紅釉盤一對

《大清雍正年製》款

來源

紐約佳士得2003年9月18日，編號334





5



5

PROPERTY OF A GENTLEMAN

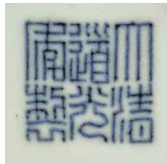
### A PAIR OF COPPER-RED GLAZED BOWLS DAOGUANG SEAL MARKS AND PERIOD

each with deep flaring sides supported on a short foot, the exterior covered in a raspberry-red glaze falling short of the rim and stopping neatly at the foot, the interior and base left white, the base with a six-character seal mark in underglaze blue (2)

Diameter 6½ in., 15.5 cm

\$ 10,000-15,000

清道光 紅釉盤一對  
《大清道光年製》款



6

PROPERTY FROM A PHILADELPHIA PRIVATE  
COLLECTION

### AN IRON-RUST GLAZED CENSER QING DYNASTY, 18TH CENTURY

of bombé form rising from a slightly tapered foot to a waisted neck and flared mouth, the exterior applied with a rust-red glaze suffused with iridescent speckles, extending over the rim and stopping unevenly at the neck  
Diameter 7⅝ in., 19.4 cm

#### PROVENANCE

Collection of Geraldine Rockefeller Dodge (1882-1973),  
Giralda, Madison, New Jersey.  
Sotheby Parke Bernet New York, 7th-11th October 1975,  
lot 296.

\$ 6,000-8,000

清十八世紀 鐵鏽花釉爐

來源

Geraldine Rockefeller Dodge (1882-1973) 收藏，  
吉拉達，麥迪遜，新澤西州  
蘇富比 Parke Bernet，紐約，1975年10月7至11日，  
編號296



6

PROPERTY FROM A DENVER PRIVATE COLLECTION

**A FINE 'CLAIR-DE-LUNE' GLAZED BRUSH WASHER  
KANGXI MARK AND PERIOD**

of compressed circular form, supported on a shallow tapered foot, the rounded sides rising to an incurved rim, covered overall with a pale lavender-blue glaze draining to white at the mouth, the white-glazed base with a six-character mark in underglaze blue

Diameter 4<sup>5</sup>/<sub>8</sub> in., 11.7 cm

**PROVENANCE**

Acquired in New York, circa 1985.

Brush washers were an essential part of the scholar's studio, permitting the erudite occupant to refresh his brush and elegantly express his ideas through ink. During the Qing dynasty, small porcelain objects for the scholar's table, including brush washers, waterpots, and amphora vases, were produced in two new glazes, 'peachbloom' and 'clair de lune'. Whilst brush washers are more commonly found than other forms, far fewer examples appear to survive in pale blue than in 'peachbloom'.

Washers of this elegant form and subtle coloration are an innovation of the Kangxi reign and display the great technical advances made at the imperial kilns in Jingdezhen at the beginning of the Qing dynasty, which saw the creation of numerous monochrome glazes. The *tian lan* (sky blue) glaze is among the most striking products of the imperial kilns and was achieved by diminishing the amount of cobalt oxide in the glaze mix. Vessels covered in this delicate glaze are often very finely potted, an indication that they were probably made in the latter years of the Kangxi reign, as suggested by Suzanne G. Valenstein in *A Handbook of Chinese Ceramics*, New York, 1989, p. 241.

Three 'clair-de-lune' brush washers of this type from the Wiedener collection, now in the National Gallery of Art, Washington D.C., are illustrated in *Decorative Arts*, pt. II, Washington, 1998, pp 98 and 99; two in the Baur collection are published in John Ayers, *The Baur Collection*, Geneva, vol. 3, 1973, pls A318 and A320; and a further example was sold in our Hong Kong rooms, 1st November 1999, lot 341 and again in our London rooms, 12th July 2006, lot 153. See also a slightly smaller washer of this type in the Palace Museum, Beijing, illustrated in *Compendium of Collections in the Palace Museum. Ceramics*, vol. 23, Shunzhi (1644-1661) and Kangxi (1662-1722) Periods of Qing Dynasty, pl. 62; and another in the Shanghai Museum, Shanghai, published in *Kangxi Porcelain Ware from the Shanghai Museum Collection*, Hong Kong, 1998, pl. 218.

**\$ 60,000-80,000**

清康熙 天藍釉鏝洗  
《大清康熙年製》款

來源  
得於紐約，約1985年







# ABSTRACT ARCHAISM

## TWO RARE TURQUOISE-ENAMELED BOWLS FROM AN AMERICAN PRIVATE COLLECTION

During the Qing dynasty, archaic bronze forms and designs were an important source of inspiration in the production of Imperial porcelain. Occasionally, as with the present example, archaistic designs on porcelain appear on shapes and styles that are otherwise completely unrelated to early bronze vessels.

Archaistic dragon forms are here stylized to such a degree that they are recognizable mainly through the accompanying *leiwen* background pattern, which unmistakably refers to archaic bronze decoration.

Only a relatively small numbers of bowls of this type are known. Compare a closely related example in the collection of Brian McElney, included in the Min Chiu Society exhibition *Monochrome Ceramics of the Ming and Ch'ing Dynasties*, Hong Kong Museum of Art, Hong Kong, 1977, cat. no. 53. See also a bowl

sold in our London rooms, 9th July 1974, lot 345; and another, from the Meiyintang Collection, included in the exhibition *Evolution to Perfection. Chinese Ceramics from the Meiyintang Collection/Evolution vers la perfection. Céramiques de Chine de la Collection Meiyintang*, Sporting d'Hiver, Monte Carlo, 1996, cat. no. 193 and illustrated in Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, London, 1994-2010, vol. 2, no. 911, and sold in our Hong Kong rooms, 9th October 2012, lot 9; a further bowl was sold twice at Christie's, first in London, 3rd December 1973, lot 339, and then in Hong Kong, 30th November 2011, lot 2928, and is also illustrated in Anthony du Boulay, *Christie's Pictorial History of Chinese Art*, Oxford, 1984, p. 222, fig. 6; and another, from the Yiqingge Collection, was sold at Christie's Hong Kong, 29th May 2013, lot 2021.

Compare also a larger bowl with incised *leiwen* only under a similar pastel-turquoise enamel, also of Yongzheng mark and period, in the Palace Museum, Beijing, illustrated in Geng Baochang, ed., *Gugong Bowuyuan cang Qingdai yuyao ciqu* [Porcelains from the Qing dynasty imperial kilns in the Palace Museum collection], Beijing, 2005, vol. I, part 2, pl. 211.

The present bowls were acquired by Donald L. Ballantyne (1895-1974) (**fig. 1**), who worked for Chase Bank in Asia in the early 20th century and is known to have lived in Tianjin, Beijing and Hong Kong, where the present bowls were likely acquired. He and his family returned to the US in 1942 following the Japanese invasion of Hong Kong, and the bowls have remained with the family since.



Fig. 1 Donald L. Ballantyne (right), photographed with his family in Asia, circa 1935



## 幽幽古韻

### 美國私人收藏淡松石綠釉夔龍紋盃兩件

清代御瓷，器形紋飾，多取材青銅古器。此兩件盃，雷紋地飾仿古夔龍，薄施松石綠釉，盎然古意之中一絲雲雅之氣，婉柔淡然之間一息雄渾之風，屬佳致之絕作。

同類盃例，存世甚少，參考一例，出自 Brian McElney 收藏，曾展於敏求精舍《明清一色釉瓷》展覽，香港藝術館，香港，1977年，編號53。另見一例，售於倫敦蘇富比1974年7月9日，編號345；玫茵堂亦曾收藏一例，曾展於《Evolution to Perfection. Chinese Ceramics from the Meiyintang Collection》，Sporting d'Hiver，蒙地卡羅，1996年，編號93，並錄康蕊君，《玫茵堂中國陶瓷》，倫敦，1994-2010年，卷2，編號911，售於香港蘇富比2012年10月9日，編號9；再比一例，兩度售於佳士得，先於倫敦1973年12月3日，編號339，後於香港2011年11月30日，編號2928，並

錄 Anthony du Boulay，《Christie's Pictorial History of Chinese Art》，牛津，1984年，頁222，圖6；益清閣亦曾收藏一例，售於香港佳士得2013年5月29日，編號2021。

另可參考一雍正折腰盃例，僅飾雷紋，尺寸較大，藏北京故宮博物院，見耿寶昌編，《故宮博物院藏清代御瓷瓷器》，北京，2005年，卷一（下），圖版211。

此兩件盃，初為銀行家 Donald L. Ballantyne (1895-1974) 收藏（圖一）。Ballantyne 曾任職大通銀行，於二十世紀初被派駐亞洲，並曾寓居天津、北京及香港，兩件盃即應於此時入其收藏。後因日軍攻陷香港，Ballantyne 於1942年攜家屬返回美國，此後兩盃便於其家族之中傳承。



PROPERTY OF AN AMERICAN PRIVATE  
COLLECTOR

**A RARE CARVED PALE  
TURQUOISE-ENAMELED 'KUILONG'  
BOWL  
YONGZHENG MARK AND PERIOD**

well potted with deep rounded sides rising from a slightly tapered foot to a flared rim, finely carved around the exterior with an archaic bronze design of two highly stylized dragons in shallow relief on a ground of incised *leiwen*, below a plain band and a keyfret border at the rim, all above a double fillet encircling the foot, covered with an attractive opaque turquoise enamel, the interior and base reserved in white, six-character mark in underglaze blue  
Diameter 6 in., 15.2 cm

**PROVENANCE**

Collection of Donald L. Ballantyne (1895-1974), acquired in Asia prior to 1942, and thence by descent.

**\$ 50,000-70,000**

清雍正 淡松石綠釉淺浮雕夔龍紋盃  
《大清雍正年製》款

來源

Donald L. Ballantyne (1895-1974) 收藏，  
1942年之前得於亞洲，此後家族傳承



PROPERTY OF AN AMERICAN PRIVATE  
COLLECTOR

**A RARE CARVED PALE  
TURQUOISE-ENAMELED 'KUILONG'  
BOWL  
YONGZHENG MARK AND PERIOD**

well potted with deep rounded sides rising from a slightly tapered foot to a flared rim, finely carved around the exterior with an archaic bronze design of two highly stylized dragons in shallow relief on a ground of incised *leiwen*, below a plain band and a keyfret border at the rim, all above a double fillet encircling the foot, covered with an attractive opaque turquoise enamel, the interior and base reserved in white, six-character mark in underglaze blue

Diameter 5 $\frac{7}{8}$  in., 14.8 cm

**PROVENANCE**

Collection of Donald L. Ballantyne (1895-1974), acquired in Asia prior to 1942, and thence by descent.

**\$ 6,000-8,000**

清雍正 淡松石綠釉淺浮雕夔龍紋盃  
《大清雍正年製》款

來源

Donald L. Ballantyne (1895-1974) 收藏，  
1942年之前得於亞洲，此後家族傳承





PROPERTY OF A GENTLEMAN

**A FINE AND RARE CELADON-GLAZED  
DOUBLE-GOURD VASE  
YONGZHENG SEAL MARK AND PERIOD**

elegantly potted with a globular lower bulb supporting a slightly smaller upper bulb with a narrow mouth, covered overall in a lustrous glaze thinning at the rim to reveal the white body, the recessed base encircled by an unglazed footring, the base with a six-character archaic seal mark in underglaze blue  
Height 12¾ in., 32.4 cm

**PROVENANCE**

Japanese Private Collection (by repute).

**\$ 320,000-500,000**

清雍正 粉青釉葫蘆瓶  
《大清雍正年製》款

來源  
日本私人收藏（傳）





This rare vase is remarkable for its exquisite luminous bluish glaze, the purity of which accentuates the graceful curves of its profile. Created in imitation of Longquan celadon vases of the Song period, it reflects the Yongzheng emperor's penchant for these early wares and the remarkable technical developments achieved at the imperial kiln and made to meet the specific taste of the emperor. While a delicate, almost watery, celadon glaze had already been created in the Kangxi reign, achieved by reducing the amount of iron typically found on Song dynasty Longquan celadons, it was during the Yongzheng period that production of celadon wares greatly expanded. According to the *Taocheng shiyi jishi beiji* [Commemorative stele on ceramic production], compiled in 1735 by the brilliant supervisor of the imperial factory, Tang Ying (1682-1756), several varieties of celadon glazes were experimented with at the time (see S.W. Bushell, *Oriental Ceramic Art*, London, 1981, p. 197).

The seal mark on the base of this vase is also notable. A similar mark is discussed by Peter Y.K. Lam in 'Four Studies on Yongzheng and Qianlong Imperial Ware', in the catalogue to the exhibition *Ethereal Elegance. Porcelain Vases of the Imperial Qing. The Huaihaitang Collection*, Art Museum, The Chinese University of Hong Kong, Hong Kong, 2007, p. 54, where several *zhuanshu* marks are illustrated, p. 38. Lam notes the rarity of the present mark and suggests that this style was probably used only for part of the reign before being superseded by another type towards the end of the reign. A variation of the mark, inscribed in two horizontal rows is found on a Ru-type glazed cup from the J.M. Hu Collection, sold at Christie's Hong Kong, 30th November 2011, lot 2929.

A closely related vase from the Qing Court collection, and still in Beijing, is illustrated in *Qingdai yuyao ciqu* [Qing porcelains from the imperial kilns preserved in the Palace Museum], Beijing, 2005, vol. 2, pl. 200; further vases of this type were sold in our Hong Kong rooms, 24th May 1978, lot 227; at

Christie's New York, 19th September 2007, lot 370; and in these rooms, 16th March 2016, lot 315 (fig. 1). Compare also a lobed double-gourd vase with a cinched waist and a seal mark written in three vertical lines, in the National Palace Museum, Taipei, included in the museum's *Special Exhibition of K'ang-hsi, Yung-cheng and Ch'ien-lung Porcelain Ware from the Ch'ing Dynasty in the National Palace Museum*, Taipei, 1986, cat. no. 66; and another from the Elisabeth Severance Prentiss collection, the Cleveland Museum of Art and the Meiyintang collections, sold at Christie's New York, 21st September 2000, lot 374, and again in our Hong Kong rooms, 5th October 2011, lot 3.

Vases of this form grew in popularity in the succeeding Qianlong reign, when greater quantities were produced; see one with a cover in the Nanjing Museum, Nanjing, included in the exhibition *Qing Imperial Porcelain of the Kangxi, Yongzheng and Qianlong Reigns*, Art Gallery, The Chinese University of Hong Kong, Hong Kong, 1995, cat. no. 69; another published in *Chinese Porcelain. The S.C. Ko Tianminlou Collection*, Hong Kong, 1987, vol. 1, pl. 160; and a third vase from the Jingguantang collection, included in the Min Chiu Society exhibition *Splendour of the Qing Dynasty*, Hong Kong, Museum of Art, Hong Kong, 1995, cat. no. 212, and illustrated in *The Tsui Museum of Art*, vol. VI, Hong Kong, 1995, pl. 37, together with its pair, sold at Christie's Hong Kong, 3rd November 1996, lot 571.

The double gourd, *hulu*, was widely viewed in the Ming and Qing dynasties as auspicious, its large number of seeds representing fertility and the wish for numerous sons. It was also an important symbol of Daoism, particularly associated with Li Tieguai, one of the Eight Immortals, who is often depicted with a double gourd at his waist containing the elixir of immortality. In addition, the Chinese word for double gourd forms a rebus with the phrase *fulu*, meaning happiness and prosperity through government positions.



Fig. 1 A rare celadon-glazed double-gourd vase, Yongzheng seal mark and period. Sold at Sotheby's New York, 16th March 2016, lot 315





11

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**A RARE WHITE-GLAZED HANDLED JAR  
YONGZHENG MARK AND PERIOD**

the compressed globular body rising from a slightly splayed foot to a wide neck, applied to the shoulder with a pair of dragon handles, each modeled with an arched spine extending to a bifurcated tail, covered overall with a smooth white glaze, the base with a six-character mark in underglaze blue  
Width 10 $\frac{1}{8}$  in., 25.8 cm

See a closely related example with the handles decorated in puce enamel, illustrated in *The Tsui Museum of Art. Chinese Ceramics IV. Qing Dynasty*, Hong Kong, 1995, cat. no. 161.

**\$ 30,000-50,000**

清雍正 白釉龍耳罐  
《大清雍正年製》款



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12 No Lot



13

13

**A CELADON-GLAZED 'KUILONG' JARDINIERE  
QIANLONG SEAL MARK AND PERIOD**

of rectangular form with indented corners, the shallow tapered sides rising from four angled feet to an everted rim, finely carved in low relief to the exterior with stylized *kuilong* and bats, covered with an attractive translucent celadon glaze paling on the raised designs, the base with eight spur marks and centered with a six-character seal mark in underglaze blue, wood stand (2)

Length 10½ in., 26.6 cm

**\$ 10,000-15,000**

清乾隆 粉青釉浮雕夔龍紋長方花盆  
《大清乾隆年製》款



14

**A RARE CELADON-GLAZED TRIPOD  
INCENSE BURNER  
QIANLONG SEAL MARK AND PERIOD**

the compressed globular body raised on three tapered feet, the lipped rim set with two loop handles, covered overall with a pale celadon-green glaze, to the base with an incised six-character seal mark

Diameter 4½ in., 11.4 cm

**\$ 20,000-30,000**

清乾隆 粉青釉橋耳三足爐  
《大清乾隆年製》款



14



PROPERTY FROM AN IMPORTANT AMERICAN PRIVATE COLLECTION

## A FLAMBE-GLAZED VASE QIANLONG SEAL MARK AND PERIOD

the ovoid body with steep sides rising to broad angled shoulder, rounding at the elegantly waisted neck to an everted rim, set at the neck with two pierced scroll handles with extended terminals, covered overall in a streaked raspberry-red glaze running and pooling with streaks of lavender and violet, the interior applied with a light blue glaze, the base with the six-character seal mark incised and applied with a mottled brown glaze

Height 11 $\frac{3}{8}$  in., 29cm

### PROVENANCE

Sotheby's Hong Kong, 2nd May 2005, lot 682.

This rare vase is remarkable for its vibrant hues of ruby streaked with lavender, created in imitation of the celebrated Jun wares of the Song period. By the Qing dynasty, Jun wares were regarded as objects of admiration at court as well as amongst literati connoisseurs and wealthy merchant collectors. The Yongzheng and Qianlong emperors sought to reproduce the beautiful glaze effects and graceful forms of Jun wares by commissioning copies from the imperial workshops at Jingdezhen. The streaks characteristic of this glaze are known as *yaobian* ('transmutation glaze').

Vases of this type are rare and only a small number of related examples are known. Compare one, formerly in the collection of the Rt. Hon. Lord Hollenden, sold in our London rooms, 27th November 1973, lot 349. Another, acquired from Yamanaka & Co. Beijing, in 1919, was sold at Christie's London, 9th November 2010, lot 218.

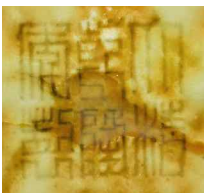
Vases of this form are also recorded in other monochrome glazes, evocative of Song dynasty wares. Compare a number of Qianlong mark and period Ge-type vases, including one illustrated in Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol. 2, London, 1994, pl. 877; Compare a similar vase sold in our London rooms, 10th June 1986, lot 291, and again in our Hong Kong rooms, 20th May 1987, lot 519. A third example was first sold in our London rooms, 12th July 2006, lot 134, and again in the same rooms, 16th September 2009, lot 217.

**\$ 80,000-120,000**

清乾隆 窰變釉雙耳尊  
《大清乾隆年製》款

來源

香港蘇富比2005年5月2日，編號682











### A FINELY ENAMELED DOUCAI 'MEDALLION' CONICAL BOWL YONGZHENG MARK AND PERIOD

well potted, the flared sides rising from a short straight foot to a slightly everted rim, delicately enameled in soft pastel tones with four floral medallions to the exterior, each enclosing lotus, peony, prunus and chrysanthemum divided by stylized foliage scroll, the interior centered with two butterflies within an underglaze blue double-circle, repeated at the rim and foot, the base with a six-character mark in underglaze blue  
Diameter 8¾ in., 22.6 cm

#### PROVENANCE

English Private Collection, until 2008.  
European Private Collection.

The four flowers blossoming in the enameled medallions—peony, lotus, chrysanthemum, and prunus—represent the four seasons. This trope, also known as the 'Four Gentlemen', emerged during the Song dynasty (960-1279) and continued as a popular decorative motif through the Qing dynasty. The simultaneous efflorescence of plants that normally bloom at different times of the year symbolizes the health of the universal order and the flourishing of all things within it.

A closely related bowl, from the Qing Court collection and still in Beijing, is illustrated in Kangxi, Yongzheng, Qianlong, *Qing Porcelain from the Palace Museum Collection*, Hong Kong, 1989, pl. 31; another in the Nelson-Atkins Museum of Art, Kansas City, is published in *Sekai toji zenshu*, vol. 12, Tokyo, 1956, pl. 64 (bottom); a third, in the Meiyintang collection, is illustrated in Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol. IV, pt. II, pl. 1747; and an additional example, in the Gulbenkian Museum of Oriental Art and Archaeology, University of Durham, is illustrated in Ireneus Laszlo Legeza, *A Descriptive and Illustrated Catalogue of the Malcom Macdonald Collection of Chinese Art*, London, 1972, pl. CXXXIX. Further similar examples include a bowl from the collection of Paul and Helen Bernat, sold in our Hong Kong rooms, 15th November 1988, lot 10; and another sold in our London rooms, 9th November 2005, lot 301.

See also a bowl penciled with this design in underglaze blue, from the Ernst Ohlmer collection, now in the Roemer Museum, Hildesheim, illustrated in Ulrich Wiesner, *Chinesisches Porzellan*, Mainz am Rhein, 1981, pl. 45.

**\$ 50,000-70,000**

清雍正 鬥彩開光四季花卉圖笠式盃  
《大清雍正年製》款

來源  
英國私人收藏，至2008年  
歐洲私人收藏



**A FINELY PAINTED DOUCAI 'FIVE BATS'  
DISH  
YONGZHENG MARK AND PERIOD**

finely potted, the rounded sides rising from a slightly tapered foot, decorated in the center with five iron-red bats fluttering around a gnarled peach tree, issuing from the side of a cliff above a green sea with crested waves breaking over jagged rocks, the exterior with four fruiting sprigs each enclosing a stylized *shou* character within a flowerhead, alternating with pairs of confronted iron-red bats, the base with a six-character reign mark in underglaze blue within double circles  
Diameter 6½ in., 15.5 cm

**PROVENANCE**

Sotheby's Hong Kong, 5th November 1997, lot 1501.

The scene depicted on this dish represents the seventh trial of Zhao Sheng, a disciple of the Eastern Han dynasty Celestial Master Zhang Daoling (AD 134-156) who is credited with founding the Way of the Celestial Masters sect of Daoism. This theme of testing the faith of Zhao Sheng is also captured in the famous Eastern Jin painter Gu Kaizhi's 'Account of Painting the Cloud Terrace Mountain', preserved in Zhang Yanyuan's *Record of Famous Paintings of All the Dynasties* (AD 847). Zhang Daoling told his disciples that he would reveal the essence of the Way to those who could obtain peaches from a peach tree growing sideways from a steep cliff. Only Zhao Sheng had the courage to carry out the task and he returned with a peach from the tree. While the rendition of this story on the present dish excludes the figures and how they should be depicted in Gu Kaizhi's instructions, it retains his description of a lofty cliff overlooking a deep ravine and the peach tree that grows sideways from it. The additional inclusion of the five red bats heightens the auspiciousness of the scene while increasing the supernatural element of the story.

A closely related dish, in the Victoria and Albert Museum, London, is illustrated in Rose Kerr, *Porcelain of the Qing Dynasty 1644-1911*, London, 1986, pl. 86; one from the Hugh Moss collection first sold at Christie's New York, 15th September 2011, lot 1548, and again in our Hong Kong rooms, 7th April 2015, lot 3667; another sold in the same rooms 4th April 2012, lot 3181; and a pair of dishes from the E.T. Chow collection, also sold in those rooms, 19th May 1981, lot 557. Another dish of this type is illustrated in Terese Tse Bartholomew, *Hidden Meanings in Chinese Art*, San Francisco, 2006, p. 221, no. 7.55, where the author explains that the iconography refers to the double birthday greetings, 'May your blessing be as deep as the Eastern Sea, and may you live to be as old as the Southern Mountain'.

**\$ 60,000-80,000**

清雍正 鬥彩福山壽海圖盤  
《大清雍正年製》款

來源

香港蘇富比1997年11月5日·編號1501





## A FINE AND RARE DOUCAI CONICAL 'DRAGON' BOWL YONGZHENG SEAL MARK AND PERIOD

finely potted, with wide flared sides rising from a short straight foot, brilliantly enameled to the exterior with two five-clawed dragons, one in yellow and the other in green, each in pursuit of a 'flaming pearl', leaping out from a band of turbulent crested waves, and amidst multi-colored cloud scrolls and flame scrolls, the base with an archaic six-character seal mark in underglaze blue  
Diameter 8 in., 20.4 cm

Exquisitely painted with two dynamic five-clawed dragons with gaping mouths and flaring nostrils, this bowl embodies the Yongzheng Emperor's great passion for exacting designs and innovative shapes as well as his insistence on outstanding quality. Particularly coveted for their painterly designs, bowls modeled with steep flaring sides to accommodate a similarly-shaped cover were an innovation of the Yongzheng period and are often attributed to the first years of the reign on account of their reign mark. The present bowl is a particularly notable example of this group, as it bears an archaic mark which is exceptionally rare and was seldom used throughout the reign.

Yongzheng reign marks have been studied in detail by Peter Y.K. Lam, who suggests that since the character *qing* (great) on late Kangxi porcelain is written with the *yue* (moon) radical rendered with a vertical line, Yongzheng marks with the same characteristic can be ascribed to the early years to the Yongzheng reign (see Peter Y.K. Lam, 'Four Studies on Yongzheng and Qianlong Imperial Ware', *Ethereal Elegance. Porcelain Vases of the Imperial Qing. The Huaihaitang collection*, Art Museum, The Chinese University of Hong Kong, Hong Kong, 2007, p. 53). As a result, the present mark and the six-character standard script mark more commonly found on bowls of this type, both of which feature a vertical line on the *yue* radical of the *qing* character, were probably used simultaneously, although the former in rare cases.

Bowls of this design but with a reign mark written in standard script are held in important private and museum collections worldwide. A bowl and cover in the Palace Museum, Beijing, is illustrated in *Qing Porcelain of Kangxi, Yongzheng, Qianlong from the Palace Museum Collection*, Hong Kong, 1989, p. 201, pl. 30; a pair in the Nanjing Museum, Nanjing, was included in the exhibition *Qing Imperial Porcelain of the Kangxi, Yongzheng and Qianlong Reigns*, Art Gallery, The Chinese University of Hong Kong, Hong Kong, 1995, cat.

no. 52; a single bowl in the British Museum, London, is published in R.L. Hobson, *The Later Ceramic Wares of China*, London, 1925, pl. LV, fig. 1.

See also two doucai dishes with a similar archaic Yongzheng reign mark, each painted with a *qilin* above waves, sold in our Hong Kong rooms; the first from the British Rail Pension Fund and now in the Chang Foundation, Taipei, illustrated in James Spencer, *Selected Chinese Ceramics from Han to Qing Dynasties*, Taipei, 1990, pl. 140, sold, 27th November 1975, lot 33, and again, 16th May 1989, lot 55, and the second sold, 11th June 1991, lot 246, and again at Christie's Hong Kong, 31st March 1992, lot 619.

**\$ 200,000-300,000**

清雍正 鬥彩海水雲龍趕珠紋笠式盃  
《大清雍正年製》款







**A RARE AND MAGNIFICENT BLUE AND  
WHITE EWER  
YONGZHENG SEAL MARK AND PERIOD**

inspired by a metalwork prototype, elegantly potted with a broad cylindrical body molded with two ribbed fillets between two registers of molded chrysanthemum petals, rising to a rounded shoulder and waisted neck with a bulbous mid-section and flaring gently to a broad spout, finely painted in an early Ming style with simulated 'heaping and piling' with detached foliate panels and sprays encircling the body, the neck with bands of varying stylized florets, the rim with floral tassels suspending from *ruyi* heads, the base with a six-character seal mark in underglaze blue

Height 10 in., 25.5cm

**PROVENANCE**

Nagel Stuttgart, 12th November 2004, lot 1570.

European Private Collection (by repute).

Nagel Stuttgart, 5th November 2010, lot 1239.

**\$ 500,000-700,000**

清雍正 青花菊瓣花澆  
《大清雍正年製》款

來源

納高拍賣公司，斯圖加特，2004年11月12日，編號1570

歐洲私人收藏（傳）

納高拍賣公司，斯圖加特，2010年11月5日，編號1239









This exceptionally rare and elegant ewer represents the height of early Qing porcelain production at the imperial kilns at Jingdezhen in Jiangxi province. Made during the reign of the Yongzheng emperor, it illustrates the emperor's pursuit of innovative designs and forms as well as the replication of historical masterpieces as a reminder of the nation's glorious past. Such developments were realized through the exceptional talent and creativity of potters working under the instruction of Tang Ying (1682-1756), the most accomplished superintendent at Jingdezhen during the early Qing period.

The distinctive form of this ewer is likely derived from European or Middle Eastern metalwork, although the model on which it was based is still to be identified. Whilst its intended purpose is also unknown, this form is known as *huajiao* or flower watering jug, although the shape is equally well suited to pouring wine. The form clearly found favor with the Yongzheng emperor, as a range of examples, both with and without handles, can be found in blue and white as well as with monochrome glazes.

Compare a closely related ewer of the same form and design in the Palace Museum, Beijing, illustrated in *Gugong Bowuyuan cang. Qing dai yuyao ciqi [Porcelains from the Qing dynasty imperial kilns in the Palace Museum collection]*, vol. II, Beijing, 2005, pl. 44 (fig. 1); and two closely related handled ewers, also in the Beijing Palace Museum, the first with scattered floral sprays encircling the bulbous middle section of the neck, illustrated in *The Complete Collection of Treasures of the Palace Museum. Blue and White Porcelain with Underglaze Red*, vol. 3, Hong Kong, 2000, pl. 109; the other with a floret scroll band at the neck, illustrated in *Gugong Bowuyuan cang. op. cit.*, pl. 43. Further related examples include one sold in our Hong Kong rooms, 26th October 1993, lot 169 and illustrated in *Imperial Perfection. The Palace Porcelain of Three Chinese Emperors. A Selection from the Wang Xing Lou Collection*, Hong Kong, 2004, pl. 8, and another, formerly in an English private collection, sold at Christie's London, 7th November 2006, lot 196.

For examples applied with a white glaze, see one formerly in the collections of Sir Harry Garner and Edward T. Chow, illustrated in Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol. II, London, 1994, pl. 794, and another in the Grandidier Collection in the Musée Guimet in Paris, illustrated in *Oriental Ceramics. The World's Greatest Collections. Musée Guimet*, vol. 7, Tokyo, 1982, pl. 170; and a third in the Palace Museum illustrated in *Gugong Bowuyuan cang. op. cit.* pl. 90.

A handled example applied with a flambé glaze, also in the Qing court collection, is illustrated in *op. cit.*, pl. 143; another was sold in our Hong Kong rooms, 21st March 1979, lot 101. A ewer of this form but applied with a teadust glaze is illustrated in *The Complete Collection of Treasures of the Palace Museum. Monochrome Porcelain*, Hong Kong, 1999, pl. 244. A number of incised celadon-glazed ewers of similar form have been sold at auction, including one with a handle, sold in our Hong Kong rooms, 20th May 1980, lot 80; and one without a handle, sold in these rooms, 15th June 1983, lot 316, and later at Christie's Hong Kong, 28th November 2005, lot 1312.

Among the most distinctive features of this group of ewers are the bands of molded chrysanthemum petals encircling the lower body and shoulder. Porcelain wares inspired by the multi-layered petals of chrysanthemum flowers were a particular innovation of the Yongzheng period, as evidenced by a number of dishes, bowls and teapots in chrysanthemum form. In her article 'In the Path of Tao Qian: "Chrysanthemum" Wares of the Yongzheng Emperor', *Arts of Asia*, May-June 2015, pp 72-85, Hajni Elias expands on the symbolic associations of the chrysanthemum flower and the close associations with one of China's most famous poets, Tao Qian (365-427). Retiring from his official position in 405, during the tumultuous Six Dynasties period (222-589), Tao Qian spent a quiet life tending to his chrysanthemums and writing poetry. A painting formerly in the Qing court collection, and therefore likely treasured by the Yongzheng emperor, entitled *Scholar of the Eastern Fence*, by the early 13th century court artist Liang Kai (circa 1140-1210), shows Tao Qian in a landscape, holding a chrysanthemum flower in his hand. The Yongzheng emperor was a devout Daoist and the imagery of Tao Qian's decision to spend his life contemplating nature, and his direct association with the chrysanthemum flower, would have no doubt resonated with him and may have served as inspiration for commissioning the manufacture of chrysanthemum-form porcelain wares.



Fig. 1 A blue and white ewer, Yongzheng seal mark and period  
© The Palace Museum, Beijing



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**A BLUE-GLAZED ANHUA-  
DECORATED 'DRAGON' DISH  
QING DYNASTY, EARLY 18TH  
CENTURY**

the rounded sides rising from a tapered foot to a flared rim left white, incised to the interior with a central medallion enclosing three stylized *ruyi* clouds, the cavetto decorated in *anhua* with two dragons pacing amidst further *ruyi* clouds, covered overall in a blue glaze, the white base with an apocryphal underglaze-blue Xuande mark within a double circle  
Diameter 8½ in., 22.7 cm

**PROVENANCE**

Virginia Private Collection.  
Sotheby's New York, 18th October 1974, lot 548 (part lot).  
Sotheby's New York, 5th May 1979, lot 50 (part lot).

**\$ 10,000-15,000**

清十八世紀初 藍釉暗花雙龍流雲紋盤  
《大明宣德年製》仿款

來源

維吉尼亞私人收藏

紐約蘇富比1974年10月18日，編號548  
(其一)

紐約蘇富比1979年5月5日，編號50  
(其一)



21

**A BLUE-GLAZED SQUARE-FORM  
VASE  
QIANLONG SEAL MARK AND  
PERIOD**

robustly potted, of archaic *cong* form supported on a straight foot and surmounted by a short circular neck, the rectangular body molded on opposite sides with elephant-head handles suspending fixed rings, covered overall in a rich blue glaze thinning to a pale tone around the edges, the base with a six-character seal mark in underglaze blue  
Height 11¾ in., 28.9 cm

**\$ 20,000-30,000**

清乾隆 藍釉象耳銜環琮式瓶  
《大清乾隆年製》款





PROPERTY FROM A BOSTON PRIVATE  
COLLECTION

**A BLUE AND WHITE 'DRAGON'  
BOTTLE VASE  
JIAQING SEAL MARK AND PERIOD**

the compressed globular body surmounted by a tall cylindrical neck with a flared rim, finely painted with a large five-clawed dragon writhing amid flames and clouds, with its young below striding among crashing waves, the base with a six-character seal mark  
Height 11 $\frac{1}{8}$  in., 28.4 cm

**PROVENANCE**

Louis Joseph, Inc., Boston, Massachusetts, late 1950s - early 1960s.

Compare an almost identical vase, possibly the pair to the present lot, sold at Bonhams San Francisco, 16th December 2014, lot 8331.

A blue and white Jiaqing mark and period vase of the same form and painted with the same borders, but with numerous striding and writhing dragons amidst cloud scrolls, in the Qing Court Collection is illustrated in *The Complete Collection of Treasures of the Palace Museum. Blue and White Porcelain with Underglaze Red*, vol. III, Hong Kong, 2000, pl. 143.

**\$ 10,000-15,000**

清嘉慶 青花蒼龍教子圖荸薺瓶  
《大清嘉慶年製》款

來源

Louis Joseph, Inc. · 波士頓 · 麻省 ·  
1950年代末至1960年代初





## AN EXTREMELY RARE COPPER-RED MING-STYLE CYLINDRICAL JAR QIANLONG SEAL MARK AND PERIOD

rising from a slightly splayed foot to a slightly flared mouth, the gently rounded sides finely painted with a broad band of a dense geometric pattern of cell diapers enclosing lotus sprays, spiky florets, leaf and lozenge motifs, tessellating to form star-shaped panels, framed above and below by foliate scroll bands, with borders of demi-flower heads at the foot and neck, the base with a six-character seal mark in underglaze blue  
Height 7 in., 17.8 cm

Copper red-decorated jars of this type are extremely rare and this piece, with its meticulously executed design in vibrant red, boasts the technical advances made at the imperial kilns in Jingdezhen, Jiangxi province during the Qianlong period while referencing revered wares of the past. A highly temperamental pigment, copper-red glazes had largely been abandoned since the early Ming dynasty and were revived and drastically improved in the early Qing period, starting in the Kangxi reign. It is under the Qianlong Emperor, however, that ever more complex designs painted with almost pencilled lines in underglaze red began to appear.

Both the form and decoration of this piece are modeled after Yongle (1403-1424) prototypes, which were themselves inspired by Middle Eastern designs. The highly complex motif of concentric geometric enclosures radiating from a multifaceted six-pointed star required careful calculation and composing before painting in order for it to succeed visually, especially on a round surface. This motif probably originated in Middle Eastern works on paper, such as a 14th century Quran painted in Iran, illustrated in Regina Krahl, 'Chinese Designs: The Fluidity of the Brush', *Chinese Art from the Reach Family Collection*, Eskenazi, London, 1989, p. 11, fig. 7. For a Yongle prototype of this form and motif, see a blue and white jar in the Palace Museum, Beijing, illustrated in *Blue and White Porcelain with Underglaze Red (I)*, Hong Kong, 2008, pl. 43.

Qianlong jars of this type are more commonly known in underglaze blue, such as one in the Shanghai Museum, Shanghai, illustrated in Lu Minghua, *Qingdai Yongzheng-Xuantong guanyao ciqu* [Qing Dynasty Official Wares from the Yongzheng to the Xuantong Reign], Shanghai, 2014, pl. 4-11 (left); one in the Hangzhou Tu Huo Zhai Museum of Antique Ceramics, Hangzhou, included in the exhibition *Treasures of Imperial Porcelain*, Zhejiang Provincial Museum, Hangzhou, 2011, p. 102; a pair, from the collection of Edward T. Chow, sold in our Hong Kong rooms, 3rd May 1994, lot 173; and a further pair sold in our London rooms, 16th June 1999, lot 798.

Compare also Qianlong mark and period moonflasks painted in copper red with a similar design: one in the collection of C.P. Lin, included in the exhibition *Elegant Form and Harmonious Decoration*, Percival David Foundation of Chinese Art, London, 1992, cat. no. 171; another included in the Min Chiu Society exhibition *An Anthology of Chinese Ceramics*, Hong Kong Museum of Art, Hong Kong, 1980, cat. no. 118; and a third sold in our Hong Kong rooms, 1st November 1999, lot 370.

**\$ 200,000-300,000**

清乾隆 釉裏紅錦地開光花卉紋英罐  
《大清乾隆年製》款





A FINE TEADUST-GLAZED BOTTLE  
VASE  
QIANLONG SEAL MARK AND  
PERIOD

the compressed globular body rising from a splayed foot to a tall cylindrical neck, applied overall with a mottled olive-green glaze flecked with a fine golden-yellow mist, the foot ring dressed in a dark wash, the base incised with a six-character seal mark reserved in a square beneath a brown glaze, wood stand, Japanese wood box (4)  
Height 13¼ in., 33.6 cm

**\$ 50,000-70,000**

清乾隆 茶葉末釉荸薺瓶  
《大清乾隆年製》款



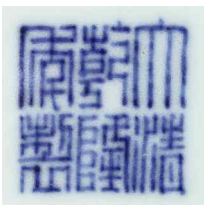
A RARE YELLOW AND GREEN-ENAMELED BLUE AND WHITE 'LOTUS' VASE  
QIANLONG SEAL MARK AND PERIOD

the pear-shaped body with a slightly compressed belly, elegantly rising to a waisted neck and flared mouth, painted in deep underglaze-blue tones with a composite lotus and chrysanthemum scroll around the body, framed by a lappet collar below and *ruyi*-head and C-scrolls borders at the shoulder, the neck accentuated with upright lappets below further *ruyi* and classic scroll borders below the rim, the foot encircled by a keyfret band, all reserved on a yellow-enameled ground with three of the borders applied with a green wash, the base with a six-character seal mark in underglaze blue, the enamels later added  
Height 8 $\frac{5}{8}$  in., 22 cm

Blue and white vases of this type, each with variations of the decorative bands and the Qianlong mark written in *kaishu* script, include a slightly smaller example, from the collection of Sir Harry and Lady Garner, included in the Oriental Ceramic Society Loan exhibition of *Chinese Blue and White Porcelain, 14th to 19th Centuries*, London, 1954, cat. no. 312, sold in our London rooms, 8th-9th July 1974, lot 308, and again in our Hong Kong rooms, 5th October 2011, lot 1922; another sold at Christie's London, 4th November 2008, lot 205. Compare also a smaller vase, but with a slightly broader neck and a Qianlong seal mark on the base, sold in our Hong Kong rooms, 2nd May 1995, lot 72, and again at Christie's Hong Kong, 29th May 2007, lot 1467.

\$ 60,000-80,000

清乾隆 黃地綠彩青花纏枝花卉紋荸薺瓶  
《大清乾隆年製》款





26

26

**A SMALL DOUCAI 'SHOU' DISH  
QIANLONG SEAL MARK AND PERIOD**

with shallow rounded sides rising from a low tapering foot, the interior painted in bright enamels with a central medallion enclosing a fruiting peach tree bearing eleven fruit, its trunk twisted and bent to form a *shou* character above a sprig of *lingzhi* and rocks in underglaze blue, all within a double-line border repeated at the rim, the exterior with three further peach trees each forming a *shou* character divided by underglaze-blue *lingzhi* scrolls, the base with a six-character seal mark in underglaze blue  
Diameter 5 $\frac{5}{8}$  in., 14.3 cm

**PROVENANCE**

Collection of Mrs. Yau Tong Hak (according to label).

A Qianlong doucai dish of this pattern was included in the exhibition *Ch'ing Porcelain from the Wah Kwong Collection*, The Chinese University of Hong Kong, Hong Kong, 1973, cat. no. 92. Compare another dish of this design, also from the collection of Mrs. Yau Tong Hak, sold in these rooms, 14th March 2017, lot 524. Dishes of this type and period have also sold in our London rooms, 1st-2nd April 1974, lot 324; in our Hong Kong rooms, 13th May 1976, lot 337, and 24th May 1978, lot 243; and at Christie's Hong Kong, 28th April 1997, lot 747.

**\$ 20,000-30,000**

清乾隆 鬥彩桃芝祝壽圖小盤  
《大清乾隆年製》款

來源

Yau Tong Hak 收藏 (標籤)



27



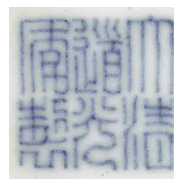
27

**A DOUCAI 'LOTUS' BOWL  
DAOGUANG SEAL MARK AND PERIOD**

the deep rounded sides rising from a slightly tapered foot, the exterior decorated with three detached lotus sprays, each detailed with two blossoms borne on a stylized leafy foliate stem, the interior with a central medallion enclosing a further lotus spray, the base with a six-character seal mark in underglaze blue  
Diameter 5 in., 12.6 cm

**\$ 8,000-12,000**

清道光 鬥彩折枝蓮紋盃  
《大清道光年製》款





A LARGE DOUCAI 'EIGHT BUDDHIST  
EMBLEMS' SQUARE VASE  
QING DYNASTY, 18TH / 19TH CENTURY

of baluster form with a splayed foot and waisted neck,  
densely decorated to the body with the auspicious emblems  
surrounded by leafy flower scrolls, all between a band of  
upright lappets and stylized florets, the neck encircled by  
formalized foliate scrolls, the foot with pendent *ruyi* heads,  
the base with an apocryphal six-character Chenghua mark in  
underglaze blue  
Height 19<sup>3</sup>/<sub>8</sub> in., 49.3 cm

\$ 10,000-15,000

清十八 / 十九世紀 鬥彩八吉祥紋大方瓶  
《大明成化年製》仿款



A FINE WUCAI 'DRAGON AND PHOENIX' BOWL  
QIANLONG SEAL MARK AND  
PERIOD

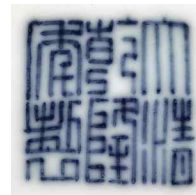


29

the rounded sides rising from a straight foot to a gently flared rim, painted to the exterior with a green and a red dragon striding amidst floral sprays in pursuit of 'flaming pearls', divided by a pair of swooping phoenix, all below a band of 'Eight Buddhist Emblems' interspersed with *ruyi* emblems, the interior with a central medallion enclosing a dragon and a 'flaming pearl', the base with a six-character seal mark in underglaze blue  
Diameter 5 $\frac{7}{8}$  in., 15 cm

\$ 30,000-50,000

清乾隆 五彩龍鳳呈祥紋盃  
《大清乾隆年製》款



A WUCAI 'DRAGON AND PHOENIX' BOWL  
QIANLONG SEAL MARK AND  
PERIOD



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the deep rounded sides rising from a slightly tapered foot to a gently flaring rim, painted to the exterior with two dragons striding in pursuit of 'flaming pearls', divided by two phoenix in flight, reserved on a leafy floral ground, all below a band of 'Auspicious Emblems' and *ruyi* at the rim, the interior with a medallion enclosing a further dragon and 'flaming pearl', the base with a six-character seal mark in underglaze blue  
Diameter 6 $\frac{1}{8}$  in., 15.7 cm

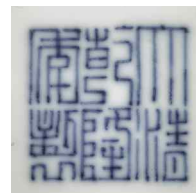
**PROVENANCE**

Dutch Private Collection, prior to 1995.

\$ 20,000-30,000

清乾隆 五彩龍鳳呈祥紋盃  
《大清乾隆年製》款

來源  
荷蘭私人收藏，1995年之前



A PAIR OF WUCAI 'DRAGON AND PHOENIX' BOWLS  
JIAQING SEAL MARKS AND PERIOD

each potted with deep rounded sides rising from a slightly tapered foot to a gently flared rim, painted to the exterior with two dragons striding in pursuit of 'flaming pearls', divided by phoenix in flight, reserved on a leafy floral ground, all below a band of 'Eight Buddhist Emblems' and *ruyi* at the rim, the interior with a dragon medallion, the base with a six-character seal mark in underglaze blue (2)

Diameter 5¾ in., 14.5 cm

**PROVENANCE**

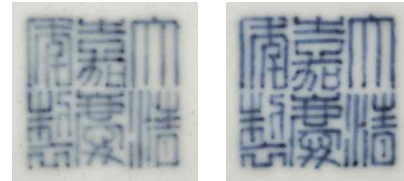
Collection of Vincenzo Lojacono (1885-1954), acquired in China between 1933 and 1937.

**\$ 20,000-30,000**

清嘉慶 五彩龍鳳呈祥紋盃一對  
《大清嘉慶年製》款

來源

Vincenzo Lojacono (1885-1954) 收藏 ·  
1933至1937年之間得於中國





PROPERTY OF A NEW JERSEY PRIVATE COLLECTOR

**A FINE FAMILLE-ROSE 'BOYS AT PLAY'  
BOTTLE VASE  
JIAQING SEAL MARK AND PERIOD**

the ovoid body supported on a slightly flared foot and rising to a tall waisted neck, brightly enameled around the body with a continuous scene of nine boys at play, each holding auspicious objects, in an elegant garden with ornamental rocks and flowering plants, all set between *ruyi*-bands, the belly, shoulder, and neck enlivened with scrolling lotus, persimmons, and *sanduo* against a lime-green ground, the rim gilt, the foot encircled by a pink-enameled keyfret band, the interior and base enameled turquoise, the base with a six-character iron-red seal mark within a white cartouche  
Height 12¼ in., 31.2 cm

**PROVENANCE**

Christie's New York, 4th May 1978, lot 279.

The depiction of numerous boys at play in a garden, representing the wish for many sons, was a popular theme in the decorative arts of the Ming and Qing dynasties. The style of the present vase was pioneered during the Qianlong period to resemble paintings mounted between textile borders. Such vases are considered to have been produced at the imperial kilns at Jingdezhen during the early years of the Jiaqing Emperor's reign.

On the present vase, each of the nine boys holds an object potent with auspicious symbolism. One of the boys holds a *ruyi* scepter. The word *ruyi* means 'as you desire' and represents the wish for all your desires to come true. One boy holds a spear, called a *ji*, in Chinese, which is a homophone for 'grade',

referring to the grades in the imperial examinations. Another grasps a rod suspending a chime, the character of which sounds similar to that for 'celebration'. The boy holding a vase (*ping*) with stalks of lotus (*he*) represents the rebus *heping* ('peace and harmony'). One boy holds an instrument called a *sheng*, whose name is a pun on the word 'ascend', in one hand, and an osmanthus sprig in the other to symbolise the wish for literary ascendancy. Another clutches a gold ingot and a brush, representing the wish that literary success will bring wealth, and finally one boy holds a peony, which represents wealth and honour. Furthermore, the number nine is also notable as the character *jiu* is synonymous with the character for 'long lasting', hence making it a perfect symbol of eternity.

Compare an ovoid vase depicting a similar scene of nine boys at play between lime-green borders, sold in these rooms, 19th-20th March 2013, lot 226; and another sold in our Hong Kong rooms, 16th May 1977, lot 225. A vase of this form and colour scheme, but depicting a lively 'Hundred Boys' scene, sold at Christie's South Kensington, 17th May 2013, lot 1504; another, but between turquoise bands, sold at Bonhams Hong Kong, 27th November 2014, lot 187.

The motif of boys at play is also seen on earlier Qianlong period wares, compare a lantern-shape vase with the *bajixiang* painted on green enamel bands, illustrated in *Qing Imperial Porcelain of the Kangxi, Yongzheng and Qianlong Reigns*, Nanjing, 1995, pl. 87; and another, but between lotus blooms enamelled on ruby-red borders, sold at Christie's Hong Kong, 29th-30th October, 1995, lot 756, and again in these rooms, 17th March 2009, lot 123.

**\$ 60,000-80,000**

清嘉慶 粉彩嬰戲圖瓶  
《大清嘉慶年製》款

來源

紐約佳士得1978年5月4日·編號279







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**A FAMILLE-ROSE 'THREE  
ABUNDANCES' BOWL  
QIANLONG SEAL MARK AND  
PERIOD**

the deep rounded sides rising from a short tapered foot, decorated to the exterior with three fruiting sprays, including pomegranate, lychee, and peach, together forming the auspicious *sanduo* (Three Abundances), the base with a six-character seal mark in underglaze blue  
Diameter 6 in., 15 cm

**PROVENANCE**

John Sparks, London.  
Sotheby's New York, 22nd-23rd September  
2004, lot 318.

Compare a closely related bowl in the Wah Kwong Collection, included in the exhibition *Ch'ing Porcelain from the Wah Kwong Collections*, The Chinese University of Hong Kong, 1973, cat. no. 106; another was included in the Oriental Ceramic Society of Hong Kong exhibition *Ch'ing Polychrome Porcelain*, Fung Ping Shan Museum, 1977, cat. no. 86; and a third is illustrated in Gordon Lang, *The Powell-Cotton Collection of Chinese Ceramics*, Birchington, 1988, col. pl. 16. See also a closely related bowl sold in our London rooms, 12th May 2010, lot 192; and another sold twice in our Hong Kong rooms, 18th May 1988, lot 285, and again, 27th April 2003, lot 197.

**\$ 20,000-30,000**

清乾隆 粉彩三多紋墩盃  
《大清乾隆年製》款

來源

John Sparks · 倫敦  
紐約蘇富比2004年9月22至23日 · 編號318





### A YELLOW-GROUND FAMILLE-ROSE 'FLORAL' BOWL DAO GUANG SEAL MARK AND PERIOD

the deep rounded sides rising from a short foot to a gently flared rim, the exterior densely wreathed in curling foliate scrolls with stippled lilies, various kinds of peonies, fuchsia, chrysanthemum, lotus, dianthus, camellia, dahlia, and pomegranate flower, among other blooms, all against a bright yellow ground, the white interior decorated with five bats in iron red, the base with a six-character seal mark in underglaze blue

Diameter 5 $\frac{7}{8}$  in., 15 cm

\$ 50,000-70,000

清道光 黃地粉彩花卉紋盃  
《大清道光年製》款



Yellow-ground bowls profusely painted with flowers in the famille-rose palette originated in the Kangxi period and continued to be produced in the imperial kilns through the end of the Qing dynasty. The compositional complexity and choice of flora varied. The present example belongs to the most ornate class of bowls of this type. The exterior is sumptuously ornamented with assorted flowers, each type imparting a particular auspicious meaning. The symbolism continues on the interior, where the five soaring bats (*wufu*) represent a wish for the owner to enjoy the 'Five Blessings' of longevity, health, wealth, love of virtue, and peaceful death.

A closely related Daoguang mark and period bowl of this type in the collection of the Victoria and Albert Museum is illustrated in Rose Kerr, *Porcelain of the Qing Dynasty, 1644-1911*, London, 1986, pl. 106; another, in the collection of the Metropolitan Museum of Art, is included in *Oriental Ceramics: The World's Greatest Collections*, vol. 12, Tokyo, 1977, pl. 163; and a third is illustrated in Hugh Moss, *By Imperial Command*, Hong Kong, 1976, pl. 8. Compare a closely related bowl sold in our London rooms, 9th November 2011, lot 472; another sold at Christie's Hong Kong, 1st June 2011, lot 4020; and a third sold in our Hong Kong rooms, 11th April 2008, lot 3024.



PROPERTY FROM A NEW JERSEY PRIVATE  
COLLECTION

**A PINK-GROUND FAMILLE-ROSE  
TRIPOD CENSER  
DAOGUANG SEAL MARK AND  
PERIOD**

decorated around the exterior with the 'Eight  
Buddhist Emblems', the rim centered with a  
six-character seal mark in iron red, the interior  
enameled turquoise, wood stand (2)  
Height 15 in., 38.2 cm

**PROVENANCE**

Acquired by the father of the present owner in  
the 1960s.

This imposing and brilliantly enameled incense  
burner was most likely the centerpiece for a  
five-piece altar garniture, flanked by a pair of  
candlesticks and *gu* vases. Of *ding* form, based on  
the shape of archaic ritual vessels of the Shang  
dynasty, its cauldron-like shape supported on  
three curved legs reflects the predilection in the  
Qing dynasty for vessels in the form of archaic  
bronzes of the Shang and Zhou dynasties.  
Although altar wares could be manufactured  
in a variety of materials and interpretations of  
the floral scroll motif, the original profile of the  
archaic models was retained.

Compare a pink-ground censer of the same  
design and period, sold at Christie's Hong Kong,  
28th April 1997, lot 774.

**\$ 6,000-8,000**

清道光 粉地粉彩八吉祥紋朝冠耳三足爐  
《大清道光年製》款

來源  
由現任藏家之父得於1960年代



## A RARE FAMILLE-ROSE ALTAR ORNAMENT JIAQING SEAL MARK AND PERIOD

modeled as a 'flaming pearl' resting on an elaborate pedestal, the stylized emblem fashioned with a band of gilt-decorated iron red flaming wisps surrounding multi-colored lappets picked out with circular motifs, the pedestal elaborately decorated with bands of petals and foliate lappets, resting atop a multi-colored post flanked by foliate scrolls, all stemming from a beribboned vase supported on a rounded stepped foot, delicately rendered in registers with floral scrolls and petal lappets, the turquoise-enameled base centered with a six-character seal mark in iron red reserved in a square (2)  
Height 12 in., 30.4 cm

### PROVENANCE

Christie's Paris, 15th December 2010, lot 124 (part lot).

Porcelain altar ornaments of this type are rare, although several Qianlong examples are known to have appeared at auction; for example, see two Qianlong altar ornaments sold in our London rooms, one representing the 'Wheel', 13th May 2009, lot 201, and the other the 'Elephant', 16th May 2007, lot 534; also a related pair consisting of the 'Elephant' and the 'Horse', was sold at Christie's London, 8th June 2004, lot 437; a stand, lacking the top figure, sold in our London rooms, 6th June 1995, lot 257; and a pair, representing the 'Flaming Pearl', was offered in our Hong Kong rooms, 5th October 2016, lot 106.

A number of sets of the 'Seven Royal Treasures' are known in various materials. For example, see a dark green jade set in the Palace Museum, Beijing, included in the exhibition *China. The Three Emperors 1662-1795*, Royal Academy of Arts, London, 2005, cat. no. 45; an enameled gilt-copper set also in the Palace Museum, Beijing, included in the exhibition *Buddhist Art from Rehol. Tibetan Buddhist Images and Ritual Objects from the Qing Dynasty Summer Palace at Chengde*, Chang Foundation, Taipei, 1999, cat. no. 69; and a number of sets in a range of materials, in the National Palace Museum, Taipei, are included in *A Special Exhibition of Buddhist Gilt Votive Objects*, National Palace Museum, Taipei, 1995, cat. nos 22-26.

\$ 50,000-70,000

清嘉慶 粉彩七珍主藏寶供器  
《大清嘉慶年製》款

來源

巴黎佳士得2010年12月15日·  
編號124 (其一)





PROPERTY OF A NEW JERSEY PRIVATE COLLECTOR

**A WELL-CARVED WHITE JADE CIRCULAR  
TABLE SCREEN  
QING DYNASTY, QIANLONG PERIOD**

one side with fine and undercut detail illustrating a pavilion perched on a balustraded terrace surrounded by trees, rocks, and flowers, overlooking a rushing river weaving between near and distant mountains, the ribbon-like clouds above completing the composition, the reverse with a later-added inscription in clerical script, the stone with opaque white passages, wood stand (2)  
Diameter 7 in., 17.6 cm

**PROVENANCE**

Sotheby's London, 29th October 1982, lot 175.  
Spink & Son, London.  
Hartman, Rare Art, Inc., New York.  
Sotheby's New York, 5th June 1985, lot 39.

Screens such as the present example largely developed in the Qianlong period of the Qing dynasty when pieces of high-quality jade of desirable color and translucency became more accessible. At the time, table screens were important decorative objects for the scholar's studio. The screens were displayed on stands, allowing natural light to illuminate the carved features and transport the viewer into the tranquil landscape depicted.

The Qianlong Emperor advocated that jade mountains and carved panels should carry the spirit of paintings by famous past masters. It is recorded that a number of classical paintings from the emperor's own collection were ordered to be reproduced in jade, such as the celebrated painting *Travellers in the Mountains*, by the eminent Five Dynasties painter Guan Tong (907-960). The complexity of the carving and the harmony of the composition in the present screen exemplify the mastery and aesthetic demanded of lapidary artisans in the Qianlong era.

A smaller but similarly carved white jade circular table screen of the same period depicting pavilions and temples set against the mountainous landscape of Hangzhou's West Lake sold at Christie's New York, 28th November 2006, lot 1369. Another slightly larger white jade table screen sold at Sotheby's Hong Kong, 8th October 2013, lot 3042. A third, with two figures by a mountain pavilion, is in the collection of the Metropolitan Museum of Art (acc. no. 02.18.652).

**\$ 30,000-50,000**

清乾隆 白玉雕溪山謐閣圖圓插屏

後刻題識：

良玉五寸 遇員成璧 君子之器 無玷無缺  
孝廉明經 庭階並列 山水方滋 圭璋特達  
玉如三兄大人雅正 弟周蘭銘

印文：伯蓀

來源

倫敦蘇富比1982年10月29日，編號175  
Spink & Son，倫敦  
Hartman，Rare Art, Inc.，紐約  
紐約蘇富比1985年6月5日，編號39



PROPERTY  
FROM A NORTH  
CAROLINA  
PRIVATE  
COLLECTION

LOTS 38-41



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38

A CELADON AND RUSSET JADE  
'QUAIL'  
QING DYNASTY, 18TH CENTURY

naturalistically carved, the plump recumbent bird with its feet neatly tucked under its body, the plumage finely detailed and incised, the stone with reddish-brown inclusions, wood stand (2)  
Length 2½ in., 6.4 cm

**PROVENANCE**

Collection of Scott Emerson (c. 1905-?), Winea Plantation, Georgetown, South Carolina.  
Acquired from the above in 1981, and thence by descent.

**\$ 6,000-8,000**

清十八世紀 青玉雕鸕鶿把件

來源

Scott Emerson (約1905-?) 收藏，Winea Plantation，喬治城，南卡羅來納州  
1981年得於上述處，此後家族傳承



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A WHITE JADE 'BUTTERFLY AND  
MELON' SNUFF BOTTLE  
QING DYNASTY, 18TH / 19TH  
CENTURY

the round pebble skilfully hollowed in the form of a melon, carved to the exterior with an alighting butterfly on one side and an insect on the other, encircled by vines, leaves, and smaller melons in high relief, the stone of even white tone, glass stopper (2)  
Height 2½ in., 6.5 cm

**PROVENANCE**

Collection of Scott Emerson (c. 1905-?), Winea Plantation, Georgetown, South Carolina.  
Acquired from the above in 1981, and thence by descent.

**\$ 4,000-6,000**

清十八 / 十九世紀 白玉雕瓜瓞綿綿鼻煙壺

來源

Scott Emerson (約1905-?) 收藏，Winea Plantation，喬治城，南卡羅來納州  
1981年得於上述處，此後家族傳承



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40

A WHITE AND RUSSET JADE  
'SQUIRREL AND MELON' GROUP  
QING DYNASTY, 18TH / 19TH  
CENTURY

carved in the round using the mutton-fat white section of the stone for the oblong lobed melon and the honey and amber-toned outer layers to render the animal clambering amidst the leafing vines, wood stand (2)  
Length 2¾ in., 6 cm

**PROVENANCE**

Collection of Scott Emerson (c. 1905-?), Winea Plantation, Georgetown, South Carolina.  
Acquired from the above in 1981, and thence by descent.

**\$ 3,000-5,000**

清十八 / 十九世紀 白玉巧雕藤瓜松鼠把件

來源

Scott Emerson (約1905-?) 收藏，Winea Plantation，喬治城，南卡羅來納州  
1981年得於上述處，此後家族傳承



AN ARCHAISTIC PALE CELADON  
JADE PLAQUE  
QING DYNASTY, 18TH CENTURY

carved in the form of a *gui* scepter interposed on to a *bi* disc, the composite form flanked by reticulated confronting *chilong* above and stylized waves and clouds below, the *bi* with small raised 'grain pattern' bosses to one side, the blade carefully incised with a constellation above and rolling, cresting waves and rockwork at the base, the stone of an even color, wood stand (2)  
Height 5 $\frac{1}{8}$  in., 13 cm

PROVENANCE

Collection of Scott Emerson (c. 1905-?), Winea Plantation, Georgetown, South Carolina.  
Acquired from the above in 1981, and thence by descent.

\$ 10,000-15,000

清十八世紀 青白玉雕仿古圭璧

來源

Scott Emerson (約1905-?) 收藏，Winea Plantation，喬治城，南卡羅來納州  
1981年得於上述處，此後家族傳承



PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

**A FINELY CARVED SPINACH-GREEN JADE  
'DAOIST' TABLE SCREEN  
QING DYNASTY, 18TH CENTURY**

crisply carved to both sides with mountain bluffs hosting pines, waterfalls, and wisps of clouds, one side with a section of the Great Wall spanning a high ravine, the philosopher Laozi riding a water buffalo toward the frontier official Yin Xi, each accompanied by attendants, the reverse with two stags by a pavilion, the stone of deep green in varying tonalities, wood stand (2)

Height 9<sup>3</sup>/<sub>8</sub> in., 23.8 cm

**PROVENANCE**

Christie's London, 10th June 1996, lot 152.  
S. Bernstein & Co., San Francisco.

**\$ 200,000-300,000**

清十八世紀 碧玉雕老子出關圖插屏

來源

倫敦佳士得1996年6月10日，編號152

S. Bernstein & Co.，舊金山

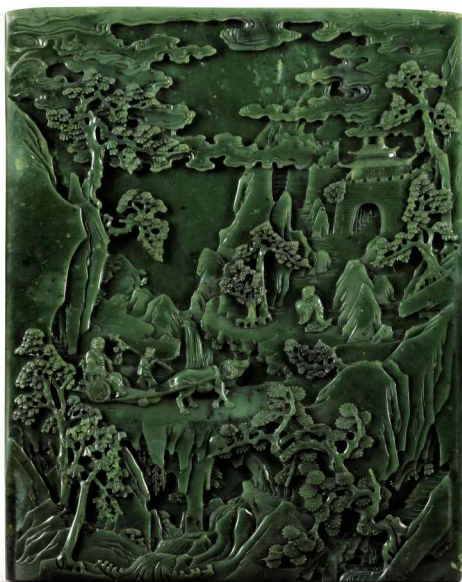
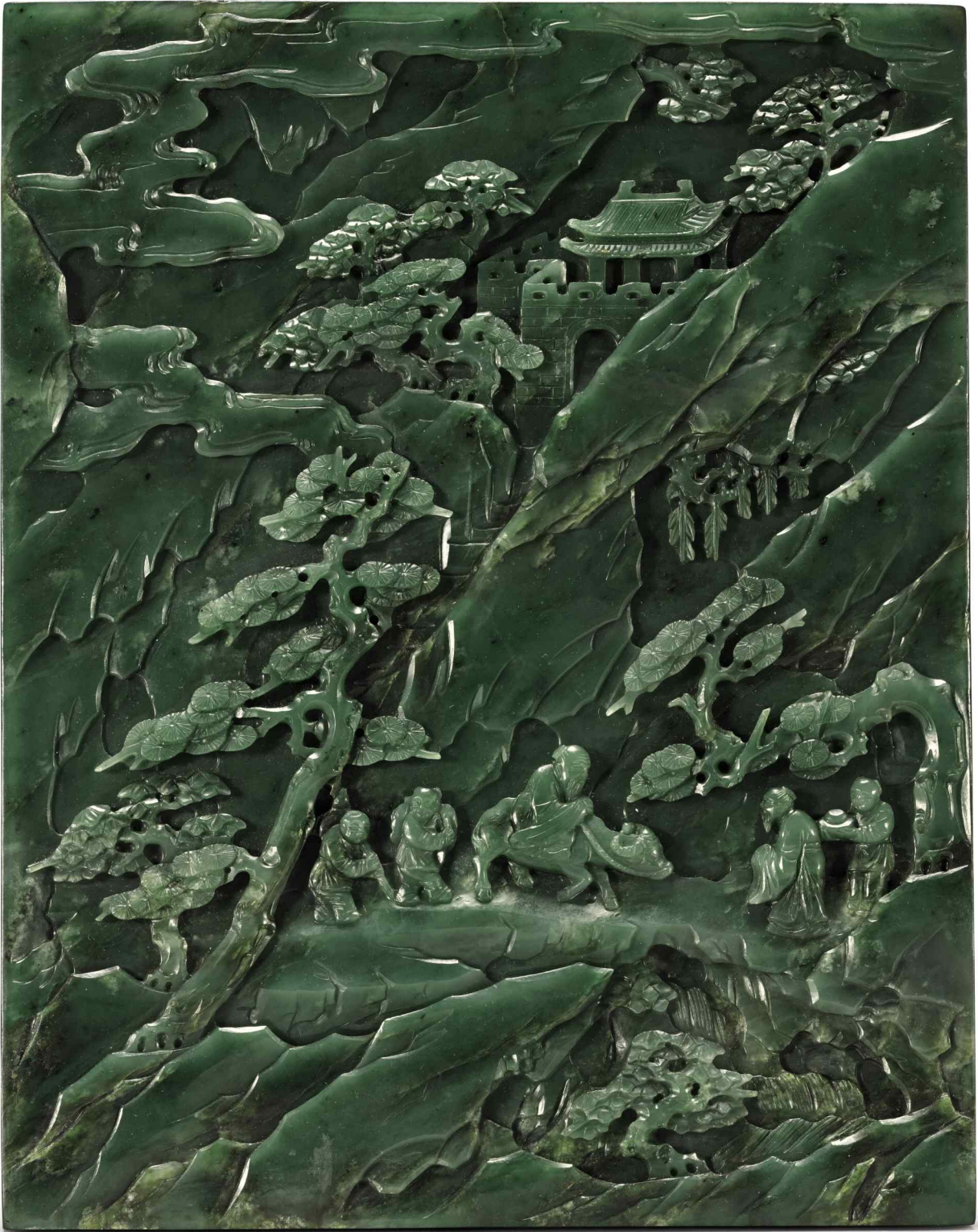


Fig. 1 An important spinach-green jade table screen, Qing dynasty, Qianlong period. Sold at Sotheby's Paris, 22nd June 2017, lot 6







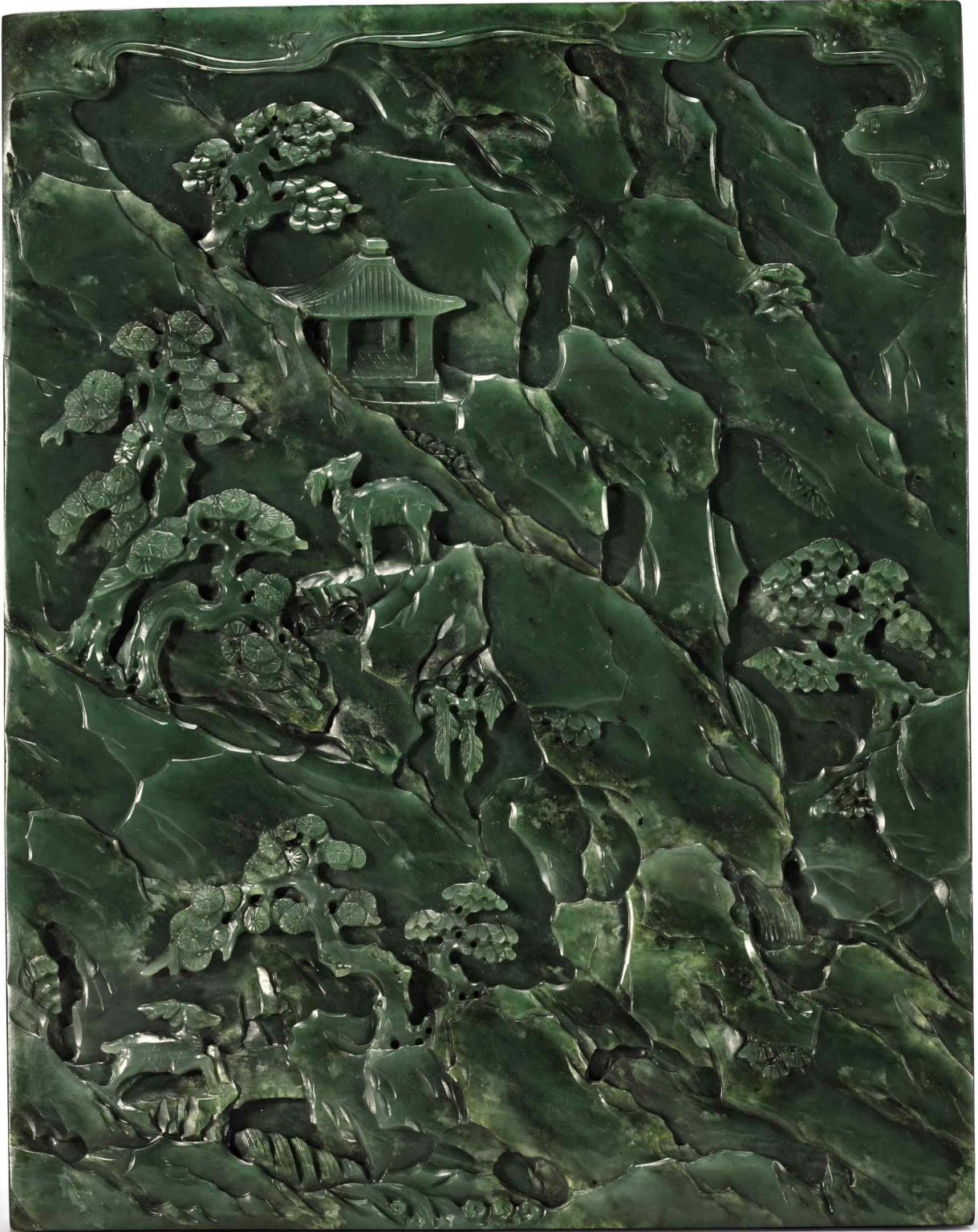
This screen is notable for its depth of carving and detailing which enhances the translucent and luminous tone of the spinach green jade stone. In its style and technique, it exemplifies the imperial style of the 18th century, whereby the Qianlong Emperor advocated that jade mountains and carved panels should carry the spirit of paintings by famous past masters. It is recorded that a number of classical paintings from the Emperor's own collection were ordered to be reproduced in jade, such as the celebrated painting *Travellers in the Mountains*, by the eminent Five Dynasties painter Guan Tong (907-960).

A scene from the life of the philosopher Laozi is depicted on the present screen. During his emigration to the west and upon reaching the western frontier of the Zhou empire, Laozi was intercepted by Yin Xi, Guardian of the Pass (Guanling Yin Xi). Here he was asked to write down his ideas, which resulted in the first manuscript of the *Daode jing* (Scripture of the Tao and its Virtue). Yin Xi was also later known as Weishi xiangshen (Master at the Beginning of the Scripture), and elevated to the celestial rank of Wushang zhenren (Highest Perfected), reflecting his mystical stature acquired following his encounter with Laozi (see Livia Kohn, 'Yin Xi: The Master at the Beginning of the Scripture', *Journal of Chinese Religion*, vol. 25, 1997, issue 1, pp. 83-139).

The skilfully carved scene, together with the fine quality of the stone, suggests that this screen was made after the Western campaigns that subjugated the Dzungars and secured control of the jade-rich territories of Khotan and Yarkand, in

present day Xinjiang. Prior to the 24th year of the Qianlong reign (1760), jade arrived at the imperial court in very small amounts. Yang Boda, in 'The Glorious Age of Chinese Jade', *Jade*, London, 1991, p. 146, notes that by the 6th year of the Qianlong reign (1742) only 10 pristine jade objects and 66 jade fragments were in the imperial collection. Following the Western campaigns and subsequent abundant supply of uncarved jade, jade carving flourished throughout the empire. The Ruyi guan (Imperial Department for Production) began recruiting skilled jade craftsmen, while at the same time it continued to send uncarved jade to the eight departments under the imperial court, the most important of which was Suzhou. Production was strictly controlled and each piece was carefully selected before being displayed at court.

A slightly larger spinach-green jade screen, similarly carved with Laozi and Yin Xi, from the collections of Robert C. Bruce, Mrs Ian Beattie and Mr and Mrs Djahanguir Riahi, was sold in our London rooms, 21st November 1961, lot 163, at Christie's London, 3rd November 1969, lot 157, and most recently in our Paris rooms, 22nd June 2017, lot 6 (**fig. 1**); and another sold in these rooms, 10th November 1979, lot 251. A related screen, allegedly from the Yuanmingyuan, Beijing, is published in Geoffrey Wills, *Jade of the East*, New York, 1972, pls 55-56. See also a jade boulder carved with this motif, from the Avery Brundage collection in the Asian Art Museum of San Francisco, illustrated in M.Knight et. al., *Chinese Jades: Ming Dynasty to Early Twentieth Century from the Asian Art Museum of San Francisco*, San Francisco, 2007, pl. 360.





PROPERTY FROM A DISTINGUISHED NORTH  
AMERICAN PRIVATE COLLECTION

**A CELADON JADE 'SCHOLAR'  
MOUNTAIN**  
17TH / EARLY 18TH CENTURY

carved in varying depths of relief with a  
mountainous landscape detailed with craggy  
rockwork, the front depicting a scholar standing  
under a gnarled pine tree, the stone of a pale  
green color with dark brown and russet veining  
Height 8 1/8 in., 20.5 cm

**PROVENANCE**

Acquired prior to the 1950s.

**\$ 20,000-30,000**

十七 / 十八世紀初 青玉雕松山高士圖山子

來源  
得於1950年代之前





PROPERTY OF A NEW JERSEY PRIVATE  
COLLECTOR

**A CARVED CELADON JADE  
BOULDER  
QING DYNASTY, 19TH CENTURY**

carved on both sides as a high mountain with  
pines and streams amid craggy surfaces, one  
side with a group of nine boys ascending a path  
enacting an official procession with one boy  
riding a hobby horse, others playing musical  
instruments or carrying accoutrements, the stone  
of an even celadon color, wood stand (2)  
Height 8½ in., 21.6 cm

**PROVENANCE**

Hartman, Rare Art, Inc., New York.  
Sotheby's New York, 5th June 1985, lot 38.

**\$ 15,000-20,000**

清十九世紀 青玉雕嬰戲圖山子

來源

Hartman · Rare Art, Inc. · 紐約  
紐約蘇富比1985年6月5日 · 編號38



PROPERTY FROM THE ESTATE OF DAN GARSON, ATLANTA, GEORGIA

**A CARVED CINNABAR LACQUER BOX AND COVER**  
**QING DYNASTY, QIANLONG PERIOD**

the circular cover carved in high relief with a lakeside scene of nine boys fishing, paddling, and exchanging lotus, the landscape with rich vegetation and gnarled rocks, all encircled by bands of keyfret and lotus lappets, the sides of the box and cover each with four quatrelobed cartouches containing blossoming and fruiting plants, one of the 'Eight Auspicious Emblems' between each cartouche, all reserved against diaper grounds, keyfret bands at the rims and foot, the interiors and base lacquered black, wood stand (3)  
 Diameter 8 $\frac{7}{8}$  in., 22.2 cm

**PROVENANCE**

John Sparks Ltd., London.

**\$ 30,000-50,000**

清乾隆 剔紅荷塘嬰戲圖蓋盒

來源

John Sparks Ltd. · 倫敦

The lacquer arts flourished in the Qianlong period, with carved cinnabar boxes representing one of the principal categories.

Like the present example, many of these boxes feature felicitous scenes of scholars or children enjoying leisure activities. The virtuosity of the artisan's skill can be seen in the compositional complexity, the variety of depths and angles at which leaves and petals emerge, the naturalistic roundness of the figures and the sway of their clothes, and the fineness and variety of the diaper patterns covering the ground.

A box of this type, but slightly larger and depicting a 'flower presentation' scene, from the Qing court collection, now in the Palace Museum, Beijing, is illustrated in Li Jiufang, *The Complete Collection of Treasures of the Palace Museum: Lacquer Wares of the Qing Dynasty*, vol. 46, Hong Kong, 2006, pl. 37. A similar box, larger still and illustrating an Immortal accompanied by attendants in a mountainous landscape, sold at Christie's London, 10th November 2015, lot 172. A related Qianlong mark and period box of hexagonal lobed form sold in our London rooms, 25th November 2015, lot 228.













**A RARE THREE-COLOR CINNABAR LACQUER  
'DRAGON' SQUARE BOX AND COVER  
QIANLONG MARK AND PERIOD**

square section with canted corners, the cover deeply and finely carved with a two confronted five-clawed dragons in pursuit of a 'flaming pearl' enclosing a *shou* character, amidst flames and *ruyi*-form cloud scrolls and above five peaks rising from turbulent waves, framed by keyfret and lappet borders, the sides carved with rectangular cartouches enclosing the 'Eight Daoist Emblems' amidst clouds, and interspersed with the 'Eight Buddhist Emblems' on a green and ochre diaper ground, the base incised and gilt with a six-character Qianlong mark, the inside of the cover with a four-character gilt-filled inscribed *Shuanglong baohe* (double dragon treasure box) mark (2)  
Width 7½ in., 19 cm



Compare a closely related box and cover, also inscribed with both Qianlong and *Shuanglong baohe* marks, sold Christie's New York, 19th March 2009, lot 590. A further box of the same shape and design, incised and gilt with a Qianlong mark only, in the National Palace Museum was included in the exhibition *Carving the Subtle Radiance of Colors. Treasured Lacquerware in the National Palace Museum*, Taipei, 2008, cat. no. 136; and an unmarked box of the same form and design, illustrated in B. J. St. M. Morgan, 'Carved Lacquer in the Krolik Collection', *Oriental Art*, vol. XIII, no. 4, Winter 1967, p. 251, fig. 7, sold twice in our London rooms, first on 24th February 1970, lot 85, and again, 29th October 1982, lot 247.

The four-character *Shuanglong baohe* mark is also found on a circular tiered box and cover included in the Hong Kong Oriental Ceramic Society exhibition, *2000 Years of Chinese Lacquer*, Art Gallery, Chinese University of Hong Kong, 1993, cat. no. 77.

**\$ 60,000-80,000**

清乾隆 剔彩雙龍寶盒  
《大清乾隆年製》《雙龍寶盒》款









**A CARVED CINNABAR LACQUER FOUR-TIERED BOX AND COVER  
MING DYNASTY, 16TH CENTURY**

of square section with canted corners, the cover with a lakeside scene depicting a scholar in the doorway of an open pavilion awaiting the arrival of another scholar accompanied by his attendant bearing a *qin*, framed by open rockwork, pine and *wutong* trees, the sides carved with composite floral scroll bands, all supported on an apron-shaped foot with stylized *ruyi* scrolls, the interiors and base lacquered black, Japanese wood box (7)

Height 6¾ in., 17 cm

**PROVENANCE**

Collection of Viscount Naonori Matsudaira (1869-1931).  
Sotheby's London, 11th May 2011, lot 121.

**EXHIBITED**

Tokyo National Museum, Tokyo (prior to 1930, according to museum label).

**\$ 40,000-60,000**

明十六世紀 剔紅攜琴訪友圖四層倭角蓋盒

來源

松平直德子爵 (1869-1931) 收藏

倫敦蘇富比2011年5月11日，編號121

展覽

東京國立博物館，東京（1930年之前，據博物館標籤）



**A CARVED CINNABAR LACQUER HEXAFOIL  
'DRAGON' BOX AND COVER  
WANLI MARK AND PERIOD, DATED BINGXU  
YEAR, CORRESPONDING TO 1586**

deftly carved to the top of the cover with a hexafoil medallion enclosing a writhing five-clawed dragon in pursuit of a 'flaming pearl' amidst *ruyi*-form clouds and above crested waves breaking against jagged rocks, all reserved on a wave ground, the lobed sides with bands of peony and chrysanthemum borne on stems, with bands of hexagonal diaper enclosing florets at the rims, the foot encircled by a keyfret border, the interior and base lacquered black, the base with a gilt-filled incised mark in a horizontal line, Japanese wood box (4)  
Width 10 $\frac{1}{8}$  in., 25.7 cm

**PROVENANCE**

Spink & Son Ltd., London.  
Christie's Hong Kong, 24th October 1993, lot 512.  
The Lee Family Collection.

**EXHIBITED**

*The Minor Arts of China IV*, Spink & Son, London, 1989,  
cat. no. 1.

**\$ 50,000-70,000**

明萬曆丙戌年（1586年） 剔紅海水江崖趕珠雲龍紋  
花式蓋盒

《大明萬曆丙戌年製》款

來源

Spink & Son Ltd. · 倫敦  
香港佳士得1993年10月24日，編號512  
李氏家族收藏

展覽

《The Minor Arts of China IV》· Spink & Son ·  
倫敦，1989年，編號1

Deftly carved with a sinuous five-clawed dragon against a detailed ground of waves, boxes of this type appear to be rare. The motif is more commonly known on boxes of similar form but decorated in the *qianjin* and *tianqi* techniques, such as one also inscribed with a cyclical date corresponding to 1586, in the Okayama Art Museum, Okayama, included in the exhibition *Oriental Lacquer Arts*, Tokyo National Museum, Tokyo, 1977, cat. no. 558; and another, but modeled with five lobes and dated to the *dingwei* year of the Wanli reign, corresponding to 1607, in the Palace Museum, Beijing, illustrated in *Zhongguo qiqi quanji* [Complete series on Chinese lacquer], vol. 5, Fujian, 1995, pl. 148.

Lacquer boxes of this attractive lobed form appear to have been popular in the preceding Jiajing and Longqing reigns; see a box with Jiajing mark and of the period decorated with precious objects, from the Qing Court collection and still in Beijing, illustrated in *The Complete Collection of Treasures in the Palace Museum. Lacquer Wares of the Yuan and Ming Dynasties*, Shanghai, 2006, pl. 132; and a Longqing mark and period example, similarly carved with a dragon, in the National Palace Museum, Taipei, included in the Museum's *Gugong qiqi tezhan mulu* [Special exhibition of palace lacquer objects], Taipei, 1981, pl. 39.









A CINNABAR LACQUER BRUSH  
AND COVER  
MING DYNASTY, 16TH CENTURY

the long cylindrical handle carved in relief with mallow flowers and rocks emerging from both *leiwen*-banded ends, butterflies and birds perched among the foliage against a diaper ground, the terminal capped with a *lingzhi* sprig, the cover carved with the 'Three Friends of Winter' against a star-pattern hexagonal ground between a *leiwen* band and a stylized foliate band below the *shou* character cap (2)

Length 9 $\frac{5}{8}$  in., 24.5 cm

\$ 8,000-12,000

明十六世紀 剔紅花鳥圖筆管及筆帽

AN ARCHAISTIC LACQUERED  
BRONZE 'SCHOLAR' VASE  
QING DYNASTY, 18TH / 19TH  
CENTURY

of archaistic *zhi* form, finely carved to the front and back with a lobed panel on diaper ground, one depicting a scholar playing a *qin* under a gnarled pine tree, the other with a scholar reading beneath a *wutong* tree, surrounded by dense foliate scrolls and stylized dragons, all between lotus scrolls at the foot and *kuilong* at the neck, the rim encircled by a band of keyfret, the base lacquered black, metal core

Height 5 in., 12.6 cm

\$ 15,000-20,000

清十八 / 十九世紀 銅胎剔紅開光高士圖瓶



49



50

**A MOTHER-OF-PEARL INLAID  
BLACK LACQUER 'PRUNUS' TRAY  
MING DYNASTY**

of rectangular form with gently rounded upright sides and a low foot, a branch of blossoming prunus inlaid in mother-of-pearl across the center, the leaves, petals, and branches finely incised for naturalistic effect, the base painted evenly with brick-red lacquer  
Length 12 $\frac{3}{8}$  in., 31.4 cm

**\$ 6,000-8,000**

明 黑漆嵌螺鈿梅枝紋長方盤



51

**A BLACK AND RED LACQUER BOX,  
COVER AND TRAY  
YUAN DYNASTY, 14TH CENTURY**

the black-lacquer exterior of the box and cover lobed and applied with pewter wire to resemble ten lotus petals, the flat foliated top with concentric pewter-wire bands originally holding a mother-of-pearl medallion at the center, fitted with a black-lacquer tray, the interior of the box, cover, and tray lacquered red (3)  
Height 7 in., 18 cm

Lacquer boxes with interior trays and compartments date to at least the Han dynasty, and were typically used to hold cosmetics and other personal articles. A nearly identical Yuan period box and cover in the Royal Ontario Museum is illustrated in *Homage to Heaven, Homage to Earth, Chinese Treasures of the Royal Ontario Museum*, Toronto, 1992, cat. no. 115. A box of this type, but with the mother-of-pearl medallion, in the collection of the Metropolitan Museum of Art is included in James C. Y. Watt and Barbara Brennan Ford, *East Asian Lacquer: The Florence and Herbert Irving Collection*, New York, 1991, pl. 3. A closely related box and cover sold at Christie's Paris, 22nd November 2005, lot 83.

**\$ 4,000-6,000**

元十四世紀 黑漆蓮瓣紋蓋盒連托盤



52



**A 'GURI' LACQUER BOX AND COVER  
YUAN DYNASTY**

of circular section, the cover carved in fluid scrollwork revealing alternating layers of red, black, yellow and green lacquer, the sides similarly carved with scalloped partial scrolls, the countersunk base incised with a three-character mark 'Zhangcheng zao' (2)  
Diameter 4½ in., 11.4 cm

**PROVENANCE**

Alice Boney, New York.  
Ji Zhen Zhai Collection, until 2015.

**LITERATURE**

Fang Jing Pei. *Treasures of the Chinese Scholar*, New York and Tokyo, 1997, fig. 147.

Zhang Cheng is known from the *Gegu yaolun* [The Essential Criteria of Antiquities] by Cao Zhao of 1388. Few other known pieces bear the same *Zhangcheng zao* mark. Compare a shallow dish at the British Museum, illustrated in Harry Garner, *Chinese Lacquer*, London, 1979, pls 51-52; and a dish carved with gardenia in the Palace Museum, Beijing, illustrated in

*The Complete Collection of Treasures of the Palace Museum: Lacquer Wares of the Yuan and Ming Dynasties*, Hong Kong, 2006, cat. no. 3. A box and cover with Zhang Cheng signature and a further inscription in *phagspa*, the Yuan official script, and thus firmly attributed to the Yuan dynasty, was included in the exhibition *Two Thousand Years of Chinese Lacquer*, The Oriental Ceramic Society of Hong Kong and the Art Gallery, the Chinese University of Hong Kong, Hong Kong, 1993, cat. no. 34.

Compare also a similar example smaller in size, sold in our Hong Kong rooms, 2nd May 2005, lot 621.

**\$ 20,000-30,000**

元 剔犀卷草紋蓋盒  
《張成造》款

來源  
Alice Boney · 紐約  
集珍齋收藏，至2015年

出版  
方靜沛，〈集珍齋—文人珍品〉，紐約及東京，1997年，圖147





## A RARE CARVED CINNABAR LACQUER CIRCULAR 'PEONY' BOX AND COVER YONGLE MARK AND PERIOD

the cover well carved through the thick cinnabar lacquer to the yellow-ochre ground with three large flowering peony blooms amidst budding blossoms and dense foliage, the sides of the box and cover similarly carved with further blooms interspersed with buds and leaves, the interior and recessed base lacquered dark brown, the base incised with a six-character reign mark, Japanese wood box (4)  
Diameter 4 $\frac{7}{8}$  in., 12.5 cm

### PROVENANCE

French Private Collection (by repute).

Boxes were among the most popular items made in carved lacquer for the imperial court during the Yongle and Xuande reigns, but boxes of this size and design are very rare. Skillfully decorated on the cover with three blooming peonies among dense foliage against the yellow ochre ground, this box is notable for its deep carving contributing a greater sense of three-dimensionality.

A Yongle box similarly carved with three peony blooms in the National Palace Museum, Taipei, but much larger in size, is included in the exhibition *Heguang tici. Gugong zang qi/*

*Carving the Subtle Radiance of Colors. Treasured Lacquerware in the National Palace Museum, Taipei, 2008, cat. no. 011, together with a Xuande example of large size and comparable design, cat. no. 012. See two other large boxes of similar design, dated to the early Ming dynasty, included in The Complete Collection of Treasures of the Palace Museum. Lacquer Wares of the Yuan and Ming Dynasties, Hong Kong, 2006, plates 71 and 73.*

Compare Yongle boxes of similar size and form, but carved on the cover with five peony blooms, such as one from the collection of H.M. King of Sweden, illustrated in Jan Wirgin, 'Some Chinese Carved Lacquer of the Yuan and Ming Periods', *Bulletin of the Museum of Far Eastern Antiquities*, no. 44, 1972, pl. 11, no. 14; and another from the Edward T. Chow Collection, included in the exhibition *One Man's Taste. Treasures from the Lakeside Pavilion*, Galleries of the Baur Collection, Geneva, 1988, cat. no. L11, and sold in our Hong Kong rooms, 3rd May 1994, lot 278.

**\$ 20,000-30,000**

明永樂 剔紅牡丹紋蓋盒  
《大明永樂年製》款

來源  
法國私人收藏（傳）



PROPERTY FROM A PRIVATE COLLECTION

## A BLUE AND WHITE 'FRUITS' MEIPING MING DYNASTY, YONGLE PERIOD

the elegant form rising from a slightly waisted base to broad, generous shoulders, well painted in soft washes of cobalt, with a wide band of six fruiting sprays arranged in an alternating double register, the upper register showing detached peach, pomegranate and crab apple, the lower register with lychee, loquat and cherry, the leafy branches further issuing small blossoms and buds, all between double-line borders, the shoulders encircled by a band of lotus petals enclosing elaborate trefoils, the foot skirted by a band of upright overlapping leaves, the underglaze blue with characteristic 'heaped and piled' effect giving the designs depth and texture, all beneath a slightly blue-tinted vitreous glaze suffused with a natural 'soft paste' craquelure, the base left unglazed, the neck mounted with a 19th century beaded silver rim  
Height 11<sup>5</sup>/<sub>8</sub>., 29.5 cm

### PROVENANCE

Collection of Luigi Amedeo di Savoia-Aosta (1873-1933), Villa Galeffi, Montevarchi, Italy.

Collection of Gino Soldi (1880-1958), and thence by descent.

This vase represents one of the classic patterns of the Yongle period (1403-24) that illustrates the phenomenal advances made by Jingdezhen's potters and painters in less than a century, since blue-and-white porcelain began to be made there. Both in terms of its well-proportioned shape, which was produced with various kinds of decoration, and its lush fruit pattern, one of the most popular motifs of early Ming (1368-1644) blue-and-white which appears equally on other shapes of the period, this design set a standard of excellence that would be emulated for centuries to come.

*Meiping*, in the Yongle period perhaps still used as wine jars, were made in various sizes and were equally popular in China and abroad, as examples preserved both in the Chinese palace collections and the Safavid and Ottoman royal collections in Iran and Turkey document. Although some scholars have attributed some of these vases to the Xuande reign (1426-35), all vessels of this design appear to be unmarked.

Several early Ming *meiping* of similar design and size as the present vase are in the Palace Museum, Beijing, see a Yongle piece illustrated in *Zhongguo taoci quanji* [Complete series on Chinese ceramics], Shanghai, 1999-2000, vol. 12, pl. 12; another in Geng Baochang, ed., *Gugong Bowuyuan cang gu taoci ciliao xuancui* [Selection of ancient ceramic material from the Palace Museum], Beijing, 2005, vol. 1, pl. 85; and a third, attributed to the Xuande period, published in Geng Baochang, ed., *Gugong Bowuyuan cang Ming chu qinghua ci* [Early Ming blue-and-white porcelain in the Palace Museum], Beijing, 2002, vol. 1, cat. no. 76.

Two blue and white *meiping* of this design, one attributed to the Yongle, the other to the Xuande period, are also in the National Palace Museum, Taipei, illustrated in *Minji meihin zuroku* [Illustrated catalogue of important Ming porcelains], Tokyo, 1977-78, vol. 1, pls 12 and 39, the two examples slightly varying in proportion, and the latter with the design more tightly arranged, and with a cover.

For two similar vases out of a total of six from the Ottoman Royal collection, see Regina Krahl and John Ayers, *Chinese Ceramics in the Topkapi Saray Museum, Istanbul*, vol. 2, London, 1986, no. 624; and four *meiping* of this design from the Safavid Royal collection preserved in the Ardabil Shrine in Iran are recorded and one of them illustrated in John Alexander Pope, *Chinese Porcelains from the Ardebil Shrine*, Washington, D.C., 1956 (rev. ed., London, 1981), pl. 51 top right.

Three *meiping* of this design and similar size were sold in our Hong Kong rooms; one from the Edward T. Chow collection on 19th May 1981, lot 409; another from a Nagoya tea ceremony collection on 8th April 2014, lot 3023; and a third on 7th October 2015, lot 3607. A larger Yongle vase from the Estate of Laurance S. Rockefeller was sold in these rooms, 21st/22nd September 2005, lot 64.

**\$ 150,000-250,000**

明永樂 青花折枝花果紋梅瓶

來源

Luigi Amedeo di Savoia-Aosta (1873-1933) 收藏，  
Villa Galeffi，蒙泰瓦爾基，意大利  
Gino Soldi (1880-1958) 收藏，此後家族傳承



The Soldi family, Florence, circa 1920





PROPERTY OF A GENTLEMAN

### A BLUE-GLAZED VASE MING DYNASTY, 15TH CENTURY

of *meiping* form, the sturdily potted body gently broadening to a full, rounded shoulder and sweeping to a slightly tapered neck with a lipped rim, covered overall in a rich lapis lazuli-tone glaze thinning slightly at the neck and rim and falling irregularly at the foot, the interior glazed white, the base unglazed  
Height 14¼ in., 36.3 cm

Covered overall in a vibrant cobalt, the aesthetic origins of this piece can be traced to the early Ming dynasty when potters first attempted to craft *meiping* with monochrome blue glazes. Vessels of this type were expensive to produce as they required copious amounts of cobalt, a rare and costly commodity that needed to be imported from Central Asia. Each vase was dipped, possibly more than once, into a glaze mix containing cobalt oxide in order to achieve the distinctive dark blue tone seen on the present piece.

Compare a similar *meiping*, attributed to the 15th century, in the Metropolitan Museum of Art, New York, published in Suzanne G. Valenstein, *A Handbook of Chinese Ceramics*, New York, 1989, pl. 146; another, in Japan, is illustrated in *Sekai Toji Zenshu / Ceramic Art of the World*, vol. 14, Tokyo, 1976, pl. 155.; and a third, from the Gulbenkian Museum, Durham, which sold at Christie's New York, 21st September 2000, lot 296.

**\$ 30,000-50,000**

明十五世紀 藍釉梅瓶



PROPERTY FROM A PROMINENT PRIVATE COLLECTION

**A LARGE BLUE AND WHITE  
'WINDSWEPT' JAR  
MING DYNASTY, MID-15TH  
CENTURY**

sturdily potted, the baluster body rising from a slightly splayed foot to a short tapered neck and rolled rim, skilfully painted in deep tones of underglaze blue in the 'windswept' style with three groupings of figures, one depicting two scholars playing *weiqi*, observed by an Immortal, possibly Dong Wang Gong, bearing a *ruyi* scepter, another of Xi Wangmu, the Queen Mother of the West, wearing long flowing robes and holding a basket of peaches, flanked by female attendants, and a third of an immortal accompanied by two attendants, one bearing a wrapped *qin*, together with a spotted deer grasping a *lingzhi* sprig, each scene framed by wispy clouds, all set between a band of upright lappets and a broad register of

alternating shaped cartouches enclosing floral sprays and florets reserved on a diaper ground at the shoulder, the neck painted with a diaper border

Height 15 $\frac{1}{8}$  in., 38.3 cm

**PROVENANCE**

Sotheby's London, 14th November 2001, lot 99.

The present *guan* jar belongs to a group of large blue and white jars and *meiping* decorated in the painterly 'windswept' style with figures in landscape and garden setting after traditional literature and drama. The panoramic landscape is comparable to landscape paintings of the early Ming period, and the continuity of the scene is achieved by a line of curled clouds in the sky of the main register of decoration.

Compare two jars similarly painted with an Immortal observing a game of *weiqi*, but flanked by the Eight Daoist Immortals, the first in the Palace Museum, Beijing, illustrated in

*The Complete Collection of Treasures of the Palace Museum. Blue and White Porcelain with Underglaze Red (I)*, Hong Kong, 2000, pl. 183, and the second in the Idemitsu Museum of Arts, Tokyo, illustrated in *Gen Min no tōji* [Yuan and Ming ceramics], Idemitsu Art Gallery, Tokyo, 1977, cat. no. 43. Further *guan* painted with the same subject include one sold in our London rooms, 15th December 1981, lot 185; another sold at Christie's New York, 24th March 2004, lot 175, and a third sold in our Hong Kong rooms, 8th April 2007, lot 845.

**\$ 40,000-60,000**

明十五世紀中期 青花慶壽圖大罐

來源

倫敦蘇富比2001年11月14日·編號99



PROPERTY FROM A PROMINENT PRIVATE COLLECTION

**A BLUE AND WHITE 'DRAGON' DISH  
ZHENGDE MARK AND PERIOD**

well potted with rounded sides rising to an everted rim, painted with a central medallion enclosing a sinuous five-clawed dragon, surrounded by two striding dragons at the cavetto, the exterior with two further dragons above a *ruyi* band encircling the foot, all against a dense lotus scroll and within double-line borders, the base with a four-character mark in underglaze blue within a double circle  
Diameter 7¾ in., 19.7cm

**PROVENANCE**

Christie's London, 13th November 2001, lot 143.

The dragon and lotus design was one of the favorite designs of the Zhengde emperor and adorned a variety of vessels, including bowls, stemcups, jars of *zhadou* shape and dishes. Although this design was popular throughout the Ming period, the dense and even composition rendered in soft cobalt blue seen on the present dish is peculiar to the Zhengde reign.

Closely related examples, all bearing the four-character reign mark that is characteristic of this group of dishes, are found in museums and collections around the world; see one in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Blue and White Porcelain with Underglazed Red (II)*, Shanghai, 2000, pl. 63;

one in the Capital Museum, Beijing, published in *Zhongguo taoci quanji*, vol. 12, Shanghai, 2000, pl. 138; another in the Shanghai Museum, included in Wang Qingzheng, *Underglaze Blue and Red*, Hong Kong, 1993, pl. 116; and a fourth example in the Meiyintang collection, illustrated in Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol. 4, pt. I, London, 2010, pl. 1679. For the Xuande prototype see one excavated at the waste heaps of the Ming imperial kilns, published in Lu Minghua, *Mingdai guanyao ciqi*, Shanghai, 2007, pl. 3-119.

**\$ 30,000-50,000**

明正德 青花穿花龍紋盤  
《正德年製》款

來源  
倫敦佳士得2001年11月13日·編號143





**A GREEN-ENAMELED 'DRAGON'  
DISH  
ZHENGDE MARK AND PERIOD**

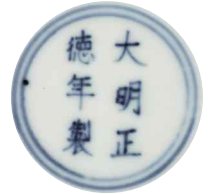
with low rounded sides rising from a short tapered foot, finely carved in the biscuit and enameled in a bright translucent green, the interior with a sinuous five-clawed dragon striding amid clouds and flames, the exterior decorated with two further dragons against a ground of finely incised foaming waves, the base with a six-character mark within a double circle  
Diameter 6½ in., 15.6cm

Three similar dishes are in the British Museum, London, see Jessica Harrison-Hall, *Ming Ceramics in the British Museum*, London, 2001, pls 8:33-35. One in the Shanghai Museum is illustrated in Lu Minghua, *Shanghai Bowuguan zangpin yanjiu daxi/Studies of the Shanghai Museum Collections: A Series of Monographs. Mingdai guanyao ciqi* [Ming imperial porcelain], Shanghai, 2007, pl. 1-44; one from the collections of R.H.R. Palmer and Edward T. Chow, included in the Oriental Ceramic Society exhibition *Polychrome Porcelain of the Ming and Manchu Dynasties*, London, 1950, cat. no. 77, sold in our London rooms, 27th November 1962, lot 18 and in our Hong Kong rooms, 25th November 1980, lot 37; a second

dish from the Edward T. Chow collection sold in our Hong Kong rooms, 19th May 1981, lot 447; and a dish from the British Rail Pension Fund sold four times in our rooms in London 13th December 1966, lot 73; 1st July 1969, lot 149; and 17th November 1970, lot 76, and in Hong Kong 16th May 1989, lot 27.

**\$ 40,000-60,000**

明正德 白地暗刻海水綠彩龍紋盤  
《大明正德年製》款



A RARE AND LARGE BLUE AND WHITE  
'DRAGON' DISH  
JIAJING MARK AND PERIOD

with gently rounded sides rising from a slightly tapered foot, boldly painted to the interior in inky tones of underglaze blue with two dragons in pursuit of a 'flaming pearl' above crested waves and amidst cloud and flame scrolls, all enclosed within ring borders, the underside with a frieze of nine similar ascending and descending dragons above waves, the six-character mark inscribed in a horizontal line within a rectangular cartouche beneath the rim, Japanese wood box (3)  
Diameter 17¼ in., 43.8 cm

This dish is notable for its large size and unusual design of two confronted dragons; see a slightly larger example from the collection of Dr Ip Yee, sold in our Hong Kong rooms, 19th November 1984, lot 185; and another, in the Topkapi Saray Museum, Istanbul, was included in Regina Krahl, *Chinese Ceramics in the Topkapi Saray Museum, Istanbul*, ed. John Ayers, London, 1986, vol. 2, cat. no. 924; and a much larger version sold at Christie's London, 16th November 1999, lot 187. See also a similar dish in the Tokyo National Museum, Tokyo, acc. no. TG-959.

Compare also dishes of similar size but painted with the more typical front-facing dragon, such as one in the Idemitsu Museum, Tokyo, illustrated in *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, pl. 705; another included *An Exhibition of Blue-Decorated Porcelain of the Ming Dynasty* and illustrated in *Philadelphia Museum Bulletin*, vol. XLIV no. 223, Autumn 1984, pl. 109; and a third sold at Christie's Hong Kong, 1st-3rd May 1994, lot 639.

**\$ 60,000-80,000**

明嘉靖 青花海水雙龍戲珠紋大盤  
《大明嘉靖年製》款







PROPERTY FROM A PROMINENT PRIVATE COLLECTION

### A RARE WUCAI DOUBLE-GOURD EWER AND A COVER WANLI MARK AND PERIOD

Painted in underglaze blue and enamels, the lower bulb with cockerels and birds in a garden landscape of flowering peonies growing amidst pierced rockwork, with further birds amidst peonies painted to the upper bulb, divided by a band of keyfret at the waist, the high loop handle and carved spout painted with blossoming vines, the base with a six-character mark in underglaze blue within double circles, with an associated cover, Japanese wood box (4)  
Height 6 $\frac{5}{8}$  in., 16.8 cm

#### PROVENANCE

Christie's London, 13th November 2001, lot 145.

**\$ 8,000-12,000**

明萬曆 五彩花鳥圖葫蘆形執壺  
《大明萬曆年製》款

來源

倫敦佳士得2001年11月13日·編號145



61

### A BLUE AND WHITE DISH MING DYNASTY, WANLI PERIOD

Painted in vivid tones of underglaze blue with a *qilin* supporting on its back an elaborate canopied lantern, flanked by two male attendants, framed within a double-line border, the rim with a band of scrolling lotus and foliage, the underside with four precious objects divided by lanterns, the base with a four-character *Da Ming nian zhi* mark within a double circle  
Diameter 5 $\frac{3}{8}$  in., 13.8 cm

Compare a slightly larger dish of this type sold in our London rooms, 6th June 1967, lot 144. Another, with a Wanli reign mark, sold in the same rooms, 12th November 2003, lot 155. This design is also found in *wucan*, see one example illustrated in Bo Gyllensvard, *Chinese Ceramics in the Carl Kempe Collection*, Stockholm, 1964, pl. 850, and a pair sold at Christie's Hong Kong, 30th November 2016, lot 3399.

**\$ 3,000-5,000**

明萬曆 青花獻瑞圖盤  
《大明年製》款



62



63

**A RARE INSCRIBED BLUE AND WHITE CENSER WANLI MARK, DATED BINGXU YEAR, CORRESPONDING TO 1586**

the trilobed bracketed body raised on three splayed feet, rising to a cylindrical neck and a galleried rim, the shoulders set with two curved strap handles, each lobe of the body painted with a scholar seated below plantain trees, all below borders of stylized lappets, chrysanthemum vignettes reserved on a *wanzi* diaper ground, and classic scroll, the shoulder with a twelve-character inscription reading *Da Ming Wanli bingxu nian Endetang jingzhu* (Respectfully commissioned by the Endetang in the bingxu year of Wanli), the rim with a rectangular cartouche enclosing a six-character inscription reading *Guanyin dashi zuoqian* (for offering before Guanyin)

Width across handles 8 $\frac{1}{8}$  in., 20.6 cm

Compare a closely-related censer formerly in the E.T. Chow Collection, sold in our Hong Kong rooms, 19th May 1981, lot 422, with a different inscription at the shoulder, indicating that it was commissioned for offerings to Wenchang (*Wenchang Dijun zuoqian*), and inscribed with an apocryphal Yongle cyclical date at the rim. A smaller similarly painted example, with a six-character Wanli reign mark at the rim, was sold in our Hong Kong rooms, 29th November 1977, lot 42. Compare also an unmarked censer of similar form, painted with mythical beasts, in the Percival David Foundation, now in the British Museum, illustrated in Margaret Medley, *Illustrated Catalogue of Underglaze Blue and Copper Red Decorated Porcelains*, London, 1976, no. A625.

\$ 5,000-7,000

明萬曆丙戌年（1586年） 青花高士圖朝冠耳三足花式爐  
《大明萬曆丙戌年恩德堂敬助》款  
字：觀音大士座前







64

64

UMEHARA SUEJI (1893-1983), NIHON SHUCHO SHINA KODO SEIKA; SELECTED RELICS OF ANCIENT CHINESE BRONZES FROM COLLECTIONS IN JAPAN, VOLS I - VI, OSAKA, 1959-1964

Yamanaka & Company, original olive cloth with green stylized painted design, ties on spine, silk label inscribed in Japanese, green silk folding portfolios with silk labels and clasps, 537 photographic plates (6)

These six volumes, compiled by the Japanese scholar Umehara Sueji (1893-1983), a professor at the Department of Archaeology, Kyoto University, was published as a companion to the 7-volume *Bei Shucho Shina Koda Seika*, which was published in 1933 and illustrates Chinese archaic bronzes in European and American collections, offered as lot 65 in this sale.

\$ 10,000-12,000

梅原末治 (1893-1983) 《日本蒐儲支那古銅精華》六冊 大阪 1959至1964年

65

UMEHARA SUEJI (1893-1983), SHINA KODO SEIKA; SELECTED RELICS OF ANCIENT CHINESE BRONZES FROM COLLECTIONS IN EUROPE AND AMERICA, 4 VOLS, OSAKA, 1933

Yamanaka & Company, original olive cloth with green stylized painted design, ties on spine, silk label inscribed in Japanese, green silk folding portfolios with silk labels and clasps, originally three parts in seven volumes, now comprising Part I, vols I-III and Part III, vol. I (4)

\$ 3,000-5,000

梅原末治 (1893-1983) 《歐米蒐儲支那古銅精華》四冊 大阪 1933年



65



**A YELLOW AND RUSSET JADE  
DISC (BI)  
NEOLITHIC PERIOD, 3RD / 2ND  
MILLENNIUM B.C.**

the circular disc with flat sides, pierced with a central aperture, of a softly polished stone slightly irregular in thickness and mottled with olive-green, ochre, yellow, and russet tones with feathery veining, with a patch of opaque dark brown to the edge  
Diameter 4¾ in., 12 cm

**PROVENANCE**

Collection of Roman Vishniac (1897-1990).

*Bi* make up one of the major forms of archaic jades and were made in a range of sizes. They appear to have originated in China during the Neolithic period among the peoples of eastern China for whom beautifully finished discs were a major component of the jade repertoire. Various

neolithic cultures produced *bi*, in particular the Liangzhu culture, which flourished in southeastern China in the 3rd millennium B.C. Jade discs similar to the present example were recovered from sites of the Liangzhu culture in present-day southeastern China. See Jessica Rawson, *Chinese Jade. From the Neolithic to the Qing*, London, 1995, pp. 130-136 and pp. 156-157.

The present disc is made of a dark, translucent jade, and appears similar in stone quality, size, and thickness to a *bi* illustrated in Shu-P'ing Teng, *Neolithic Jades in the Collection of the National Palace Museum*, Taipei, 1992, pl. 47. Consider as well another disc of similar size, slightly thicker, and of a similar stone in the National Museum of History, Taiwan, attributed to the Late Neolithic period, c. 2000, illustrated in John Johnston and Chan Lai Pik, *5000 Years of Chinese Jade : Featuring Selections from the National Museum of History, Taiwan and the Arthur M. Sackler Gallery, Smithsonian Institution, Exhibition, San Antonio*

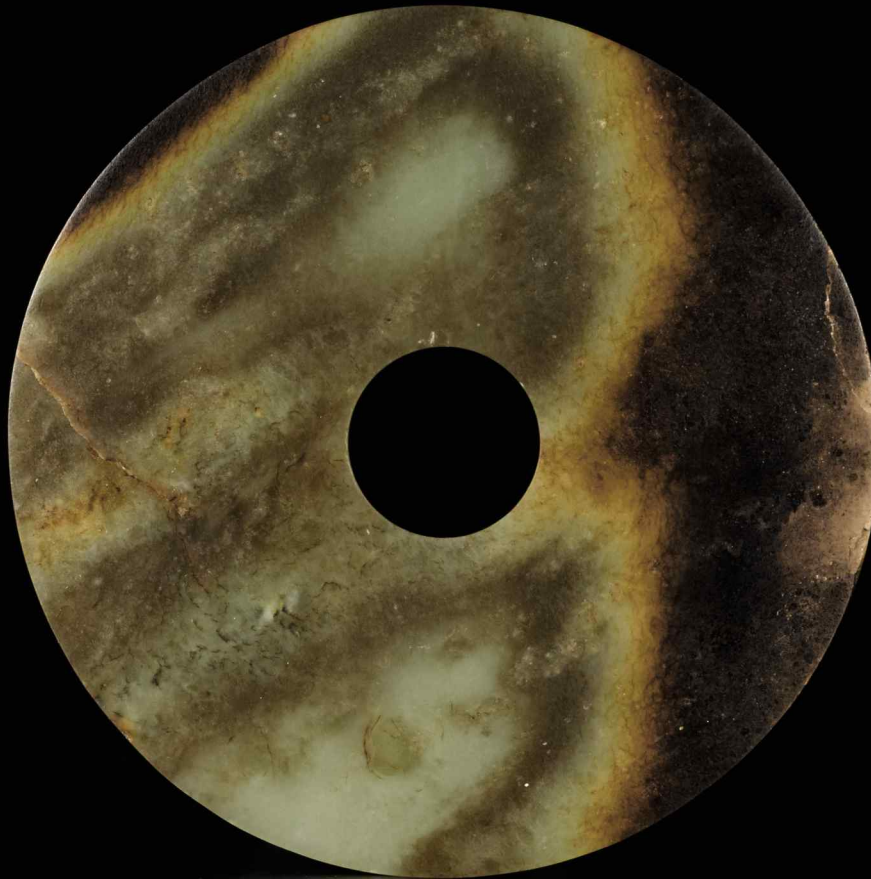
*Museum of Art*, San Antonio, 2011; and a larger disc of similar stone quality sold in these rooms 17 September, 2003, lot 24, attributed to the Neolithic period, 3rd/2nd millennium B.C.

**\$ 6,000-8,000**

新石器時代 公元前三 / 二千紀 玉璧

來源

Roman Vishniac (1897-1990) 收藏



PROPERTY FROM THE COLLECTION OF DR. PETER M. GREINER

**AN EXCEPTIONALLY LARGE JADE NOTCHED DISC (XUANJI)  
LATE NEOLITHIC PERIOD - SHANG  
DYNASTY**

the outer edge carved with three pronounced notches forming three arcs, each set with a pair of triple-notched serrations, the center pierced with large circular aperture, a double-line lightly carved across one side, the calcified stone well-polished to a mottled whitish-gray with black veining, one side with faint traces of a *leiwen* pattern

Diameter 13 $\frac{3}{8}$  in., 33.4 cm

**PROVENANCE**

Gordon Harris, Gettysburg, Pennsylvania, 1971.

**LITERATURE**

Dr. Peter M. Greiner, *Astronomical Instruments End of the Shang or Beginning of the Chou Dynasty*, (Master Thesis), University of Pittsburgh, Pittsburgh, Pennsylvania, 1981.

**\$ 60,000-80,000**

新石器時代末至商 大玉璽

來源

Gordon Harris · 蓋茨堡 · 賓夕法尼亞州 · 1971年

出版

Peter M. Greiner 醫生 · 《Astronomical Instruments End of the Shang or Beginning of the Chou Dynasty》(碩士論文) · 匹茲堡大學 · 匹茲堡 · 賓夕法尼亞州 · 1981年

Discs feature prominently among jade artefacts recovered from sites of the Neolithic period to Han dynasty. Among them, notched discs form a small but distinctive group. Defined by the deep indentations that divide the circumference into segments, the earliest examples have been found in late Neolithic sites on the east coast in Shandong province and in the west in Shaanxi province. For an overview on the development of notched discs, see Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, pp 160-162.

The present disc is unusually large, and only one other jade notched disc of this impressive size appears to be recorded, from the David David-Weill collection, sold in our Paris rooms, 16th December 2015, lot 24 (fig. 1), and later included in the exhibition *Early Chinese Art from Private Collections*, Eskenazi Ltd., London, 2016, cat. no. 5. A much smaller disc excavated from Lizhuang, Teng Xian, Shandong province, attributed to the Longshan culture of the Neolithic period (ca. 2500-2000 BC) shows a closely related profile to the present disc, compare *Zhongguo yuqi quanji*, vol. 1, Hebei, 1992, no. 42.

Several notched discs can be found in collections formed in the 1920s and 1930s, such as a disc formerly in the Eumorfopoulos Collection, London, and later acquired by the British Museum in 1937, illustrated in Soame Jenyns, *Chinese Archaic Jades in the British Museum*, London, 1951, pl. X. Compare also an example from the collection of HRH King Gustav VI Adolf of Sweden, published in Nils Palmgren, *Selected Chinese Antiquities from the Collection of Gustav Adolf Crown Prince of Sweden*, Stockholm, 1948, pl. 40.1. Other examples of similar form but smaller size, include one formerly in the Bishop White Collection and now in the Royal Ontario Museum, Toronto, illustrated in Chen Shen and Gu Fang, *Ancient Chinese Jades from the Royal Ontario Museum*, Beijing, 2016, pl. 23 and one acquired from Ralph M. Chait Galleries, Inc., New York in 1927, now in the Metropolitan Museum of Art, New York, illustrated in "The Arts of Ancient China", *The Metropolitan Museum of Art Bulletin*, vol. 32, no. 2, New York, 1973-1974.



Fig. 1 An exceptional jade notched disc, *xuanji*, late Neolithic period to Shang dynasty. Sold at Sotheby's Paris, 16th December 2015, lot 24.







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PROPERTY FROM A CALIFORNIA PRIVATE COLLECTION

**A BRONZE TRIPOD KETTLE (HE)  
HAN DYNASTY**

of globular form cast with a raised horizontal band supported on three feet, the shoulder set with a bird-head spout at right angle to a square-section handle hollowed to receive an insert, the circular hinged cover crisply cast with a relief quatrefoil and a pierced knob, the mottled green patina with encrustation, stand (2)  
Width with handle 11 in., 27.9 cm

**PROVENANCE**

Collection of Mrs John Ede.  
Sotheby's London, 14th-15th February 1966, lot 146.

**\$ 5,000-7,000**

漢 青銅鳥首盃

來源

John Ede 收藏

倫敦蘇富比1966年2月14至15日，編號146



69

69

**A BRONZE 'TIGER HEAD' LINCHPIN  
WESTERN ZHOU DYNASTY**

the flat tapered shaft with a rectangular aperture, surmounted by the stylized head of a tiger, well cast with C-scroll ears, a flattened nose and a broad muzzle open to the reveal its teeth, pierced through with an aperture behind and set against the shaped back, wood stand (2)  
Height 4 in., 10.1 cm

**PROVENANCE**

Acquired in China circa 1947, and thence by descent.

**\$ 5,000-7,000**

西周 青銅虎首車轄

來源

約1947年得於中國，此後家族傳承



70

**AN ARCHAIC BRONZE RITUAL WINE VESSEL  
(GU)  
LATE SHANG DYNASTY**

of slender waisted form with a trumpet neck, crisply cast around the central bulb with a pair of *taotie* masks, each detailed with bulging eyes and centered by a vertical flange, the splayed foot raised on a low footring, decorated with a further pair of *taotie* masks, all against a ground of intricate *leiwen*, the surface with areas of malachite encrustation, the interior of the base cast with two inscriptions reading *zuoceren* and *niao*  
Height 9 $\frac{7}{8}$  in., 25 cm

**PROVENANCE**

Collection of Tadao Kobayashi (1922-2008), acquired in Asia between 1950s and 60s.

**\$ 15,000-25,000**

商末 青銅饕餮紋觚

銘文：作冊人鳥

來源

Tadao Kobayashi (1922-2008) 收藏 · 1950至60年代  
得於亞洲

PROPERTY FROM A SAN FRANCISCO PRIVATE COLLECTION

**A RARE PAIR OF BRONZE RITUAL WINE  
VESSELS (JUE)  
LATE SHANG DYNASTY, 12TH-11TH  
CENTURY BC**

each deep U-shaped body supported on three tall, splayed legs of triangular section, decorated around the neck with a narrow frieze of hooked dragon motifs arranged in two confronted pairs, one bisected by a loop handle, beneath a long spout and pointed tail forming the rim and surmounted by a pair of mushroom-shaped finials, a two-character pictogram underneath the handle, reading X (personal name) Ya, a grayish-green-patina with malachite encrustation (2)  
Height 8 in., 20.3 cm

**PROVENANCE**

Sotheby's London, 9th June 1987, lot 6.  
Sotheby's London, 10th November 2004, lot 501.

**LITERATURE**

Wang Tao and Liu Yu, *A Selection of Early Chinese Bronzes with Inscriptions from Sotheby's and Christie's Sales*, Shanghai, 2005, pl. 266.

**\$ 40,000-60,000**

商末 公元前十二至十一世紀 青銅爵一對

銘文：𠄎亞

來源

倫敦蘇富比1987年6月9日，編號6

倫敦蘇富比2004年11月10日，編號501

出版

汪濤及劉雨，〈流散歐美殷周有銘青銅器集錄〉，上海，2005年，圖版266







## A RARE BRONZE FIGURE OF A BUFFALO WESTERN ZHOU DYNASTY

the stocky animal cast standing four square with its head turned to the right, the body with a pattern of recessed F-shaped motifs, with spirals to the hind and forelegs, the short tail curled over the rear flank, the head with its mouth open, with two long grooved horns and a diamond motif on the forehead, the underside open, the legs of hollow C-section, the bronze patinated to a smooth pale green tone  
Length 10 $\frac{3}{8}$  in., 26.4 cm

### PROVENANCE

Yamanaka & Co., London.  
Collection of Mrs Mary Cohen.  
Sotheby's London, 14th June 1970, lot 55.  
Collection of J.T. Tai.  
Sotheby's New York, 22nd March 2011, lot 39.

### EXHIBITED

*Ancient Chinese Bronzes*, Yamanaka & Co., London,  
December 1925, cat. no. 28.

**\$ 150,000-250,000**

西周 青銅牛

來源

山中商會·倫敦

Mary Cohen 收藏

倫敦蘇富比1970年6月14日，編號55

戴潤齋收藏

紐約蘇富比2011年3月22日，編號39

展覽

《Ancient Chinese Bronzes》，山中商會，  
倫敦，1925年12月，編號28

Robustly cast in the form of a buffalo, this figure embodies the characteristics of Western Zhou sculpture, demonstrating the craftsmen's attempt to capture the vital energy of creatures rather than a precise and naturalistic rendering. The muscular legs and bulky body emphasize the strength of the creature, its power accentuated by the swirling linear pattern that rises from the sturdy legs and the stylized facial features with large curled horns. The open mouth and turned head give a feeling of suspended motion or latent energy.

In its powerful depiction, this figure points to the important role buffalos played in agriculture. Important accomplishments of the Zhou dynasty included advancements in irrigation, such as drainage, waterways, canals and dams. They developed iron tools during this time, including iron-tipped ox-drawn ploughs. Furthermore, soldiers wore either a sleeveless coat of buffalo or rhinoceros hide or boiled leather armor for protection.

A number of buffalos of this type are recorded and are believed to have been used as stands or feet for large vessels. Some face right while others face left, indicating they came in pairs or fours. See a closely related buffalo, possibly the companion to this piece, with the head turned in the opposite direction, illustrated in Tch'ou Tö-yi, *Bronzes Antiques de la Chine Appartenant a C. T. Loo & Cie*, Paris, 1924, pl. 19.

Related figures with sockets on the back are more commonly known; one from Earl and Irene Morse and Stoclet Collections, illustrated and exhibited on numerous occasions including the Metropolitan Museum of Art, New York, in 1982, was sold in these rooms, 3rd December 1986, lot 18; another was exhibited in *Chinesische Kunst*, Preussische Akademie de Künste, Berlin, 1929, cat. no. 9; one, from the Kunstindustrimuseum, Copenhagen, was included in *The Exhibition of Early Chinese Bronzes*, Museum of Far Eastern Antiquities, Stockholm, 1933, cat. no. XX; another in the Pillsbury Collection, is published in Bernhard Karlgren, *A Catalogue of Chinese Bronzes in the Alfred F. Pillsbury Collection*, Minneapolis, 1952, pl. 105; and a fifth example sold in our London rooms, 13th-14th November 1972, lot 230.

73 No Lot



*Ancient Chinese Bronzes*, Yamanaka & Co., London, December 1925,  
cat. no. 28











FOUR TANG  
MASTERPIECES  
FROM AN IMPORTANT  
JAPANESE PRIVATE  
COLLECTION

重要日本私人收藏唐三彩珍品四件

LOTS 74-77

# HALCYON DAYS REFLECTED IN POTTERY

REGINA KRAHL

The early Tang dynasty (618-907) is unparalleled in the baroque opulence of its works of art, which runs through all media. It was a time when Chinese emperors surpassed each other in the display of luxuries, and when ostentatious works of art in gold, silver, tortoise shell, mother-of-pearl, foreign glass and other valuable materials were in use at court. While only few of those works have survived – outside the Shōsō-in of the Tōdai-ji in Nara, the storehouse which preserves some of the personal belongings of the Japanese Emperor Shōmu (r. 724-749) – China's *sancai* ('three color') wares provide a splendid echo in pottery of the luxury world inhabited by the court and the aristocracy and convey a vivid impression of the spirit of the time.

The four Tang *sancai* vessels here assembled speak, each in its own way, of the *joie de vivre* in the early Tang period, a delight in ornamentation and color, a style developed to its full maturity, when the inventiveness of the potters aimed at pushing a medium to its limits. Their vast repertoire of shapes and designs was inspired by metalwork, glass, textiles and any other fine materials they encountered, and absorbed motifs and design concepts that had arrived in China via the Silk Road from Central Asia and lands further west.

When glazed pottery first became popular for burial items in the latter part of the Han dynasty (206 BC – AD 220), it was horses, farm animals and birds, as well as practical items of daily life, such as watch towers, grain stores, mills, wells, stoves, looms, storage jars and incense burners, that were reproduced in ceramic form, to provide the deceased symbolically with the necessities – as then perceived – in the afterlife. In the period between Han and Tang, when the country was divided and the seat of China's political power had shifted to the south, glazed pottery, produced mainly in the north, became rare. When it reappeared at the end of the Southern and Northern Dynasties (420-589), in the Northern Qi period (550-577), it had fundamentally changed. Imported by Sogdian traders, whose art had itself assimilated styles from Bactria further south and from the Sassanian empire further west, it displayed completely new aesthetics, ultimately derived from Hellenistic, Persian and Indian art.

The adventure of this rich ornamentation had an overwhelming influence on Chinese artisans who eagerly incorporated new ideas and motifs into their own repertoire. In the Tang dynasty, earthenware pottery adopted completely new styles and functions, as purely practical considerations receded into the background and gave way to ambitions to make ceramics delectable. In the course of this development, pottery vessels, originally only considered as humble replicas of more valuable goods, became works of art in their own right, original in design and demanding in craftsmanship. Never did Chinese potters create more luxurious and ingenious ceramics from earthenware clay than at that period. There can be no doubt that elaborate pieces such as the four vessels presented here were expensive already at their time of production. Several kilns seem to have been involved in the production of *sancai*

ceramics, but the Gongyi kilns in Gongxian, Henan province, now appear as the most important, as the kiln site has yielded evidence for the widest range of classic shapes, decorative techniques and motifs.

Compared with Han prototypes, pottery also became richer in color, mainly through the use of a white slip over the dull beige clay, which not only brightened up the green and amber-yellow glaze tones, but also – covered with a transparent glaze – added a near-white glaze color to the repertoire and thus gave rise to the *sancai* color scheme. *Sancai* from then on became a staple in Chinese ceramics and remained popular long after many additional glaze colors had become available. It continued to be used until the end of China's imperial past, being gradually transferred from earthenware to stoneware and eventually to porcelain.

Fluid forms, such as the squeezed mouth of the ewer, lot 77, the applied knobs of clay on its handle, and the raised rings, particularly around its neck, were borrowed from Roman or Near Eastern glass, which represented one of the particularly prized foreign luxury goods.

Glazes with merging outlines, and motifs reserved in white in a contrasting glaze, such as seen on the basin, lot 74, seem to be imitating, in style and probably also in technique, wax-resist textile designs. The effect can be similar to the mother-of-pearl and amber inlays in plain lacquer or tortoise shell. Motifs such as the central rosette on this piece are now known to have been produced by impressing pottery stamps, examples of which have been discovered at the Gongyi kiln site.

Applied palmettes, foliate and arabesque designs, motifs taken from the animal and plant world, elements of Buddhist imagery such as the ubiquitous lotus petals and pearl bands, as well as apotropaic monster masks and medallions, as seen on the two ewers, lots 75 and 77, and the rhyton, lot 76, had already appeared on Northern Qi ceramics and were now translated, in more stylish form, into the decorative language of Tang pottery. They clearly allude to jewel-like encrustations or lush repoussé motifs on metalwork. Granular relief surfaces, such as seen on the green phoenix-head ewer and rhyton, are reminiscent of the pearl beading favored in silver, but the way this pattern is used here evokes even more strongly abundance in nature: on the ewer, it is emerging from an outer hull that appears to have split open, recalling a fruit bursting with seeds; while on the rhyton, it appears to pour forth from a horn of plenty.

The rhyton in particular, which is styled like a cornucopia overflowing with riches, seems like a perfect symbol for the plethora of opulence enjoyed and displayed by the ruling elite in the first half of the Tang period. This life style was radically cut short through the rebellion of An Lushan in 755/6 which, although ultimately unsuccessful, shook the dynasty to its core and had a most sobering effect on Tang society. It ended the halcyon days that these pottery vessels seem to incarnate and to preserve for posterity.



# 華彩之下梧鳳鳴

康蕊君

唐朝初年，國力鼎盛，各類器物工藝繁縟富麗，反映盛世氣象。其時帝皇崇尚華貴之風日甚，宮廷所用器物悉用金、銀、玳瑁、螺鈿、琉璃等珍貴材料製成。時移境遷，至今此類唐物除正倉院聖武天皇御藏外所存甚罕，而三彩器之存世則彷彿是在蒼茫史海之上打開了一扇窗口，得教後人一窺那泱泱大唐之盛世景象。

本場所呈四件唐三彩器，彩色清麗怡人，華飾精巧錦緻，工藝爐火純青。彼時陶匠皆務求創新，使陶器越益精良，從此可見初唐海內昇平、民生向榮之景象。唐代絲綢之路通達中亞以至西亞，各式金屬琉璃器物、布料、珍異材料以至花紋圖案經此路傳入中土，唐代工匠見識大量西域異物，參考其形制設計而有所獨創。

東漢時期盛行以釉陶器作為殉葬冥器，類如馬匹、牲畜、鳥獸，亦及日常用物如塔樓、穀倉、磨坊、井、灶、織布機、穀倉罐、香爐等，一應俱全，即謂事死如生、事亡如存。釉陶器本流行於北方，然漢末中原政權分裂，政治重心南移，生產逐漸息微，直至南北朝末期復興。北齊時期釉陶器已與之前風格大異，時西域陶器經粟特商人流入中土，粟特工藝亦受更南面大夏及西面薩珊王朝影響，其風格新穎殊異，祖承希臘化風格、波斯及印度藝術遺風。

此類外來藝術風格裝飾繁麗，中國藝匠受之影響極深，積極因時制宜，採納新風而自成一格。與前朝相比，唐代陶器無論風格及功能皆煥然一新。時匠竭盡所能，力求精製巧飾，實用功能次之。此時，陶器已從最初作為稀珍材質器物之替代而逐漸轉變，自成一門工藝，設計及造工皆日益精良。歷代唯有唐朝工匠最精陶器，其造型巧麗繁複，匠心獨具。本場四件三彩陶例，其製作之精，應於唐時已然價格不菲。今已知三彩燒製窯口有數處，以河南鞏義市鞏縣窯址為重，出土例包括多種典型器形、裝飾工藝及圖案花紋。

相比漢代陶器，唐代陶例釉色更為豐富，因素胎上施加化妝土，不僅使綠釉及黃釉更顯晶瑩亮澤，更可在罩透明釉後而得近白之色，使三彩色系更為豐富，色釉互相浸潤，濃淡斑駁，尤顯變幻之美。此後，三彩陶器漸蔚然成風，成為中國陶瓷一大品種，即使後世創新色釉品種不斷，卻仍可獨占一席，並逐漸從最初之陶器，發展為炆器、以至瓷器，流傳千載而不衰。

本場所呈一件三彩執壺（拍品編號77），器形流麗，壺口束斂，執柄貼凸鈕，通身分飾幾組弦紋。其裝飾風格應受羅馬或中東琉璃器影響——此類琉璃器物乃唐代舶來之品，時尤為珍。

另一件寶相花紋洗（拍品編號74），色彩自然流淌，隱隱交融，花紋留白，與黃綠彩色對比鮮明，其紋飾風格及技巧應是仿蠟染工藝，其效果可類漆器或玳瑁嵌螺鈿及琥珀等。洗心所飾寶相花紋今已知為陶模印製而成，此類物於鞏義窯址曾有出土。

三彩飾，多見貼花、棕葉、花葉、蓮瓣、團花以及獸面等，如見本場中之執壺（拍品編號77）、鳳首壺（拍品編號75）及龍首角盃（拍品編號76），此類圖案早見於北齊陶器，至唐朝時更巧麗精緻。此類裝飾工藝效果華富，足可見受金屬器壓花、壓花等裝飾風格影響。另有珍珠地飾，如見綠釉鳳首壺及角盃，此類飾與銀器鑲珍珠設計異曲同工，但用於本品圖案上則更顯流暢自然。

唐朝上半葉國力隆盛，物產豐饒，宮廷貴冑生活奢華富足；本場所呈角盃造型如西方神話之豐饒角，其象徵意義合時不過。公元755/6年，安史之亂爆發，唐室雖竭力收復江山，但國本動搖，昔日盛世一去不返，只餘斑斕絢麗之唐三彩器，供後世仰視遙思。







PROPERTY FROM AN IMPORTANT JAPANESE PRIVATE COLLECTION

## A RARE SANCAI-GLAZED POTTERY BASIN TANG DYNASTY

with deep sides rising from a flat base, impressed at the center with a large stylized lotus, the central pod issuing overlapping petals, all in green, amber and straw glaze and reserved on wax-resist dappled amber-glazed ground, the sides with bold green, amber and straw-glazed chevron pattern, the exterior with a lustrous amber glaze stopping unevenly above the base to reveal the pinkish buff ware body, Japanese wood box (3)

Diameter 9¾ in., 24.7 cm

### PROVENANCE

Mayuyama & Co. Ltd., Tokyo.

### LITERATURE

*Sekai Toji Zenshu 9 Zui To Hen / Collection of World's Ceramics*, vol 9, Tokyo, 1961, pl. 84.

*Seiichi Mizuno, Toki Zenshu 25 To Sansai [Complete Works of Ceramics 25: Tang Sancai]*, vol 25, Tokyo, 1965, pl. 34.

*Mayuyama. Seventy Years*, vol. 1, Tokyo, 1976, pl. 284.

Seiichi Mizuno, *Toji taikei: To sansai [Tang Sancai]*, vol. 35, Tokyo, 1977, pls 58 and 59.

\$ 80,000-120,000

唐 三彩寶相花紋洗

來源

繭山龍泉堂，東京

出版

《世界陶磁全集·隋唐篇》，卷9，東京，1961年，圖版84

水野清一，《陶器全集·唐三彩》，卷25，東京，1965年，圖版34

《龍泉集芳》，卷1，東京，1976年，圖版284

水野清一，《陶磁大系·唐三彩》，卷35，東京，1977年，圖版58及59

This charming bowl represents one of the most successful and prolific designs on Tang dynasty wares, with many variations in both color combination and execution known. The floral rosette formed of eight petal-shaped lappets, which was impressed on the clay body when it was still damp, was probably inspired by silver ware with traced decoration although the motif was well known also in other media, such as textile. Furthermore, the white spots around the rosette on this piece are reminiscent of the ring-punched ground on contemporary metalware. See, for example, a silver box and cover, cast on one side with a six-pointed rosette with a further six petals, unearthed in Hejiacun, Xi'an, and included in the exhibition *Dai Tō Chō-an Ten* [Exhibition of Chang'an the capital of Tang Dynasty], Kyoto Cultural Museum, Kyoto, 1994, cat. no. 56.

A closely related basin, from the collections of Eugene Bernat and Dr. Ip Yee, sold in these rooms, 7th November 1980, lot 58, and again in our Hong Kong rooms, 19th November 1984, lot 140; one with blue glaze instead of green was included in *Chūgoku Tōji Meijin Ten* [Exhibition of famous pieces of Chinese pottery and porcelain], Matsuoka Museum of Art, Tokyo, 1983, cat. no. 13; and another from the Lord Cunliffe collection, sold in our London rooms, 1st-2nd April 1974, lot 29.

Compare also basins with a similar central motifs, but lacking the white spots on the ochre ground, such as one in the Victoria and Albert Museum, London, illustrated in Mario Prodan, *The Art of the T'ang Pottery*, London, 1960, col. pl. XVII; another in the Los Angeles County Museum of Art, Los Angeles, published in *Three Colour Glaze Pottery of the T'ang Dynasty*, Hong Kong, 1977, vol. II, pl. 89; and a third from the collection of J. Spaulding, sold in these rooms, 23rd-24th May 1974, lot 272.





PROPERTY FROM AN IMPORTANT JAPANESE PRIVATE COLLECTION

**AN EXCEPTIONALLY RARE GREEN-GLAZED PHOENIX-HEAD POTTERY EWER TANG DYNASTY**

the flattened pear-shaped body supported on a high splayed foot and rising to a slender waisted neck surmounted by a fierce phoenix head clasping a pearl in its beak, its crest opening to form the quatrefoil mouth, a loop handle stretching from the shoulder to the back of the phoenix's head, the vessel crisply molded with bands of overlapping lappets and radiating vertical ribs at the foot, with teardrop-form panels to each side of the body, each centered with an applied lion mask on a stippled ground framed by four *ruyi*-shaped motifs, applied overall with a vibrant green glaze, except for the eyes and pearl, applied with straw and cream glazes, Japanese wood box (3)

Height 10<sup>7</sup>/<sub>8</sub> in., 27.7 cm

**LITERATURE**

*Sekai Toji Zenshu 9 Zui To Hen / Collection of World's Ceramics*, vol. 9, Tokyo, 1961, pl. 80.

**\$ 80,000-120,000**

唐 綠釉鳳首壺

出版

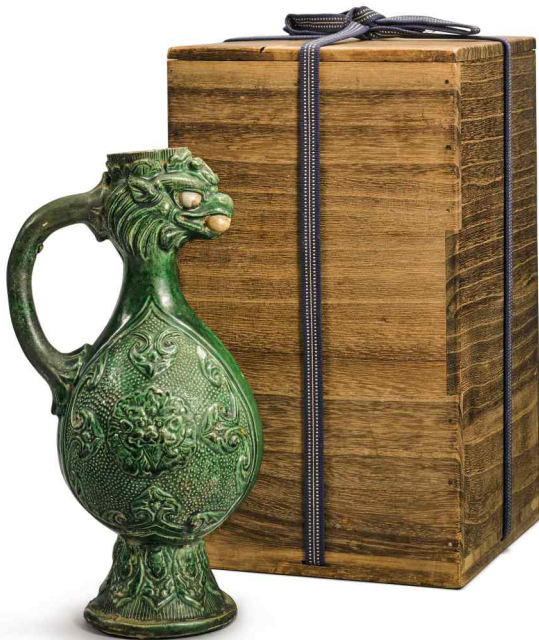
《世界陶磁全集·隋唐篇》·卷9·東京·1961年·圖版80

This piece is an extremely rare and outstanding example of phoenix-head ewers that were inspired by Sassanian metal examples and adapted to suit Chinese taste. The form and molded relief decoration follow metal wares of the Middle East, while the phoenix-head and *ruyi*-shaped panel bordered by further *ruyi* heads remain firmly rooted in Chinese tradition. Thus, it embodies the commercial and cultural exchange that characterizes the art of the early Tang dynasty.

Phoenix-head ewers molded with applied masks against a stippled ground, which are reminiscent of granulated metalwork, are rare and those covered almost entirely in a monochrome green glaze are even rarer. A *sancai* ewer of this design and with a stippled ground, sold in our London rooms, 7th December 1993, lot 139; one lacking the stipples from the Hakone Art Museum, Hakone, is illustrated in *Mayuyama: Seventy Years*, Tokyo, 1976, vol. 1, pl. 233; another is published in Hirano Tatsuo, *Kotoken Senka*, Osaka, 1988, pl. 40; a fourth, from the George Eumorfopoulos collection, now in the British

Museum, London, is illustrated in R.L. Hobson, *The Eumorfopoulos Collection*, vol. 1, London, 1925, col. pl. L, fig. 389; and a further ewer sold in our London rooms, 7th November 1993, lot 139. See also a *sancai* ewer of this type, but molded on the central panels with flower heads, in the Shaanxi Provincial Museum, Xi'an, illustrated in *Out of China's Earth: Archaeological Discoveries in the People's Republic of China*, London, 1981, pl. 244; and another with a stippled ground, in the Gansu Provincial Museum, Lanzhou, published in *Zhongguo wenwu jinghua Daquan. Taozi juan* [The quintessence of Chinese cultural relics. Ceramics], Hong Kong, 1993, p. 126, pl. 440.

Margaret Medley in *Metalwork and Chinese Ceramics*, London, 1972 (p. 4), discusses the far-reaching effect on Tang potters of the opening of diplomatic relations between the Chinese Emperor Yangdi of the Sui dynasty and the Sassanian Persian Empire (224-651), which led to the exchange of tributary gifts as well as the arrival of Persian craftsmen at the Imperial court in the Tang capital Chang'an (today's Xi'an, Shaanxi).









PROPERTY FROM AN IMPORTANT JAPANESE PRIVATE COLLECTION

## A RARE SANCAI-GLAZED POTTERY RHYTON TANG DYNASTY

of horn shape, the curled dragon head terminal issuing a bifurcated foliate scroll joined to the side of the pointed oval mouth of the vessel, the rounded sides molded with petal-scroll motifs on a granulated ground, splashed overall with green, amber and straw-colored glazes, wood stand, Japanese wood box (4)  
Length 5¼ in., 13.5 cm

### PROVENANCE

Sotheby's Hong Kong, 29th November 1976, lot 404.  
Collection of the British Rail Pension Fund.  
Sotheby's London, 12th December 1989, lot 62.  
Spink & Son, London.

### EXHIBITED

Victoria and Albert Museum, London, 1977-1985 (on loan).  
Dallas Museum of Art, 1985-1988 (on loan).

\$ 50,000-70,000

唐 三彩龍首角盃

來源

香港蘇富比1976年11月29日，編號404  
英國鐵路養老基金會收藏  
倫敦蘇富比1989年12月12日，編號62  
Spink & Son，倫敦

展覽

維多利亞和阿爾伯特博物館，倫敦，  
1977至1985年（借展）  
達拉斯藝術博物館，1985至1988年（借展）

This piece is striking for its elegant form and detailed decoration of palmettes on a stippled ground, and ranks amongst the best surviving examples of Tang period rhytons. A brown-glazed dragon-shaped rhyton of this form, but with somewhat less complex decoration on the body, from the Schiller Collection in the City Art Gallery, Bristol, was included in the exhibition *The Arts of the Tang Dynasty*, Los Angeles County Museum, Los Angeles, 1957, cat. no. 184; and a green-glazed example lacking the foliate scroll and with a pearl in its mouth, illustrated in *Sekai tōji zenshu/ Catalogue of World Ceramics*, vol. 11, Tokyo, 1976, pl. 129, sold twice in our London rooms, 7th April 1981, lot 140, and again, 10th June 1986, lot 14. Compare also rhytons in the form of ducks, such as one in the Palace Museum, Beijing, illustrated in *Compendium of Collections in the Palace Museum. Ceramics*, vol. 5, *Sui (581-618), Tang (618-907) and Five Dynasties (907-960) (II)*, Beijing, 2013, pl. 295; another published in *The Charles B. Hoyt Collection in the*

*Museum of Fine Arts*, vol. 1, Boston, 1964, pl. 94; a third, included in the Oriental Ceramic Society exhibition *Arts of the Tang Dynasty*, London, 1955, cat. no. 146, and sold in our London rooms, 14th July 1970, lot 9; and a further example, sold in our London rooms, 21st June 1983, lot 95.

The rhyton is a drinking vessel originally made from ox or buffalo horn, which was introduced into China through Central and Western Asia, where it was made in silver and precious stones. Rhytons appeared in China from as early as the Han dynasty, and were made in a variety of materials, including pottery, glass and silver. While a number of surviving rhytons from the Tang period, such as the white-glazed example in the British Museum, London, illustrated in Margaret Medley, *Tang Pottery & Porcelain*, London, 1981, pl. 4, were clearly modeled after Persian silver originals, the present example has incorporated Chinese elements, such as its dragon shape.



PROPERTY FROM AN IMPORTANT JAPANESE PRIVATE COLLECTION

## A RARE SANCAI-GLAZED POTTERY EWER TANG DYNASTY

superbly potted, the ovoid body rising from a tall splayed foot to a double-waisted neck, all below a wide pinched mouth attached to the shoulder by an arched double-strap handle with a tabbed thumb-piece, the body with three horizontal bands of grooved circles, applied with crisply molded floral crests and stylized palmettes, all beneath splashed straw, green and amber glazes, stopping unevenly to reveal the buff body at the base, Japanese wood box (3)  
Height 11 $\frac{3}{8}$  in., 29 cm

### PROVENANCE

Acquired in Japan in the 1960s (by repute).

**\$ 120,000-180,000**

唐 三彩貼花執壺

來源

1960年代得於日本（傳）

This flamboyant ewer encapsulates the international spirit and the opulent atmosphere at the Chinese court in the first half of the Tang dynasty (618-907), which saw an unprecedented rise in the ingenuity and skills of the country's artisans who strove to meet the rising demands of an affluent and discerning aristocracy. With the increased commercial and cultural exchange with Western Asia through the Silk Road, Chang'an emerged as an international metropolis par excellence. Its sizable communities of foreign residents from across Asia allowed craftsmen to come into contact with an abundance of styles and techniques, which they quickly synthesized in creating the aesthetic trends of the period.

The present piece, although unique, belongs to an extremely small group of ewers modeled with a pinched mouth and decorated with floral appliques. The application of these sprig-molded reliefs, which evokes the encrustation of precious metal objects with jewels and pearls, were widely used in the Northern Qi period, and their popularity continued into the Tang dynasty, when fanciful floral and foliate palmette motifs appeared in a multitude of myriad versions on artifacts of various media, including textiles, silver and ceramics.

A ewer of similar form, but with a variation of floral appliques, was included in the exhibition *Sui Tō no bijutsu* [Arts of the Sui and Tang Dynasties], Osaka Municipal Museum of Art, Osaka, 1978, cat. no. 91; another, covered almost entirely in a blue glaze, in the Fuji Art Museum, Tokyo, is illustrated in *Sekai tōji zenshu / Ceramic Art of the World*, Tokyo, 1976, vol. 11, pl. 39; a third, of more globular shape, from the collection of George Eumorfopoulos and now in the British Museum, London, is published in R.L. Hobson and A.L. Hetherington, *The Art of the Chinese Potter*, London, 1923, pl. XV; and two further examples are illustrated in *Masterpieces of Chinese and Korean Ceramics in the Ataka Collection*, Tokyo, 1980, pls 48 and 49.

Compare also a *sancai* censer decorated with similar applique, included in *The Special Exhibition of Tang Tri-Colour*, National Museum of History, Taipei, 1995, cat. no. 80; and another from the collection of Howard C. Hollis, included in the exhibition *The Arts of the Tang Dynasty*, Los Angeles County Museum, Los Angeles, 1957, cat. no. 197.







PROPERTY FROM A PROMINENT PRIVATE  
COLLECTION

**A SANCAI-GLAZED FIGURE OF A  
LADY  
TANG DYNASTY**

the elegant standing figure clothed in a long-sleeved pleated gown, with hands clasped at the waist concealed by a scarf, the robes applied with green and amber glazes, the unglazed head with details delicately picked out in red and black pigments, the hair arranged in an elaborate double knot, wood stand (2)  
Height 15¾ in., 40 cm

**PROVENANCE**

Sotheby's London, 14th November 2001, lot 64.

**\$ 20,000-30,000**

唐 三彩女立俑

來源

倫敦蘇富比2001年11月14日·編號64



PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION

**A PAINTED POTTERY FIGURE OF A  
LADY  
TANG DYNASTY**

the slender, elegant figure standing with arms bent and hands held at the waist with index fingers pointed up, wearing a close-fitting tunic belted below the deep open collar framing a beaded necklace, with winged projections at each shoulder and ruffles on the upper arm of the long sleeves, with up-turned cloud-toe shoes projecting beneath the flaring skirt, the face delicately painted with finely drawn details, the hair arranged in two elaborate topknots, with extensive red, green and black pigment and traces of gilding

Height 14½ in., 36.5 cm

**PROVENANCE**

Sotheby's New York, 15th September 1999, lot 71.

Compare a similar figure of this type, with a different hair arrangement, in the T.T. Tsui Collection, illustrated in *Splendour of Ancient Chinese Art. Selections from the Collections of T.T. Tsui Galleries of Chinese Art Worldwide*, Hong Kong, 1996, pl. 17. Further examples in the Eumorfopoulos Collection are illustrated in R.L. Hobson, *The George Eumorfopoulos Collection. Catalogue of the Chinese, Corean and Persian Pottery and Porcelain*, London, 1925, pl. XXVIII, nos 181-182.

The dating of this lot is consistent with the result of a thermoluminescence test, The Chinese University of Hong Kong, no. 01703.

**\$ 30,000-50,000**

唐 陶加彩女立俑

來源

紐約蘇富比1999年9月15日 · 編號71



PROPERTY  
FROM A  
MASSACHUSETTS  
PRIVATE  
COLLECTION

LOTS 80-83

80

A GREEN 'JUN' BOWL  
SONG-JIN DYNASTY

the deep rounded sides rising from a slightly waisted foot to a subtly inverted rim, covered overall in a sage-green glaze thinning to a mushroom tone at the rim and stopping irregularly on the foot  
Diameter 7 $\frac{7}{8}$  in., 19.4 cm

PROVENANCE

Collection of Mrs. Edwin Sibley Webster (1870-1969), Boston, Massachusetts, and thence by descent.

\$ 6,000-8,000

宋至金 鈞窰青釉盃

來源

Edwin Sibley Webster (1870-1969) 收藏 · 波士頓 · 麻省 · 此後家族傳承

81

A LARGE 'JUN' BOWL  
YUAN / MING DYNASTY

the deep rounded sides rising from a splayed foot to a slightly inverted rim, applied overall with a milky lavender-blue bubble-suffused opaque glaze transitioning at the rim to a mushroom color, the glaze terminating unevenly at the foot revealing the dark stoneware body  
Diameter 9 $\frac{1}{8}$  in., 23.2 cm

PROVENANCE

Collection of Mrs. Edwin Sibley Webster (1870-1969), Boston, Massachusetts, and thence by descent.

\$ 5,000-7,000

元 / 明 鈞窰天藍釉大盃

來源

Edwin Sibley Webster (1870-1969) 收藏 · 波士頓 · 麻省 · 此後家族傳承



80



81



82

**A LAVENDER-GLAZED 'JUN' BOWL  
SONG - YUAN DYNASTY**

the flaring sides rising from a spreading foot to an incurved rim, covered overall with a lavender-blue glaze thinning to a mushroom tone around the rim and pooling just above the foot  
Diameter 7½ in., 19 cm

**PROVENANCE**

Collection of Mrs. Edwin Sibley Webster (1870-1969), Boston, Massachusetts, and thence by descent.

**\$ 6,000-8,000**

宋至元 鈞窰天藍釉盃

來源

Edwin Sibley Webster (1870-1969) 收藏，  
波士頓，麻省，此後家族傳承



82

83

**A LARGE 'DING' BOWL  
SONG DYNASTY**

the gently curved sides rising from a short straight foot to a slightly everted rim, the interior sides molded with six radiating lines for a lobed effect, covered overall in a creamy ivory glaze, the rim bound in metal  
Diameter 10⅝ in., 27 cm

**PROVENANCE**

Collection of Mrs. Edwin Sibley Webster (1870-1969), Boston, Massachusetts, and thence by descent.

**\$ 5,000-7,000**

宋 定窰白釉花式大盃

來源

Edwin Sibley Webster (1870-1969) 收藏，  
波士頓，麻省，此後家族傳承



83

# AN EXCEPTIONAL AND EXTREMELY RARE CARVED 'DING' 'PEONY' VASE

The understated elegance and sublime simplicity of white Ding ware evokes ideals of classical beauty to be one of the most admired ceramic wares of China to this day. True Ding ware is mostly of good quality and pleasing design, but this vessel is an exceptionally rare and outstanding example of the ware at its very best: combining exquisite material with fine potting, graceful proportions and a freely incised design that appears to have been sketched from life. Furthermore, while open vessels such as bowls and dishes were created in abundance, upright examples of this type represent a maturation of techniques of which very few examples have survived.

The booming demand for white wares is the product of a fresh aesthetic that was brought about by the newly established Song dynasty and the subsequent changes in the distribution of wealth and resources as well as a renewed discovery of the beauty of nature. In a quest to establish an identity that deviated from that of the Tang but aimed at reviving a romanticised concept of antiquity based on Han dynasty Confucian ideals, the scholar-elite of the Song promoted commercial liberalism which granted much freedom to the activities of merchants, brokers and landowners who in turn transformed the capital into a vibrant urban hub.

Within this dynamic atmosphere, the Ding kilns of the Northern Song period experienced surges in development and popularity. Given the overall excellence of this white ware, it is natural that the court selected it as one of its official ceramics. Many Ding vessels were discovered in the tomb of Emperor Taizong's empress, who died in AD 977 and was later reburied in AD 1000. A large number of Ding vessels from the Qing court collection still remain in the Palace Museum, Beijing, and in the National Palace Museum, Taipei, several of them bearing inscriptions by the Qianlong Emperor. Many early Ding wares, particularly of the Tang (618-907) and Five Dynasties (907-960) periods, but also of the Song dynasty, are inscribed with the character *guan* ('official') of *xin guan* ('new official'), and the excavations of the Quyang kiln sites in Hebei province have brought to light sherds of the Song and Jin (1115-1234) dynasties inscribed with the characters *dong gong* ('Eastern Palace'), and the names of two administrative units within the court. See the catalogue to the exhibition *Ding ci ya ji. Gugong Bowuyuan zhencang ji chutu Dingyao ciqi huicui / Selection of Ding Ware. The Palace Museum's Collection and Archaeological Excavation*, Beijing, 2012, cat. nos 3, 6-9, 28.

Most of the pieces and fragments thus identified are, however, bowls and dishes. Ding bottles, vases or jars, in fact any upright shapes, were extremely rarely produced by the Ding white ware kilns around Baoding city in Hebei province, which had specialised in the production of round, open shapes. Open shapes could quickly be thrown on the potter's wheel and manufactured in large quantities. Closed, upright shapes, especially with a swelling shoulder rising from a slender foot and narrow neck as seen on the present vase, represented a much greater challenge, requiring precision in throwing to make the separately thrown parts fit, and diligence in joining to ensure neat and firm alignment, and were much more likely to collapse or tilt in the kiln.

Only a small number of Ding *meiping* vases are known but all of larger size; a closely related vase, from the Sir Percival David Collection and now held in the British Museum, London (**fig.1**), is illustrated in Regina Krahl and Jessica Harrison-Hall, *Chinese Ceramics. Highlights of the Sir Percival David Collection*, 2013, pl. 8. A further larger *meiping* of this type, incised with a floral design between radiating combed petals at the shoulder and tall stiff leaves at the foot, in the Palace Museum, Beijing, is illustrated in *The Complete Collection of Treasures of the Palace Museum. Porcelain of the Song Dynasty (I)*, Hong Kong, 1996, pl. 36; a second, even larger, vase, reconstructed from fragments, is published in *Ding ci ya ji. Gugong Bowuyuan zhencang ji chutu Dingyao ciqi huicui / Selection of Ding Ware. The Palace Museum's Collection and Archaeological Excavation, op. cit.*, 2012, pl. 35. Another *meiping*, but incised with lotus blooms, in the National Palace Museum, Taipei, was included in the Museum's exhibition *Decorated Porcelains of Dingzhou. White Ding Wares from the Collection of the National Palace Museum*, 2014, cat. no. II-9; and another, the neck missing, carved and incised with peonies, from the Alfred Clark Collection and included in numerous exhibitions including the *International Exhibition of Chinese Art*, The Royal Academy of Art, London, 1935, cat. no. 1166, was sold in our London rooms, 25th March 1975, lot 30.

The flowing floral design of two peony blooms reflects the aesthetic predilection of the Song dynasty which 'recognized the need to balance ornateness with simplicity' (see Marshall P.S. Wu, 'Black-glazed Jian Ware and Tea Drinking in the Song Dynasty', *Oriental Art*, vol. 29, no. 4, 1998, p. 31). This vase encapsulates the elegant style of white stoneware from the Ding kiln, incorporating graceful lines and finely incised decoration that raised traditional techniques to new standards.







## 定窰白釉刻牡丹紋梅瓶

定窰白瓷，含蓄優雅，簡約卓絕，體現古典之美，歷代備受推崇。定窰器，多為精細之作，本瓶更屬極罕臻例，胎質細膩，器形端莊，比例得宜，刻花靈動。同類者，盃盤頗多，琢器則傳世極少。

大宋初立，權富變化，時人對審美重新定義，崇尚素然之風漸起，故使白瓷盛行。宋代文人精英為建立異於唐朝身份，並復興以漢代儒道為基礎之古風，因而倡導自由貿易，商賈地主等尤為活躍，國都亦因而成為繁華中心。

基此繁盛風氣，北宋定窰發展蓬勃，廣為盛行。白瓷精秀，自然獲朝廷青睞，故選為御用。宋太宗妃元德李后，太平興國二年卒，咸平三年遷葬永熙陵側，墓中出土不少定窰瓷器。兩岸故宮所存清宮舊藏定窰甚多，更有刻乾隆詩文者數。早期定器，尤以唐、五代為主，不少刻有「官」或「新官」字樣，宋例亦有所見。河北曲陽定窰遺址出土宋金瓷片，更見刻有「東宮」、「尚藥局」及「尚食局」之例（見《定窰雅集：故宮博物院珍藏及出土定窰瓷器薈萃》，故宮博物院，北京，2012年，編號3、6-9及28）。

傳世定器及殘片多為盃盤。定州（今河北保定附近）各白瓷窰口，多製圓器，極少出如瓶罐等琢器。圓器拉坯成形迅速，故可大量製造。而琢器者，尤其如本品梅瓶器形，需拉坯分段接合而成，要求每段塑形精確、接合穩固無痕，又須避免窰中毀塌或傾斜變形，故成品稀少。

定窰梅瓶，已知存世數量甚少，且尺寸均較本品更大。大維德爵士收藏一相近作例，現存倫敦大英博物館（圖一），錄康蕊君及霍吉淑，《Chinese Ceramics. Highlights of the Sir Percival David Collection》，2013年，圖版8。北京故宮博物院收藏兩梅瓶例，尺寸較大，飾花卉紋，圖載於《故宮博物院藏文物珍品全集·兩宋瓷器（上）》，香港，1996年，圖版36。另可參考一修復件，尺寸更大，見《定窰雅集：故宮博物院珍藏及出土定窰瓷器薈萃》，故宮博物院，北京，2012年，圖版35。台北故宮博物院亦收藏一例，飾蓮紋，曾展於《定州花瓷：院藏定窰系白瓷特展》，台北，2014年，編號II-9；再比一例，缺頸，刻牡丹紋，出自 Alfred Clark 收藏，多次展出，包括《International Exhibition of Chinese Art》，英國皇家藝術學院，倫敦，1935年，編號1166，售於倫敦蘇富比1975年3月25日，編號30。

本品牡丹紋飾，反映宋代美學理念，「明瞭以簡約平衡繁縟之需」（見武佩聖，〈Black-glazed Jian Ware and Tea Drinking in the Song Dynasty〉，《Orientations》，卷29（4），1998年，頁31）。定窰白瓷優雅秀麗，提升傳統技巧至臻標準，本瓶線條曼妙，雕工精細，堪屬佳例。



Fig. 1 A Ding meiping Northern Song Dynasty. Copyright the Sir Percival David Collection / © The Trustees of the British Museum

AN EXCEPTIONAL AND EXTREMELY RARE  
CARVED 'DING' 'PEONY' VASE  
NORTHERN SONG DYNASTY

elegantly potted, of sumptuous *meiping* form, the full rounded shoulder sweeping up from a slender waisted body to a short cylindrical neck and everted rim, the body freely carved with two luxuriant peony blooms framed by their foliage, all above a band of overlapping petals at the foot, covered overall with an exquisite ivory-white glaze, stopping neatly at the foot  
Height 10 in., 25.3 cm

The dating of this lot is consistent with the result of a thermoluminescence test, C-Link Research and Development Ltd., no. 8070EH14.

**\$ 500,000-700,000**

北宋 定窑白釉刻牡丹纹梅瓶







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### A CARVED 'DING' 'FLORAL' DISH NORTHERN SONG DYNASTY

the gently rounded sides rising to a metal-bound rim, the center incised with a freely-drawn lotus blossom and broad leaf issued from furled leaves and stem within an incised medallion, covered with a cream-colored glaze extending over the short footring

Diameter 6 $\frac{5}{8}$  in., 16.8 cm

#### PROVENANCE

Bluett & Sons, London (according to label).  
Collection of Mr. and Mrs. Eugene Bernat (1896-1982).  
Sotheby's New York, 7th November 1980, lot 101.

\$ 6,000-8,000

北宋 定窯白釉刻蓮紋盤

來源

Bluett & Sons, 倫敦 (標籤)

Eugene Bernat (1896-1982) 伉儷收藏  
紐約蘇富比1980年11月7日, 編號101

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### A 'DING' 'MALLOW' FOOTED BOWL NORTHERN SONG DYNASTY

the flared sides rising from an incised circular base, the angled exterior with incised grooves corresponding with the notched petal rim, all raised on a circular foot and covered in an ivory glaze sparing the rim, with characteristic pooling

Diameter 6 $\frac{7}{8}$  in., 17.5 cm

\$ 4,000-6,000

北宋 定窯白釉葵花式盃



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**A CARVED 'DING' 'TWIN FISH' DISH  
NORTHERN SONG DYNASTY**

the center with a pair of fish amidst combed waves within a circular medallion, with radiating ribs in the cavetto and a petal-notched rim, covered overall with a creamy white glaze stopping just short of the rim, the exterior with characteristic pooling tears  
Diameter 7¼ in., 18.4 cm

**PROVENANCE**

Mathias Komor Chinese Art, New York.  
Christie's New York, 19th September 2007, lot 257.

**\$ 6,000-8,000**

北宋 定窯白釉刻雙魚紋花式盤

來源

Mathias Komor Chinese Art · 紐約  
紐約佳士得2007年9月19日 · 編號257



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**A CARVED 'DING' 'FLORAL' DISH  
NORTHERN SONG DYNASTY**

with shallow, rounded sides rising to a metal-bound rim from a broad circular center incised freely with a floral sprig enclosed within a circular incision, dressed with a warm ivory glaze continuing over the countersunk beveled foot  
Diameter 4¾ in., 12.1 cm

**\$ 4,000-6,000**

北宋 定窯白釉刻蓮紋盤



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PROPERTY OF A GENTLEMAN

**A PURPLE-SPLASHED 'JUN'  
TRIPOD CENSER  
YUAN DYNASTY**

the compressed globular body raised on three short tapering legs, the waisted neck applied with six large flower-shaped studs set below the wide everted rim, the shoulder with a pair of fish-form handles enclosed by upright frames, covered overall save for the feet with a sky-blue glaze accentuated with irregular purple splashes  
Height 7¼ in., 18.4 cm

**PROVENANCE**

Sotheby's London, 3rd December 1974, lot 186.

**\$ 8,000-12,000**

元 鈞窰天藍釉紫斑魚耳三足爐

來源

倫敦蘇富比1974年12月3日 · 編號186



PROPERTY FROM A SAN FRANCISCO PRIVATE  
COLLECTION

### A SMALL QINGBAI FOLIATE DISH SONG DYNASTY

thinly potted with gently rounded sides rising to a slightly flared petal-lobed rim, the cavetto with six thin vertical lines of slip demarcating the petals, covered overall with a pale blue-green glaze suffused with a network of fine craquelure  
Diameter 5 $\frac{3}{8}$  in., 13.6 cm

#### PROVENANCE

Priestley & Ferraro, London.

**\$ 5,000-7,000**

宋 青白釉花式小盤

來源

覺是軒 (Priestley & Ferraro) · 倫敦



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### A QINGBAI CIRCULAR EWER YUAN DYNASTY

of flattened form supported on a flared foot surmounted by a short, waisted mouth with lipped rim flanked by a loop handle and curved spout, each side decorated in relief with a central lotus enclosed by four scroll-filled cartouches within a geometric band and beaded border, covered overall in a soft blue-green glaze, the base unglazed  
Height 4 $\frac{7}{8}$  in., 11.8 cm

#### PROVENANCE

S. Marchant & Son, London, 1994.  
Dutch Private Collection.

**\$ 5,000-7,000**

元 青白釉印花扁圓形執壺

來源

S. Marchant & Son · 倫敦 · 1994年  
荷蘭私人收藏



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PROPERTY FROM A DISTINGUISHED NORTH AMERICAN PRIVATE COLLECTION

**A RUSSET-SPLASHED BLACK-GLAZED BOWL  
NORTHERN SONG DYNASTY**

the deep rounded sides rising from a high straight foot to an everted rim, the interior covered with a lustrous black glaze accentuated with russet splashes, the exterior with a russet glaze falling short above the foot to reveal the pale buff-colored stoneware body  
Diameter 5¼ in., 13.2 cm

**PROVENANCE**

Acquired prior to the 1950s.

**\$ 8,000-12,000**

北宋 黑釉醬斑盃

來源  
得於1950年代之前



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PROPERTY FROM A DISTINGUISHED NORTH AMERICAN PRIVATE COLLECTION

**A CARVED 'YAOZHOU' CELADON-GLAZED BOWL  
NORTHERN SONG / JIN DYNASTY**

the gently rounded sides rising from a short foot, the interior skillfully carved with a central stylized flowerhead, encircled by undulating lotus scrolls, the exterior with overlapping petals, covered overall save for the foot ring with an olive-green glaze  
Diameter 5⅞ in., 15 cm

**\$ 5,000-7,000**

北宋 / 金 耀州窰青釉刻蓮紋盃



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PROPERTY OF A GENTLEMAN

**A 'YAOZHOU' PERSIMMON-GLAZED BOWL  
SONG DYNASTY**

well potted with rounded sides rising from a straight foot, covered overall in a russet glaze transmuting to shades of olive and aubergine in scattered passages to the interior and exterior and around the rim, the glaze stopping above the foot to reveal the buff body  
Diameter 4¼ in., 10.8 cm

**\$ 5,000-7,000**

宋 耀州窰醬釉盃



## A 'JIZHOU' PAINTED 'DUCKS' VASE SOUTHERN SONG DYNASTY

of ovoid form, the gently rounded sides painted in brown slip with three shaped cartouches each enclosing a pair of mandarin ducks in a lotus pond, reserved on a ground of interlocking *wanzi* fret all above a scroll border at the foot, a band of lappets at the shoulder and keyfret encircling the cylindrical neck

Height 7 $\frac{5}{8}$  in., 19.5 cm

Compare a similar Jizhou vase sold in our London rooms, 2nd December 1997, lot 183.

**\$ 30,000-50,000**

南宋 白地褐花開光荷塘鴛鴦圖瓶





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PROPERTY OF A GENTLEMAN

**A PAIR OF 'JIZHOU'-TYPE 'TORTOISESHELL' VASES**  
SOUTHERN SONG - YUAN DYNASTY

each of baluster form rising from a slightly splayed foot to a slender waisted neck and flared mouth, covered with a lustrous persimmon glaze with tan spots over swathes dappled with dark brown, the glaze stopping above the base to reveal the brown clay body (2)

Height of taller 6 $\frac{1}{8}$  in., 15.6 cm

**PROVENANCE**

Collection of Benjamin Shepps, Florida (according to label).  
Weisbrod Chinese Art, New York.

**\$ 5,000-8,000**

南宋至元 吉州窯系玳瑁釉瓶一對

來源

Benjamin Shepps 收藏，佛羅里達州（標籤）  
Weisbrod Chinese Art，紐約

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**A LARGE BLACK-GLAZED 'RIBBED' JAR**  
NORTHERN SONG / JIN DYNASTY

of ovoid form rising to a short neck with lipped rim, the body with a series of evenly-spaced raised vertical trails of white slip, a pair of ridged and tapering strap handles on the shoulder, covered overall in a black glaze and thinning to cream color at the raised ribs and stopping well short of the foot revealing a pale brown slip underneath, the interior and base similarly dressed, leaving the broad buff-colored knife-pared footing exposing the body, Japanese wood box (3)

Height 11 in., 28 cm

**PROVENANCE**

Michael B. Weisbrod, New York.

The attractive ribs adorning this jar were carefully applied in slip onto the surface of the vessel before the application of glaze. During firing the glaze pulled away from the ribs to result in a striking contrast of delicate white lines emerging from a glossy black ground. A similar jar from the collection of Mr. and Mrs. Janos Szekeres was included in the exhibition *Hare's Fur, Tortoiseshell and Partridge Feathers*, Arthur M. Sackler Museum, Harvard University Art Museums, Cambridge, MA, 1995, cat. no. 61, where it is noted that these ribs were first used on ceramics during the Tang dynasty in imitation of Tang lacquer and silver, and emerged as a decorative category by the 12th century (p. 176).

**\$ 15,000-20,000**

北宋 / 金 黑釉稜線紋雙繫罐

來源

Michael B. Weisbrod，紐約



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**A PAIR OF 'JIZHOU' 'TORTOISESHELL'-  
GLAZED BOWLS  
SOUTHERN SONG DYNASTY**

each with deep rounded sides rising to a slightly everted rim, covered overall with a dark brownish-black glaze and splashed with caramel-beige tones simulating tortoiseshell, the glaze stopping neatly above the short foot (2)

Diameter 4½ in., 11.4 cm

Southern Song potters at Jiangxi province's Jizhou kilns developed this lively dappled glaze to apply to various forms of stoneware cups, bowls, and vases. Known in Chinese and English as 'tortoiseshell' glaze, it is characterized by an overall black-coffee color inflected with creamy tones ranging from

deep amber to taupe, as seen on the present bowls. The effect seems to have been created by first dipping the vessel in a medium-brown slip glaze then, following the drying, dipping it in a darker brown glaze slurry, splashing it with a paste of wood or bamboo-ash and water, drying it again, and finally firing it right side up in the saggar.

A slightly larger tea bowl in the Simon Kwan Collection was exhibited in *Song Ceramics from the Kwan Collection*, Hong Kong Museum of Art, Hong Kong, 1994, cat. no. 170; and a similar one sold in our London rooms, 19th June, 2002. A tea bowl with similar coloration to the present examples sold in our Hong Kong rooms, 7th April 2014, lot 3624; and one with caramel-colored splashes sold in those same rooms, 2nd-3rd June 2016, lot 648.

**\$ 30,000-50,000**

南宋 吉州窑玳瑁釉盃一對





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION  
**AN EXTREMELY LARGE AND IMPORTANT  
 'LINGWU' CUT-GLAZE WINE JAR  
 XIXIA DYNASTY**

of tapered ovoid form rising to a broad shoulder applied with four strap-handles, the body deftly cut through the brown glaze with two main registers of decoration, the lower band with four large peony sprays within shaped cartouches reserved on a ground of leaves and scored lines, the upper band with four large peony blooms interspersed between the handles, all within double bowstring borders and below wide plain clear and brown-glazed borders at the shoulder, the interior and lower body also glazed brown, the unglazed base with a shallow countersunk medallion incised with a cross, the lower body pierced by a bung hole  
 Height 20½ in., 52 cm

**PROVENANCE**

The Malcolm Collection, probably acquired before 1953.  
 Sotheby's London, 29th March 1977, lot 144.  
 Sotheby's Hong Kong, 30th April 1991, lot 5.  
 Yeung Wing Tak Collection, Singapore.  
 Collection of R. Hatfield Ellsworth (1929-2014).  
 Christie's New York, 21st March 2002, lot 135.

**EXHIBITED**

*Yang Yongde kangli zhencang heiyou ci / Black Porcelain from the Mr & Mrs Yeung Wing Tak Collection*, Museum of the Western Han Dynasty Mausoleum of the Nanyue King, Guangzhou, 1997, cat. no. 21.

**\$ 120,000-150,000**

西夏 靈武窰黑釉剔劃牡丹紋四繫大罐

來源

Malcolm 收藏，或得於1953年之前  
 倫敦蘇富比1977年3月29日，編號144  
 香港蘇富比1991年4月30日，編號5  
 楊永德伉儷收藏，新加坡  
 安思遠 (1929-2014) 收藏  
 紐約佳士得2002年3月21日，編號135

展覽

《楊永德伉儷珍藏·黑釉瓷》，西漢南越王墓  
 博物館，廣州，1997年，編號21

This magnificent jar belongs to a rare group of wares from the Xixia (also known as Tangut or Western Xia) dynasty in the northwest of China, which coexisted with the Song, Liao and Jin dynasties who all produced their own wares. The discovery of the Lingwu kiln was initiated by the lack of records from this kingdom, which was destroyed in 1227 and remained a mystery until relics and literary works in the Xixia language were excavated amongst the ruins of the city of Heicheng in northwest Inner Mongolia Autonomous Region in the early 20th century.

The Lingwu kiln was located at Ciyaobao of Lingwu country, Ningxia, which lies 50 kilometres south of the capital of Xixia, Yinchuan, and was one of the major sites of ceramic production under the Xixia. From 1984 to 1986, the kiln site was excavated resulting in the discovery of shards and kiln implements piled up four meters deep that covered an area of 200,000 square meters. A comprehensive report was published by the Institute of Archaeology of the Chinese Academy of Social Sciences, Beijing, in 1995, *Ningxia Lingwu yao fajue baogao*, which published shards of vessels decorated with the same technique as the present discovered at the site. Furthermore, incised marks, similar to that on the present jar, have been found on the base of bowl shards excavated at Lingwu, and several jars of related form with four ridged handles and wide unglazed bands at the shoulder appear on many excavated vessels.

Wares of this carved type were produced by glazing the entire yellowish body and then marking out the central and background parts. Within the central area, three techniques of glaze removal were employed: *champlevé* in the scraping off the glaze to make the outline of the peonies; incising for the petals and leaves; and *sgraffiato* in the removal of thicker carved lines. For the background, only oblique lines were used to accentuate the delicacy of the peony. The clay consisted of little sand to result in hard and compact bodies that turned pale yellow after firing, while the black glaze was composed of a type of local black slip with iron oxide as the coloring agent. It was fired in an oxidizing kiln at a temperature of approximately 1260°C to result in an aesthetically pleasing contrast between the glazed and exposed body, as well as a textural contrast between the glossy glaze and matte unglazed body. These techniques show that Xixia ceramic production was strongly influenced by Cizhou and Ding wares.

Further examples of Xixia jars decorated with similar cut-glaze techniques include one in the Meiyintang Collection, illustrated in Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol. 1, London, 1994, pls 454 and 455. See also a white 'cut-glaze' *meiping* with leafy peony design, from the collection of Ruth and Bruce Dayton and now in the Minneapolis Institute of Art, Minneapolis, acc. no. 2001.8. Of the related examples, it is interesting to note not only the similarities but also the subtle differences in the gestural quality of the carving, the proportions of the blossoms and scrolling of the leaves which highlight the individual effort in their making.



PROPERTY FROM A DISTINGUISHED NORTH AMERICAN PRIVATE COLLECTION

**A GREEN-GLAZED 'FLORAL' PILLOW**  
LIAO / JIN DYNASTY

of bean shape, freely incised and carved to the slightly concave top with a central lozenge panel enclosing a flower spray, against a carved foliate ground and bordered by a row of petals, covered with a transparent green glaze pooling at the recesses

Width 12¾ in., 32.5 cm

**PROVENANCE**

Acquired prior to the 1950s.

**\$ 8,000-12,000**

遼 / 金 綠釉剔劃花卉紋枕

來源

得於1950年代之前

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PROPERTY OF A LADY, PALM BEACH, FLORIDA

**A 'CIZHOU' TIGER-FORM PILLOW**  
JIN DYNASTY

well-modeled in the form of a recumbent tiger, freely painted with bold brown stripes on an orange slip ground, the ferocious beast with round indented ears, stippled and furrowed eyebrows centered by a *wang* character, the nostrils formed by two small air holes, its mouth pulled back revealing two sharp front fangs, the tail curling around the back haunches, the slightly concave back reserved in dark-orange slip with a bean-shaped panel depicting a recumbent white-spotted deer resting between two shrubs, all beneath a clear glaze, the flat gray stoneware base unglazed for firing

Length 15½ in., 39.4 cm

**PROVENANCE**

Sotheby's New York, 12th June 1984, lot 226.

A number of tiger-shaped Cizhou pillows have been published, varying in the decoration on the surface, but often painted with birds, flowers and animals. The painting on this piece is unusual; rather than the more typical white ground, the concave bean-shaped section is a dark amber color. A pillow with the same overall orange-slip ground and a *wang* character between the eyes, but not as finely-painted, reported to have been excavated at Jiaozuo Henan and now in the Jiaozuo Museum, Henan Province is illustrated in *Thousand Years Dream, Chinese Ceramic Pillows*, Beijing, 2007, pp. 56-57.

**\$ 10,000-15,000**

金 磁州窰虎形枕

來源

紐約蘇富比1984年6月12日·編號226

101





**A RARE 'CIZHOU'-TYPE CARVED  
'PEONY' PILLOW  
NORTHERN SONG DYNASTY**

deftly carved through the canted, cloud-shaped top to depict a large peony bloom borne on an undulating stem issuing curled leaves in relief, with finely combed details, all within a single line border beneath an ivory-white glaze, the underside of the rim and the sides covered with a dark russet-brown glaze stopping unevenly above the flat base, which is partially glazed, the back pierced with a triple-gourd form air hole  
Length 11¼ in., 28.6 cm

The dating of this lot is consistent with the result of a thermoluminescence test, C-Link Research & Development Ltd., 6601CH69.

This pillow is notable for the bold and confident carved strokes of the design of a blooming peony stem surrounded by luxurious curling leaves. Rendered in slight relief, the design is subtly accentuated by the darker pools of the glaze while the restrained use of combed lines enhances the rhythmic quality of the piece.

Compare a Cizhou-type pillow of related *ruyi*-form and carved with a peony stem, but with a punched ground, from the collection of Robert H. Ellsworth, sold at Christie's New York, 17th-18th September 2015, lot 2337.

Cizhou pillows of this type include one with a very similar design carved through white slip, included in the exhibition *100 Ceramic Pillows: Formerly the Hayashibara Museum Collection*, T. Edo Inouye & Son Oriental Art, Tokyo, 2012, cat. no. 99; and a cream-glazed example carved with a leafy floral bloom against a punched ground, from the collection of David and Nayda Utterberg, sold in these rooms, 16th March 2016, lot 213.

**\$ 60,000-80,000**

北宋  
磁州窯系白釉剔劃牡丹紋如意雲形枕



A 'CIZHOU' WHITE-GLAZED  
SGRAFFIATO JAR  
NORTHERN SONG DYNASTY

the baluster body rising to a slightly tapered short neck, boldly carved with a floral scroll between lappet bands, all reserved on a ring-punched ground, covered in a creamy-ivory glaze stopping just above the foot revealing the gray body, the interior and rim applied with a brown glaze  
Diameter 9 $\frac{7}{8}$  in., 25.2 cm

**PROVENANCE**

Collection of Ambassador Dr. Carlos Augusto R. Santos-Neves (b. 1944), acquired in the 1980s.

**\$ 5,000-7,000**

北宋 磁州窯白釉珍珠地劃花罐

來源

Carlos Augusto R. Santos-Neves 大使  
(生1944) 收藏，得於1980年代



103

A 'CIZHOU' PAINTED  
'CALLIGRAPHIC' MEIPING  
YUAN DYNASTY

the globular body rising from a tapered base to a rounded shoulder and a short neck, freely painted in iron-brown on a white slip ground with a sixteen-character inscription between horizontal lines and a band of stylized floral sprays  
Height 8 $\frac{3}{8}$  in., 20.5 cm

**PROVENANCE**

Collection of Ambassador Dr. Carlos Augusto R. Santos-Neves (b. 1944), acquired in the 1980s.

**\$ 6,000-8,000**

元 磁州窯白地黑花小口瓶

來源

Carlos Augusto R. Santos-Neves 大使  
(生1944) 收藏，得於1980年代



104



### A 'CIZHOU'-TYPE CUT-GLAZE JAR YUAN / MING DYNASTY

the globular body rising to a short straight neck, carved through the dark brown glaze with two large peony sprays and two butterflies, framed by a floral scroll border at the neck and a keyfret band below

Height 8 $\frac{3}{8}$  in., 20.5 cm

#### PROVENANCE

Collection of Ambassador Dr. Carlos Augusto R. Santos-Neves (b. 1944), acquired in the 1980s.

\$ 5,000-7,000

元 / 明 磁州窯系黑釉剔牡丹紋罐

來源

Carlos Augusto R. Santos-Neves 大使  
(生1944) 收藏，得於1980年代



105

### A LARGE 'CIZHOU' 'DRAGON AND PHOENIX' JAR YUAN DYNASTY

robustly potted, the ovoid body with broad shoulders tapering to the foot, painted freely with a dragon and phoenix amidst *ruyi* clouds within scalloped borders, alternating with lotus blossoms issuing from leafy vines, a collar of petals encircling the straight neck, all in a rich brown with light brown wash accents over a cream-colored slip and covered with a translucent glaze

Height 14 $\frac{5}{8}$  in., 37.1 cm

#### PROVENANCE

Sotheby's New York, 7th December 1983, lot 245.

Compare a similar example in the Royal Ontario Museum of Art, illustrated in Sherman E. Lee & Wai-kam Ho, *Chinese Art Under the Mongols: The Yuan Dynasty (1279-1368)*, Cleveland Museum of Art, 1968, cat. no. 47.

\$ 8,000-12,000

元 磁州窯白地黑花龍鳳紋大罐

來源

紐約蘇富比1983年12月7日，編號245



106





107

A 'LONGQUAN' CELADON 'LOTUS' BOWL  
SOUTHERN SONG DYNASTY

well potted, the gently rounded flaring sides rising to an incurved rim, the exterior carved with a band of tall lotus petals, covered overall with a thick *kinuta* bluish-green celadon glaze, stopping neatly around the footring to reveal the stoneware burnt brownish-orange in the firing, Japanese wood box (3)

Diameter 6<sup>5</sup>/<sub>8</sub> in., 16.9 cm

The distinctive form of this bowl was inspired by Middle Eastern pottery and metalwork. See Margaret Medley, *Metalwork and Chinese Ceramics*, London, 1972, pls 15a and b, illustrating a 12th-13th century Persian bronze bowl alongside a Longquan bowl of corresponding form.

Compare a similar bowl from the collection of the Zhejiang Provincial Museum, Hangzhou, included in the exhibition *Céladons. Grès des musées de la province du Zhejiang, Chine*, Musée Cernuschi, Paris, 2005, cat. no. 77.

\$ 12,000-15,000

南宋 龍泉窰青釉蓮瓣紋收口盃



A 'LONGQUAN' CELADON 'TWIN FISH' DISH  
SOUTHERN SONG DYNASTY

with gently rounded sides rising from a tapered foot to a broad everted rim, the interior applied with a pair of crisply-molded scaly fish, the exterior incised with petals, covered overall with an attractive sea-green glaze, the neatly cut footring left unglazed revealing a grayish ware partly burnt orange in the firing

Diameter 8½ in., 21.5 cm

\$ 20,000-30,000

南宋 龍泉窰青釉貼雙魚紋盤





109

109

**A CARVED 'LONGQUAN' CELADON VASE  
YUAN / EARLY MING DYNASTY**

decorated with two large lotus blossoms on a continuous leafy meander between bands of lotus-lappets, all under a semi-translucent olive-green glaze, Japanese wood box (3)  
Height 9½ in., 24.1 cm

**PROVENANCE**

Christie's Hong Kong, 19th January 1988, lot 251.

**\$ 4,000-6,000**

元 / 明初 龍泉窰青釉刻蓮紋玉壺春瓶  
來源  
香港佳士得1988年1月19日，編號251

110

PROPERTY FROM THE COLLECTION OF DR.  
PETER M. GREINER

**A 'LONGQUAN' CELADON-GLAZED  
'TWIN FISH' DISH  
SOUTHERN SONG DYNASTY**

the shallow rounded sides rising to a broad everted rim, the interior applied with a pair of sprig-molded scaly fish swimming in opposite directions, the exterior carved with lotus petals radiating upwards from the foot, all under a semi-transparent and sea-green glaze stopping above the foot rim  
Diameter 9⅞ in., 25.1 cm

**PROVENANCE**

Collection of Mrs. A. Kok-Viersen.  
Sotheby's London, 28th May 1974, lot 192.

**\$ 5,000-7,000**

南宋 龍泉窰青釉貼雙魚紋盤

來源

A. Kok-Viersen 收藏  
倫敦蘇富比1974年5月28日，編號192



110





111

**A 'LONGQUAN' CELADON-GLAZED  
PHOENIX-TAIL VASE  
YUAN DYNASTY**

the globular body rising to a tall cylindrical  
ribbed neck and a flared rim, the central register  
with applied continuous scrolling vines issuing  
four blossoms, above fluted panels skirting the

flared base, applied overall with a pale celadon  
glaze thinning on the carved design, the deeply  
recessed base similarly glazed, the beveled foot  
left unglazed and fired orange  
Height 9¾ in., 24.8 cm

**\$ 6,000-8,000**

元 龍泉窯青釉貼纏枝花卉紋瓶



112

112

**A 'LONGQUAN' CELADON 'EIGHT TRIGRAMS' TRIPOD CENSER  
LATE YUAN / EARLY MING DYNASTY**

robustly potted and raised on three mask-and-paw feet, the shallow rounded sides carved with the 'Eight Trigrams' below borders of incised diaper and applied flared bosses encircling the incurved rim, covered overall with a lustrous sea-green glaze falling short of the center of the interior and the raised bevelled disc on the base, both burnt orange in the firing, the interior crisply molded with a leafy peony medallion, wood stand, Japanese wood box (4)  
Diameter 12 $\frac{5}{8}$  in., 32 cm

**PROVENANCE**

Japanese Private Collection.

**\$ 7,000-9,000**

元末 / 明初 龍泉窰青釉八卦紋三足爐

來源  
日本私人收藏



113

113

**A 'LONGQUAN' CELADON-GLAZED CENSER  
MING DYNASTY**

of tapering cylindrical section, the exterior with a wide band of freely carved lotus decoration between raised horizontal filets, supported on three squat scrolled legs, covered overall in a rich sea-green glaze save the pierced base center  
Diameter 9 $\frac{1}{8}$  in., 24.5 cm

**\$ 7,000-9,000**

明 龍泉窰青釉刻花盞式爐

**A RARE LONGQUAN CELADON 'CHAMPION'  
VASE  
MING DYNASTY**

formed as a pair of conjoined tubular vases each with a tapered foot and sloping neck, the body of each vase molded with diaper pattern between an upper and lower scrolling border, an applied sinewy three-clawed frontal dragon spreading across the join at one side, an applied phoenix outstretching its wings and feet on the other side, covered overall in an olive-green glaze save for the footring  
Height 6½ in., 16.3 cm

'Champion' vases gained popularity in the Song dynasty (960-1279), and by the Qianlong reign (1735-96) became an important part of marriage rituals, with the two compartments

of the vase symbolizing the union between bride and groom. These later 'champion' vases were typically carved in jade. Numerous such vases were produced in the Qianlong period, including a white jade example that sold in our Hong Kong rooms, 5th October 2016, lot 3710.

Longquan wares in this form are extremely rare. Compare, however, a slightly larger example, included in the exhibition *Oosterse schatten: 4000 jaar Aziatische Kunst* [*Oriental Treasures: 4000 Years of Asian Art*], Rijksmuseum, Amsterdam, 1954. That vase is slightly taller than the present example, and it sold at Christie's Hong Kong, 29th May 2013, lot 2244.

**\$ 20,000-30,000**

明 龍泉窰青釉貼龍鳳紋雙聯瓶

END OF SESSION ONE







THIS PAGE  
LOT 119



# SESSION TWO

NEW YORK  
WEDNESDAY  
13 SEPTEMBER 2017  
2PM

LOTS 115-255





115

PROPERTY OF A LADY

**A CARVED AND POLYCHROME WOOD  
FIGURE OF GUANYIN  
JIN / YUAN DYNASTY**

the deity standing on a lotus base with the left hand holding a vase and the right hand grasping the left wrist, wearing long flowing robes and a pendant necklace, the face with a peaceful downcast expression beneath a tiara centered by a figure of Amitabha Buddha, traces of white slip and pigment, wood stand (2)

Height 15 $\frac{5}{8}$  in., 39.8 cm

**PROVENANCE**

Collection of Anton Rudert Jr. (1917-2008), New York.

A closely related wood Guanyin figure of similar size, from the collection of H. Page Cross, sold in these rooms, 2nd-3rd June 1976, lot 301.

**\$ 15,000-25,000**

金 / 元 木雕加彩觀音立像

來源

Anton Rudert Jr. (1917-2008) 收藏，紐約



## A LARGE CARVED WOOD FIGURE OF ANANDA MING DYNASTY

finely carved standing upright, with hands joined in *anjalinudra*, attired in flowing long-sleeved monk's robes, draped with a *kashaya* fastened over one shoulder with a loop and hook tied with chords, the full face with downcast eyes and reverent expression  
Height 54 in., 137.2 cm

### PROVENANCE

Collection of Walter L. Price (1936-2014), San Francisco.

Ananda was one of Buddha's first cousins, and of all the disciples, had the most retentive memory. Most of the sutras in the first part of the Pali Canon are attributed to his recollection of Buddha's teachings during the First Buddhist Council.

In the Chan Buddhist tradition, Kasyapa, another of Buddha's principal disciples, is considered the first Indian patriarch, and Ananda the second. The pair are often portrayed on either side of the Buddha. This arrangement is commonly found in caves in China dating from the Northern Wei dynasty (386-535), with Ananda standing to Buddha's right and Kasyapa to the left, as seen in the Central Binyang Cave at Longmen, illustrated in Angela Falco Howard, Li Song, Wu Hung and Yang Hong, *Chinese Sculpture*, New Haven, 2006, p. 238, fig. 3.39. This standard iconographic arrangement continued through the Sui, Tang, Liao and Song periods, to the Ming dynasty.

\$ 30,000-50,000

明 木雕阿難尊者立像

來源

Walter L. Price (1936-2014) 收藏 · 舊金山



PROPERTY FROM THE ESTATE OF GEORGE C. C. HO

**A GILT-LACQUER AND PAINTED WOOD FIGURE OF GUANYIN MING DYNASTY**

seated on a 'rock outcrop' in *lalitasana*, the bodhisattva's right hand resting on the right knee, the left hand raised to shoulder-height holding a moon disc cushioned by a cloud, a red robe draping the arms, waist, and legs in pleats, gilt-lacquer covering the face, chest, and exposed limbs of the goddess and also applied to the five-point diadem and the moon disc, traces of polychrome paint throughout

Height 24 in., 61 cm

**PROVENANCE**

Sotheby's New York, 6th December 1989, lot 69.

Born in Shanghai, China, George C. C. Ho (1919-2017) was an avid collector of Chinese paintings, calligraphy, jewelry, furniture and works of art. Although his family was in the coal business, he branched into the shipping business before deciding to leave China in 1949 for the relative safety of Hong Kong. In 1959, he relocated his family to New York where he resided until his death at the age of 98. Mr. Ho, relying on knowledge gleaned over the years from experts, academics and fellow connoisseurs, enjoyed the research and auction processes as much as the acquisitions themselves.

**\$ 20,000-30,000**

明 木漆金加彩觀音坐像

來源

紐約蘇富比1989年12月6日·編號69





PROPERTY FROM A NEW YORK PRIVATE  
COLLECTION

**A LARGE POLYCHROME WOOD  
FIGURE OF GUANYIN  
EARLY MING DYNASTY**

carved standing wearing monastic robes over a *dhoti* and inner garment, with floral borders and falling in voluminous folds from the arms and about the body, opening at the chest to reveal a *ruyi*-form torque, a five-pointed diadem centered with a standing Buddha crowning the bodhisattva  
Height 64 in., 162.6 cm

**PROVENANCE**

Collection of Katherine Thayer Hobson (1889-1982), acquired in Berlin in 1917, and thence by descent.

Images depicting Guanyin with a five-pointed crown are not the most common portrayal of this bodhisattva. A figure in a five-pointed crown depicting each of the five Dhyani Buddhas, paired with monastic robes, is the typical representation of another of the most popular bodhisattvas in Chinese culture, Ksitigarbha, or Dizangwang. Compare several other polychrome wood figures of Guanyin in similar adornment, one attributed to the Yuan dynasty and sold in these rooms the 23rd September 1997, lot 163; and another attributed to the Yuan / early Ming dynasty illustrated in *Chinese Buddhist Sculpture*, Eskenazi, London, 1997, cat. no. 16.

The later-added pigments and elaborate decoration to the robes is related to those later added to a group of carved wood Yuan dynasty arhat figures from northern Shanxi province illustrated in *Ancient Chinese Sculptural Treasures: Carvings in Stone*, Kaohsiung Museum of Fine Arts, Kaohsiung, 1998, cat. nos 16-26.

**\$ 40,000-60,000**

明初 木雕加彩觀音立像

來源

Katherine Thayer Hobson (1889-1982)

收藏 · 1917年得於柏林 · 此後家族傳承





PROPERTY FROM A NEW YORK COLLECTION

**A SET OF LARGE POLYCHROMED  
WOOD FIGURES OF THE FOUR  
BUDDHIST GUARDIAN KINGS  
MING DYNASTY**

each guardian figure seated on a naturalistic rockwork base, deftly carved with stern expressions and inset with enamel eyes, all below pierced crowns with lotus medallions and scrollwork encircling a looped topknot, wearing chain-mail armor and layers of cinched and pleated fabrics, one arm raised to bear an attribute (now lost), with traces of gesso and polychrome pigments (4)  
Height of tallest 44 in., 111.5 cm

Finely carved with detailed armor and menacing faces, these four figures represent the Four Guardian Kings (Sitian Wang) who are on earth to guard the four cardinal points of the world and protect the Buddhist Law (*dharma*), according to Buddhist philosophy. The four kings, who are believed to have been present at every critical moment in Buddha's life including his birth and his attainment of nirvana, were originally placed on the four sides of stupas to guard the Buddhist relics inside. They include Virudhaka, 'He who enlarges the kingdom', the Guardian of the South; Dhrtarastra, 'He who maintains the kingdom of the Law', the Guardian of the East; Vaishravana, 'He who is knowing', the Guardian of the North, and Virupaksha, 'He who observes all things in the kingdom', the Guardian of the West. Each

guardian is depicted as a fierce warrior, with eyes wide open and muscular bodies visible through their armor, while their celestial nature is shown by their flowing scarves.

Wood figures of Four Guardian Kings, carved with full rounded faces and detailed armor as seen on the present are rare. Compare a standing wood figure of a guardian, sold at Christie's New York, 20th March 2014, lot 2061. See also four much larger painted stucco sculptures dressed in a similar carved armor, from the Shuanglinsi temple in Pingyao, Shanxi province, illustrated *in situ* in *Shuanglinsi cai su foxiang* [Buddhist images of coloured stucco from Shuanglinsi], Taipei, 1997, pp 33 and 35.

**\$ 60,000-80,000**

明 木雕加彩四大天王坐像一組





120

A BRONZE FIGURE OF ZHUNTI GUANYIN  
YUAN - MING DYNASTY

cast seated in *dhyanasana*, two pairs of the eighteen arms centered in front of the elongated torso in *uttarabodhi mudra* and holding a tablet, the others fanned out holding various implements, with a Chinese court headdress crowning the tresses knotted and trailing down the shoulders, supported on a triple-lotus base raised on a high cylindrical standard, possibly associated, further raised on a squared base with high relief waves above a squared bracket base  
Height 15 in., 38.1 cm

\$ 30,000-50,000

元至明 銅準提觀音坐像



120

121

PROPERTY FROM A NEW YORK COLLECTION

A LACQUERED WOOD FIGURE OF AMITABHA  
LATE MING DYNASTY

carved in a meditative pose of *dhyanasana* and *dhyana mudra*, in robes and a ribbon-cinched *dhoti* with undulating pleats falling about the shoulders and gathered around the knees, covered overall in a dark brown lacquer showing traces of gilt lacquer save for the blue-pigmented spiral-knotted hair around the *ushnisha* and *udamani*, the back with a consecratory cavity  
Height 26 in., 66 cm

\$ 12,000-18,000

明末 木雕加漆阿彌陀佛坐像



121



PROPERTY FROM A CANADIAN PRIVATE COLLECTION

### A BRONZE FIGURE OF MAITREYA EARLY MING DYNASTY

with hands in *dharmachakra mudra* holding the stems of *naga-puspa* flowers supporting a kundika and a text, the hair drawn up in a knotted *jatamakuta* encircled with a pointed diadem over the knotted tresses falling about the shoulders, wearing elaborate jewelry, flowing sashes and a voluminous *dhoti* gathered at the waist and fastened by a beaded girdle, seated in *vajraparyankasana* on a double-lotus base  
Height 10 in., 25.4 cm

#### PROVENANCE

Collection of Major Oswald Stanhope Benbow-Rowe (1890-1940), and thence by descent.

#### LITERATURE

*The Buddhist Arts of Asia*, Art Gallery of Greater Victoria, Victoria, 2001, p. 33.

**\$ 4,000-6,000**

明初 銅彌勒菩薩坐像

來源

Oswald Stanhope Benbow-Rowe 少校 (1890-1940)  
收藏，此後家族傳承

出版

《The Buddhist Arts of Asia》· Art Gallery of Greater  
Victoria · 維多利亞 · 2001年 · 頁33



122

PROPERTY FROM THE ESTATE OF DR. HEINRICH MEDICUS

### A BRONZE FIGURE OF BHAI SAJYAGURU MING DYNASTY, 15TH / 16TH CENTURY

seated in *dhyanasana* with the right hand in *dhyana mudra* and the left hand holding a myrobalan fruit, wearing foliate patchwork monk's robes open at the chest revealing a sash-tied *dhoti*, supported by a triple-tiered lotus base  
Height 11 in., 28 cm

#### PROVENANCE

Christie's New York, 20th March 2001, lot 63.

Bronze figures of Amitabha with related, patterned monk's robes, attributed to the Ming dynasty, were sold in these rooms, 17th September 2014, lot 433; 17th September lot 67; and another in our Hong Kong rooms, 17th November 1988, lot 231.

**\$ 10,000-15,000**

明十五 / 十六世紀 銅藥師佛坐像

來源

紐約佳士得2001年3月20日 · 編號63



123



124

124

PROPERTY FROM A SALT LAKE CITY PRIVATE COLLECTION

**A BRONZE FIGURE OF GUANYIN  
MING DYNASTY**

seated in *raja lalitasana* with the right arm bolstered and holding a pearl, wearing a tiara centered by Amitabha, the corners of the throne with a bird and a bottle, further raised on a triangular lotus pond base, a writhing dragon emerging from the center, flanked by two acolytes

Height 9 $\frac{5}{8}$  in., 24.5 cm

**PROVENANCE**

Collection of Albert Rudolph (1928-1973), by repute.  
Rosalind Ebert, New York, circa 1985.

**\$ 6,000-8,000**

明 銅觀音坐像

來源

Albert Rudolph (1928-1973) 收藏 (傳)  
Rosalind Ebert · 紐約 · 約1985年



125

125

PROPERTY FROM A NEW YORK COLLECTION

**A BRONZE FIGURE OF PINDOLA  
BHARADVAJA  
17TH CENTURY**

the luohan seated in *dhyanasana* with an alms bowl nestled in the centered *dhyana mudra*, a silver *urna* surmounting the serene expression with eyes closed in meditation, the monk's robes and *dhoti* bordered with a floral pattern in relief and draped symmetrically over the seat, fitted stand (2)

Height 8 $\frac{1}{4}$  in., 21 cm

**PROVENANCE**

Roger Keverne Ltd., London.

**\$ 6,000-8,000**

十七世紀 銅賓度羅跋囉憍闍尊者坐像

來源

Roger Keverne Ltd. · 倫敦

126

PROPERTY FROM A HOUSTON PRIVATE COLLECTION

**TWO BRONZE FIGURES OF GUARDIAN KINGS  
MING DYNASTY**

each depicted in elaborate headdress, armor, and flowing sashes, standing solidly on a naturalistic base, Zeng Zhang of the south with a halberd in the proper right hand, the other raised in the *abhaya mudra*, Guang Mu of the west raising a stupa in one hand, the other lowered in the *karana mudra*, each with traces of gilt lacquer, fitted stands (4)  
Heights 13¾ in., 35 cm

**\$ 20,000-30,000**

明 銅天王立像兩尊



126

127

PROPERTY FROM A NEW YORK COLLECTION

**A LARGE LACQUERED BRONZE  
FIGURE OF GUANG MU TIAN WANG  
MING DYNASTY**

the guardian deity in a spirited stance with the back knee raised and supported by the edge of a throne, the opposite hand raised and holding a pearl, the flame-form tresses secured with a ribbon and laurel and haloed by a circlet, the fierce facial expression with three round, protruding eyes and an open mouth exposing the teeth and tongue, the elaborate armor with relief diaper panels and billowing sashes and sleeves, with traces of gilt throughout and raised on a scalloped bracket base  
Height 25¾ in., 65.4 cm

**\$ 15,000-25,000**

明 銅加漆廣目天王坐像



127



AN EXCEPTIONALLY RARE AND LARGE  
GILT-LACQUER BRONZE FIGURE OF BUDAI  
DATED JIAJING 4TH YEAR,  
CORRESPONDING TO 1525

portrayed seated in *maharajalilasana* on a double-lotus base, the right hand holding prayer beads, the left hand grasping the top of an open treasure sack revealing a string of coins and other precious objects within, wearing a loose robe opening to reveal the shoulders and full belly, the face detailed with a joyful expression, an inscription to the back of the base reading *Jiajing sinian* □□*yue* □□*bairi Neiguanjian xinguan Liang Ji zao* (made by official Liang Ji from the Neigongjian, □hundred day, □□month, 4th year of Jiajing), wood stand (2)  
Height 26¾ in., 68.1 cm

\$ 250,000-350,000

明嘉靖四年（1525年） 銅漆金彌勒佛坐像

銘文：嘉靖四年□□月□百日內官監信官梁濟造















Buddhist figures from the Jiajing period are rare, and inscribed examples are exceptionally rare. The present piece is also notable for its large size, which provided the craftsman a greater surface on which to successfully capture the jovial nature of Budai. The inscription on this figure, dated to the fourth year of Jiajing (corresponding to 1525), suggests it was created by the high-ranking Liang Ji before the widespread persecution of Buddhism.

The inscription reveals that Liang Ji was from Neiguanjian, the Directorate of Palace Servants and one of the twenty-four departments in the Ming Imperial Household (Neifu) which was run by eunuchs. Located just inside the northern palace wall near the Beian Gate, Neiguanjian was the largest of all the eunuch departments in terms of personnel and office space, with this directorate taking charge of palace construction of all kinds, and responsible for providing household articles of all sorts. It is considered the second most important eunuch department after Jingshifang, which was responsible for the activities of the bedchamber. Under a *zhangyin* (grand eunuch) various numbers of positions, including managers, deputies, assistants, accountants and recorders were placed. The personnel of this office was divided into three shifts, each taking turns to stay overnight inside the Imperial City. Each shift had a foreman and an artisan, who specialized in various aspects of construction and decoration. This office also kept numerous warehouses and depots where rice, salt and ice, as well as platforms for temporary use and other building materials were stored. In addition, its personnel had access to metals such as copper, tin, bronze and iron. Its many workshops and factories set up in the country were under the supervision of high ranking intendant eunuchs who, by custom, could serve only four years in one station (see Shih-shsh Henry Tsai, *Eunuchs in the Ming Dynasty*, Albany, N.Y., 1996, pp 43-44). It is possible that Liang Ji was one of these high-ranking *zhangyin* when he commissioned this piece.

Budai, the God of Happiness, and also called 'the laughing Buddha', was popular in Chinese culture for his association with happiness, plenitude and wisdom of contentment. He is often depicted with a joyful expression and wide smile whilst wearing loosely-fitted robes that reveal his large stomach. In Buddhism the role of Budai is to remind people of the ever-presence of the Buddha and to protect his laws. His name means 'cloth sack' and comes from the bag that he is conventionally depicted as carrying. A smaller figure of Budai, attributed to the sixteenth century, cast in a similar robust manner, was sold at Christie's Hong Kong, 31st May 2010, lot 1964. See also a smaller lacquered bronze figure of Buddha, dated to the 12th (1534) or 22nd (1544) year of Jiajing, sold at Christie's South Kensington, 14th November 2002, lot 17.

As a devoted follower of Daoism, the Jiajing emperor attempted to suppress Buddhism and thus Buddhist figures from his era are comparably few in number. It is recorded that as early as the fifth month of the sixth year of the emperor's reign (1527), the emperor ordered the Western Mountain ordination platform in Beijing and the one at Tianning monastery to be closed. Ordination ceremonies that had taken place every three years since 1391, to regulate the monastic population, were prohibited and a number of dedicated Confucian officials took advantage of their emperor's undisguised anti-Buddhist feelings to persecute many Buddhist followers and undermine establishments that dotted the Chinese physical and social landscape. As a result, bronze figures of Daoist immortals were more commonly produced; see a large lacquered-bronze sculpture of Guanyu, inscribed and dated to the 43rd year of Jiajing, in the Avery Brundage Collection and held in the Asian Art Museum of San Francisco, San Francisco, published in Rene-Yvon Lefebvre d'Argence, *Chinese, Korea and Japanese Sculpture in the Avery Brundage Collection*, San Francisco, 1974, pl. 169, where it is noted that 'the round and robust qualities of this piece, notably in the belly area, are typical of the middle Ming period' (p. 316). A figure of the Sovereign of the Clouds of Dawn (Bixia Yuanjun), with an inscription dating it to the first year of Jiajing (1522), was sold in our London rooms, 16th May 2012, lot 227.





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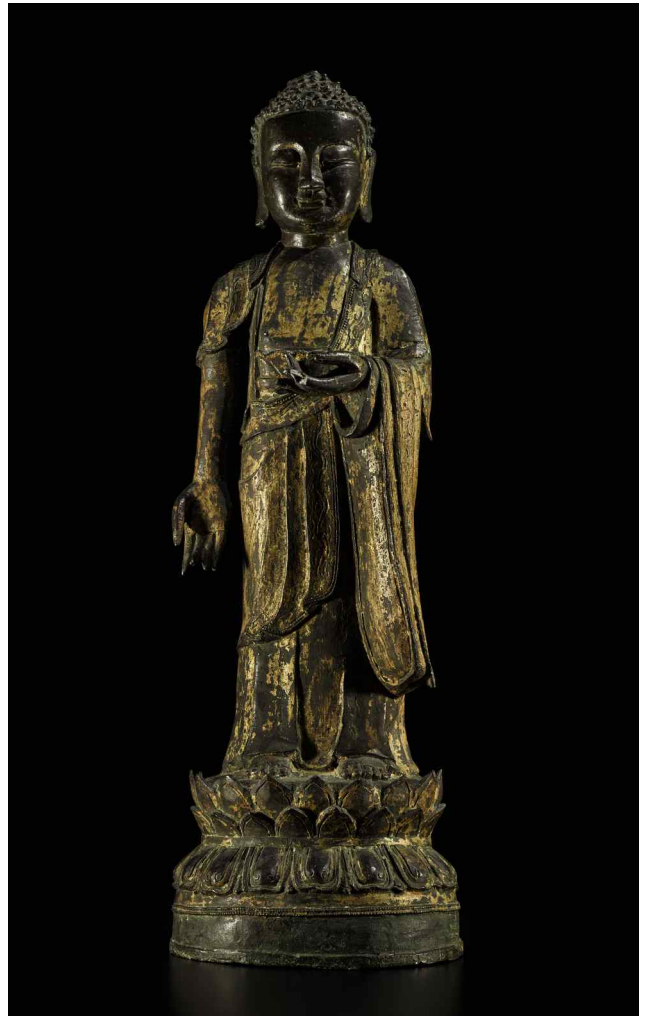
**A GILT-LACQUER BRONZE FIGURE OF  
SAMANTABHADRA  
MING DYNASTY, 15TH / 16TH CENTURY**

seated in *lalitasana* on a recumbent elephant, the bodhisattva wearing a seven-pointed crown and elaborate jewelry with a lotus-borne book and sword flanking either shoulder, the hands in *vitarka* and *varada mudra*, supported on a rectangular base with raised lotus petals  
Height 12½ in., 31.8 cm

A similar example from the collection of Judge W. E. Cunningham was sold alongside a figure of Manjushri in these rooms, 28th February 1980, lot 3. Compare also a figure in the collection of Warren Cox, illustrated in Hugo Munsterberg, *Chinese Buddhist Bronzes*, Japan, 1967, pl. 80.

**\$ 20,000-30,000**

明十五 / 十六世紀 銅漆金普賢菩薩坐像



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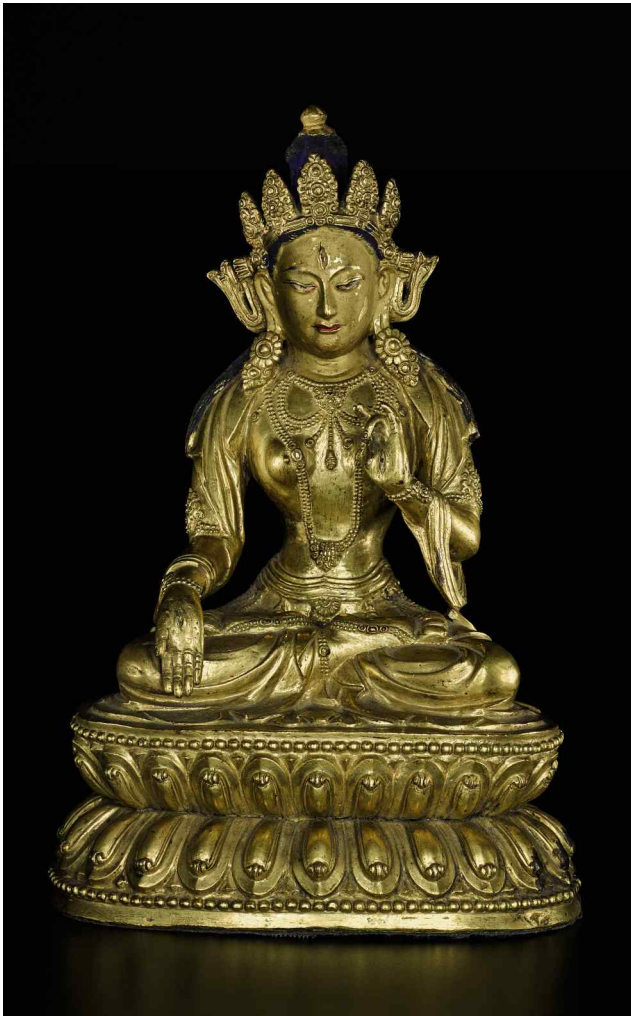
**A GILT-LACQUER BRONZE FIGURE OF  
AMITABHA  
MING DYNASTY, 16TH / 17TH CENTURY**

the figure standing holding an alms bowl in the right hand, the long, pendent left arm extending the *varada mudra*, a *wan* symbol in relief on the bare chest and the body draped in pleated robes with floral and beaded borders over a ribbon-waisted *dhoti*, supported below by a double-lotus base further raised on a lappet-encircled base  
Height 22½ in., 57.2 cm

Compare two examples, the first sold at Christie's New York, 28th June 1984, lot 207; and another, sold in these rooms, 16th March 1984, lot 137.

**\$ 10,000-15,000**

明十六 / 十七世紀 銅漆金阿彌陀佛立像



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PROPERTY OF A NEW JERSEY PRIVATE COLLECTOR  
**A SINO-TIBETAN GILT-BRONZE FIGURE OF  
 TARA**  
**QING DYNASTY, 18TH CENTURY**

cast seated in *dhyanasana* on a double-lotus base, the right hand lowered in *varadamudra*, the left hand raised to the chest in *vitarkamudra*, the *dhoti* and shawl falling in crisp folds over and around the body, adorned with an elaborate necklace, earrings, and diadem, and further jewelry at the waist, arms, and feet, the face tilted downward and the hair pulled into a high chignon, colored pigments applied to the eyes, eyebrows, mouth, and tresses  
 Height 8¾ in., 22.2 cm

**PROVENANCE**

Acquired by the present owner's mother, circa 1962, and thence by descent.

**\$ 15,000-20,000**

清十八世紀 藏傳銅鑲金度母坐像

來源

由現任藏家之母得於約1962年，此後家族傳承



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**A GILT-BRONZE FIGURE OF GUANYIN**  
**MING DYNASTY, 16TH / 17TH CENTURY**

seated in *dhyanasana* on a lotus throne further raised on a hexagonal pedestal base, the left hand raised in *vitarkamudra*, the face framed by a pierced diadem centered by Amitabha and the body draped in symmetrical robes with floral borders  
 Height 14 in., 35.6 cm

**\$ 25,000-35,000**

明十六 / 十七世紀 銅鑲金觀音坐像





133

**A PAIR OF LARGE BRONZE  
'ELEPHANT' CENSERS  
MING DYNASTY**

each cast in mirror image as a recumbent caparisoned elephant supported on four folded legs, the turned head framed by fluttering ears, the trunk and tusks sweeping to one side, the large aperture in the saddle set with a cover in the form of a fruiting 'Buddha's hand' citron tree growing from a jardinière howdah, the patina dark chocolate-brown, wood stands (6)  
Height 24 $\frac{1}{4}$  in., 61.5 cm

**PROVENANCE**

Offered at Sotheby's New York, 15th September 1999, lot 59.

**\$ 20,000-30,000**

明 銅福象蓋爐一對

來源

上拍於紐約蘇富比1999年9月15日，編號59

**A PARCEL-GILT BRONZE CENSER  
QING DYNASTY, 18TH / 19TH  
CENTURY**

of square section comprising three separate tiers, supported on four C-curved legs in the form of dragon-fish, their fins and horns framing the lower corners of the *bombé* body embellished on each side with a gilt quatrelobed cartouche filled with auspicious characters and scrolling lotus in relief, the decoration repeated on the wide horizontal flange, the same motif rendered in

openwork in the central tier surrounding dragon-filled rectangular medallions, and again on the openwork domed cover, the borders throughout with *kuilong* or keyfret, the cover surmounted by a large openwork dragon-form knob, the base cast with an apocryphal four-character Xuande mark (3)  
Height 16 in., 40.7 cm

A gilt-bronze censer of the same type, attributed to the Kangxi period, from the collection of I.W. Scott, sold in our London rooms, 3rd June

1975, lot 37, and again in the same rooms, 11th December 1990, lot 46. A related censer, but with 'squirrel and grape' motif executed in cloisonné, is in the collection of the National Museum of China, Beijing.

**\$ 30,000-50,000**

清十八 / 十九世紀  
銅局部鑲金纏枝蓮壽字紋熏爐  
《宣德年製》仿款



### A BELL-SHAPED BRONZE MIRROR SONG DYNASTY

cast with a rectangular aperture at the top and a loose-ring handle suspended from the front, the front with two columns of seal script text cast in relief reading *gu zhong yu gong, sheng wen yu wai* (the drum and bell are in the palace, their sound can be heard outside), centered with a square seal reading *Li Daobing zao* (made by Li Daobing), the front and ring handle cast with irregular depressions to imitate the corrosion on ancient bronzes, the back polished to high gloss, mottled turquoise- and gray-green patina throughout, acrylic stand (2) Length 6½ in., 16.5 cm

#### PROVENANCE

Sotheby's London, 7th December 1993, lot 27.  
Dutch Private Collection.

A related, but slightly smaller, mirror from the collection of Ulrich Hausmann sold in our Hong Kong rooms, 8th October 2014, lot 3388. Another of the same type in the collection of the Lee Kong Chian Art Museum, Singapore, is illustrated in *Lee Kong Chian Art Museum Catalog: National University of Singapore*, Singapore, 1990, cat. no. 385. A similar Song dynasty mirror in the Musée Cernuschi is illustrated by Michel Maucuer, *Bronzes de la Chine impériale, des Song aux Qin*, Paris, 2013, cat. no. 115.

**\$ 8,000-12,000**

宋 銅古鐘形鏡  
《李道冰造》款

銘文：鼓鐘於宮 聲聞於外

來源

倫敦蘇富比1993年12月7日，編號27  
荷蘭私人收藏



135



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### A BRONZE ZUN-FORM BEAKER VASE MING DYNASTY

of archaistic form, the bulging midsection and tall splayed foot divided by protruding notched flanges, each section cast with archaistic *taotie* and *kui long* against a *leiwen* ground, the flaring neck cast with upright cicada blades  
Height 10¾ in., 27.2 cm

#### PROVENANCE

Acquired in China circa 1947, and thence by descent.

**\$ 5,000-7,000**

明 銅饕餮紋尊

來源

約1947年得於中國，此後家族傳承



137

**A BRONZE RECTANGULAR CENSER  
17TH / 18TH CENTURY**

the compressed bulging sides rising from four tall cylindrical legs to a waisted neck and a wide flanged rim, set with a pair of upright loop handles, the base cast with an apocryphal four-character Xuande seal mark  
Height 6 $\frac{5}{8}$  in., 16.1 cm

See a closely related censer of the same shape and bearing the same mark, but with gilt-splashed decoration and a matching stand, sold at Christie's Hong Kong, 16th January 1989, lot 338.

**\$ 10,000-15,000**

十七 / 十八世紀 銅朝天耳四足方爐  
《宣德年製》仿款



138

**A BRONZE CENSER  
17TH / 18TH CENTURY**

the cylindrical body resting on a short splayed foot, flanked by a pair of handles cast in the form of stylized halberds, the base with a four-character seal mark reading *Yutang qingwan* (for pure appreciation in the Jade Hall)  
Width over handles 4 $\frac{1}{2}$  in., 11.4 cm

**\$ 5,000-7,000**

十七 / 十八世紀 銅戟耳爐  
《玉堂清玩》款



139

**A BRONZE CENSER  
QING DYNASTY, 18TH CENTURY**

the compressed square-form body rising from four cabriole legs to a waisted neck and a wide flanged rim, set to the shoulder with a pair of upright S-shaped handles, the base cast with an apocryphal six-character Xuande mark  
Width over handles 5 $\frac{3}{4}$  in., 14.5 cm

**\$ 3,000-5,000**

清十八世紀 銅朝冠耳四足方爐  
《大明宣德年製》仿款





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PROPERTY FROM A PRIVATE COLLECTION

### A LARGE BRONZE DRAGON-HANDLED VASE 17TH / 18TH CENTURY

the wide-shouldered body surmounted by a tall trumpet neck, incised with a *kuilong* band and flanked by flattened addorsed *kuilong* handles above two raised fillets, the body unadorned except for petal-lappets encircling the shoulder and a row of bosses above the foot, the base cast in sunken relief with a four-character Xuande seal mark

Height 21½ in., 54.6 cm

#### PROVENANCE

Sydney L. Moss Ltd., London, 17th December 1991.  
Collection of Rodman C. Rockefeller (1932-2000), New York.

#### LITERATURE

*The Second Bronze Age: Later Chinese Metalwork*, Sydney L. Moss, Ltd., London, 1991, cat. no. 65.

**\$ 15,000-20,000**

十七 / 十八世紀 銅龍耳大瓶  
《宣德年製》仿款

來源

Sydney L. Moss Ltd. · 倫敦 · 1991年12月17日

Rodman C. Rockefeller (1932-2000)

收藏 · 紐約

出版

《The Second Bronze Age: Later Chinese Metalwork》· Sydney L. Moss, Ltd. · 倫敦 · 1991年 · 編號65

141

### A LARGE GILT-SPLASHED BRONZE TWO-HANDLED VASE 17TH / 18TH CENTURY

stoutly cast with the baluster-form body surmounted by a tall trumpet neck, flanked by a pair of dragon-form handles, the shoulder applied with three lion masks alternating with sinuous *chilong*, the surface of a deep brown color flecked with irregular gold splashes  
Height 26 in., 66.2 cm

#### PROVENANCE

Roger Keverne, Ltd., London.

See a vase of this type, also cast on the shoulder with masks, sold in our London rooms, 11th May 2011, lot 236; another sold at Christie's London, 23rd May 1985, lot 156; a third sold at Christie's New York, 19th September 2007, lot 44. See also a baluster vase of similar proportions and cast with a band of lappets around the shoulder and bosses around the foot, sold at Christie's Hong Kong, 26th November 2014, lot 3387.

**\$ 20,000-30,000**

十七 / 十八世紀 銅灑金獅首龍耳大瓶

來源

Roger Keverne, Ltd. · 倫敦

**A LARGE GILT-SPLASHED BRONZE  
CENSER  
17TH / 18TH CENTURY**

of archaistic *gui* form flanked by a pair of abstract mythical-beast handles, finely cast around the exterior with two bold *taotie* masks on a *leiwen* ground, each centered by a notched vertical flange, the high foot with a band of highly stylized S-shaped *kuilong* on a *leiwen* ground, the base with a twelve-character mark reading *Xuande ernian Zhou Yi wei Xiuhuang zhuren zhi* (made by Zhou Yi for the master of Xiuhuang in the second year of Xuande)  
Width 17¼ in., 43.7 cm

**PROVENANCE**

Collection of Victoria Dreyfus (1881-1976),  
Madrey Farm, Brewster, New York.  
Sotheby Parke Bernet, New York, 9th-12th June  
1976, lot 7.

See a closely related censer of this type, bearing  
the same mark, sold at Christie's New York, 17th  
March 2017, lot 1041; further examples sold in our  
Hong Kong rooms, 10th April 2006, lot 1701; and  
at Christie's New York, 22nd March 1999, lot 76.

**\$ 20,000-30,000**

十七 / 十八世紀 銅灑金饕餮紋簋式爐  
《宣德式年周義為修篁主人製》款

來源

Victoria Dreyfus (1881-1976) 收藏，  
Madrey Farm，Brewster，紐約  
蘇富比 Parke Bernet，紐約，1976年6月9  
至12日，編號7







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AN ARABIC-INSCRIBED BRONZE  
VASE  
MING DYNASTY, 16TH / 17TH  
CENTURY

the pear-shaped body rising from a spreading foot to a tall cylindrical neck and a flared rim, cast with a pair of loop handles, the body decorated with two opposing *ruyi*-shaped cartouches enclosing Arabic inscriptions against a ring-punched ground  
Height 6 $\frac{7}{8}$  in., 17.5 cm

\$ 6,000-8,000

明十六 / 十七世紀 銅阿拉伯文雙耳瓶



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AN ARABIC-INSCRIBED BRONZE  
BOX AND COVER  
MING DYNASTY, 16TH / 17TH  
CENTURY

of circular form, cast to the top with a central medallion enclosing an Arabic inscription, surrounded by half florets, all against a ring-punched ground (2)  
Diameter 4 $\frac{1}{8}$  in., 10.5 cm

\$ 4,000-6,000

明十六 / 十七世紀 銅阿拉伯文蓋盒

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

**A RARE DOUBLE-GOURD ENAMEL 'ABSTINENCE' PLAQUE  
QING DYNASTY, QIANLONG PERIOD**

delicately painted in bright enamels, inscribed one one side with the characters *Zhai jie* in blue enamel, the reverse with the two characters in Manchu, both sides with two pink-enameled bats in flight and framed by gourds and small white blossoms amidst entwined tendrils, all reserved on a pale green ground, within a gilt-bronze border, with an attached orange silk tassel  
Length 2½ in., 6.5 cm

**PROVENANCE**

Rende Zhai Collection, acquired between 1949 and the 1970s.  
Christie's New York, 15th September 2011, lot 1213.

The term *Zhai jie* refers to the ceremonial requirement for abstinence before one worshiped the ancestors, the Heavens or other deities. The ritual cleansing of the body from within, which usually lasted for three days, involved abstention from meat, intoxicants, intimate relations and the five strong-smelling vegetables. 'Abstinence' plaques were made in various materials, including jade, bamboo, painted enamel and porcelain.

Compare two similarly-decorated double-gourd form enamel 'abstinence' plaques, the first sold in our Hong Kong rooms, 8th October 2008, lot 2611; the second, from the collection of Luís Esteves Fernandes, sold at Woolley & Wallis, Salisbury, 22nd May 2013, lot 26.

**\$ 15,000-20,000**

清乾隆 銅胎畫琺瑯福祿雙全紋齋戒牌

來源

仁德齋收藏，得於1949至1970年代之間  
紐約佳士得2011年9月15日，編號1213



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PROPERTY FROM A SAN FRANCISCO PRIVATE COLLECTION

**A 'HUANGHUALI' BRUSHPOT  
QING DYNASTY, 18TH CENTURY**

of cylindrical form with a beaded rim and continuous beading around the base with three low bracket feet, the surface with lively well-figured graining  
Height 6½ in., 16.5 cm

**PROVENANCE**

The Gangolf Geis Collection, Hong Kong.  
Christie's New York, 18th September 2003, lot 60.

• \$ 8,000-12,000

清十八世紀 黃花梨筆筒

來源

Gangolf Geis 收藏，香港  
紐約佳士得2003年9月18日，編號60

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**A HUAMU OVAL BRUSHPOT  
QING DYNASTY, 18TH CENTURY**

the oval-section vessel well carved from one large section of golden honey-yellow toned burl, the straight sides rising to an even rim, all supported on a low conforming foot  
Height 7 in., 17.8 cm

**PROVENANCE**

Collection of Charlotte Horstmann.

\$ 4,000-6,000

清十八世紀 瘿木橢圓形筆筒

來源

Charlotte Horstmann 收藏



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PROPERTY FROM A SAN FRANCISCO PRIVATE COLLECTION

**A 'HUANGHUALI' BRUSHPOT  
17TH / 18TH CENTURY**

of cylindrical form, the thick walls rising to a gently convex rim,  
all resting on a flat base with central circular plug, the patina  
with attractive graining  
Height 6¼ in., 15.9 cm

**PROVENANCE**

Sydney L. Moss, Ltd., London.

• \$ 8,000-12,000

十七 / 十八世紀 黃花梨筆筒

來源

Sydney L. Moss, Ltd. · 倫敦



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149

PROPERTY FROM A SAN FRANCISCO PRIVATE COLLECTION

**TWO 'HUANGHUALI' BRUSHPOTS  
17TH / 18TH CENTURY**

each of cylindrical form with a straight rim and resting on a flat  
base with a central circular plug, both with attractive graining  
(2)  
Height of taller 5¾ in., 13.7 cm

**PROVENANCE**

The taller: E & J Frankel, New York.

• \$ 6,000-8,000

十七 / 十八世紀 黃花梨筆筒兩件

來源

較大筆筒：E & J Frankel · 紐約



149

PROPERTY FROM A NORTH CAROLINA PRIVATE COLLECTION

A 'HUANGHUALI' HORSESHOE-BACK  
ARMCHAIR (QUANYI)  
QING DYNASTY, 17TH / 18TH CENTURY

the curved five-segment top rail extending beyond the front corner posts and terminating in outscrolled handgrips above shaped spandrels, the sinuous S-form central splat flanked by beaded and shaped flanges and carved with a *ruyi* head-form medallion enclosing archaic confronting *chilong*, the hard-mat seat supported underneath by two transverse stretchers, set into the rectangular molded edge frame tapering with a central groove and beaded edge, all above vigorously shaped and beaded spandrel aprons carved on the front with elegantly intertwining foliage, the legs of rounded section joined by stepped stretchers above plain aprons  
Height 35 $\frac{3}{4}$  in., 90.8 cm; Width 25 in., 63.5 cm; Depth 19 $\frac{3}{8}$  in., 49.2 cm

## PROVENANCE

Collection of Scott Emerson (c. 1905-?), Winea Plantation, Georgetown, South Carolina.  
Acquired from the above in 1981, and thence by descent.

• \$ 30,000-50,000

清十七 / 十八世紀 黃花梨雕螭龍紋開光圈椅

來源

Scott Emerson (約1905-?) 收藏 · Winea Plantation · 喬治城 · 南卡羅來納州

1981年得於上述處 · 此後家族傳承





151

A GILT-LACQUER BAMBOO-ROOT FIGURE  
OF DONGFANG SHUO  
16TH / 17TH CENTURY

skillfully worked as the immortal sitting on a pierced rock  
outcrop with left hand holding a peach branch, the right  
hand resting on one knee, the well-defined face with a wide  
smile and a long beard, wearing a long loose robe falling in  
voluminous folds, traces of gilt  
Height 6 $\frac{1}{8}$  in., 15.6 cm

**\$ 30,000-50,000**

十六 / 十七世紀 竹根雕漆金東方朔坐像



A 'HUANGHUALI' CORNER-LEG  
LOW TABLE (ZHUO)  
QING DYNASTY, 18TH CENTURY

the top of standard miter, mortise and tenon frame construction with a two-board, flush, tongue-and-grooved, floating rectangular panel supported by three dovetailed transverse stretchers, the molded edge of the frame with a groove in the center and tapering inward to end in a narrow flat band, all above the recessed waist and the curvilinear, beaded-edged apron, made of one piece of wood and exquisitely carved with intertwining foliate motifs and confronting *chilong*, half-lapped onto and mortised and tenoned into the legs, the upper section of each full leg in the shape of a short cabriole leg, joined to the apron by scrollwork spandrels, continuing to the cylindrical lower section of each leg  
Height 22 in., 55.8 cm; Width 41 $\frac{7}{8}$  in., 106.4 cm; Depth 25 in., 63.5 cm

PROVENANCE

Collection of Troy L. Perkins (1905-1995), Kentucky, acquired while serving as a United States Vice Consul to China, circa 1940.

Inspired by the detachable Summer-Winter tables, this rare design is found in both square and half-table formats. Unlike the dual usage Summer-Winter tables, the *kangzhuo* section is fanciful, an appealing concept that necessitated a lavish amount of expensive hardwood and allowed the carvers an opportunity to display their joinery and decorative skills. For a Summer-Winter table see the example from the Dr. S. Y. Yip collection sold in our Hong Kong rooms, 7th October 2015, lot 118. Both a square and

half-table form examples are illustrated in *The Complete Collection of Treasures of the Palace Museum, Furniture of the Ming and Qing Dynasties*, vol. 1, pls 74 (square) and 85 (half). The half-table example in the Palace Collection, Beijing features the same decorative motifs and is of a similar width to the present example which has been reduced in height.

• \$ 20,000-30,000

清十八世紀 黃花梨有束腰炕桌展腿式桌  
來源

Troy L. Perkins (1905-1995) 收藏，  
肯塔基州，得於任職美國駐中國  
副領事期間，約1940年



PROPERTY OF A LOS ANGELES PRIVATE  
COLLECTOR

A PAIR OF 'HUANGHUALI'  
HORSESHOE BACK ARMCHAIRS  
(QUANYI)  
QING DYNASTY, 19TH CENTURY

each with curving five-segment top rail sloping down to the arms supported on serpentine side posts and terminating in an outscrolled handgrip above shaped brackets, the S-form backsplat carved with a central *ruyi*-shaped panel enclosing a curling *chilong*, the back corner posts continuing through the rectangular frame, with soft-mat seat supported underneath by a single bowed transverse stretcher, over a cusped and

beaded front apron with intertwining foliate motif, the sides with plain shaped spandereled aprons with beaded outer edge, the four legs joined by ascending stretchers (2)  
Height 42 in., 106.7 cm; Width 24½ in., 62.2 cm; Depth 19 in., 48.3 cm

PROVENANCE

Honeychurch Antiques, Hong Kong, 1990s.

• \$ 30,000-50,000

清十九世紀  
黃花梨雕螭龍紋開光圈椅一對

來源

Honeychurch Antiques · 香港 · 1990年代



PROPERTY OF A NEW YORK PRIVATE  
COLLECTOR

A 'HUANGHUALI' TABLE-FORM  
STAND  
QING DYNASTY, 18TH / 19TH  
CENTURY

the single panel top set within a rectangular, molded-edge frame above a shaped and beaded apron, supported on four recessed rectangular-section beaded legs terminating in shapely everted, tapering feet, supported on the underside by a pair of transverse stretchers  
Height 10½ in., 26.7 cm; Width 21¾ in., 54.3 cm; Depth 14¾ in., 37.5 cm

**PROVENANCE**

Collection of Henri Vetch (1898-1978), Hong Kong.

Acquired directly from the above in the 1940s in Hong Kong, and thence by descent.

• \$ 15,000-20,000

清十八 / 十九世紀 黃花梨插肩榫小炕案  
來源

Henri Vetch (1898-1978) 收藏，香港  
1940年代於香港得於上述處，此後家族傳承



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A LARGE 'HUANGHUALI' SQUARE  
STOOL (FANGDENG)  
17TH / 18TH CENTURY

the soft-mat seat set within a wide frame with double cushion-molding simulating bamboo, supported on thick cylindrical legs joined by wrap-around humpback stretchers and openwork aprons of two vertical posts centered by a double-ring struts, supported underneath by a bowed stretcher  
Height 20¾ in., 52.7 cm; Width 27 in., 68.6 cm

**PROVENANCE**

Tepper Galleries, New York, circa 1990.

• \$ 10,000-15,000

十七 / 十八世紀  
黃花梨裹腿做雙套環卡子花大方凳

來源  
Tepper Galleries，紐約，約1990年



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PROPERTY OF A CHICAGO PRIVATE COLLECTOR

### A PAIR OF PORTRAITS OF A NOBLEMAN AND HIS WIFE QING DYNASTY, 18TH / EARLY 19TH CENTURY

ink and color on silk, each depicted seated frontally on an elaborately carved black and gilt lacquer horseshoe-back armchair covered with tiger skin, the faces of the young couple finely painted bearing benign expressions, both richly attired in semi-formal court dress, the man with a yellow-ground four-clawed dragon, fur-lined surcoat and fur-trimmed silk cape over a blue-ground dragon robe, and on his head a *chao guan* of a first-rank official; the noblewoman wears a similar headress, cape and outer robe, fur-lined, with bold writhing four-clawed dragons on a blue ground, the red-knotted buttons and a gold collar or torque indicating the rank of imperial princess, mounted on silk, gilt wood frame (2)

Height of painting 68 in., 172.7 cm; Width 39½ in., 100.3 cm

#### PROVENANCE

Collection of Benjamin Benedict Green-Field (1897-1988), Chicago, acquired in Paris in the 1920s.

Each of the portraits bears several attributes identifying the couple as members of the Qing imperial family. Ceremonial attire was highly regulated during the Qing dynasty with colors, decorative motifs and accessories indicating rank and status. The tiger skins draped over the chairs of both the man, and more unusually, the woman references a connection to the Aisen Gioro clan. The yellow ground of his surcoat and the blue ground of hers were colors available only to imperial princes and the wives and daughters of princes, respectively. The fur-lined cuffs, four-clawed dragons, and the hat surmounted by a white pearl and red ruby were restricted to members of the first rank of the imperial court. Here they relate the husband's rank and, by association, that of his

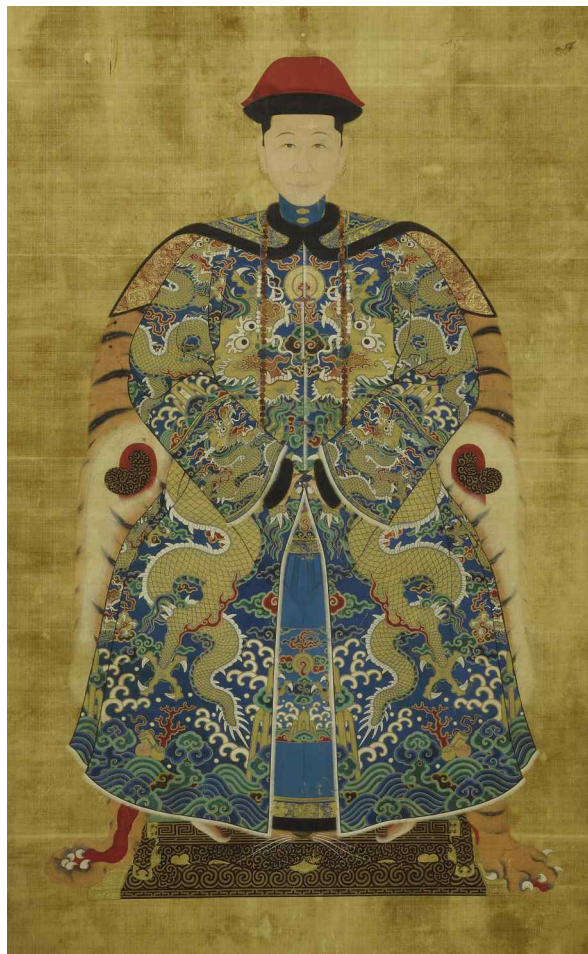
wife. For a similar example of the hat see Gary Dickinson and Linda Wrigglesworth, *Imperial Wardrobe*, Berkeley California 2000, pl. 87. For a closely related portrait see the 'Portrait of Linrongbao's Wife' in the Free Sackler Museum, Washington D.C. illustrated in Jan Stuart and Evelyn Rawski, *Worshipping the Ancestors: Chinese Commemorative Portraits*, Freer Sackler Museum, Washington D.C., 2001, pl. 6.7.

\$ 30,000-50,000

清十八 / 十九世紀初 貴族畫像一對  
設色絹本 鏡框

來源

Benjamin Benedict Green-Field (1897-1988) 收藏，芝加哥，1920年代得於巴黎



PROPERTY OF A LADY

**A LARGE 'HUANGHUALI' CORNER-LEG  
PAINTING TABLE (HUAZHUO)  
QING DYNASTY, 18TH CENTURY**

of high rectangular form, the top of standard miter, mortise and tenon construction with three boards, tongue-and-grooved into the frame, the floating panel supported by four dovetailed stretchers underneath, the crisp right angle frame continuing to the apron comprised of oblong openwork panels secured by a straight beaded-edge stretcher reinforced with fretwork spandrels, all raised on four square-section slender, beaded legs terminating in inward-facing hoof feet  
Height 35 in., 88.9 cm; Width 83¼ in., 212 cm; Depth 30 in., 76.2 cm

**PROVENANCE**

Chan's Antique and Furniture Co., New York, 1996.

Painting tables are distinguished by their large size, particularly the depth, creating a generous surface for free, unimpeded movement by the artist. The painting table was the most important piece of furniture in the scholar's studio and placed in a central position in the room. Wang Shixiang, discussing the form notes that "the popular arrangement for all tables was with one end against a window where abundant natural light made writing, painting or reading a more pleasant exercise. In this position, the opposite side could also be used by an assistant to hold the sheet of a paper or for some other purpose. It was also common to place these tables in a room, away from walls, with or without chairs," *Connoisseurship of Chinese Furniture*, vol. 1, Hong Kong, 1990, p. 68. Evolving from a low and small portable form seen in Five Dynasties' paintings, this grand, impressive table was designed to be functional for painting but also aesthetically admirable with a bare surface or used for display.

Corner-Leg tables of this size are very rare. For related examples see Wang Shixiang, *Connoisseurship of Chinese Furniture*, vol. 2, Hong Kong, 1990, pl. B108; Robert H. Ellsworth, *Chinese Hardwood Furniture in Hawaiian Collections*, Honolulu, Academy of Arts, 1982, pl. 34 and Grace Wu Bruce, *Ming Furniture Selections from Hong Kong & London Gallery*, Winter 2000-2001, cat. no. 6. A painting table of similar dimensions from the Collection of Dr. S. Y. Yip sold in our Hong Kong rooms, 7th October 2015, lot 106 and another of this type sold in these rooms, 18th March 2014, lot 394 and a corner-leg table with fretwork spandrels, from the Arthur M. Sackler Collections sold in these rooms, 16th September 2009, lot 19. Additionally a related corner-leg table from the Frederic Mueller Collection sold at Christie's New York, 1st June 1990, lot 417.

● \$ 200,000-300,000

清十八世紀 黃花梨馬蹄足大畫桌

來源

Chan's Antique and Furniture Co. · 紐約 · 1996年







AN INSCRIBED YIXING STONEWARE  
'BAMBOO' STONE-DIPPER TEAPOT AND  
COVER  
SIGNED ZIYE, QING DYNASTY, DAOGUANG  
PERIOD, DATED DINGWEI YEAR,  
CORRESPONDING TO 1847

of *Ziye*-form, superbly potted with the sloping sides rising from three flattened circular feet, set with a short spout opposite an angled handle, elegantly carved through the red clay to a golden-speckled ground with a design of leafy bamboo extending onto the flattened cover set with a loop knob, accompanied by a calligraphic inscription translating to 'preceded by (a painting of) Gui Wenxiu - when an isolated branch meets the wind and rain, made under the bamboo window in the middle of rain in the 8th month of the *dingwei* year', followed by a two-character signature reading *Ziye*, incised to one foot with a *xin* (heart) character, the base impressed with a square seal reading *shihu zifan*, together with another seal under the handle reading *Ji'an* (2)  
Width 5½ in., 14 cm

\$ 50,000-70,000

清道光丁未年（1847年）子冶銘宜興風竹圖石瓢壺  
《石壺子繁》《吉安》款

題識：歸文休有之 偶一枝風雨來時 丁未八月風雨中竹  
窗下作 子冶

字：心

The two-character signature *Ziye* on the present teapot is the *zi* of Qu Yingshao (1780-1849). Qu Yingshao, *hao Yuehu*, Qufu, Laoye, a native of Songjiang, Shanghai, active in the Jiaqing and Daoguang periods, excelled at seal carving, appraising antiques, and painting bamboo. He was particularly successful in utilizing Yixing teapots as a medium for expressing calligraphy and incised designs derived from painting. By incorporating the greatest achievements of literati art into his approach to teapot-making, he superbly demonstrated the skills of the potter in achieving harmony of form. Qu often worked with other artists or potters in the making of a teapot. Evidence for this can be found in Li Jingkang and Zhang Hong, *A Pictorial Study of the Teapots of Yangxian*, Hong Kong, 1937, where the author discusses how Qu typically designed the teapots, commissioned their manufacture, and then decorated them with his friend and fellow seal carver Deng Gui, 'Teapots of good quality Qu Yingshao would personally inscribe and decorate with carved bamboo or prunus.'



The shape of the present teapot is referred to as *shipiao* (stone-dipper) in Chinese. In traditional Yixing connoisseurship, this classic shape is also commonly known as *Ziye*-form, after Qu Yinshao who innovated this iconic form. The versatile form, with its extended flat surface space, was perfectly proportioned for the carefully positioned engraved calligraphy and painting. Another teapot of this form, made in collaboration with Qiao Zhongxi, formerly in Zhang Hong's Bishan Huguang Collection and now preserved in the Bei Shan Tang collection, illustrated in Li Jingkang and Zhang Hong, *A Pictorial Study of the Teapots of Yangxian*, Hong Kong, 1937, p. 37, was included in the exhibition *The Bei Shan Tang Legacy. Yixing Zisha Stoneware*, Art Museum, The Chinese University of Hong Kong, Hong Kong, 2015, cat. no. 28. A teapot made by Shen Xi and inscribed by Qu, is illustrated in K.S. Lo, *The Stoneware of Yixing from the Ming Period to the Present Day*, London, 1986, pl. 38, together with one made by Yang Pengnian and incised by Qu, pl. 39; see a further teapot made by the two together, published in Liang Baiquan, *Yixing Purple Clay Ware*, Beijing and Hong Kong, 1991, pl. 63; as well as another example, from the collection of Mr. and Mrs. Jimmy Sha, sold at Bonhams Hong Kong, 24th November 2013, lot 103.

Compare also a 'stone-dipper' teapot by Qu Yingshao from the Collection of the Art Institute of Chicago, similarly incised with bamboo and calligraphy, illustrated in Terese Tse Bartholomew, *I-Hsing Ware*, China House Gallery, China Institute of America, New York, 1977, cat. no. 19; and a closely related teapot incised by Qu Yingshao with bamboo and willow, from the collection of Max Robertson, exhibited in *Documentary Chinese Works of Art. In Scholar's Taste*, Sydney L. Moss Ltd., London, 1983, cat. no. 91. Another teapot bearing the Ziye signature, but of a different shape, in the Palace Museum, Beijing, is illustrated in Wang Jianhua, ed., *Yixing Zisha Wares in the Palace Museum*, Beijing, 2009, pl. 64.

For other Qu Yingshao teapots, see a similar example from the collection of Paul Moss, sold in our Hong Kong rooms, 1st June 2017, lot 511; and one of a different shape, formerly in the collections of Pang Yuanji and Thomas Lee, and later in the collections of the Water, Pine and Stone Retreat, was sold in our Hong Kong rooms, 2nd June 2016, lot 31; and another was sold in our Paris rooms, 15th December 2016, lot 173. A further 'stone-dipper' teapot, from the George and Mary Bloch Collection was included in the exhibitions *Yixing Pottery*, Hong Kong Museum of Art, Hong Kong, 1981, cat. no. 62, and *Arts from the Scholar's Studio*, Hong Kong, 1986, cat. no. 107, and was sold in our Hong Kong rooms, 23rd October 2005, lot 135.

The inscription of the present teapot suggests that the carved bamboo design was inspired by the painting of Gui Wenxiu. Gui Changshi (1573-1644), zi Wenxiu, hao Jiaan, a native of Kunshan, Jiangsu province, was a painter, calligrapher, poet, and seal carver of the Ming dynasty. He was a master in bamboo painting and renowned for depicting bamboo in the wind and rain.



PROPERTY FROM THE ESTATE OF WINSTON  
ALEXANDER BARRIE

**A PAIR OF 'HUANGHUALI' SQUARE  
STOOLS (FANGDENG)  
QING DYNASTY, 18TH / 19TH  
CENTURY**

each frame top of standard miter, mortise and tenon construction, with exposed tenons on the short sides of the frame, enclosing a hard-mat seat, supported underside by a straight transverse stretcher, the molded frame above a recessed waist and straight beaded apron, over square-section legs beaded to the inside edge, joined by beaded humpback stretchers and ending in hoof feet (2)

Height 19½ in., 49.5 cm; Width 16½ in., 41.9 cm;  
Depth 16½ in., 41.9 cm

**PROVENANCE**

Honeychurch Antiques, Hong Kong, 1980s.

• \$ 10,000-15,000

清十八 / 十九世紀 黃花梨有束腰方凳一對

來源

Honeychurch Antiques · 香港 · 1980年代



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PROPERTY FROM THE ESTATE OF WINSTON  
ALEXANDER BARRIE

**A 'HUANGHUALI' TWO-DRAWER  
COFFER (LIANERCHU)  
QING DYNASTY, 18TH / 19TH  
CENTURY**

the rectangular top with two panels enclosed in a mitered frame and set with everted flanges to either short end, over shaped spandrels flanking two drawers, over a wide bisected panel and plain spandreeled apron, supported on slightly splayed legs of rectangular section

Height 32 in., 81.3 cm; Width 48 in., 121.9 cm;  
Depth 21 in., 53.3 cm

**PROVENANCE**

Honeychurch Antiques, Hong Kong, 1980s.

• \$ 20,000-30,000

清十八 / 十九世紀 黃花梨聯二閤戶櫥

來源

Honeychurch Antiques · 香港 · 1980年代



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A LARGE 'HUANGHUALI' CORNER-  
LEG TABLE (ZHUO)  
QING DYNASTY, 19TH CENTURY

the rectangular paneled top set within a miter, mortise and tenoned frame with straight edge, above an intricate openwork apron to either long side of lotus blossoms, pads and pods borne on meandering stems and a vertically-oriented, similarly carved, reticulated panel secured within convex molded frames with beaded edge set to either short side, the beaded-edge, square-section legs joined by straight stretchers, a long pair towards the center and a single at each short side

Height 31 in., 78.7 cm; Width 90½ in., 229.9 cm;  
Depth 40 in., 101.6 cm

PROVENANCE

Gump's, San Francisco, 1940s.  
San Francisco Private Collection.

• \$ 30,000-50,000

清十九世紀 黃花梨透雕荷蓮紋大桌

來源

Gump's · 舊金山 · 1940年代  
舊金山私人收藏



PROPERTY FROM AN IMPORTANT AMERICAN PRIVATE COLLECTION

**A PAIR OF 'HUANGHUALI' COMPOUND CABINETS (SIJIANGUI) QING DYNASTY, 18TH CENTURY**

each cabinet of rectangular form, comprising a smaller top cabinet resting on a larger bottom one, the top cabinet of miter, mortise, tenon, tongue-and-grooved flush floating-panel construction with four square uprights, the bottom cabinet similarly constructed with rectangular floating panels set within a narrow frame, the side panels on both the top and bottom cabinets of the same miter, mortise, tenon, tongue-and-grooved, flush, floating-panel construction, below the doors of the main cabinet rectangular panels above plain spandreeled aprons, the interior of the bottom cabinet with a single shelf over two short drawers and deep well, the *baitong* circular hinges surface-mounted by four round-headed pins, the similarly surface-mounted central circular plates with three openings for the lock receptacles and shaped door pulls (4)

Height 96 in., 243.8 cm; Width 36¾ in., 93.3 cm; Depth 17¼ in., 43.8 cm

**PROVENANCE**

Jacques Barrère S.A., Paris, 1990.

Known as *sijiangu* (four-part wardrobes), these massive two-part cabinets were generally made and displayed in pairs. Robes and large items would have been stored in the spacious lower cabinets, with smaller items reserved for the top, which being so high up often necessitated the use of a ladder. The two sections also allowed for a dual usage, the top piece to be placed on floor level when required. This would explain why there are so few surviving examples as separate placements meant they were easily dislocated.

Another pair of similar size from the Frederic Mueller collection is illustrated in Robert H. Ellsworth. *Chinese Furniture*, New York, 1970, pl. 130. Another pair of this form is illustrated in Robert H. Ellsworth, Nicholas Grindley and Anita Christy. *Chinese Furniture. One Hundred Examples from the Raymond and Mimi Hung Collection*, New York, 1996, cat. no. 73. A similar pair from the Dr. S.Y. Yip Collection is illustrated in Grace Wu Bruce, *Dreams of Chu Tan Chamber and Romance with Huanghuali Wood: The Dr. S.Y. Yip Collection of Classic Chinese Furniture*, Hong Kong, 1991, cat. no. 46. A pair from the collection of Reverend Richard Fabian sold in these rooms, 15th March 2016, lot 42.

• \$ 80,000-120,000

清十八世紀 黃花梨四件櫃一對

來源

Jacques Barrère S.A. · 巴黎 · 1990年











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PROPERTY OF A NEW ENGLAND COLLECTOR

**A 'HUANGHUALI' CIRCULAR BOX AND COVER  
QING DYNASTY, 18TH CENTURY**

finely carved, the slightly domed cover with raised band encircling the shoulder, the lower section with straight sides tapering towards the base, all raised on three everted bracket feet (2)

Diameter 2¾ in., 7 cm

**PROVENANCE**

MD Flacks, Ltd., London.

• \$ 3,000-5,000

清十八世紀 黃花梨蓋盒

來源

MD Flacks, Ltd. · 倫敦

PROPERTY OF A NEW ENGLAND COLLECTOR

**A 'HUANGHUALI' BEADED-RIM BRUSHPOT  
QING DYNASTY, 18TH CENTURY**

of cylindrical form, well-carved from a single section, the straight sides rising to a lipped rim, all supported on three low bracket feet below a raised band, the grain well-figured  
Height 5½ in., 14 cm

**PROVENANCE**

MD Flacks, Ltd., London.

• \$ 6,000-8,000

清十八世紀 黃花梨筆筒

來源

MD Flacks, Ltd. · 倫敦



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**A 'HUANGHUALI' LOTUS POD-FORM BOX  
AND COVER  
QING DYNASTY, 18TH CENTURY**

well carved, of circular form, the sides of the container gently lobed and resting on a slightly concave base, the fitted cover with chanelled rim enclosing seven circular openings each bearing a loose 'seed' (2)

Diameter 2¾ in., 6 cm

**PROVENANCE**

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

• \$ 6,000-8,000

清十八世紀 黃花梨蓮蓬形蓋盒

來源

J.J. Lally & Co. · 紐約

A JADE-INSET WOOD 'EIGHT AUSPICIOUS EMBLEMS' RUYI SCEPTER  
QING DYNASTY, 18TH / 19TH CENTURY

the arched *hongmu* shaft inlaid with three white jade plaques, the head carved in relief with a central *shou* character surrounded by the beribboned *san* (parasol), *yu* (fish), *hua* (lotus), and *guan* (vase), the middle plaque with the *gai* (victory banner), *chang* (endless knot), and *luo* (conch), the third plaque carved with the *lun* (wheel), the end of the shaft pierced and strung with a silk tassel suspended from an endless knot, textile and wood stands, glass case (5)  
Length 22¾ in., 57.8 cm

**PROVENANCE**

The Jade Shop, acquired prior to 1980.

• \$ 15,000-20,000

清十八 / 十九世紀 木三鑲玉八吉祥壽字紋如意

來源

The Jade Shop · 得於1980年之前



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PROPERTY FROM A CHICAGO PRIVATE COLLECTION

A 'HUANGHUALI' THREE-TIERED PICNIC BOX AND COVER (TIHE)  
QING DYNASTY, 18TH CENTURY

of rectangular form comprising a shallow upper tray above three stacked trays, the cover secured with a long metal pin, each tier with a beaded lip extending the circumference, all supported on a stepped base set with a handle formed of a humpbacked top rail and openwork spandrels on the sides, all detailed with a finely beaded margins, strap metal mounts reinforcing the base corners and handle  
Width 13¾ in., 35 cm

**PROVENANCE**

Evelyn's Asian Antiques, San Francisco, acquired in the mid-1980s.

• \$ 8,000-12,000

清十八世紀 黃花梨三撞提盒

來源

Evelyn's Asian Antiques · 舊金山 · 得於1980年代中期

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PROPERTY FROM THE COLLECTION OF BROOKS AND DOROTHY COFIELD

A 'ZITAN' RECTANGULAR TRAY  
QING DYNASTY, 18TH / 19TH CENTURY

a single panel surmounted by shallow, straight sides slightly indented on each long side, the base with a central field panel, beaded edges with bracket corners  
Length 13⅞ in., 34 cm

**PROVENANCE**

Collection of a Tea Ceremony Master, Japan (by repute).  
Jadestone, Portland, Oregon.

\$ 4,000-6,000

清十八 / 十九世紀 紫檀長方盤

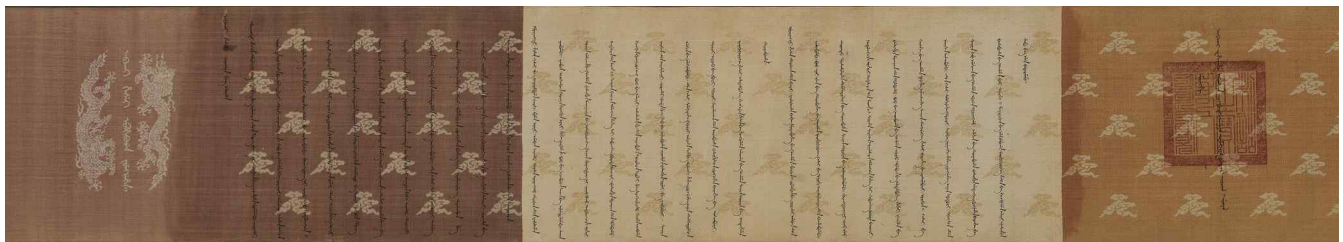
來源

日本茶道師收藏 (傳)

Jadestone · 波特蘭 · 俄勒岡州



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PROPERTY OF A GENTLEMAN  
**AN IMPERIAL EDICT  
 DATED QIANLONG 36TH YEAR,  
 CORRESPONDING TO 1771**

mounted as a handscroll, made from five sections of different colored brocade woven with a cloud pattern, inscribed in Chinese and Manchu script, the opening section woven with two dragons flanking the characters *fengtian gaoming* (Imperial Mandate of Heaven), repeated in the Manchurian section, each section ended with an imperial seal reading *Zhi gao zhi bao* (The Seal of Edict)  
 Length 168<sup>7</sup>/<sub>8</sub> in., 429 cm; Width 12<sup>3</sup>/<sub>8</sub> in., 31.4 cm

**\$ 8,000-12,000**

清乾隆三十六年（1771年） 誥命文書  
 《乾隆三十六年十一月二十五日 明喜》款

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PROPERTY OF A CHICAGO PRIVATE COLLECTOR  
**A 'HUANGHUALI' TALL BASIN STAND  
 (MIANPENJIA)  
 LATE QING DYNASTY**

two tall upright members with confronting *chilong* finials continuing to openwork brackets, joined by horizontal stretchers forming a towel rack above a shaped box and cover, connected to the basin stand by four further legs, joined at the top and base by stretchers forming an openwork hexagon  
 Height 70 in., 177.8 cm; Width 15 in., 38.1 cm;  
 Depth 15<sup>1</sup>/<sub>2</sub> in., 39.4 cm

• **\$ 15,000-25,000**

清末 黃花梨六足高面盆架





## TWO COLORED COPPER-PLATE ENGRAVINGS OF THE CONQUESTS OF THE QIANLONG EMPEROR DATED 1769

the first, the *Receiving of the Surrender of the Ili*, from a drawing by Jonatius Sichelbarth, engraved by Benoit-Louis Prevost under the direction of Charles-Nicolas Cochin II, the lower edge inscribed *P. Jonatius Sichelbarth Soc. JESU delin. 1765, C.N. Cochin direx., and B.L. Prevost Sculpsit 1769*; the second, the *Storming of the Camp at Mount Gadan*, from a drawing by Giuseppe Castiglione, engraved by Jacques-Philippe Le Bas under the direction of Charles-Nicolas Cochin II, the lower edge inscribed *Joseph Castilhoni Soc.*

*JESU delin 1765, C.N. Cochin direx., and J. Ph. Le Bas Scul 1769*; each tinted, framed, and glazed (2)

Height 20 in., 50.8 cm; Width 35 in., 89 cm

Copper-plate engravings were first made in China during the Kangxi period by the missionary Matteo Ripa. However, it was after seeing prints done after the battle paintings by the German artist Rugendas (1666-1742) that the Qianlong emperor was inspired to commemorate his own victories in battle against China's Central Asian neighbors in a series of prints. He commissioned the original set of sixteen engravings of his conquests on 13th July 1765 for the central hall of the Palace of Beijing. Reduced versions of full battle paintings were prepared in China by

Jesuit missionaries including Castiglione and Sichelbarth, and then sent to France, where the engravings were executed in Paris by eight artists under the direction of Charles-Nicolas Cochin II of the Académie Royale at the Court of Louis XVI. The Qianlong emperor's commission of sixteen copper plates, two hundred copies of each for a total of three thousand, two hundred engravings, and the return of the sixteen original sketches, were delivered by the East India Company to the Qing imperial court on 20th September 1777.

**\$ 10,000-15,000**

1769年 《乾隆平定西域得勝圖》兩幅  
銅版印刷 彩色 鏡框

**A PAIR OF BRONZE 'BUDDHIST  
LION' CENSERS  
17TH CENTURY**

each cast seated, with a raised head with large bulbous eyes beneath curled eyebrows and surmounted by a pair of furled ears, the mouth opened revealing sharp fangs, the body detailed with a combed mane and upright bushy tail, one with its right front paw resting on a brocade ball, the other with its cub clambering on its left hind leg, wood stands (4)  
Height 11 $\frac{7}{8}$  in., 30.1 cm

**\$ 10,000-15,000**

十七世紀 銅佛獅熏爐一對



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PROPERTY FROM A FLORIDA PRIVATE  
COLLECTION

**A 'HUANGHUALI' SMALL LOW  
TABLE (KANGZHUO)  
QING DYNASTY, 18TH / 19TH  
CENTURY**

the rectangular top of standard construction with a single board tongue-and-grooved flush, floating panel, the edges of the frame molding inward and downward and ending in a narrow flat band, resting on a recessed waist and shaped, flaring and beaded apron, raised on four cabriole legs terminating in paw feet

Height 10 $\frac{3}{4}$  in., 27.3 cm; Width 30 $\frac{1}{2}$  in., 77.5 cm;  
Depth 16 $\frac{3}{4}$  in., 42.5 cm

**PROVENANCE**

Collection of Scott Emerson (c. 1905-?), Winea Plantation, Georgetown, South Carolina.  
Acquired from the above in 1981, and thence by descent.

• **\$ 25,000-35,000**

清十八 / 十九世紀 黃花梨有束腰小炕桌  
來源

Scott Emerson (約1905-?) 收藏，Winea Plantation，喬治城，南卡羅來納州  
1981年得於上述處，此後家族傳承



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PROPERTY OF A NEW YORK PRIVATE  
COLLECTOR

A 'HUANGHUALI' LOW TABLE  
(KANGZHUO)  
17TH / 18TH CENTURY

with well-figured three-board floating paneled top  
mitered, mortised and tenoned to the rectangular  
frame, and supported on the underside by three  
transverse stretchers, the frame tapering inward  
terminating in a beaded edge above a narrow  
recessed waist and lively scrolling and beaded  
apron, all supported on four square-section  
cabriole legs ending in inward scrolled feet  
Height 11½ in., 30 cm; Width 38⅜ in., 97.5 cm;  
Depth 24½ in., 62.4 cm

**PROVENANCE**

Collection of Henri Vetch (1898-1978), Hong  
Kong.

Acquired directly from the above in the 1940s in  
Hong Kong, and thence by descent.

• \$ 30,000-50,000

十七 / 十八世紀 黃花梨有束腰三彎腿炕桌  
來源

Henri Vetch (1898-1978) 收藏，香港  
1940年代於香港得於上述處，此後家族傳承







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PROPERTY FROM A NEW YORK COLLECTION

**A FAHUA 'PEACOCK AND PEONY'  
GARDEN SEAT  
MING DYNASTY**

of barrel form, the center with a band of peacocks amidst a dense openwork landscape of blossoming peonies and rockwork, flanked by two lion masks, framed above and below by circular raised bosses, the slightly domed top with a central pierced peony medallion, in dark blue, pale yellow, aubergine glazes and white biscuit, wood stand (2)  
Height 12 $\frac{7}{8}$  in., 32.7 cm

**PROVENANCE**

E & J Frankel, New York.

**\$ 8,000-12,000**

明 珞華鏤空孔雀牡丹圖坐墩  
來源  
E & J Frankel · 紐約

PROPERTY FROM A NEW YORK COLLECTION

**TWO SANCAI-GLAZED DAOIST  
FIGURES  
MING DYNASTY**

each deity modeled wearing long robes with ringed pendant sashes, stylized official's headdress, and upturned *luyi*-toed shoes, one with yellow-glazed skin bearing a stern expression, the left hand holding the belt, the other with a calm expression with hands clasped to hold a tablet (now lost), seated on tiered thrones with scrolled spandrels and feet, in rich yellow, green, and aubergine glazes (2)  
Heights 19 in., 48.3 cm

**PROVENANCE**

Ralph M. Chait Galleries, New York.

**\$ 15,000-25,000**

明 三彩道教人物坐像兩尊

來源

Ralph M. Chait Galleries · 紐約







177

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PROPERTY FROM A PROMINENT PRIVATE COLLECTION

### A BLUE AND WHITE KRAAK DISH MING DYNASTY, WANLI PERIOD

Painted with a central lobed octafoil cartouche enclosing a lady seated by an open terrace looking out to a spotted deer beneath a willow tree, framed by bracketed diaper borders, the lobed rim molded with eight panels, alternately enclosing fruiting and flowering branches and precious objects, the underside with further panels enclosing fruiting peach and *lingzhi*

Diameter 11 $\frac{7}{8}$  in., 30.2 cm

#### PROVENANCE

Peters, Tilburg, April 1983.  
The Sengers Collection, no. 156.  
S. Marchant & Son, London, 2001.

#### EXHIBITED

*Exhibition of Ming Blue and White Porcelain. The Drs. A. M. Sengers Collection*, S. Marchant & Son, London, 2001, cat. no. 49.

#### LITERATURE

Maura Rinaldi, *Kraak Porcelain. A Moment in the History of Trade*, London, 1989, pl. 85.

\$ 3,000-5,000

明萬曆 克拉克瓷青花高士觀鹿圖盤

來源

Peters, 蒂爾堡, 1983年4月  
Sengers 收藏, 編號156  
S. Marchant & Son, 倫敦, 2001年

展覽

《Exhibition of Ming Blue and White Porcelain. The Drs. A. M. Sengers Collection》, S. Marchant & Son, 倫敦, 2001年, 編號49

出版

Maura Rinaldi, 《Kraak Porcelain. A Moment in the History of Trade》, 倫敦, 1989年, 圖版85



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PROPERTY FROM A PROMINENT PRIVATE COLLECTION

### A BLUE AND WHITE KRAAK 'DEER' DISH MING DYNASTY, WANLI PERIOD

Painted at the center with two deer in a rocky river landscape, with *ruyi*-form clouds above, the flattened barbed rim with an eight-paneled molded border with shaped cartouches enclosing birds, lotus and flowering plants, all reserved on a washed blue ground, the underside painted with alternating insect and *lingzhi* panels

Diameter 8 $\frac{3}{4}$  in., 21 cm

#### PROVENANCE

Godden, London, June 1987.  
The Sengers Collection, no. 206.  
S. Marchant & Son, London, 2001.

#### EXHIBITED

*Exhibition of Ming Blue and White Porcelain. The Drs. A. M. Sengers Collection*, Marchant, London, cat. no. 40.

#### LITERATURE

Maura Rinaldi, *Kraak Porcelain. A Moment in the History of Trade*, London, 1989, pl. 264n.

\$ 2,000-3,000

明萬曆 克拉克瓷青花松鹿同春圖盤

來源

Godden, 倫敦, 1987年6月  
Sengers 收藏, 編號206  
S. Marchant & Son, 倫敦, 2001年

展覽

《Exhibition of Ming Blue and White Porcelain. The Drs. A. M. Sengers Collection》, Marchant, 倫敦, 編號40

出版

Maura Rinaldi, 《Kraak Porcelain. A Moment in the History of Trade》, 倫敦, 1989年, 圖版264n





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PROPERTY FROM A PROMINENT PRIVATE COLLECTION  
**AN OCTAGONAL BLUE AND WHITE DISH**  
**MING DYNASTY, CHONGZHENG PERIOD**

painted with a dignitary and attendant standing on an open pavilion before a large screen in a mountainous river landscape, the rim painted with eight boys, some holding gongs and cymbals, in a continuous fenced garden, the underside with eight panels alternately enclosing flowering branches and precious objects  
 Diameter 12½ in., 29.3 cm

**PROVENANCE**

Vanderven & Vanderven, s'Hertogenbosch, 1981.  
 The Sengers Collections, no. 124.  
 S. Marchant & Son, London, 2001.

**EXHIBITED**

*Exhibition of Ming Blue and White Porcelain. The Drs. A. M. Sengers Collection, Marchant & Son, London 2001, cat. no. 66.*

**\$ 3,000-5,000**

明崇禎 青花人物圖八方盤

來源

Vanderven & Vanderven, 斯海爾托亨博斯, 1981年  
 Sengers 收藏, 編號124  
 S. Marchant & Son, 倫敦, 2001年

展覽

《Exhibition of Ming Blue and White Porcelain. The Drs. A. M. Sengers Collection》, Marchant & Son, 倫敦, 2001年, 編號66



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PROPERTY FROM A PROMINENT PRIVATE COLLECTION  
**A BLUE AND WHITE BASIN**  
**MING DYNASTY, CHONGZHEN PERIOD**

finely painted with a scholar and his attendant bearing a wrapped *qin* in a mountainous landscape framed within double line borders, the deep cavetto painted with a continuous landscape of further scholars, attendants and deer, all below a *ruyi*-head border, the flattened rim with figures amidst European-style building, the underside with two registers of four oval panels, enclosing birds on branches and boys, the footring drilled for suspension  
 Diameter 11 in., 28.1 cm

**PROVENANCE**

S. Marchant & Son, March 1984.  
 The Sengers Collection, no. 172.  
 S. Marchant & Son, London, 2001.

**EXHIBITED**

*Expositie "Schatten uit de Oost" of "De Kunst van het Verzamelen" / Eighty Years of Chinese Ceramic History in a Dutch Private Porcelain Collection, Delft Antique Fair, Delft, 1990, cat. no. 16.*  
*Exhibition of Ming Blue and White Porcelain. The Drs. A. M. Sengers Collection, S. Marchant & Son, London, 2001, cat. no. 61.*

**\$ 6,000-8,000**

明崇禎 青花攜琴圖折沿盆

來源

S. Marchant & Son, 1984年3月  
 Sengers 收藏, 編號172  
 S. Marchant & Son, 倫敦, 2001年

展覽

《Expositie "Schatten uit de Oost" of "De Kunst van het Verzamelen"》, Delft Antique Fair, 代爾夫特, 1990年, 編號16  
 《Exhibition of Ming Blue and White Porcelain. The Drs. A. M. Sengers Collection》, S. Marchant & Son, 倫敦, 2001年, 編號61



181

PROPERTY FROM A PRIVATE COLLECTION

### A WUCAI BEAKER VASE QING DYNASTY, SHUNZHI PERIOD

modeled after the archaic *gu* form, the flaring upper register painted with figures offering tribute to an official amidst a garden setting below a band of cracked-ice pattern encircling the mouth, the blooms borne on leafing stems, the lower section with fruiting sprigs of peaches and pomegranates  
Height 15¾ in., 40 cm

#### PROVENANCE

Bluett and Sons, London (according to label).  
Collection of Gino Soldi (1880-1958), Florence, Italy, and thence by descent.

**\$ 8,000-12,000**

清順治 五彩加官進爵圖花瓶

來源

Bluett and Sons · 倫敦 (標籤)

Gino Soldi (1880-1958) 收藏 · 佛羅倫薩 · 意大利 · 此後家族傳承

PROPERTY OF A PALM BEACH COLLECTOR

### A YELLOW-GLAZED JAR KANGXI MARK AND PERIOD

the ovoid body rising from a tapered foot to a short neck with a lipped rim, covered overall in a mustard-yellow glaze pooling at the shoulder and neck, the white base with a six-character reign mark in underglaze blue  
Height 8¾ in., 22.1 cm

#### PROVENANCE

Acquired by the father of the present owner prior to 1940.

**\$ 3,000-5,000**

清康熙 黃釉罐

《大清康熙年製》款

來源

由現任藏家之父得於1940年之前



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### A WUCAI 'FOUR ACCOMPLISHMENTS' JAR QING DYNASTY, SHUNZHI / EARLY KANGXI DYNASTY

of ovoid form, rising from a slightly splayed foot to a short cylindrical neck, finely painted in underglaze blue and enamels with gatherings of scholars engaged in the 'four accomplishments', playing the *qin*, playing a game of *weiqi*, painting and calligraphy, with a dotted border at the foot and bamboo and floral sprays at the neck  
Height 5⅞ in., 15 cm

**\$ 5,000-7,000**

清順治 / 康熙初 五彩文會圖罐



183

PROPERTY FROM A PROMINENT PRIVATE COLLECTION

**A BLUE AND WHITE DOUBLE-GOURD VASE  
MING DYNASTY, CHONGZHEN PERIOD**

the lower bulb painted with a narrative scene with a dignitary, flanked by his attendants, conversing with a lady in a lakeside landscape, the upper section with two reclining scholars in a garden setting, divided by borders of chrysanthemum scroll and floret sprays, all below a wide band of stylized tulip sprays around the waisted neck  
Height 12¼ in., 31 cm

**PROVENANCE**

Marchant, London.

**\$ 20,000-30,000**

明崇禎 青花人物故事圖葫蘆瓶

來源

Marchant · 倫敦







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### A BLUE AND WHITE BRUSHPOT QING DYNASTY, KANGXI PERIOD

of cylindrical form, painted with a scholar and deer in a landscape, accompanied by two attendants, one bearing a basket of *lingzhi*, the other carrying a bundle of scrolls, framed above by a border of 'cracked ice' and below by dabbed washes, the countersunk base with an apocryphal six-character Chenghua reign mark, wood stand (2)  
Height 5 in., 12.7 cm

#### PROVENANCE

Santos, London (according to label).

**\$ 3,000-5,000**

清康熙 青花人物故事圖筆筒  
《大明成化年製》仿款

來源

Santos · 倫敦 (標籤)

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### AN UNDERGLAZE-BLUE AND COPPER-RED 'THREE ABUNDANCES' BOTTLE VASE QING DYNASTY, KANGXI PERIOD

the pear-shaped body rising from a short tapered foot to a tall neck with a slightly everted rim, painted with pomegranate, peach, and persimmon symbolizing the 'Three Abundances' evenly spaced around the body, the copper-red fruit fired to deep amber tones accented by inky blue stems and leaves  
Height 8 $\frac{1}{8}$  in., 20.6 cm

**\$ 8,000-12,000**

清康熙 青花釉裏紅三多紋長頸瓶



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PROPERTY OF A GENTLEMAN.

### A BLUE AND WHITE 'HUNDRED ANTIQUES' BRUSHPOT QING DYNASTY, KANGXI PERIOD

of cylindrical section, painted in inky shades of blue with scholar's objects raised on stands, vessels of archaic forms bearing peacock feathers, coral and roses, auspicious emblems, and censers, the slightly concave base centered with a recessed medallion  
Height 6 in., 15.2 cm

#### PROVENANCE

Bonhams London, 14th May 2009, lot 27.

**\$ 5,000-7,000**

清康熙 青花博古圖筆筒

來源

倫敦邦翰斯2009年5月14日 · 編號27



187

PROPERTY FROM A PROMINENT PRIVATE COLLECTION

**A PAIR OF BLUE AND WHITE 'LANGE LIEZEN'  
DEEP DISHES  
KANGXI MARKS AND PERIOD**

each with steep sides rising to broad scalloped rims, the interior painted with a central pair of elegant ladies admiring the flowering plants set in a jardiniere atop a stand, encircled by similar pairs of ladies enclosed within radiating lappets reserved on a diaper ground, the exterior with floral sprigs, the base with six-character marks in underglaze blue (2)  
Diameter 13½ in., 34.5 cm

**PROVENANCE**

Christie's London, 13th November 2001, lot 215.

**\$ 7,000-10,000**

清康熙 青花仕女圖花口折沿盤一對  
《大清康熙年製》款

來源

倫敦佳士得2001年11月13日，編號215



188



PROPERTY FROM A PROMINENT PRIVATE COLLECTION

**A PAIR OF BLUE AND WHITE MOLDED  
BALUSTER VASES,  
QING DYNASTY, KANGXI PERIOD**

each globular body petal-molded at the belly with overlapping panels enclosing boughs of flowering plants below jardinières of leafy flowering plants divided by molded petal-edged circular floral medallions, surmounted by a smaller bulbous section with further molded upright petals reserving flowers, the waisted tall neck flaring to a lipped rim similarly decorated, all raised on a splayed base with rounded foot encircled with a demi-floral border, the base with a *lingzhi* spray (2)  
Height 18½ in., 46.6 cm

**PROVENANCE**

Christie's London, 13th November 2001, lot 217.

**\$ 20,000-30,000**

清康熙 青花花卉紋瓶一對

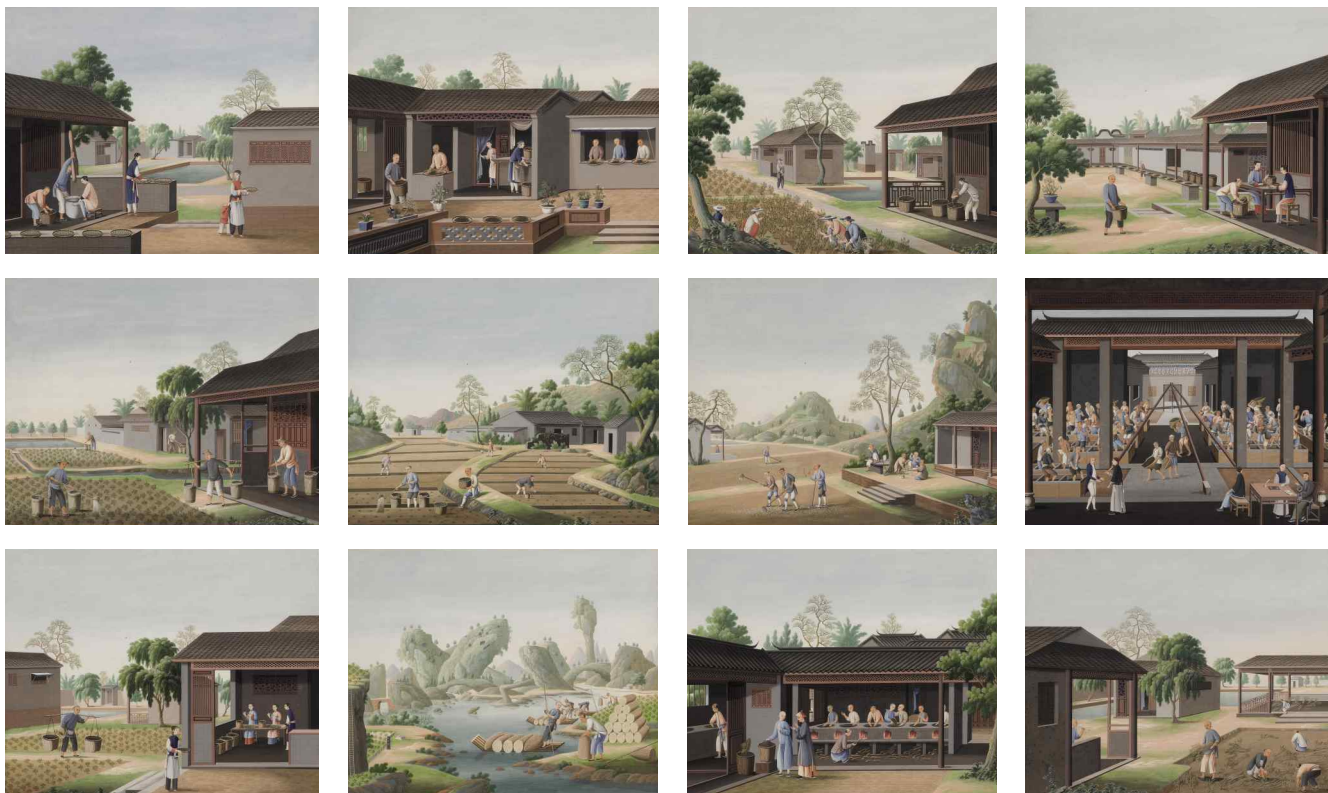
來源

倫敦佳士得2001年11月13日，編號217



189





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PROPERTY OF A LADY, LAKE FOREST, ILLINOIS

### A SET OF TWELVE CHINA TRADE 'TEA CULTIVATION' PAINTINGS QING DYNASTY, CIRCA 1800

Chinese School, gouache on paper, each depicting various stages of tea cultivation: tilling, planting the tea sapling, fertilizing, picking the tea leaves, sorting, sunning, pounding and drying, firing the tea, grading, weaving the boxes and packing, shipping and selling; **together with** the Countess of Powis's bookplate, all framed (13)  
Height 15<sup>3</sup>/<sub>8</sub> in., 39 cm; Width 19 in., 48.3 cm

#### PROVENANCE

Collection of Violet Herbert, Countess of Powis (1865-1929), Powis Castle, Powys, Wales.

Needham's Antiques Inc., J. E. Treleaven, New York, 5th March 1964.

Collection of Walter L. Marr III (1932-2014), Northbrook, Illinois and thence by descent.

Although the concept of tea seems relatively simple—dry leaf infused in hot water—the manufacture of it is highly nuanced and complex. In the 18th century, while coveting the desirable and expensive beverage, Westerners had little to no knowledge regarding its cultivation and processing.

The set is generally considered to have been painted, along with sets depicting porcelain and rice production, around 1790-1800. The late 18th century style and the 'Tea Production' set are discussed in Carl Crossman, *The China Trade*, Woodbridge, Suffolk, 1991, p. 179. The late 18th century attribution is further aided by a leather-bound set of twelve 'Tea Production' paintings, formerly in the collection of Lord Grenville, who served as Foreign Secretary of England from 1791-1801 and Prime Minister in 1806-7. The album is inscribed 'Lord Grenville, Chinese Drawings ft. 1803.' For more on this group see Pauline Webber, 'A Souvenir from Guangzhou' *V&A Conservation Journal*, Autumn 2004, no.48, pp 2-4.

**\$ 20,000-30,000**

清 約1800年 茶作圖十二幅 水粉紙本 鏡框

及 波伊斯女伯爵藏書籤

來源

Violet Herbert 波伊斯女伯爵 (1865-1929) 收藏，  
波伊斯城堡，波伊斯，威爾士

Needham's Antiques Inc.，J. E. Treleaven，紐約，  
1964年3月5日

Walter L. Marr III (1932-2014) 收藏，Northbrook，  
伊利諾伊州，此後家族傳承





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PROPERTY FROM A NEW YORK COLLECTION

**A PAIR OF CORAL-GROUND FAMILLE-VERTE  
BOTTLE VASES  
QING DYNASTY, KANGXI PERIOD**

each of ovoid form rising from a tapered foot to a slender neck and everted mouth, painted with arrow vases on stands alternating with pendent tassels below a band of lotus meander at the shoulder, the neck with blossoms borne on leafy vines, all against a coral ground (2)  
Height 12 in., 30.5 cm

**PROVENANCE**

Ralph M. Chait Galleries, New York.

**\$ 12,000-18,000**

清康熙 珊瑚紅地五彩長頸瓶一對

來源

Ralph M. Chait Galleries · 紐約



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PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

**A FAMILLE-VERTE YENYEN VASE  
QING DYNASTY, KANGXI PERIOD**

the baluster body rising from a spreading foot to a tall trumpet neck with flaring rim, finely enameled with two figural scenes and gilt details, on the body a scene of a court lady sitting before a landscape-painted screen as two female entertainers perform a sword dance as attendants look on, the neck with an outdoor scene of an official shooting an arrow surrounded by boys, a band of diaper with flowers and treasures below, bands of *ruyi* head at the neck and shoulder, an underglaze blue band at rim and foot  
Height 17¾ in., 45 cm

**PROVENANCE**

American Private Collection, Newport, Rhode Island.

**\$ 10,000-15,000**

清康熙 五彩人物故事圖鳳尾尊

來源

美國私人收藏 · 紐波特 · 羅德島州



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PROPERTY OF A PRIVATE COLLECTOR

**PORTRAIT OF A BEAUTY  
QING DYNASTY, 19TH CENTURY**

Chinese School, oil on canvas; depicted seated with one arm poised on a table, hands clasping a swathe of red silk, wearing a crisp blue silk robe bordered with embroidered roses and butterflies, the hardstone clasp suspending a string of pearls and bright green jadeite beads, a pair of matching jadeite and gold bangles on each wrist and jadeite and gold triple-loop earrings, the long black hair pulled up and secured with jadeite and floral hair pins, the oval face of pale complexion with a slight blush in the cheeks, the dark almond-shaped eyes with direct, open gaze, wood frame  
Height 25 in., 63.5 cm; Width 20¼ in., 51.4 cm

**PROVENANCE**

European Private Collection, acquired in China, circa 1915.

The present subject has long been attributed to one of the great beauties of Chinese culture, the Qianlong emperor's consort Xiang Fei, 'The Fragrant Concubine' and to the finest European painter in the imperial court, Giuseppe Castiglione known as Lang Shining. Despite the evident loveliness of the subject, it is more likely that the painting represents a feminine ideal. Images of flawless, alluring women, painted in either suggestive or passive attitudes were sought after by the male elite.

**\$ 6,000-8,000**

清十九世紀 美人圖 油彩 裝框

來源  
歐洲私人收藏，約1915年得於中國



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PROPERTY FROM THE ESTATES OF PRICE AND ISOBEL H. GLOVER

**GARDEN PROMENADE  
QING DYNASTY, 19TH CENTURY**

Chinese School, oil on canvas, an elegant domestic scene depicting family members enjoying a leisurely stroll through a fine ornamental garden with pavilions bordered by varying fretwork, stone bridges zigzagging over a placid waterway, and an impressive array of foliage, framed  
Height 30¾ in., 78 cm; Width 43⅞ in., 111.3 cm

**PROVENANCE**

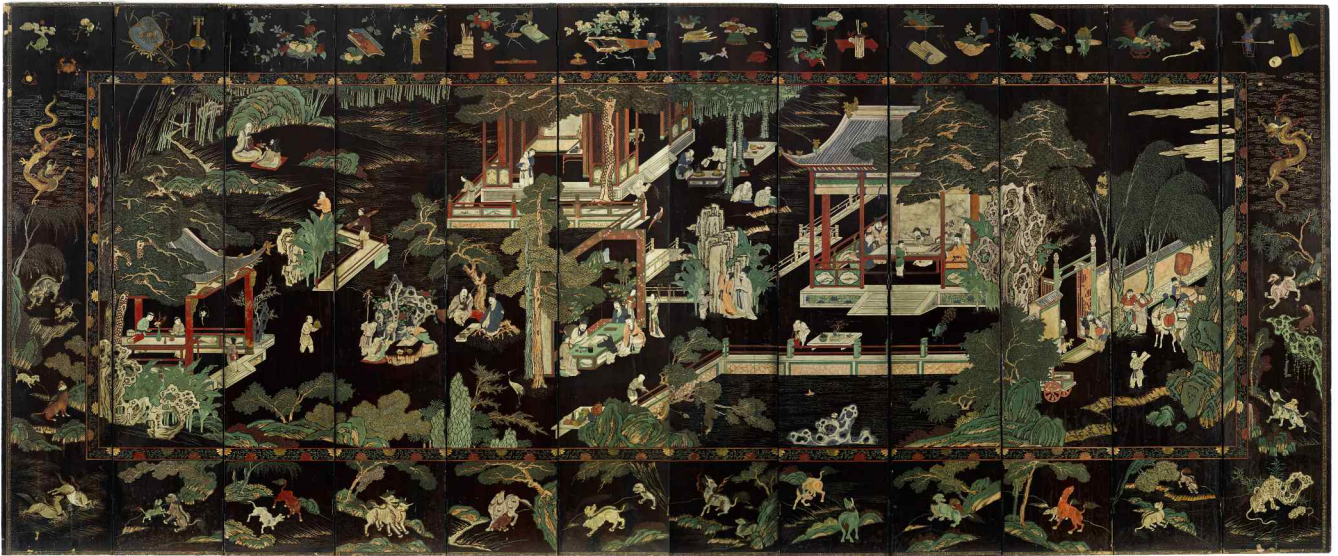
Sotheby's New York, 17th March 1984, lot 423.

**\$ 20,000-30,000**

清十九世紀 遊園圖 油彩 裝框

來源  
紐約蘇富比1984年3月17日，編號423





195

PROPERTY FROM THE COLLECTION OF  
JOSEF BURGER

**A TWELVE-PANEL 'EIGHTEEN  
SCHOLARS' COROMANDEL  
SCREEN  
QING DYNASTY, 18TH CENTURY**

the panels well-carved with a continuous scene depicting the convening of the famous 'Eighteen Scholars of the Tang', many engaging in literati pursuits such as calligraphy, painting, music, others conversing, enjoying cups of wine, and still others arriving carrying bundles of books, some on foot, some on horseback, at the palace gates, all amidst a verdant garden setting of rich foliage and elegant furnished pavilions, and bustling attendants, the 'Hundred Antiques' along the top border and real and mythical beasts below, the outer panels each with a single writhing four-clawed dragon and further beasts, the reverse undecorated

Height 101¼ in., 257.2 cm; Width of each panel 20 in., 50.8 cm

**PROVENANCE**

Collection of Baron Jean-Germain Cassel Van Doorn (1882-1953), New Jersey (by repute), acquired circa 1960, and thence by descent.

Emperor Taizong (r. 626-649) of the Tang dynasty, while still Prince Qin, was granted the authority to recruit his own elite council of advisors. He established the Institute of Literary Studies, comprised of some of the most accomplished and erudite Confucian scholars. Its members lived within the imperial household and were supplied with fine cuisine and wine. The scholars were divided into three shifts, with six members on duty at all times to accommodate Prince Qin's irregular schedule. In honor of this august assemblage, after ascending the throne, Emperor Taizong commissioned the imperial artist Yan Liben (circa 601-674) to depict the eighteen scholars. The present composition is most likely derived from the recorded description of a Song Dynasty rendering of the famous group of scholars, which portrayed them gathering in small groups in an outdoor setting. This format evolved in the Ming dynasty to incorporate and formalize the 'Four Accomplishments'; mastery of calligraphy, painting, *weiqi* and the *qin*.

**\$ 50,000-70,000**

清十八世紀

髹漆加彩刻十八學士圖十二扇屏風

來源

Jean-Germain Cassel Van Doorn 男爵 (1882-1953) 收藏，新澤西州（傳），得於約1960年，此後家族傳承





196

**MAGNIFICENT VIEW OF THE  
PEARL RIVER OFF HONAM ISLAND,  
CANTON  
QING DYNASTY, CIRCA 1840**

Chinese School, oil on canvas; a well-painted expansive view from the south side of the Pearl River, where the European factories were located, the calm waters bustling with junks, sampans and 'flower boats', towards Honam Island, the shore dotted with warehouses and distinctive landmarks including the Dutch Folly and Red Fort, framed  
Height 35 in., 88.9 cm; Width 78 in., 198.1 cm

**PROVENANCE**

Collection of Charles Forte, Baron Forte of Ripley (1908-2007), London.  
Christie's London, 12th July 2012, lot 120.

**LITERATURE**

Carl L. Crossman, *The Decorative Arts of the China Trade*, Woodbridge, 1991, pl. 26.

This exceptionally large and exquisitely detailed painting of a port view would have been commissioned by one of the leading Western traders in Canton, the biggest of the treaty ports, possibly as a souvenir gift to send or take back home. It is recorded that many of these paintings went to America, hence the large number of

Chinese School paintings in the collection of the Peabody Museum, Salem, and other American institutions.

The scene can be identified by the presence of two European forts: the Dutch Folly Fort (center right), across from the Western quarter, and French Folly Fort (far right), an island fort just below Canton. Westerners had been restricted by the Emperor to their trading concessions (the 'Thirteen Factories' area) on the north shore; however they had always been allowed to cross over to Honam. By the end of the nineteenth century the river opposite Honam had a floating population of over 100,000 people.



The present depiction of the Honam waterfront is unusual as no Western boats are shown. Instead the artist captures the array of shipping vessels, such as junks, sampans, tanka, and Mandarin boats, along with a pair of 'flower boats' (floating brothels). Paintings of this type were generally made in sets of four, consisting of a scene of Macao, the Boca Tigris, Whampoa, and Canton. A closely related painting was sold in these rooms, 18th-19th April 1989, lot 93. Compare also a pair of paintings, in the National Maritime Museum, Greenwich, *Shipping in the Pearl River off Honam Island, Canton and Shipping in the Pear River off Canton*, acc. nos BHC 1786 and BHC 1785.

清 約1840年 廣東珠江遠景 油彩 裝框  
來源

Charles Forte 雷普利 Forte 男爵 (1908-2007) 收藏，倫敦  
倫敦佳士得2012年7月12日，編號120

出版

Carl L. Crossman，*《The Decorative Arts of the China Trade》*，Woodbridge，1991年，圖版26

\$ 200,000-300,000





197

**VIEW OF THE AMERICAN  
SETTLEMENT, SHANGHAI  
QING DYNASTY, CIRCA 1855**

Chinese School, oil on canvas, finely painted depicting a rare panorama of the 'American Ground' across the Huangpu River with a variety of rivercraft including tanka boats flying American and British flags ferrying American and British merchants in amongst the larger junks, sampans and foreign vessels, framed  
Height 26¼ in., 66.7 cm; Width 56½ in., 143.5 cm

**PROVENANCE**

Leggatt Brothers, London, 1962  
United Kingdom Private Collection, acquired  
November 1962.

Paintings depicting the panorama of the American Ground at Shanghai are rare. The present impressive canvas is likely to have been commissioned by an American merchant from a Chinese artist in Shanghai in the mid- to late-1850s. The painting illustrates, from left to right: the British Consulate on the north end of

the 'foreign anchorage' on the Bund, Suzhou Creek and Wills' Bridge; American houses; the land first occupied by the American Episcopal Church Mission; the American ground (today's Hongkou district) with the First Protestant Episcopal Church (1848-1868); and the American Consulate flying the flag. The river is occupied with a variety of sea vessels, such as tanka boats flying American and British flags while ferrying American and British merchants in amongst the larger junks, sampans and foreign boats.





Another view of the American Settlement is illustrated in P. Conner, *Paintings of the China Trade. The Sze Yuan tang Collection of Historic Paintings*, Hong Kong, 2013, pl. 37, which depicts the north end of the Bund overlooking the grounds of the British consulate while looking across the junction of the two rivers.

The Sino-American Treaty of Wanghia was signed on 3rd July 1844, which gave Americans the same rights as those enjoyed by the British in China's treaty ports. In 1863 the American Concession (from the Huangpu River to the north-east of Suzhou Creek), officially joined the British Settlement (Yang-ching-pang Creek to Suzhou Creek) to become the Shanghai International Settlement.

**\$ 150,000-200,000**

清 約1855年 上海美租界遠景 油彩 裝框  
來源  
Leggatt Brothers, 倫敦, 1962年  
英國私人收藏, 得於1962年11月



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PROPERTY FROM A NEW YORK COLLECTION

**A BLUE AND WHITE 'CRANE AND PHOENIX' ROULEAU VASE  
QING DYNASTY, KANGXI PERIOD**

Painted in tones of deep blue with three registers of medallions framed by brackets of stylized scrolled clouds, each roundel composed of alternating cranes or phoenix in flight amidst smaller clouds, the cylindrical neck with a horizontal rib bordered by scrollwork above and a *leiwen* and *ruyi*-cloud band below  
Height 18 in., 45.7 cm

**PROVENANCE**

Ralph M. Chait Galleries, New York.

**\$ 15,000-20,000**

清康熙 青花鶴鳳紋棒槌瓶

來源

Ralph M. Chait Galleries · 紐約



199

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PROPERTY FROM A NEW YORK COLLECTION

**A BLUE AND WHITE 'LOTUS' VASE  
QING DYNASTY, KANGXI PERIOD**

the compressed globular body supported by a splayed foot and rising to a long, cylindrical neck with a flared mouth, boldly painted in bright inky blue tones with lotus blossoms on curling vines with furled leaves, the neck with a band of prunus on cracked ice, a band of petals encircling the foot

Height 17 in., 43.2 cm

**PROVENANCE**

Ralph M. Chait Galleries, New York.

**\$ 6,000-8,000**

清康熙 青花纏枝蓮紋長頸瓶

來源

Ralph M. Chait Galleries · 紐約



200

200

PROPERTY FROM A NEW YORK COLLECTION

**A FAMILLE-VERTE BALUSTER VASE  
QING DYNASTY, KANGXI PERIOD**

the globular body rising from a flared foot to a waisted neck with a single horizontal rib and terminating in a wide trumpet mouth, painted in iron-red and bright enamels with reserves of peony, chrysanthemum, aster, dahlia, iris, rose, and prunus, as well as reserves of the 'Hundred Antiques' against floral and stippled backgrounds, the interior and base glazed white, the latter with an underglaze blue double ring  
Height 17<sup>7</sup>/<sub>8</sub> in., 45.4 cm

**PROVENANCE**

Ralph M. Chait Galleries, New York.

**\$ 12,000-15,000**

清康熙 五彩開光花蝶博古圖瓶

來源

Ralph M. Chait Galleries · 紐約



201

### VIEW OF THE PRAYA GRANDE, MACAU QING DYNASTY, CIRCA 1850

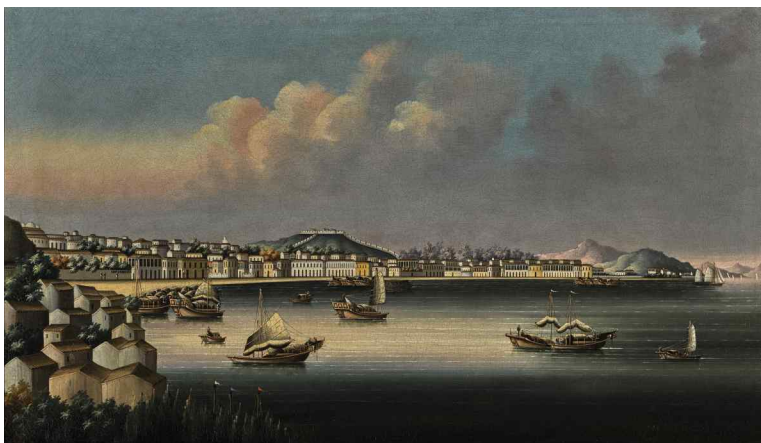
Chinese School, oil on canvas, the painting depicting the view from south to north, with the Fortaleza do Monte in the center, St. Paul's Church, the Palacio and the East India Company headquarters, further right on the highest point is the Guia Fortress, the tranquil bay with trading and fishing vessels plying the shallow waters of the bay, framed

Height 17 in., 44.4 cm; Width 30½ in., 77.5 cm

Macau was the oldest European settlement in China, leased to the Portuguese by the Ming emperor Jiajing (r. 1522-1567) in 1557. The Praya Grande was the principal waterfront promenade and its distinctive curving shoreline, with its dense rows of Western-style buildings, was among the most popularly depicted port views. The present vantage point is rare as most artists recorded the view of the harbor from north to south.

**\$ 20,000-30,000**

清 約1850年 澳門南灣遠景 油彩 裝框



201

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PROPERTY FROM THE ESTATES OF PRICE AND ISOBEL  
H. GLOVER

### VIEW OF WHAMPOA ANCHORAGE QING DYNASTY, CIRCA 1840

Chinese School, oil on canvas, depicting an anchored American three-masted ship, and various junks and sampans ferrying people and cargo, foreign warehouses seen in the background, framed

Height 13 in., 33 cm; Width 18½ in., 47 cm

#### PROVENANCE

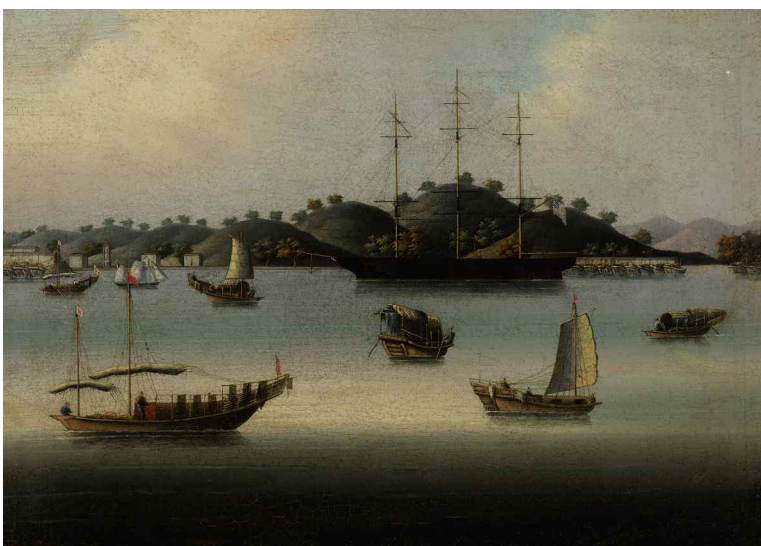
Sotheby's New York, 10th April 1986, lot 43.

**\$ 6,000-8,000**

清 約1840年 黃埔錨地遠景 油彩 裝框

來源

紐約蘇富比1986年4月10日，編號43



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203

PROPERTY FROM THE ESTATES OF PRICE AND ISOBEL  
H. GLOVER

### PAIR OF PAINTINGS OF ELEGANT LADIES QING DYNASTY, 19TH CENTURY

Chinese school, oil on canvas, both interior scenes, the first, depicting a woman seated languidly before a mirror arranging an elaborate coiffure, the second portraying a woman standing holding a long pipe in one hand, gazing towards a small cat nestled on a nearby seat, the other hand raised and poised charmingly alongside one cheek, framed (2)

Height 12 in., 30.5 cm; Width 9½ in., 24.1 cm

**\$ 7,000-9,000**

清十九世紀 美人圖一對 油彩 裝框



203





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PROPERTY FROM A NEW YORK COLLECTION

**A CANTON ENAMEL DISH  
QING DYNASTY, 18TH CENTURY**

Painted in bright enamels depicting a lady in a summer garden, her attendants pouring wine through a hollowed lotus stem as she sips while reclining against a stack of albums, the scene encircled with a border of sepia and gilt lotus meander at the cavetto, further bordered with cartouches of *sanduo* reserved against dense floral grounds between a yellow *wan*-patterned band and a rose-colored band of florets, the reverse with further fruit and flower bouquets on a white ground  
Diameter 14½ in., 36.8 cm

**\$ 5,000-7,000**

清十八世紀 銅胎畫琺瑯碧筒清飲圖盤



205

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PROPERTY FROM A NEW YORK COLLECTION

**A PAINTED ENAMEL 'LANDSCAPE' PLAQUE  
QING DYNASTY, EARLY 18TH CENTURY**

The circular plaque painted in autumnal shades, depicting a serene lake scene with figures boating near peninsulas with houses and rocky promontories in the distance, the foreground with a trio of small pavilions emerging from marshy inlets encircling the reflection of the moon, inscribed *santanyinyue* to the upper left  
Diameter 16 in., 40.6 cm

**PROVENANCE**

Roger Keverne, Ltd., London.

**\$ 3,000-5,000**

清十八世紀初 銅胎畫琺瑯三潭印月圖圓板

來源

Roger Keverne, Ltd. · 倫敦

PROPERTY FROM A LOS ANGELES PRIVATE COLLECTION

**A LARGE AND RARE FAMILLE-VERTE  
'ARROW' VASE AND STAND  
QING DYNASTY, KANGXI PERIOD**

the vase of hexagonal section, each side painted with roundels enclosing various Daoist figures, birds and flowers, a landscape scene and inscriptions, all reserved on a pale-green stippled ground painted with butterflies amidst flowers borne on leafy stems, two separately-molded *chilong* scaling the sides, the lower section with the Eight Immortals on a white ground, the conforming stand with three registers of shaped openwork panels, the supports with varying brocade patterns and foliate motifs, divided by gilt *ruyi* and keyfret borders in relief (2)  
Height 30 in., 76.2 cm

**PROVENANCE**

Collection of John Pierpont Morgan (1837-1913), New York. Duveen, New York, 1950.

**LITERATURE**

Stephen W. Bushell and William M. Laffan, *Catalogue of the Morgan Collection of Chinese Porcelain*, The Metropolitan Museum of Art, New York, 1907, Case D, no. 2, illus. pl. XIX.

**\$ 25,000-35,000**

清康熙 五彩開光人物花鳥圖詩文六方筒瓶連座

來源

約翰·皮爾龐特·摩根 (1837-1913) 收藏，紐約  
Duveen，紐約，1950年

出版

Stephen W. Bushell 及 William M. Laffan，  
《Catalogue of the Morgan Collection of Chinese Porcelain》，大都會藝術博物館，紐約，1907年，  
展櫃D，編號2，圖版XIX







207

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### A CLOISONNE ENAMEL BOWL MING DYNASTY, 16TH CENTURY

the steep rounded sides rising from a splayed foot to a flaring rim, the interior central medallion with a carp emerging from swirling waves beneath a colorful sun, the cavetto with four horses frolicking above cresting waves between bands of scrolls, the exterior with the 'Three Friends of Winter,' all against a blue ground, the base with a red lotus surrounded by scrolled clouds  
Diameter 9 in., 22.9 cm

#### PROVENANCE

European Private Collection (by repute).

A closely related 16th century cloisonné bowl bearing the 'Three Friends of Winter' motif in the collection of the Musée des Arts Décoratifs, Paris, was included in the exhibition *Cloisonné: Chinese Enamels from the Yuan, Ming, and Qing Dynasties*, Bard Graduate Center, New York, 2011, cat. no. 46. A pair of bowls of the same date and design sold at Wooley & Wallis, 22nd May 2007, lot 93. The 'Three Friends' also appear on contemporaneous cloisonné works of other shapes, for example a baluster vase in the Pierre Uldry Collection, illustrated in Helmut Brinker and Albert Lutz, *Chinese Cloisonné: The Pierre Uldry Collection*, New York, 1989, pl. 91.

\$ 20,000-30,000

明十六世紀 銅胎掐絲琺瑯歲寒三友紋盃  
來源  
歐洲私人收藏（傳）



208

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### PROPERTY FROM A NEW YORK COLLECTION A CLOISONNE ENAMEL 'LOTUS' VASE MING DYNASTY, 16TH CENTURY

of *yuhuchun* form, the pear-shaped body rising from a spreading foot to a waisted neck flaring at the rim, brightly decorated against a turquoise ground with four registers of lotus blossoms borne on dense meandering foliate scrolls, below a band of pendent *ruyi* heads encircling the rim, the foot similarly decorated with lotus scrolls  
Height 13<sup>3</sup>/<sub>8</sub> in., 34 cm

#### PROVENANCE

Roger Keverne, London.

\$ 10,000-15,000

明十六世紀  
銅胎掐絲琺瑯纏枝蓮紋玉壺春瓶  
來源  
Roger Keverne · 倫敦



PROPERTY FROM THE COLLECTION OF BROOKS  
AND DOROTHY COFIELD

**A PAIR OF SMALL CLOISSONNE  
VASES**  
QING DYNASTY, 18TH CENTURY

each of slightly flattened *hu*-form with loop handles set at opposite sides of the shoulder, the sides of each vase with a pair of red mythical creatures dangling a chime from which three tassels hang, all over a turquoise ground, pendent *ruyi* heads encircling the neck, floral scroll around the foot, the handles, interior, and base of gilt bronze (2)

Height 3½ in., 8.9 cm

**PROVENANCE**

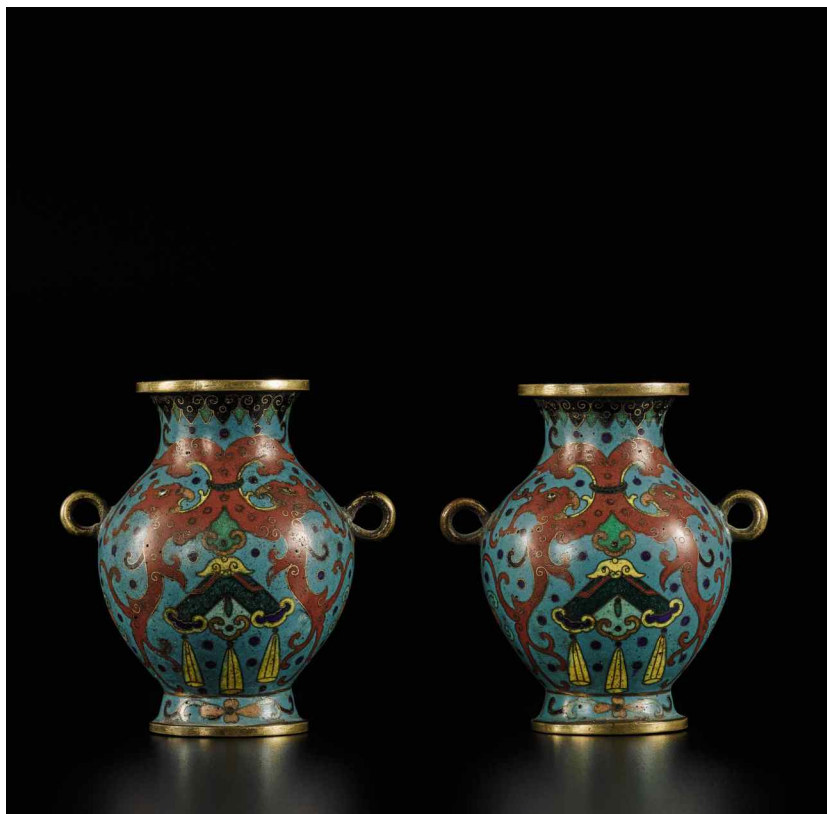
Collection of Robert Stidham, Seattle,  
Washington.  
Crane Gallery, Seattle, 31st October 2013.

**\$ 4,000-6,000**

清十八世紀  
銅胎掐絲琺瑯吉慶紋環耳小瓶一對

來源

Robert Stidham 收藏，西雅圖，華盛頓州  
Crane Gallery，西雅圖，2013年10月31日



209

PROPERTY FROM A NEW YORK COLLECTION

**A PAIR OF LARGE CLOISSONNE  
ENAMEL VASES**  
QING DYNASTY, 19TH CENTURY

each of globular form rising from a splayed foot, the bodies depicting peony, lotus, and dahlia emerging from rockwork and ponds, with paradise flycatchers, egrets, and other auspicious birds among the blossoms, below layered bands at the shoulder of *ruyi*, cranes amidst scrolled clouds, and stiff upright leaves, each cylindrical neck with four of the 'Eight Buddhist Emblems' below a band of *ruyi* at the mouth, all against a bright blue ground, with a lotus meander encircling the foot (2)

Height 24½ in., 62.2 cm

**\$ 12,000-18,000**

清十九世紀  
銅胎掐絲琺瑯花鳥圖大瓶一對



210



211

### AN INSCRIBED BLUE GLASS SNUFF BOTTLE DATED QIANLONG JIAWU, CORRESPONDING TO 1774

of flattened ovoid form with a flat lip and straight oval foot, the transparent bubble-suffused blue glass inscribed on both sides with a poem by the Tang dynasty poet Wei Yingwu, followed by the inscription *Qianlong jiawu zhongchun yuti* (imperialy inscribed in the second month of spring in the *jiawu* year of Qianlong), with traces of red pigment  
Height 2¾ in., 7 cm

#### PROVENANCE

European Private Collection (by repute).

\$ 4,000-6,000

清乾隆甲午年（1774年） 透明藍料刻詩文鼻煙壺

題識：

來水蒼山路向東 東南出豁大河通 寒樹依微遠天外  
久陽明滅亂流中 孤村幾歲臨伊岸 一雁初晴下朔風  
為報洛橋遊宦侶 扁舟不繫與心同 乾隆甲午仲春御題

來源

歐洲私人收藏（傳）

212



212

PROPERTY OF A GENTLEMAN

### A RARE OPAQUE PINK GLASS VASE QING DYNASTY, QIANLONG PERIOD

the compressed globular body raised on a circular foot and surmounted by a tall cylindrical neck, the glass of a soft pink color fading to paler tones at the neck and lower body, the base inscribed with a four-character Qianlong seal mark within double squares  
Height 6⅞ in., 17.5 cm

#### PROVENANCE

Collection of Raymond 'Jimmy' F.A. Riesco (1877-1964). Gifted by 'Jimmy' Riesco to the grandfather of the present owner in New Orleans, 1928, and thence by descent.

Compare a similar Qianlong mark and period glass vase of the same form and color, but carved with upright lotus petals, incised with an identical mark, formerly in the Jingguantang and Shorenstein collections, sold at Christie's Hong Kong, 1st December 2010, lot 2922. Another pink glass vase of this type, incised with a Yongzheng mark, sold in the same rooms, 28th April 1996, lot 525.

\$ 15,000-20,000

清乾隆 粉料荸薺瓶  
《乾隆年製》款

來源

Raymond 'Jimmy' F.A. Riesco  
(1877-1964) 收藏

由 'Jimmy' Riesco 贈予現任藏

家祖父，新奧爾良，1928年，此後家族傳承



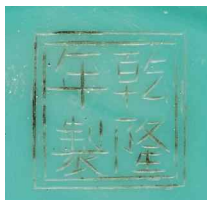
### A TURQUOISE GLASS BOTTLE VASE QIANLONG MARK AND PERIOD

the globular body supported on a slightly flared foot and rising to a tall cylindrical neck, the glass of a rich green-turquoise color with a V-shaped swirl of faint yellow at the neck, the recessed base with a wheel-cut four-character mark within a double square

Height 8 $\frac{3}{8}$  in., 21.3 cm

**\$ 6,000-8,000**

清乾隆 松石綠料長頸瓶  
《乾隆年製》款







214

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PROPERTY FROM THE ESTATE OF GEORGE C.C. HO

**A SMALL WHITE JADE 'ANIMAL'  
QING DYNASTY, 18TH CENTURY**

carved from a pebble, its small legs and short tail tucked against its rotund body, eyes gazing directly ahead over a pointed nose, the ears slightly pricked, fur finely incised along the body's contours, pierced at the chest, the stone of milky white color

Length 1½ in., 4 cm

**PROVENANCE**

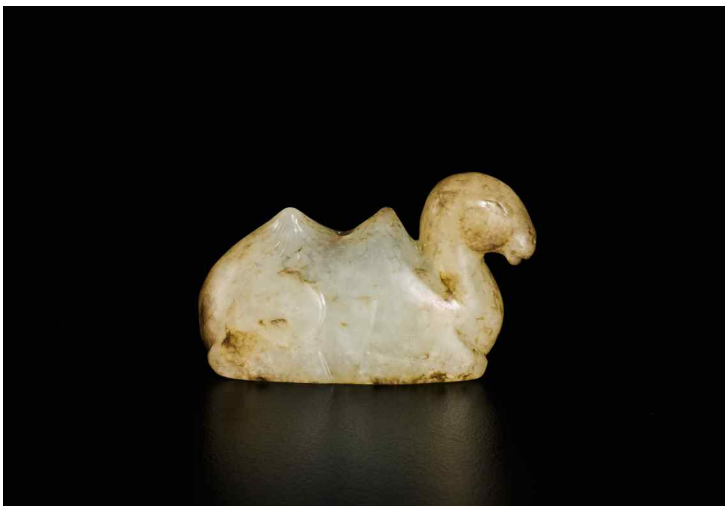
C. K. Chan, New York.

**\$ 4,000-6,000**

清十八世紀 白玉雕動物把件

來源

陳哲敬（中華藝廊）·紐約



215

215

PROPERTY FROM THE ESTATE OF GEORGE C.C. HO

**A SMALL WHITE AND RUSSET JADE 'CAMEL'  
SONG - MING DYNASTY**

carved in a recumbent position with its head raised looking forward, the two humps on its back finely incised with fur, the four legs neatly folded under the body, pierced through from the back to the belly, the stone white with scattered russet mottling

Length 1¾ in., 4.2 cm

**PROVENANCE**

C. K. Chan, New York.

**\$ 4,000-6,000**

宋至明 白玉雕駱駝把件

來源

陳哲敬（中華藝廊）·紐約



216

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PROPERTY FROM THE ESTATE OF GEORGE C.C. HO

**A WHITE JADE 'HOUND'  
SONG - MING DYNASTY**

carved recumbent with its hind legs tucked beneath the slender body and the forelegs folded in front, the head turned to the back, three ribs showing at each side of the chest, the smoothly polished stone with a faint celadon hue and opaque white and russet inclusions

Length 2½ in., 6.3 cm

**PROVENANCE**

C. K. Chan, New York.

**\$ 6,000-8,000**

宋至明 白玉雕臥犬把件

來源

陳哲敬（中華藝廊）·紐約

217

PROPERTY FROM THE ESTATE OF GEORGE C.C. HO

**A CELADON AND RUSSET JADE 'MYTHICAL BEAST'  
MING DYNASTY**

in repose with its four legs folded under the curled body, its head looking back over its haunches, its bifurcated tail curling into two spirals at its side, flame scrolls issuing from its hips and shoulders, the stone of pale celadon color with scattered russet inclusions  
Length 2 in., 5.3 cm

**PROVENANCE**

C. K. Chan, New York.

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

明 青玉雕瑞獸把件

來源

陳哲敬（中華藝廊），紐約



217

218

PROPERTY FROM A DISTINGUISHED NORTH AMERICAN PRIVATE COLLECTION

**A CELADON AND RUSSET JADE 'FISH AND LOTUS'  
17TH CENTURY**

skillfully rendered as a fish with an upturned tail, grasping in its mouth a long stem of lotus leaf with a reed meandering across its body, the stone of a grayish-celadon tone with patches of russet  
Width 4 $\frac{5}{8}$  in., 11.8 cm

**\$ 8,000-12,000**

十七世紀 青玉雕富貴和合擺件



218

219

PROPERTY FROM A CANADIAN PRIVATE COLLECTION

**A PALE CELADON JADE OPENWORK PLAQUE  
MING DYNASTY, 16TH / 17TH CENTURY**

of oval form, carved in two layers with a phoenix perched among the leafing stems of peony blossoms, the stone of an even color with opaque inclusions along the underside rim  
Length 3 $\frac{1}{4}$  in., 8.3 cm

**PROVENANCE**

Collection of David Blyth Hanna (1858-1938), Toronto, Canada.

**\$ 8,000-12,000**

明十六 / 十七世紀 青白玉透雕鳳凰牡丹紋牌

來源

David Blyth Hanna (1858-1938) 收藏，  
多倫多，加拿大



219



220

## PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

LOTS 220–226

220

### A 'CHICKEN BONE' JADE BRUSHPOT 17TH CENTURY

of conical form broadening at the mouth, the body modeled self-referentially as a rock with surface textures and hollows carefully carved, a pine tree in high relief wrapping around one side of the vase, a mythical beast carved in the round climbing the other side, the light gray jade stippled and veined with tan and dark gray inclusions  
Height 6<sup>5</sup>/<sub>8</sub> in., 16.7 cm

#### PROVENANCE

S. Bernstein & Co., San Francisco.

**\$ 20,000-30,000**

十七世紀 雞骨白玉雕松椿形筆筒

來源

S. Bernstein & Co. · 舊金山

221

### A BLACK JADE ARCHAISTIC HU-FORM VASE 19TH / 20TH CENTURY

the pear-shaped body rising from a tall spreading foot, at the neck two openwork handles in the form of a mythical beasts scaling the vessel, the body carved with four registers of interlaced *kuilong* and a fifth register of vertical lappets, 'twisted rope' bands dividing the registers, the stone black with two white passages  
Height 9<sup>1</sup>/<sub>4</sub> in., 23.5 cm

#### PROVENANCE

S. Bernstein & Co., San Francisco.

The formal origins of this vase are to be found in deep antiquity, with the shape and ornament inspired by bronze *hu* vessels of the Eastern Zhou period (770-221 BC), which themselves find their precedent as early as the Anyang phase of the Shang dynasty (ca. 1300-1056 BC). Ancient bronze *hu* functioned as ritual wine vessels and were cast for use in certain ceremonies and in commemoration of specific events.

**\$ 30,000-50,000**

十九 / 二十世紀

黑玉雕仿古夔龍饕餮紋瑞獸耳壺

來源

S. Bernstein & Co. · 舊金山



221



222

A LARGE WHITE JADE 'DRAGON'  
VASE  
QING DYNASTY

of *fanggu*-form, the bulbous central section carved with *taotie* masks, upright cicada blades accentuating the flared neck, the lower section of the vase enveloped in turbulent waves carved in high relief, a scaly dragon emerging from the watery depths in pursuit of a 'flaming pearl' suspended in the creature's ascending breath, the milky-white stone with buff mottling and dark brown markings, wood stand (2)  
Height 10 $\frac{3}{8}$  in., 26.3 cm

PROVENANCE

Collection of Joseph J. Schedel (d. 1981), Ohio.  
Christie's New York, 2nd December 1989, lot 245.  
S. Bernstein & Co., San Francisco.

\$ 50,000-70,000

清 白玉雕海水雲龍趕珠紋菱式觚

來源

Joseph J. Schedel (逝1981) 收藏，  
俄亥俄州  
紐約佳士得1989年12月2日，編號245  
S. Bernstein & Co.，舊金山





223

**A GREEN JADE MUGHAL-STYLE BRUSH HANDLE**  
**QING DYNASTY, 18TH / 19TH CENTURY**

the length of the handle carved as a twisted rope capped with a bud-shaped terminus, the brush socket formed as a blossoming flower with the carefully-carved petals extending toward the brush's bristles, the sage-green stone softly polished

Length 6<sup>3</sup>/<sub>8</sub> in., 16.2 cm

**PROVENANCE**

Christie's New York, 16th September 1998, lot 122 (part lot).

**\$ 4,000-6,000**

清十八 / 十九世紀 青玉痕都斯坦式筆管

來源

紐約佳士得1998年9月16日，編號122（其一）

224



224

**A PAIR OF WHITE AND GREEN JADE BRUSH HANDLES**  
**QING DYNASTY, 18TH / 19TH CENTURY**

on both the white jade cylinder handle carved with flowering branches, the bulbous spinach-green jade brush socket incised with cicada lappets, at the opposite end a spinach-green jade terminus incised with keyfret and extending into a bud-shaped finial (2)

Length 8<sup>1</sup>/<sub>4</sub> in., 20.9 cm

**PROVENANCE**

Christie's New York, 16th September 1998, lot 122 (part lot).

**\$ 5,000-7,000**

清十八 / 十九世紀 白玉加碧玉雕花卉紋筆管一對

來源

紐約佳士得1998年9月16日，編號122（其二）

225

**A JADE BRUSH REST**  
**SONG-MING DYNASTY**

carved as a miniature landscape in the form of a mountain range, the peaks articulated in varying depths and heights, the contours and surface polished to a soft finish, the stone with white, yellow, and russet tones, wood stand (2)

Length 6<sup>1</sup>/<sub>4</sub> in., 16 cm

**PROVENANCE**

Collection of Gerald Godfrey, Hong Kong.  
 S. Bernstein & Co., San Francisco.

**EXHIBITED**

*Stones of Virtue: Chinese Jades from the Gerald Godfrey Collection*, Dayton Art Institute, Dayton, OH, 1989, cat. no. 363.

**\$ 10,000-15,000**

宋至明 玉筆山

來源

Gerald Godfrey 收藏 · 香港

S. Bernstein & Co. · 舊金山

展覽

《Stones of Virtue: Chinese Jades from the Gerald Godfrey Collection》· Dayton Art Institute · 代頓 · 俄亥俄州 · 1989年 · 編號363

226

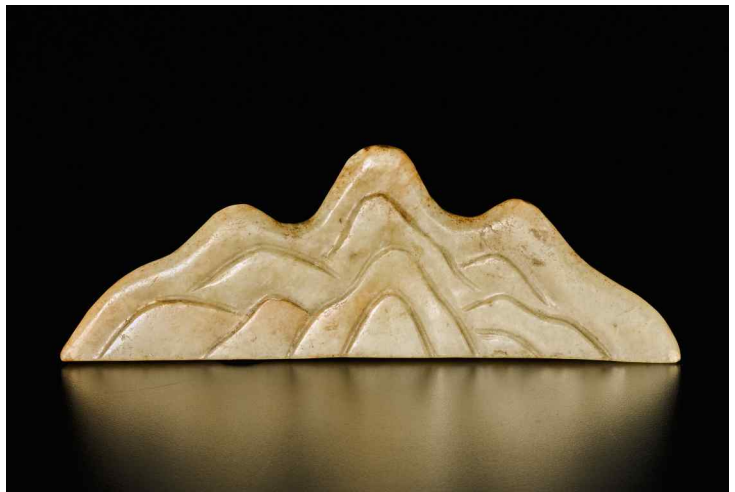
A PALE GREEN JADE 'BUDDHA'S HAND  
CITRON' BRUSH WASHER  
QING DYNASTY, 18TH / EARLY 19TH  
CENTURY

naturalistically carved with the oval well encompassed by the long 'fingers' of the fruit, their coiled tips converging into a tapered formation at one end, openwork stems and a smaller citron issuing at the opposite end, two high-relief bats peering toward the mouth of the vessel, the stone of a pale celadon color, wood stand (2)

Length 4 in., 10.1 cm

\$ 8,000-12,000

清十八 / 十九世紀初 青玉雕佛手形洗



225

227

PROPERTY OF A GENTLEMAN

A RARE MUGHAL-STYLE PALE CELADON  
JADE VASE  
QING DYNASTY, 18TH CENTURY

of flattened baluster form, supported on a thinly carved petal-form foot with further layers of petals cascading up the body and culminating in vertical handles flanking the waisted foliate neck and mouth, the flattened sides finely carved with pairs of leafy sprays, the stone of pale celadon-green color with milky-white inclusions and faint russet veins primarily to one side

Height 3 $\frac{3}{8}$  in., 8.6 cm

PROVENANCE

Collection of Erik Hancock (according to label).

\$ 8,000-12,000

清十八世紀 青白玉痕都斯坦式瓶

來源

Erik Hancock 收藏 (標籤)



226

228 No Lot



227



229



229

**A CELADON JADE 'PEACH AND BAT'  
CARVING  
QING DYNASTY, 18TH CENTURY**

modeled as two peaches borne on a naturalistic gnarled, leafy stem bearing flower buds, with two bats perched along the top of the larger fruit, the stone of a pale celadon color with russet veining and scattered opaque white inclusions, fitted stand (2)  
Width 6 in., 15.2 cm

**\$ 12,000-18,000**

清十八世紀 青玉雕福壽雙全擺件

230

**AN INSCRIBED WHITE JADE PENDANT  
19TH / 20TH CENTURY**

of rectangular form, carved in low relief to one side with an immortal sitting on a raft above tumultuous waves, a crane flying above among clouds, the reverse with a poetic inscription, followed by an apocryphal Zigang seal mark  
Height 2 in., 5.1 cm

**\$ 10,000-15,000**

十九 / 二十世紀 白玉雕仙遊九洲圖詩文牌  
《子岡》仿款

詩文：

飛步凌雲遍九洲 獨憑遁甲自傲遊  
等閒施設神仙術 點悟曹瞞不轉頭



230

231

PROPERTY FROM A DISTINGUISHED NORTH AMERICAN  
PRIVATE COLLECTION

**A WHITE JADE 'DRAGON' PENDANT  
QING DYNASTY, 18TH / 19TH CENTURY**

carved in low relief in the form of a stylized dragon swooping amid scrolling clouds, pierced to the top with a small aperture, the softly polished stone of an even pale celadon-white color  
Width 2 in., 5.2 cm

**PROVENANCE**

Acquired prior to the 1950s.

**\$ 6,000-8,000**

清十八 / 十九世紀 白玉雕龍紋珮

來源  
得於1950年代之前

231



PROPERTY OF A CANADIAN PRIVATE COLLECTOR

### A WHITE JADE 'BUFFALO' WATER DROPPER QING DYNASTY, 18TH / 19TH CENTURY

the recumbent figure well-hollowed forming the vessel, with a circular opening on its back, the mouth pierced forming the spout, the stone an even color with light russet streaks, wood stand (2)

Length 3 $\frac{1}{8}$  in., 7.9 cm

#### PROVENANCE

Collection of Katherine Berwind to Margaret Berwind Cox (1897-1995), Washington D.C.

\$ 12,000-15,000

清十八 / 十九世紀 白玉雕臥牛形水滴

來源

Katherine Berwind 及 Margaret Berwind Cox (1897-1995) 收藏，華盛頓



232

PROPERTY OF A LADY

### A PINK TOURMALINE PENDANT QING DYNASTY, 18TH / 19TH CENTURY

carved in layers of relief with a bat suspended from a double-gourd pendant amidst large furled leaves and prunus blossoms issuing from gnarled branches, the rich pink translucent stone pierced with a silk cord fastened with knotted seed pearls clustered around emerald-green jadeite

Height of tourmaline 2 in., 5 cm

#### PROVENANCE

Yamanaka & Co., London.

Collection of Lady Moya Melisende Browne Campbell (1892-c.1970), daughter of the sixth Marquess of Sligo.

\$ 4,000-6,000

清十八 / 十九世紀 碧璽雕福祿萬代珮

來源

山中商會，倫敦

Moya Melisende Browne Campbell 女勳爵 (1892-約1970) 收藏，斯來哥侯爵六世之女



233

### A PIERCE-CARVED 'SUZHOU' AGATE PENDANT QING DYNASTY, 18TH / 19TH CENTURY

the dark portions of the stone modeled and carved away as a dragonfly, a bird, a spider, a blossom, and the auspicious phrase *daji*, all furled with a *lingzhi* sprig carved from the translucent areas

Width 2 in., 5 cm

\$ 4,000-6,000

清十八 / 十九世紀 瑪瑙巧雕喜慶如意珮

字：大吉



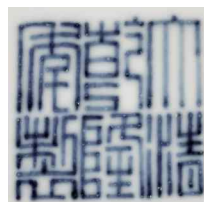
234

A GREEN AND BLACK-ENAMELED 'DRAGON'  
DISH  
QIANLONG SEAL MARK AND PERIOD

with shallow rounded sides rising from a tapered foot, enameled to the interior with a large dragon pursuing a 'flaming pearl' amidst flames within two bands, the exterior with two further dragons also in pursuit against a carved ground of waves with emerging rocks, the base with a six-character seal mark in underglaze blue  
Diameter 7 $\frac{1}{8}$  in., 18 cm

\$ 5,000-7,000

清乾隆 白地暗刻海水綠彩龍紋盤  
《大清乾隆年製》款



235

A PAIR OF GREEN AND BLACK-ENAMELED  
'DRAGON' CUPS AND SAUCERS  
QING DYNASTY, KANGXI / YONGZHENG  
PERIOD

each enameled with a pair of five-clawed dragons, striding in pursuit of 'flaming pearls', the saucers centered with a *shou* character, the bases with apocryphal six-character Chenghua marks in underglaze blue (4)  
Diameter of saucers 4 $\frac{5}{8}$  in., 11.7 cm

\$ 5,000-7,000

清康熙 / 雍正 綠彩趕珠龍紋盃連盃托兩套  
《大明成化年製》仿款



236



**A GREEN AND AUBERGINE-ENAMELED  
'DRAGON' BOWL  
JIAQING SEAL MARK AND PERIOD**

the deep rounded sides rising from a straight foot to a flared rim, incised and painted in aubergine enamel against a bright green ground, the exterior with two ferocious dragons striding amid radiating cloud wisps and flame scrolls in pursuit of 'flaming pearls', all below turbulent cresting waves, the interior glazed white, the base with a six-character seal mark in underglaze blue

Diameter 4<sup>3</sup>/<sub>8</sub> in., 11.1 cm

**PROVENANCE**

Sotheby's London, 9th November 2011, lot 442.

**\$ 5,000-7,000**

清嘉慶 綠地紫彩趕珠龍紋盃  
《大清嘉慶年製》款

來源

倫敦蘇富比2011年11月9日·編號442



237



**A GREEN-GLAZED 'POMEGRANATE' VASE  
QIANLONG SEAL MARK AND PERIOD**

the lobed body rising from a splayed foot to a waisted neck with a flared rim, covered overall with a green glaze, save for the foot ring left unglazed, the base incised with a six-character seal mark

Height 8<sup>5</sup>/<sub>8</sub> in., 20.9 cm

See a closely related vase of this type, sold in our Paris rooms, 11th December 2014, lot 255.

**\$ 6,000-8,000**

清乾隆 綠釉石榴尊  
《大清乾隆年製》款



238



239

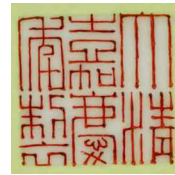
A YELLOW-GROUND FAMILLE-ROSE QUATREFOIL 'TEA POEM' TRAY  
JIAQING SEAL MARK AND PERIOD

the shallow lobed sides resting on four low turquoise-enameled rectangular feet, the interior centered with a conforming panel inscribed with an imperial poem concerning the preparation of tea and dated to the *dingsi* year of Jiaqing's reign (corresponding to 1797), all within two bands of scrolling lotus and florets against a yellow ground, the exterior enameled with further scrolling lotus and bats, gilt bands dividing each decorative zone and lining the rim, the base with a six-character iron-red seal mark in a white cartouche  
Length 6 $\frac{1}{4}$  in., 16 cm

Compare a pair of similar yellow-ground trays sold in our Hong Kong rooms, 7th April 2015, lot 3119. A similar tray, but with lime-green ground and the inscription in iron red, sold in our London rooms, 13th May 2015, lot 346. For a translation of the poem in English, see Stephen W. Bushell, *Oriental Ceramic Art*, London, 1981, p. 239.

\$ 4,000-6,000

清嘉慶 黃地粉彩御製詩海棠式茶盤  
《大清嘉慶年製》款



240



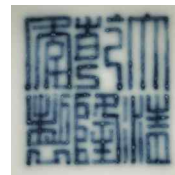
240

A FAMILLE-ROSE 'BALSAM PEAR' BOWL  
QIANLONG SEAL MARK AND PERIOD

delicately potted with the deep rounded sides rising from a short foot to a flared rim, the exterior finely enameled with leafy bamboo reeds and a butterfly fluttering over a branch of blossoming and fruiting *kugua* vines, the branch extending over the rim to the interior, issuing further clusters of foliage and fruit, the base with a six-character seal mark in underglaze blue  
Diameter 4 $\frac{1}{4}$  in., 11 cm

\$ 5,000-7,000

清乾隆 粉彩過枝癩瓜紋盃  
《大清乾隆年製》款



**A RUBY-GROUND FAMILLE-ROSE  
SGRAFFIATO 'MEDALLION' BOWL  
DAOQUANG SEAL MARK AND  
PERIOD**

the deep rounded sides supported on a short foot, the exterior with four medallions intricately enameled with various antiques and scholar objects, interspersed with floral sprays, all reserved against a ruby *sgraffiato* ground incised with feathery scrolls, the interior decorated in shaded tones of cobalt-blue with a stylized central medallion encircled by four large lanterns at the cavetto, the base with a six-character seal mark in underglaze blue  
Diameter 5 $\frac{7}{8}$  in., 14.9 cm

**PROVENANCE**

Christie's New York, 20th-21st March 1997,  
lot 401.

**\$ 10,000-15,000**

清道光 胭脂紫地粉彩軋道開光博古圖盃  
《大清道光年製》款

來源  
紐約佳士得1997年3月20至21日，編號401





242

A DOUCAI 'CHICKEN' CUP  
QING DYNASTY, 18TH CENTURY

finely potted, the gently rounded sides rising from a countersunk base to a slightly everted rim, painted around the exterior with two crested cockerels between rockwork, each with a hen and small chicks, the base with an apocryphal Chenghua six-character mark in underglaze blue  
Diameter 2 $\frac{7}{8}$  in., 7.3 cm

\$ 8,000-12,000

清十八世紀 鬥彩雞缸盃  
《大明成化年製》仿款



242

243

A WUCAI 'CHICKEN' CUP  
QING DYNASTY, 18TH CENTURY

the deep rounded sides painted with two scenes depicting a cockerel and hen watching over their small chicks, divided by branches of blossoming peony issuing from rockwork, all between double underglaze-blue lines at the rim and the foot, the base with an apocryphal six-character Chenghua mark within a double square  
Diameter 3 $\frac{7}{8}$  in., 9.2 cm

\$ 5,000-7,000

清十八世紀 五彩雞缸盃  
《大明成化年製》仿款



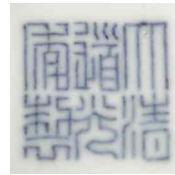
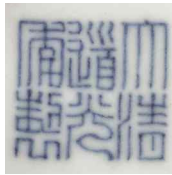
243

A PAIR OF WUCAI 'LINGZHI AND PEONY'  
BOWLS  
DAOGUANG SEAL MARKS AND PERIOD

each with the deep rounded sides rising from a tapered foot to a slightly flared rim, painted to the exterior with a peony branch and a *lingzhi* spray, the interior decorated in underglaze blue with a central medallion enclosing a flower basket, surrounded by four flower sprigs at the cavetto, the base with a six-character seal mark (2)  
Diameter 6 in., 15.1 cm

\$ 30,000-50,000

清道光 五彩靈芝牡丹紋盃一對  
《大清道光年製》款



A FAMILLE-ROSE WINE CUP  
YONGZHENG MARK AND PERIOD

thinly potted with the flaring sides rising from a countersunk base, enameled to the exterior with two immortals, one holding a staff, the other carrying a double-gourd emitting vapor and four bats, beside a garden stool and two vases containing a floral sprig and *lingzhi*, the interior painted with a small butterfly, the base inscribed in underglaze blue with a six-character mark arranged horizontally within a double square

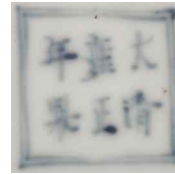
Diameter 3 $\frac{3}{8}$  in., 9.3 cm

\$ 5,000-7,000

清雍正 粉彩仙人圖馬蹄盃  
《大清雍正年製》款



245



246

A FAMILLE-ROSE 'FIGURAL'  
SQUARE CUP  
JIAQING SEAL MARK AND PERIOD

the faceted body with a flat base flaring to a gilt rim, painted to each side with a scene from the *Romance of the Western Chamber*, the interior enameled turquoise, the base reserved in white and centered with a six-character seal mark in iron red

Width 4 $\frac{1}{2}$  in., 11.5 cm

\$ 5,000-7,000

清嘉慶 粉彩西廂記人物故事圖方斗盃  
《大清嘉慶年製》款



246







247

A PAIR OF FAMILLE-ROSE 'LOTUS'  
CUP STANDS  
DAOGUANG SEAL MARKS AND  
PERIOD

each enameled to the interior with a central *shou* roundel enclosed by a gilt raised rim, surrounded by stylized leafy lotus blossoms alternating with bats grasping peaches, all enclosed by a band of *ruyi* heads and florets at the rim, the underside with five bats, the base with a six-character seal mark in iron red (2)  
Diameter 4¾ in., 11.9 cm

\$ 6,000-8,000

清道光 粉彩番蓮紋盞托一對  
《大清道光年製》款





248

PROPERTY FROM A VIRGINIA PRIVATE COLLECTION

**A LARGE YELLOW-GROUND GRISAILLE-ENAMELED 'DAYAZHAI' BOWL**  
**QING DYNASTY, GUANGXU PERIOD**

the deep sides rising at an angle from a slightly tapered foot to a flared foliate rim, decorated to the exterior with a bird perched on branches of wisteria and flowers, accompanied by the three characters *Dayazhai*, followed by a seal reading *Tiandi yijia chun* (Springtime in Heaven and Earth, One Family), the base with a four-character mark *Yongqing changchun* (Eternal Prosperity and Enduring Spring)

Diameter 9 $\frac{1}{8}$  in., 23.2 cm

**PROVENANCE**

Collection of Antoinette (Toni) Frisell Bacon (1907-1988) and Francis M. Bacon III (1900-1982), Sherrewogue, Saint James, Long Island, and thence by descent.

See a closely related bowl of comparable size, sold twice at Christie's New York, 20th November 1979, lot 339 and 13th-14th September 2012, lot 1204. A pair of similar bowls, but smaller in size, was sold at Christie's Hong Kong, 20th March 1990, lot 719. Another from the Mount Trust Collection, is illustrated in Soame Jenyns, *Later Chinese Porcelain. The Ch'ing Dynasty (1644-1912)*, 1951, London, pl. CXV, fig. 1; and a further bowl without the foliate rim, from the Percival David Foundation, included in the exhibition *For the Imperial Court. Qing Porcelain from the Percival David Foundation of Chinese Art*, Kimbell Art Museum, Fort Worth, Texas, 1997, cat. no. 21.

\$ 20,000-30,000

清光緒 黃地墨彩藤蘿花鳥圖花口大盃  
 《大雅齋》《天地一家春》《永慶長春》款

來源

Antoinette (Toni) Frisell Bacon (1907-1988) 及 Francis M. Bacon III (1900-1982) 收藏，Sherrewogue，聖詹姆斯，長島，此後家族傳承



A RARE SEPIA-ENAMELED  
'LANDSCAPE' PANEL  
QING DYNASTY, 18TH / 19TH  
CENTURY

finely painted in various tones of sepia enamel against a café-au-lait ground, depicting a landscape with figures, mountains, trees and pavilions, inscribed with an imperial poem and an inscription reading *Qianlong wuchen yuzhi* (imperialy made in the *wuchen* year of the Qianlong period), followed by a signature reading *Shenyang Tang Ying jingshu* (respectfully written by Tang Ying of Shenyang), accompanied by three seals in iron red, all secured within a *zitan* frame

Height 24¾ in., 62.9 cm; Width 17⅝ in., 44.9 cm

See a Qianlong brushpot decorated in the same technique, also painted with a landscape, sold three times in our Hong Kong rooms, 19th May 1982, lot 339; 19th November 1986, lot 290; and 10th April 2006, lot 1527. A similarly decorated Qianlong bowl sold in our Hong Kong rooms, 2nd November 1974, lot 577.

\$ 30,000-50,000

清十八 / 十九世紀

醬地褐彩攜琴訪友圖瓷板掛屏

題識：

春雲欲泮旋濛濛 百頃南湖一棹通  
迴望還迷隄柳綠 到來纔辨樹梅紅  
不殊圖畫倪黃境 真是樓臺煙雨中  
欲倩李牟攜鐵笛 月明度曲水晶宮  
乾隆戊辰御製 瀋陽唐英敬書

印文：古柏 唐英之印 雋公







250

250

PROPERTY FROM THE ESTATE OF GEORGE C.C. HO

**A LARGE BLUE-GROUND UNDERGLAZE  
BLUE AND COPPER-RED VASE  
QING DYNASTY, 19TH CENTURY**

of baluster form rising from a rounded foot to an upturned rim, painted with a continuous composition of twelve magpies perching or soaring amid the branches of an iron-red pine tree, the birds' plumage naturalistically rendered in underglaze blue and white enamel, all against a sky-blue ground, the base white, wood stand (2)

Height 25½ in., 64.8 cm

In Chinese language, the magpie is known as *xique* (bird of joy), and blue magpies with long tails are referred to as *shoudainiao* (birds with longevity ribbon). The pine tree is a symbol of longevity and endurance. The number twelve refers to the number of hours in the day, with the Chinese hour equating to two Western hours. The motif on this vase thus serves as a double rebus: a wish for happiness throughout the day, and a wish for longevity.

**\$ 10,000-15,000**

清十九世紀  
天藍地青花釉裏紅松鵲圖大瓶



251

251

PROPERTY OF A GENTLEMAN.

**AN UNDERGLAZE-BLUE AND POLYCHROME-  
ENAMELED VASE  
GUANGXU MARK AND PERIOD**

of *yuhuchun* form, decorated around the body with a fenced garden scene with flowers, birds, insects, bamboo and plantain, between a band of lappets and pendent *ruyi*, the neck encircled with stiff leaves and a scrolling band, the rim with further *ruyi* heads, the base with a six-character mark in underglaze blue

Height 12 in., 30.5 cm

**\$ 4,000-6,000**

清光緒 青花粉彩花鳥蕉竹圖玉壺春瓶  
《大清光緒年製》款

PROPERTY OF A GENTLEMAN.

### A FAMILLE-ROSE SCALLOP-RIM OGEE BOWL JIAQING SEAL MARK AND PERIOD

brightly painted to one side with five bats flying amid a fruiting peach tree emerging from pierced rockwork in a fenced garden, the other side with various auspicious objects and antiques, the interior and base enameled turquoise, six-character seal mark in iron red

Diameter 5 $\frac{5}{8}$  in., 14.3 cm

#### PROVENANCE

Christie's New York, 26th March 2010, lot 1454.

\$ 5,000-7,000

清嘉慶 粉彩聚瑞圖花口折腰盃  
《大清嘉慶年製》款

來源

紐約佳士得2010年3月26日·編號1454



252

PROPERTY OF A CANADIAN PRIVATE COLLECTOR

### A FAMILLE-ROSE 'FLORAL' BOWL REPUBLIC PERIOD

the deep rounded sides rising from a short slightly splayed foot, brightly enameled to the exterior with peony flowers growing beside a pierced rock, the flowering blossoms borne on curled stems issuing attendant buds and leaves, with two butterflies hovering above, the base with a three-character mark *Xiezhuzao* in underglaze blue

Diameter 5 $\frac{1}{4}$  in., 13.5 cm

\$ 8,000-12,000

民國 粉彩花卉圖盃  
《嶰竹造》款



253

## AN INSCRIBED IMITATION-BRONZE WALL VASE QING DYNASTY

the flat-back vase well potted with the rectangular body modeled with indented corners, rising from a short splayed foot to a waisted neck flanked by a pair of dragon handles below an everted rim, carved and gilded to the front and sides with archaic angular *kuilong*, reserved on a dark brown ground splashed with turquoise and blue enamels simulating bronze encrustation, the front centered by a slightly convex panel enclosing an imperial poem and followed by an inscription reading *Qianlong guihai yuti* (imperially inscribed in the *guihai* year of Qianlong), accompanied by two iron-red seals *Qian* and *Long*, the gilt back with a slot for attaching to the wall, all supported on a *faux-bois* stand and inscribed to the base in gilt with a six-character studio mark reading *Liuyuchun shanfang zhi* (made by the Studio of Preserving the End of Spring)  
Height 9 $\frac{3}{8}$  in., 23.9 cm

### PROVENANCE

Private Collection, Vancouver, Canada.

There appears to be limited records relating to the studio mark inscribed on the present vase, although a stone seal, carved with the same studio name, is known. The seal was made by Huang Yi (1744-1801), a renowned carver and calligrapher of the mid-Qing period and one of the 'Eight Masters of Xiling.' Based on the inscription, Huang made this seal for his friend Wan Yue in the summer of the *yiwei* year (1774).

See a similar Qianlong imitation-bronze wall vase of this type, but inscribed with a four-character reign mark instead, in the National Palace Museum, Taipei, included in the museum's exhibition, *The Enchanting Splendor of Vases and Planters: A Special Exhibition of Flower Vessels from the Ming and Qing Dynasties*, Taipei, 2014, pl. II-47.

\$ 10,000-15,000

清 仿銅釉描金夔龍紋開光詩文龍耳轆瓶  
《留餘春山房製》款

題識：

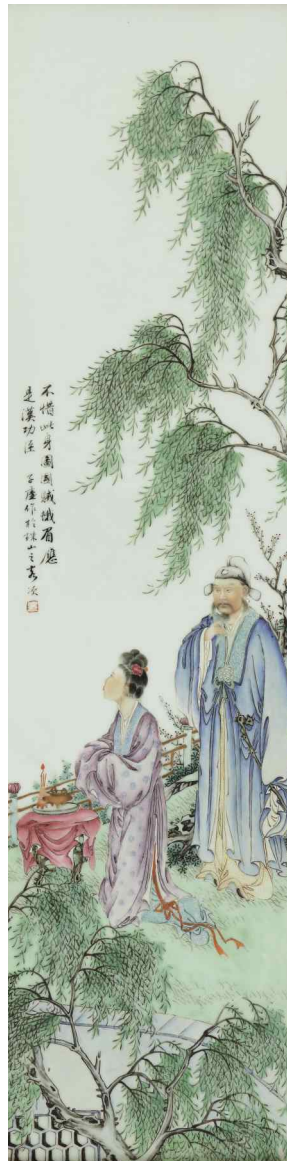
蘅皋掇菁藻 氈室伴清嘉 卻喜多風韻  
偏宜對月華 紛披紅豔夥 掩映綠叢斜  
還似文軒側 微吟倚碧紗 乾隆癸亥御題

來源

私人收藏，溫哥華，加拿大







255

**A SET OF FOUR FAMILLE-ROSE 'FIGURAL' PLAQUES, SIGNED ZIXU REPUBLIC PERIOD**

each finely painted with a garden scene depicting one of the legendary beauties in Chinese tradition, including Diao Chan, Lu Meier, Hong Funü, and Ma Gu, accompanied by a poetic inscription and a red seal, three plaques dated to the *guiyou* year, corresponding to 1933, framed (4)

Height 29<sup>3</sup>/<sub>8</sub> in., 74.5 cm; Width 7<sup>1</sup>/<sub>2</sub> in., 19.1 cm

The literati school of porcelain painting gained immense popularity during the Republic period (1912-1949). With Jingdezhen serving as the center of production, several generations of great porcelain painters emerged. Of those artists, there is no record of one by the name of

Zixu, who signed the present plaques. However, the paintings seem to possess stylistic traits influenced by Wang Xiaotang (1885-1924) and Wang Dafan (1888-1961), who were both porcelain masters of the early 20th century and renowned for figural painting. Wang Dafan studied under Wang Xiaotang, and later became one of the 'Eight Friends of Zhushan'. Compare a set of four *famille-rose* plaques by Wang Xiaotang, in the Muwentang Collection, illustrated in Simon Kwan, *Chinese Porcelain of the Republic Period*, Hong Kong, 2008, pl. 8; see also a plaque by Wang Dafan, *ibid.*, pl. 70.

**\$ 25,000-35,000**

民國 粉彩人物故事圖瓷板一套四件

其一題識：  
舌底氤氳似吐蓮 馨香端不藉龍涎  
未了得煙花債 空坐蒲團二十年  
癸酉夏五月上澣 子虛作於珠山

其二題識：  
自採百花工釀酒 不知塵世變滄桑  
做新羅山人筆意 癸酉夏月子虛寫於珠山

其三題識：  
不惜此身圖國賊 峨眉應是漢功臣  
子虛作於珠山之客次

其四題識：  
紅粧侍立捲輕羅 具眼英雄智若何  
籠絡虬髯偏有術 相公才少妾才多  
時在癸酉年夏五月子虛作

END OF SALE

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Auction New York  
14 September 2017

中國書畫  
拍賣 紐約  
2017年9月14日



CHEN PEIQIU  
Flowers and Birds After Song  
Dynasty Master  
Estimate \$150,000–200,000

陳佩秋  
臨宋人花鳥紈扇  
設色絹本 十開冊  
Estimate \$150,000 - 200,000



Viewing 8 – 13 September 展覽 9月8–13日

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# ASIA WEEK

NEW YORK

紐約亞洲藝術週

March 15–24, 2018

**Asia Week New York 2018** is a collaboration among Asian art specialists, 5 auction houses, and 19 museums and Asian cultural institutions in the metropolitan New York area from March 15–24, 2018. Simultaneous exhibitions presented by more than 40 prominent Asian art dealers from the U.S. and abroad, auctions at Bonhams, Christie's, Doyle, iGavel, and Sotheby's as well as dozens of special events are planned for this period. All exhibitions, auctions, and events will be listed in a comprehensive illustrated guide with maps, available at the participating galleries, auction houses, and cultural institutions in February 2018 as well as on the Asia Week New York website.



[www.asiaweekny.com](http://www.asiaweekny.com)



## GUIDE FOR ABSENTEE AND TELEPHONE BIDDERS

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If you are unable to attend an auction in person, you may give Sotheby's Bid Department instructions to bid on your behalf by completing the form overleaf. This service is confidential and available at no additional charge.

### General

This service is free and confidential.

Please record accurately the lot numbers, descriptions and the top hammer price you are willing to pay for each lot.

We will try to purchase the lot(s) of your choice for the lowest price possible and never for more than the maximum bid amount you indicate.

"Buy" or unlimited bids will not be accepted.

Alternative bids can be placed by using the word "OR" between lot numbers. Then if your bid on an early lot is successful, we will not continue to bid on other lots for you. Or, if your early bids are unsuccessful, we will continue to execute bids for alternative lots until a bid is successful.

Bids must be placed in the same order as in the catalogue.

The form should be used for one sale only – please indicate the sale number, title and date on the form.

Please place your bids as early as possible, as in the event of identical bids the earliest received will take precedence. Wherever possible bids should be submitted at least twenty-four hours before the auction.

Where appropriate, your bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Absentee bids, when placed by telephone, are accepted only at the caller's risk and must be confirmed by letter or fax to the Bid Department on +1 212 606 7016.

Please note that the execution of written bids is offered as an additional service for no extra charge at the bidder's risk and is undertaken subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for error or failure to place such bids, whether through negligence or otherwise.

Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods. Unsuccessful bidders will be advised.

Please note Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

All bids are subject to the conditions of sale and terms of guarantee applicable to the sale printed in the sale catalogue. Buyer's premium in the amount stated in paragraph 3 of the Conditions of Sale in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable sales tax.

In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, credit card (which may be subject to a convenience fee), check or cash (up to US\$10,000). You will be sent full details on how to pay with your invoice. It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of US\$10,000.

It is Sotheby's policy to request any new clients or purchasers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's license) and confirmation of permanent address.

We reserve the right to seek identification of the source of funds received.

### Data Protection

Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains from eBay or other sources relating to its clients) for the provision of auction and other art-related services, loan services, client administration, marketing and otherwise to manage and operate its business, or as required by law, in accordance with Sotheby's Privacy Policy. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for these purposes.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email [enquiries@sothebys.com](mailto:enquiries@sothebys.com).

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take great care to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Business, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website, the eBay website and other Online Platforms. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021, Attn: Compliance, or emailing [enquiries@sothebys.com](mailto:enquiries@sothebys.com). Sotheby's use of information collected about eBay users may differ and is governed by the terms of the eBay Privacy Policy and Sotheby's on eBay Live Auction Platform Privacy Policy, which can be found on the Sotheby's on eBay Live Auction Website.

### Important

Please note that the execution of written and telephone bids is offered as an additional service for no extra charge, and at the bidder's risk. It is undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for failure to place such bids, whether through negligence or otherwise. All bids will be executed and are accepted subject to the "Conditions of Sale" and "Terms of Guarantee" printed in the catalogue for the sale. Please note that a buyer's premium in the amount stated in paragraph 3 of the "Conditions of Sale" in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable sales tax.

### New Clients

Please note that we may contact you to request a bank reference. In addition Sotheby's requires a copy of government issued photo ID in order to generate a new account. If you have opened a new account with Sotheby's since 1 December, 2002, and have not already done so, you will be asked to present appropriate documentation confirming your identity before your lots or sale proceeds can be released to you.

### For Written/Fixed Bids

- Bids will be executed for the lowest price as is permitted by other bids or reserves.
- "Buy" or unlimited bids will not be accepted and we do not accept "plus one" bids. Please place bids in the same order as in the catalogue.
- Always indicate a "top limit" — the amount up to which you would bid if you were attending the auction yourself.
- Alternative bids can be placed by using the word "or" between lot numbers.
- Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

### For Telephone Bids

Please clearly specify the telephone number on which you may be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before your lot is offered.



## CONDITIONS OF SALE

The following Conditions of Sale and Terms of Guarantee are Sotheby's, Inc. and the Consignor's entire agreement with the purchaser and any bidders relative to the property listed in this catalogue.

The Conditions of Sale, Terms of Guarantee, the glossary, if any, and all other contents of this catalogue are subject to amendment by us by the posting of notices or by oral announcements made during the sale. The property will be offered by us as agent for the Consignor, unless the catalogue indicates otherwise.

By participating in any sale, you acknowledge that you are bound by these terms and conditions.

**1. As Is** Goods auctioned are often of some age. The authenticity of the Authorship (as defined below) of property listed in the catalogue is guaranteed as stated in the Terms of Guarantee and except for the Limited Warranty contained therein, all property is sold "AS IS" without any representations or warranties by us or the Consignor as to merchantability, fitness for a particular purpose, the correctness of the catalogue or other description of the physical condition, size, quality, rarity, importance, medium, frame, provenance, exhibitions, literature or historical relevance of any property and no statement anywhere, whether oral or written, whether made in the catalogue, an advertisement, a bill of sale, a salesroom posting or announcement, or elsewhere, shall be deemed such a warranty, representation or assumption of liability. We and the Consignor make no representations and warranties, express or implied, as to whether the purchaser acquires any copyrights, including but not limited to, any reproduction rights in any property. We and the Consignor are not responsible for errors and omissions in the catalogue, glossary, or any supplemental material. Sotheby's will not be responsible or liable for damage to frames and glass coverings, regardless of the cause.

**2. Inspection** Prospective bidders should inspect the property before bidding to determine its condition, size, and whether or not it has been repaired or restored.

**3. Buyer's Premium** A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including \$250,000, 20% of any amount in excess of \$250,000 up to and including \$3,000,000, and 12.5% of any amount in excess of \$3,000,000.

**4. Withdrawal** We reserve the right to withdraw any property before the sale and shall have no liability whatsoever for such withdrawal.

**5. Per Lot** Unless otherwise announced by the auctioneer, all bids are per lot as numbered in the catalogue.

**6. Bidding** We reserve the right to reject any bid. The highest bidder acknowledged

by the auctioneer will be the purchaser. The auctioneer has absolute and sole discretion in the case of error or dispute with respect to bidding, and whether during or after the sale, to determine the successful bidder, to re-open the bidding, to cancel the sale or to re-offer and re-sell the item in dispute. If any dispute arises after the sale, our sale record is conclusive. In our discretion we will execute order or absentee bids and accept telephone bids and online bids via BIDnow, eBay, Invaluable or other online platforms as a convenience to clients who are not present at auctions; Sotheby's is not responsible for any errors or omissions in connection therewith. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

By participating in the sale, you represent and warrant that any bids placed by you, or on your behalf, are not the product of any collusive or other anti-competitive agreement and are otherwise consistent with federal and state antitrust law.

In order to bid on "Premium Lots" you must complete the required Premium Lot pre-registration application. Sotheby's decision whether to accept any pre-registration application shall be final. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays.

Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid(s).

**7. Online Bids via BIDnow or other Online Platforms:** Sotheby's may offer clients the opportunity to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. By participating in a sale via any of these Online Platforms, you acknowledge that you are bound by these Conditions of Sale as well as the Additional Terms and Conditions for Live Online Bidding ("Online Terms"). By participating in a sale via any Online Platform, Bidders accept the Online Terms, as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

**8. Bids Below Reserve** If the auctioneer determines that any opening bid is below the reserve of the article offered, he may reject the same and withdraw the article from sale, and if, having acknowledged an opening bid, he determines that any advance thereafter is insufficient, he may reject the advance.

**9. Purchaser's Responsibility** Subject to fulfillment of all of the conditions set forth herein, on the fall of the auctioneer's hammer, the contract between the consignor and the purchaser is concluded, and the winning bidder thereupon will immediately pay the full purchase price or such part as we may require. Title in a purchased lot will not pass until Sotheby's has received the full purchase price in cleared funds. The purchaser's obligation to immediately pay the full purchase price or such part as we may require is absolute

and unconditional and is not subject to any defenses, setoffs or counterclaims of any kind whatsoever. Sotheby's is not obligated to release a lot to the purchaser until title to the lot has passed and any earlier release does not affect the passing of title or the Purchaser's unconditional obligation to pay the full purchase price. In addition to other remedies available to us by law, we reserve the right to impose from the date of sale a late charge of the annual percentage rate of Prime + 6% of the total purchase price if payment is not made in accordance with the conditions set forth herein. Please note Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Unless otherwise agreed by Sotheby's, all property must be removed from our premises by the purchaser at his expense not later than 30 calendar days following its sale. Buyers are reminded that Sotheby's liability for loss or damage to sold property shall cease no later than 30 calendar days after the date of the auction. If any applicable conditions herein are not complied with by the purchaser, the purchaser will be in default and in addition to any and all other remedies available to us and the Consignor by law, including, without limitation, the right to hold the purchaser liable for the total purchase price, including all fees, charges and expenses more fully set forth herein, we, at our option, may (x) cancel the sale of that, or any other lot or lots sold to the defaulting purchaser at the same or any other auction, retaining as liquidated damages all payments made by the purchaser, or (y) resell the purchased property, whether at public auction or by private sale, or (z) effect any combination thereof. In any case, the purchaser will be liable for any deficiency, any and all costs, handling charges, late charges, expenses of both sales, our commissions on both sales at our regular rates, legal fees and expenses, collection fees and incidental damages. We may, in our sole discretion, apply any proceeds of sale then due or thereafter becoming due to the purchaser from us or any affiliated company, or any payment made by the purchaser to us or any affiliated company, whether or not intended to reduce the purchaser's obligations with respect to the unpaid lot or lots, to the deficiency and any other amounts due to us or any affiliated companies. In addition, a defaulting purchaser will be deemed to have granted and assigned to us and our affiliated companies, a continuing security interest of first priority in any property or money of or owing to such purchaser in our possession, custody or control or in the possession, custody or control of any of our affiliated companies, in each case whether at the time of the auction, the default or if acquired at any time thereafter, and we may retain and apply such property or money as collateral security for the obligations due to us or to any affiliated company of ours. We shall have all of the rights accorded a secured party under the New York Uniform Commercial Code. You hereby agree that Sotheby's may file financing statements under the New York Uniform Commercial Code without your signature. Payment will not be deemed

to have been made in full until we have collected good funds. Any claims relating to any purchase, including any claims under the Conditions of Sale or Terms of Guarantee, must be presented directly to Sotheby's. In the event the purchaser fails to pay any or all of the total purchase price for any lot and Sotheby's nonetheless elects to pay the Consignor any portion of the sale proceeds, the purchaser acknowledges that Sotheby's shall have all of the rights of the Consignor to pursue the purchaser for any amounts paid to the Consignor, whether at law, in equity, or under these Conditions of Sale.

**10. Reserve** All lots in this catalogue are offered subject to a reserve, which is the confidential minimum hammer price at which a lot will be sold. No reserve will exceed the low presale estimate stated in the catalogue, or as amended by oral or posted notices. We may implement such reserve by opening the bidding on behalf of the Consignor and may bid up to the amount of the reserve, by placing successive or consecutive bids for a lot, or bids in response to other bidders. In instances where we have an interest in the lot other than our commission, we may bid up to the reserve to protect such interest. In certain instances, the Consignor may pay us less than the standard commission rate where a lot is "bought-in" to protect its reserve.

**11. Tax** Unless exempted by law, the purchaser will be required to pay the combined New York State and local sales tax, any applicable compensating use tax of another state, and if applicable, any federal luxury or other tax, on the total purchase price. The rate of such combined tax is 8.875% in New York City and ranges from 7% to 8.625% elsewhere in New York.

**12. Export and Permits** It is the purchaser's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and are for bidders' general guidance only; Sotheby's and the Consignor make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes.

**13. Governing Law and Jurisdiction** These Conditions of Sale and Terms of Guarantee, as well as bidders', the purchaser's and our respective rights and obligations hereunder, shall be governed by and construed and enforced in accordance with the laws of the State of New York. By bidding at an auction, whether present in person or by agent, order bid, telephone, online or other means, all bidders including the purchaser, shall be deemed to have consented to the exclusive jurisdiction of the state courts of, and the federal courts sitting in, the State of New York. All parties agree, however, that Sotheby's shall retain the right to bring proceedings in a court other than the state and federal courts sitting in the State of New York.

**14. Packing and Shipping** We are not responsible for the acts or omissions in our packing or shipping of purchased lots or of other carriers or packers of purchased lots, whether or not recommended by us. Packing and handling of purchased lots is at the entire risk of the purchaser.

**15. Limitation of Liability** In no event will our liability to a purchaser exceed the purchase price actually paid.

**16. Data Protection** Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains from eBay, Invaluable or other sources relating to its clients) for the provision of auction and other art-related services, loan services, client administration, marketing and otherwise to manage and operate its business, or as required by law, in accordance with Sotheby's Privacy Policy. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for these purposes.

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In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take great care to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Sale, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website, the eBay website, the Invaluable website and other Online Platforms. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021. Attn: Compliance, or emailing enquiries@sothebys.com. Sotheby's use of information collected about eBay users

may differ and is governed by the terms of the eBay Privacy Policy and Sotheby's on eBay Live Auction Platform Privacy Policy, which can be found on the Sotheby's on eBay Live Auction Website. Sotheby's use of information collected about Invaluable users may differ and is governed by the terms of the Invaluable Privacy Policy and Sotheby's on Invaluable Online Platform Privacy Policy, which can be found on the Sotheby's on Invaluable Live Auction Website.

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## TERMS OF GUARANTEE

As set forth below and in the Conditions of Sale, for all lots Sotheby's guarantees that the authorship, period, culture or origin (collectively, "Authorship") of each lot in this catalogue is as set out in the **BOLD** or **CAPITALIZED** type heading in the catalogue description of the lot, as amended by oral or written salesroom notes or announcements. Purchasers should refer to the Glossary of Terms, if any, for an explanation of the terminology used in the Bold or Capitalized type heading and the extent of the Guarantee. Sotheby's makes no warranties whatsoever, whether express or implied, with respect to any material in the catalogue other than that appearing in the Bold or Capitalized heading and subject to the exclusions below.

In the event Sotheby's in its reasonable opinion deems that the conditions of the Guarantee have been satisfied, it shall refund to the original purchaser of record the hammer price and applicable Buyer's Premium paid for the lot by the original purchaser of record.

This Guarantee does not apply if: (i) the catalogue description was in accordance with the opinion(s) of generally accepted scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or (ii) the only method of establishing that the Authorship was not as described in the Bold or Capitalized heading at the date of the sale would have been by means or processes not then generally available or accepted; unreasonably expensive or impractical to use; or likely (in Sotheby's reasonable opinion) to have caused damage to the lot or likely to have caused loss of value to the lot; or (iii) there has been no material loss in value of the lot from its value had it been in accordance with its description in the Bold or Capitalized type heading.

This Guarantee is provided for a period of five (5) years from the date of the relevant auction, is solely for the benefit of the original purchaser of record at the auction and may not be transferred to any third party. To be able to claim under this Guarantee of Authorship, the original purchaser of record must: (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the original purchaser of record to question the accuracy of the Bold or Capitalized type heading, specifying the lot number, date of the auction at which it was purchased and the reasons for such question; and (ii) return the Lot to Sotheby's at the original

selling location in the same condition as at the date of sale to the original purchaser of record and be able to transfer good title to the Lot, free from any third party claims arising after the date of such sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the original purchaser of record to obtain at the original purchaser of record's cost the reports of two independent and recognized experts in the field, mutually acceptable to Sotheby's and the original purchaser of record. Sotheby's shall not be bound by any reports produced by the original purchaser of record, and reserves the right to seek additional expert advice at its own expense. It is specifically understood and agreed that the rescission of a sale and the refund of the original purchase price paid (the successful hammer price, plus the buyer's premium) is exclusive and in lieu of any other remedy which might otherwise be available as a matter of law, or in equity. Sotheby's and the Consignor shall not be liable for any incidental or consequential damages incurred or claimed, including without limitation, loss of profits or interest.

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## ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to live online bidding via BIDnow, eBay, Invaluable, and any other Online Platform through which bidding is made available ("Online Platforms").

These Conditions are in addition to and subject to the same law and our standard terms and conditions of sale, including the authenticity guarantee and any other terms and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Sale applicable in the relevant sale and by these additional Conditions.

1. The procedure for placing bids via Online Platforms is a one-step process; as soon as the "Bid Now" button is clicked, a bid is submitted. By placing a bid via any Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, phone, tablet, or any other device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges.

2. If you have the leading bid, it will be indicated on the screen with the statement "Bid with you" (on BIDNow) or "You're the highest bidder" (on eBay) or "Bid with you" (on Invaluable). If a bid is placed online simultaneously with a bid placed by a bidder in the room or on the telephone (a "floor" bid), the "floor" bid generally will take precedence; the auctioneer will have the final discretion to determine the successful bidder or to reopen bidding. The auctioneer's decision is final.

3. The next bidding increment is shown on the screen for your convenience. The auctioneer has discretion to vary bidding increments for bidders in the auction room and on the telephones, but bidders using Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. All bidding for this sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.

5. Online bidders are responsible for making themselves aware of all salesroom notices and announcements. All sale room notices will be read by the auctioneer at the beginning, where appropriate, or during the sale prior to a relevant lot being offered for sale. Sotheby's recommends that online bidders log on at least ten minutes before the scheduled start of the auction to ensure that you have heard all announcements made by the auctioneer at the beginning of the sale.

6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

7. Purchase information shown in the "Account Activity" section of BIDnow, the "Purchase History" section of the "My eBay" page on eBay and the "Account Activity" section of the "My Invaluable" page on Invaluable is provided for your convenience only. Successful bidders will be notified and invoiced by Sotheby's after the sale. In the event of any discrepancy between any online purchase information and the invoice sent to you by Sotheby's following the respective sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's will not be responsible for any errors or failures to execute bids placed via Online Platforms, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the BIDnow, eBay, Invaluable or other Online Platform software by either Sotheby's or the client; (ii) a breakdown or problem with the BIDnow, eBay, Invaluable or other Online Platform software; or (iii) a breakdown or problem with a client's internet connection, mobile network or computer. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Live online bidding via all Online Platforms will be recorded.

10. In the event of any conflict between these Online Terms and Sotheby's Conditions of Sale and Terms of Guarantee, Sotheby's Conditions of Sale and Terms of Guarantee will control.

11. In the event of any conflict between these Online Terms and any term in any agreement between the User and eBay, these Online Terms will control for purposes of all Sotheby's auctions.

12. In the event of any conflict between these Online Terms and any term in any agreement between the User and Invaluable, these Online Terms will control for purposes of all Sotheby's auctions.

## BUYING AT AUCTION

The following will help in understanding the auction buying process as well as some of the terms and symbols commonly used in an auction catalogue. All bidders should read the Conditions of Sale and Terms of Guarantee in this catalogue, as well as the Glossary or any other notices. By bidding at auction, bidders are bound by the Conditions of Sale and Terms of Guarantee, as amended by any oral announcement or posted notices, which together form the sale contract among Sotheby's, the seller (consignor) of the lot and any bidders, including the successful bidder (purchaser).

### 1. SYMBOL KEY

#### Reserves

Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential minimum hammer price at which a lot will be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate of the lot. If any lots in the catalogue are offered without reserve, such lots will be designated by a box (□). If every lot in a catalogue is offered without a reserve, the Conditions of Sale will so state and this symbol will not be used for each lot.

#### Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party, Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful.

#### Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

#### Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, will be compensated based on the final hammer price in the event he or she is not the successful bidder or may receive a fixed fee in the event he or she is the successful bidder. If the irrevocable bidder is the successful bidder, the fixed fee (if applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of such fixed fee. If the irrevocable bid is not secured until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that there is an irrevocable bid on the lot. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

#### Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

#### Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of bidders and the absence of the symbol is not a warranty that there are no restrictions regarding import or export of the Lot; bidders should refer to Condition 12 of the Conditions of Sale. Please also refer to the section on Endangered Species in the information on Buying at Auction.

#### Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Bidders are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

#### Premium Lot

In order to bid on "Premium Lots" (in print catalogue or in eCatalogue) you must complete the required Premium Lot pre-registration application. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays. Sotheby's decision whether to accept any pre-registration application shall be final. If your application is accepted, you will be provided with a special paddle number. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and this symbol will not be used.

## 2. BEFORE THE AUCTION

**The Catalogue** A catalogue prepared by Sotheby's is published for every scheduled live auction and is available prior to the sale date. The catalogue will help familiarize you with property being offered at the designated auction. Catalogues may be purchased at Sotheby's or by subscription in any categories. For information, please call +1 212 606 7000 or visit sothebys.com. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

**Estimates** Each lot in the catalogue is given a low and high estimate, indicating to a prospective buyer a range in which the lot might sell at auction. When possible, the estimate is based on previous auction records of comparable pieces. The estimates are determined several months before a sale and are therefore subject to change upon further research of the property, or to reflect market conditions or currency fluctuations. Estimates should not be relied upon as a representation or prediction of actual selling prices.

**Provenance** In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

**Specialist Advice** Prospective bidders may be interested in specific information not included in the catalogue description of a lot. For additional information, please contact either a Sotheby's specialist in charge of the sale (all of whom are listed in the front of the catalogue), or Sotheby's Client Services Department. You may also request a condition report from the specialist in charge.

**The Exhibition** An exhibition of the auction property will be held the week prior to the auction on the days listed in the front of the catalogue. There you will have the opportunity to view, inspect and evaluate the property yourself, or with the help of a Sotheby's specialist.

**Salesroom Notices** Salesroom notices amend the catalogue description of a lot after our catalogue has gone to press. They are posted in the viewing galleries and salesroom or are announced by the auctioneer. Please take note of them.

**Registration** Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid. If you are not successful on any lot, Sotheby's will arrange for a refund (subject to any right of set off) of the deposit amount paid by you without interest within 14 working days of the date of the sale. Any exchange losses or fees associated with the refund shall be borne by you. Registration to bid on Premium Lots must be done at least 3 business days prior to the sale.

## 3. DURING THE AUCTION

**The Auction** Auctions are open to the public without any admission fee or obligation to bid. The auctioneer introduces the objects for sale — known as "lots" — in numerical order as listed in the catalogue. Unless otherwise noted in the catalogue or by an announcement at the auction, Sotheby's acts as agent on behalf of the seller and does not permit the seller to bid on his or her own property. It is important for all bidders to know that the auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing responsive or consecutive bids for a lot. The auctioneer will not place consecutive bids on behalf of the seller above the reserve.

**Bidding in Person** If you would like to bid, you must register for a paddle upon entering the salesroom. The paddle is numbered so as to identify you to the auctioneer. To register, you will need a form of identification such as a driver's license, a passport or some other type of government issued identification. If you are a first-time bidder, you will also be asked for your address, phone number and signature in order to create your account. If you are bidding for someone else, you will need to provide a letter from that person authorizing you to bid on that person's behalf. Issuance of a bid paddle is in Sotheby's sole discretion.

Once the first bid has been placed, the auctioneer asks for higher bids, in increments determined by the auctioneer. To place your bid, simply raise your paddle until the auctioneer acknowledges you. You will know when your bid has been acknowledged; the auctioneer will not mistake a random gesture for a bid.

If you wish to register to bid on a Premium Lot, please see the paragraph above.



All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses. Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

**Absentee Bidding** If it is not possible for you to attend the auction in person, you may place your bid ahead of time. In the back of every catalogue there is an absentee bid form, which you can use to indicate the item you wish to bid on and the maximum bid you are willing to make. Return the completed absentee bid form to Sotheby's either by mail or fax. When the lot that you are interested in comes up for sale, a Sotheby's representative will execute the bid on your behalf, making every effort to purchase the item for as little as possible and never exceeding your limit. This service is free and confidential. For detailed instructions and information, please see the Absentee Bid Form and Guide for Absentee Bidders instructions at the back of this catalogue.

**Telephone Bidding** In some circumstances, we offer the ability to place bids by telephone live to a Sotheby's representative on the auction floor. Please contact the Bid Department prior to the sale to make arrangements or to answer any questions you may have. Telephone bids are accepted only at Sotheby's discretion and at the caller's risk. Calls may also be recorded at Sotheby's discretion. By bidding on the telephone, prospective buyers consent thereto.

**Online Bidding** If you cannot attend the auction, it may be possible to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please see [www.sothebys.com](http://www.sothebys.com). For information about registering to bid on eBay, please see [www.ebay.com/sothebys](http://www.ebay.com/sothebys). For information about registering to bid on Invaluable, please see [www.invaluable.com/invaluable/help.cfm](http://www.invaluable.com/invaluable/help.cfm). Bidders utilizing any online platform are subject to the Online Terms as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

**Employee Bidding** Sotheby's employees may bid in a Sotheby's auction only if the employee does not know the reserve and if the employee fully complies with Sotheby's internal rules governing employee bidding.

**US Economic Sanctions** The United States maintains economic and trade sanctions against targeted foreign countries, groups and organizations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject

to these import restrictions, or any other restrictions on importation or exportation.

**Hammer Price and the Buyer's Premium** For lots which are sold, the last price for a lot as announced by the auctioneer is the hammer price. A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium will be the amount stated in the Conditions of Sale.

**Currency Board** As a courtesy to bidders, a currency board is operated in many salesrooms. It displays the lot number and current bid in both U.S. dollars and foreign currencies. Exchange rates are approximations based on recent exchange rate information and should not be relied upon as a precise invoice amount. Sotheby's assumes no responsibility for any error or omission in foreign or United States currency amounts shown.

**Results** Successful absentee bidders will be notified after the sale. Absentee bidders will receive a list of sale results if they enclose a stamped self-addressed envelope with their absentee bid form. Printed lists of auction prices are available at our galleries approximately three weeks following each auction and are sent on request to catalogue purchasers and subscribers. Results may also be obtained online at [sothebys.com](http://sothebys.com).

**International Auctions** If you need assistance placing bids, obtaining condition reports or receiving auction results for a Sotheby's sale outside the United States, please contact our International Client Services Department.

#### 4. AFTER THE AUCTION

**Payment** If your bid is successful, you can go directly to Post Sale Services to make payment arrangements. Otherwise, your invoice will be mailed to you. The final price is determined by adding the buyer's premium to the hammer price on a per-lot basis. Sales tax, where applicable, will be charged on the entire amount. Payment is due in full immediately after the sale. However, under certain circumstances, Sotheby's may, in its sole discretion, offer bidders an extended payment plan. Such a payment plan may provide an economic benefit to the bidder. Credit terms should be requested at least one business day before the sale. However, there is no assurance that an extended payment plan will be offered. Please contact Post Sale Services or the specialist in charge of the sale for information on credit arrangements for a particular lot. Please note that Sotheby's will not accept payments for purchased lots from any party other than the purchaser, unless otherwise agreed between the purchaser and Sotheby's prior to the sale.

**Payment by Cash** It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local

currency equivalent of US \$10,000. It is Sotheby's policy to request any new clients or purchasers preferring to make a cash payment to provide: verification of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's license), confirmation of permanent address and identification of the source of the funds.

**Payment by Credit Cards** Sotheby's accepts payment by credit card for Visa, MasterCard, and American Express only. Credit card payments may not exceed \$50,000 per sale. Payment by credit card may be made (a) online at <https://www.sothebys.com/en/invoice-payment.html>, (b) by calling in to Post Sale Services at +1 212 606 7444, or (c) in person at Sotheby's premises at the address noted in the catalogue.

**Payment by Check** Sotheby's accepts personal, certified, banker's draft and cashier's checks drawn in US Dollars (made payable to Sotheby's). While personal and company checks are accepted, property will not be released until such checks have cleared, unless you have a pre-arranged check acceptance agreement. Application for check clearance can be made through the Post Sale Services.

Certified checks, banker's drafts and cashier's checks are accepted at Sotheby's discretion and provided they are issued by a reputable financial institution governed by anti-money laundering laws. Instruments not meeting these requirements will be treated as "cash equivalents" and subject to the constraints noted in the prior paragraph titled "Payment By Cash".

**Payment by Wire Transfer** To pay for a purchase by wire transfer, please refer to the payment instructions on the invoice provided by Sotheby's or contact Post Sale Services to request instructions.

**Sales and Use Tax** New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who wish to use their own shipper who is not a considered a "common carrier" by the New York Department of Taxation and Finance will be charged New York sales tax on the entire charge regardless of the destination of the property. Please refer to "Information on Sales and Use Tax Related to Purchases at Auction" in the back of the catalogue.

**Collection and Delivery**  
Post Sale Services  
+ 1 212 606 7444  
FAX: + 1 212 606 7043  
[uspostsaleservices@sothebys.com](mailto:uspostsaleservices@sothebys.com)

Once your payment has been received and cleared, property may be released. Unless otherwise agreed by Sotheby's, all purchases must be removed by the 30th calendar day following a sale.

**Shipping Services** Sotheby's offers a comprehensive shipping service to meet all of your requirements. If you received a shipping quotation or have any questions about the services we offer please contact us.

**Collecting your Property** As a courtesy to purchasers who come to Sotheby's to collect property, Sotheby's will assist in the packing of lots, although Sotheby's may, in the case of fragile articles, choose not to pack or otherwise handle a purchase.

If you are using your own shipper to collect property from Sotheby's, please provide a letter of authorization and kindly instruct your shipper that they must provide a Bill of Lading prior to collection. Both documents must be sent to Post Sale Services prior to collection.

The Bill of Lading must include: the purchaser's full name, the full delivery address including the street name and number, city and state or city and country, the sale and lot number.

Sotheby's will contact your shipper within 24 hours of receipt of the Bill of Lading to confirm the date and time that your property can be collected. Property will not be released without this confirmation and your shipper must bring the same Bill of Lading that was faxed to Sotheby's when collecting. All property releases are subject to the receipt of cleared funds.

Please see the Conditions of Sale for further details.

**Endangered Species** Certain property sold at auction, for example, items made of or incorporating plant or animal materials such as coral, crocodile, ivory, whalebone, tortoiseshell, rhinoceros horn, rosewood, etc., irrespective of age or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to another country. Sotheby's suggests that buyers check on their government wildlife import requirements prior to placing a bid. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. It is the purchaser's responsibility to obtain any export or import licenses and/or certificates as well as any other required documentation. In the case of denial of any export or import license or of delay in the obtaining of such licenses, the purchaser is still responsible for making on-time payment of the total purchase price for the lot.

Although licenses can be obtained to export some types of endangered species, other types may not be exported at all, and other types may not be resold in the United States. Upon request, Sotheby's is willing to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that an export license or certificate can be obtained. Please check with the specialist department or the Shipping Department if you are uncertain as to whether a lot is subject to these export/import license and certificate requirements, or any other restrictions on exportation.

**The Art Loss Register** As part of Sotheby's efforts to support only the legitimate art market and to combat the illegitimate market in stolen property, Sotheby's has retained the Art Loss Register to check all uniquely identifiable items offered for sale in this catalogue that are estimated at more than the equivalent of US\$1,500 against the Art Loss Register's computerized database of objects reported as stolen or lost. The Art Loss Register is pleased to provide purchasers with a certificate confirming that a search has been made. All inquiries regarding search certificates should be directed to The Art Loss Register, First Floor, 63-66 Hatten Garden, London EC1N 8LE or by email at [artloss@artloss.com](mailto:artloss@artloss.com). The Art Loss Register does not guarantee the provenance or title of any catalogued item against which they search, and will not be liable for any direct or consequential losses of any nature whatsoever arising. This statement and the ALR's service do not affect your rights and obligations under the Conditions of Sale applicable to the sale.

## SELLING AT AUCTION

If you have property you wish to sell, Sotheby's team of specialists and client services representatives will assist you through the entire process. Simply contact the appropriate specialist (specialist departments are listed in the back of this catalogue), General Inquiries Department or a Sotheby's regional office representative for suggestions on how best to arrange for evaluation of your property.

**Property Evaluation** There are three general ways evaluation of property can be conducted:

### (1) In our galleries

You may bring your property directly to our galleries where our specialists will give you auction estimates and advice. There is no charge for this service, but we request that you telephone ahead for an appointment. Inspection hours are 9:30 am to 5 pm, Monday through Friday.

### (2) By photograph

If your property is not portable, or if you are not able to visit our galleries, you may bring in or send a clear photograph of each item. If you have a large collection, a representative selection of photographs will do. Please be sure to include the dimensions, artist's signature or maker's mark, medium, physical condition and any other relevant information. Our specialists will provide a free preliminary auction estimate subject to a final estimate upon first-hand inspection.

### (3) In your home

Evaluations of property can also be made in your home. The fees for such visits are based on the scope and diversity of property, with travel expenses additional. These fees may be rebated if you consign your property for sale at Sotheby's. If there is considerable property in question, we can arrange for an informal "walkthrough."

Once your property has been evaluated, Sotheby's representatives can then help you determine how to proceed should you wish to continue with the auction process. They will provide information regarding sellers' commission rates and other charges, auction venue, shipping and any further services you may require.

## SOTHEBY'S SERVICES

Sotheby's also offers a range of other services to our clients beyond buying and selling at auction. These services are summarized below. Further information on any of the services described below can be found at [sothebys.com](http://sothebys.com).

**Valuations and Appraisals** Sotheby's Valuations and Appraisals Services offers advice regarding personal property assets to trusts, estates, and private clients in order to help fiduciaries, executors, advisors, and collectors meet their goals. We provide efficient and confidential advice and assistance for all appraisal and auction services. Sotheby's can prepare appraisals to suit a variety of needs, including estate tax and planning, insurance, charitable contribution and collateral loan. Our appraisals are widely accepted by the Internal Revenue Service, tax and estate planning professionals, and insurance firms. In the event that a sale is considered, we are pleased to provide auction estimates, sales proposals and marketing plans. When sales are underway, the group works closely with the appropriate specialist departments to ensure that clients' needs are met promptly and efficiently.

**Financial Services** Sotheby's offers a wide range of financial services including advances on consignments, as well as loans secured by art collections not intended for sale.

**Museum Services** Tailored to meet the unique needs of museums and nonprofits in the marketplace, Museum Services offers personal, professional assistance and advice in areas including appraisals, deaccessions, acquisitions and special events.

**Corporate Art Services** Devoted to servicing corporations, Sotheby's Corporate Art Services Department can prepare appraisal reports, advise on acquisitions and deaccessions, manage all aspects of consignment, assist in developing arts-management strategies and create events catering to a corporation's needs.

## INFORMATION ON SALES AND USE TAX RELATED TO PURCHASES AT AUCTION

To better assist our clients, we have prepared the following information on Sales and Use Tax related to property purchased at auction.

### Why Sotheby's Collects Sales Tax

Virtually all State Sales Tax Laws require a corporation to register with the State's Tax Authorities and collect and remit sales tax if the corporation maintains a presence within the state, such as offices. In the states that impose sales tax, Tax Laws require an auction house, with a presence in the state, to register as a sales tax collector, and remit sales tax collected to the state. New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York, regardless of the state or country in which the purchaser resides or does business.

### Where Sotheby's Collects Sales Tax

Sotheby's is currently registered to collect sales tax in the following states: California, Colorado, Connecticut, Florida, Illinois, Maryland, Massachusetts, Minnesota, Missouri, New Jersey, New York, Ohio, Pennsylvania, Texas and Washington. For any property collected or received by the purchaser in New York City, such property is subject to sales tax at the existing New York State and City rate of 8.875%.

**Sotheby's Arranged Shipping** If the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered.

**Client Arranged Shipping** Property collected from Sotheby's New York premises by a common carrier hired by the purchaser for delivery at an address outside of New York is not subject to New York Sales Tax, but if the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered. New York State recognizes shippers such as the United States Postal Service, United Parcel Service, FedEx, or the like as "common carriers". If a purchaser hires a shipper other than a common carrier to pick up property, Sotheby's will collect New York sales tax at a rate of 8.875% regardless of the ultimate destination of the goods. If a purchaser utilizes a freight-forwarder who is registered with the Transportation Security Administration ("TSA") to deliver property outside of the United States, no sales tax would be due on this transaction.

### Where Sotheby's is Not Required

**to Collect Sales Tax** Sotheby's is not required to collect sales tax on property delivered to states other than those listed above. If the property is delivered to a state where Sotheby's is not required to collect sales tax, it is the responsibility of the purchaser to self-assess any sales or use tax and remit it to taxing authorities in that state.

Sotheby's is not required to collect sales tax for property delivered to the purchaser outside of the United States.

### Restoration and Other Services

Regardless of where the property is subsequently transported, if any framing or restoration services are performed on the property in New York, it is considered to be a delivery of the property to the purchaser in New York, and Sotheby's will be required to collect the 8.875% New York sales tax.

**Certain Exemptions** Most states that impose sales taxes allow for specified exemptions to the tax. For example, a registered re-seller such as a registered art dealer may purchase without incurring a tax liability, and Sotheby's is not required to collect sales tax from such re-seller. The art dealer, when re-selling the property, may be required to charge sales tax to its client, or the client may be required to self-assess sales or use tax upon acquiring the property.

**Local Tax Advisors** As sales tax laws vary from state to state, Sotheby's recommends that clients with questions regarding the application of sales or use taxes to property purchased at auction seek tax advice from their local tax advisors.

## GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Please note that all statements made in this catalogue are made subject to the provisions of the Conditions of Sale and Terms of Guarantee printed in this catalogue:

## GLOSSARY FOR CHINESE CERAMICS AND WORKS OF ART

### Pottery Figure of a Horse, Tang Dynasty

This heading, with date or period included, means that the piece is, in our opinion, of the date or period indicated with no major alterations or replacements unless otherwise indicated in the cataloguing.

With respect to ceramics and sculpture, if, in our opinion, the piece was made at a specific kiln or location, the name of the kiln or location will appear in bold or capital letters, i.e., DING OVOID VASE, SONG DYNASTY. However, if the heading appears as follows, 'DING' OVOID VASE, SONG DYNASTY, this indicates that, in our opinion, the piece is of the Ding type or location, and although of the date specified, not necessarily made at the Ding kiln or location.

### **Pottery Figure of a Horse, Tang Style**

This inclusion of the word "style" indicates that, in our opinion, either the piece (i) while basically of the period indicated, has undergone significant restoration or alteration, or (ii) was made as an intentional reproduction of an earlier style.

Where a ceramic or work of art bears a signature or seal of an artist or studio, if the heading appears as follows:

**By Ma Shaoxuan** This work is, in our best judgment, by the named artist.

**Attributed to Ma Shaoxuan** In our opinion, probably a work by the artist but less certainty as to authorship is expressed than in the preceding category.

**Signed Ma Shaoxuan** The piece bears the signature or seal of the artist or studio but with no firm attribution as to the hand.

### **Absence of Guarantee of Authenticity for Chinese Paintings**

The artists' names recorded in this catalogue are not to be taken as unqualified attributions to the artists named. No unqualified attributions to any artist or date are made or intended. The current scholarship in the field of Chinese paintings does not permit unqualified statements as to authorship or date of execution. **Therefore, none of the paintings in this catalogue is subject to any guarantee of authenticity and all the property is sold "AS IS". Any reference to the Terms of Guarantee does not apply to Chinese paintings.** Any assistance given by Sotheby's staff to a buyer in selecting a purchase is given without prejudice to the above. Buyers are recommended to take independent professional advice on selection of purchases.

### **GLOSSARY FOR CHINESE FURNITURE**

With respect to Asian hardwoods, the terms 'Huanghuali', 'Huali', 'Hongmu', 'Zitan' and others appearing within single quotes in bold or capital letters in the heading are descriptive identifications based on appearance, and are not intended to denote a specific species.

Notwithstanding the above, if within five years of the sale of any lot, the buyer gives written notice to Sotheby's that the lot sold is a forgery and if within three months after giving such notice, the buyer returns the lot in the same Condition as it was at the time of sale to the premises of Sotheby's and demonstrates to the satisfaction of Sotheby's that the lot sold is a forgery, Sotheby's is authorized to and will rescind the sale and refund the purchase price received by it. For this purpose a 'forgery' is defined as a work created with intent to deceive.

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## **IMPORTANT NOTICES**

### **NOTICE REGARDING BURMESE JADEITE**

Jadeite of Burmese origin less than 100 years old may not be imported into the US. Certification of non-Burmese origin will be required before importing lots containing jadeite into the US. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation before shipping. The inability of import of any such items shall not justify cancellation or rescission of the sale contract or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

### **NOTICE REGARDING ENDANGERED SPECIES**

• Property containing certain endangered species will require a CITES license upon export from the U.S. and may require an additional license upon import into another country. There is no guarantee that such licenses will be granted. In the case of denial of any license or of delay in obtaining such licenses, the purchaser remains responsible for making on-time payment for the total purchase price.

### **Important Notice Regarding Packing**

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