

# KANGXI

THE JIE RUI TANG COLLECTION

NEW YORK 20 MARCH 2018



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# REFLECTIONS

## FROM A KANGXI PERIOD ENTHUSIAST

### 感言

While appreciating a large variety of fine and applied arts, like most collectors I find a special affinity with a particular few. And so it is with Kangxi-era porcelains. Of course there are wonderful examples of Chinese ceramics from many eras, but somehow the aesthetics, creativity and historical context of the Kangxi period speak to me more strongly, and that affinity has continued to grow through over thirty-five years of collecting.

My initial attraction to Kangxi porcelain came simply from the beauty of the objects. I really loved the palette of the many shades of sapphire blue on the blue and white porcelain, as well as the translucent and vibrant colors of the enameled porcelain. I also loved the strong and free style of painting, which reached its height in the Kangxi period.

And then, a whole new world opened up for me. I began to learn about the stories painted on many of the pieces. Stories that are an integral part of the long and continuous culture of China - about historical figures, myths, religious gods and goddesses, and Confucian lessons of worthy behavior. I also learned about the auspicious meanings conveyed in the animals, plants, and flowers depicted; wishes for success on imperial exams, to use power wisely once in office, and of course, for longevity, marital bliss, good health and a large family with many sons. I also learned about the great history of collecting Chinese porcelain in the West, with the emphasis on Kangxi porcelain, particularly in the late 19th and early 20th century. Some of the more prominent American collectors were James Garland, J. P. Morgan, Henry Frick, Joseph Widener, Charles Taft and John D. Rockefeller Jr. It is great fun and very satisfying to turn the pages of the old books on their collections and recognize so many pieces.

儘管我對許多藝術門類都有所喜愛，但與絕大多數收藏家一樣，其中僅有一類最為使我動容——康熙瓷器。中國瓷器，歷朝皆有珍品，而我對康熙瓷器的美學理念、精巧創思與歷史背景別有感應。正是這種感應，伴隨著我走過了逾三十五載的收藏之路，並使我對康熙瓷器的喜愛與日俱增。

最初喜愛康熙瓷器之時，純受其美感所動，喜其青花瓷藍彩多姿，如藍寶瑰麗，各式彩瓷，色澤瑩潤，濃艷鮮明。我亦喜愛康熙瓷器上筆法蒼勁、奔放自如的各類紋飾，此類風格，尤盛於康熙年間。

隨著我的興趣日益濃厚，我逐漸發現康熙瓷為我打開了一個全新的世界。除了感官上的美，這些珍品背後別有典故，涵蓋歷史人物、神話傳說、宗教仙人、儒家道德，源遠流長，全皆中國文化之中心要領。而紋飾刻劃各種瑞獸花卉，寓意吉祥，或祝願科舉高中、運權有道，而祝賀長壽無疆、百年好合、身體安康、多子多孫者，當然亦不可少。此外，我又對西方中國陶瓷收藏史有了更多了解，其中尤以十九世紀晚期、二十世紀初期為研究重點。此門類當中，較知名的美國藏家包括James Garland、J. P. Morgan、Henry Frick、Joseph Widener、Charles Taft及John D. Rockefeller Jr.，翻閱各人收藏圖錄，竟能辨認多件精品，此中趣味及成就感，令人欣然而喜。

A characteristic of the Kangxi period that I have found to be particularly fascinating is that unlike other great eras of high quality porcelain production, it was not dominated by the imperial court. Many of the greatest pieces were made for the large and expanding domestic market and later into the period, for the growing export market. I have often likened the Kangxi period in porcelain to the Dutch Golden Age in painting. Both periods saw a lot of new wealth and a new group of patrons whose means supported the production of the highest quality goods. In both eras artists and artisans grew in number and skill to meet the demand. Amid this tremendous increase in production, as in all areas of artistic expression, some of the output was quite pedestrian. However, in both periods many works rose to the level of excellence and, in some cases, to the level of masterpiece. In the case of the Dutch paintings, the names of the great masters are well known. With Kangxi porcelain, there are also great masters, but they remain anonymous and we have to appreciate each piece on its own merits.

In my many years of collecting I've tried to gather a cross section of shapes and styles, concentrating on what was in my view, the best of the period. Fortunately I was buying at a time when much was available on the market as is evidenced by what is in this sale. Of course it is difficult to part with pieces that have been with me for so many years. Some of them have been particular favorites. My consolation is found in the pieces of the Jie Rui Tang Collection that still fill the shelves in my home and the ever present possibility of finding and acquiring a worthy addition. My hope is that others will not only appreciate these pieces for their artistic and technical merit, but like me, learn a great deal from them.

Jeffrey P. Stamen

康熙時期瓷器的一個特點是精品並不局限於皇家御瓷，這與其他製瓷盛世有所不同，更顯得趣味盎然。許多佳器均為民窯所製，面向日漸繁盛的本土市場，至康熙較後期亦作外銷出口。我時常認為從製瓷的角度來講，康熙時期與荷蘭繪畫黃金年代甚為相似。這兩個時期均出現了富裕的新社會階層及新興藏家，以來支持工坊的藝術創作。藝匠人數亦大幅提增，技巧更見精進。各門藝術，皆有平凡作品，雖這兩個時期亦不例外，然其總體藝術質量大幅上升，佳作層出，多見精珍之品。荷蘭繪畫黃金年代，大師舉世知名，而康熙年間，雖同樣有製瓷大家，然而名號未有流傳後世，後人僅可欣賞珍瓷，感懷藝匠臻技。

縱觀我的收藏生涯，我一直盡力尋覓各種器形及風格的康熙瓷器，物色心目中此一時期之頂級珍品。有幸在集成收藏期間，市場供應充足，這點從本拍賣即可見。割愛多年珍藏，固然難捨，但慰於家中之餘藏、再尋佳物之期念，亦頗感欣然。最後，望祝各藏家在欣賞珍瓷之餘，亦可如我一樣從瓷器當中得到懷古的品悟。

Jeffrey P. Stamen







# THE JIE RUI TANG COLLECTION:

## EXCELLENCE AND DIVERSITY IN KANGXI PORCELAIN

### 佳器紛呈藝菁華：潔蕊堂珍藏康熙瓷器

REGINA KRAHL 康蕊君

The reign of the Kangxi Emperor (r. 1662-1722) marks the re-awakening of court interest in fine craftsmanship in many different media. The Emperor's keen intellectual curiosity and focus on scientific advances and his determination to move China's industries forward led, among many other initiatives, to the foundation of several imperial workshops within the confines of the Forbidden City. In the case of porcelain, the ruler's desire to be directly involved in the production processes was hampered by the peculiarities of this medium, whose creation requires space and produces noise and dirt and was thus unsuitable for the restricted expanse of the palace quarters of Beijing, which comprised in close proximity official areas for state functions, for administration and housekeeping, as well as more private living and recreational quarters for the imperial family.

The Emperor came on the throne at the age of seven and is said to have been effectively in control of state affairs from the age of fifteen. It is thus less surprising that we have little information about imperial intervention in the porcelain industry from the very beginning of his rulership than that the first noticeable impetus arrived already within the first decade of his time in office. A look around the palace collection would have told the young Emperor that since the imperial kilns' heydays in the Yongle (1403-1424), Xuande (1426-1435) and Chenghua (1465-1487) periods, overall quality and variety of the porcelain manufacture at Jingdezhen in Jiangxi province, where since the fourteenth century almost all Chinese porcelain came from, had declined, and that the workshops' last great innovations dated back several centuries.

Some standard imperial wares as were required for use inside the palace, such as two-color bowls and dishes decorated with five-clawed dragons (lot 319), had to be produced as a matter of fact and would probably have been ordered by the household department in any case, without special imperial intervention. To push the porcelain workshops into a new direction, however, did require imperial patronage. The Kangxi Emperor appears to have been interested more in re-animating, improving and expanding China's porcelain industry as a whole than in reviving an exclusive imperial production line for the sole use of the court.

One of the ways for the Emperor to be personally involved in the direction the workshops were taking was the unusual measure to recruit a designer to develop porcelain designs for Jingdezhen in Beijing. With this measure China was far ahead of its times. The artist Liu Yuan (c. 1638-c. 1685), an accomplished painter, calligrapher and craftsman who knew how to carve ink stones, was chosen to design not only imperial porcelains, but also seals, ink-cakes and lacquer ware, from about 1678 until his death. Among the new designs that may be ascribed to Liu Yuan's activity are, according to Peter Lam, "dragons with waves and prominent whirlpools", whereby the "neck of the dragon is always twisted in an S-shaped meander".<sup>1</sup> Although his designs were destined for the manufacture of imperial porcelains, they quickly found access to

康熙年間，宮廷各式工藝復興。聖祖熱衷科學演進，銳意推動大清工業，從而促成各項發展，宮內多個御作因而成立。由於瓷器製作需求空間，並產生噪音塵土，而紫禁城為朝廷重地，乃行政內務、帝后起居之所，故大規模製作不宜設於宮內。正因如此，皇帝對瓷務之直接參與亦為之所限。

玄燁七歲登基，至十五歲始親政，故此，雖康熙朝首十年瓷器製作已始見復興之勢，後人對此時宮廷參與製瓷仍所知甚少。江西景德鎮，自十四世紀已屬製瓷重鎮，全國瓷器多數燒製於此，然而康熙繼位初期，對比宮廷所藏前朝御瓷，明顯可見當時景德鎮之衰落，數世紀以來並無重大創新，不復明永樂、宣德、成化等朝製瓷盛況。

部份宮廷用瓷，如青花地黃彩趕珠雲龍紋盃、盤（編號319）之類，屬宮廷必需，一般應由內務府下令製作，皇帝無需特別參與。然而，若欲推動瓷作創新，皇帝支持必不可少。康熙帝重瓷業，且非專注於發展宮廷御瓷，而意在推動中國整體製瓷發展。

康熙帝為推動瓷業發展，著選畫師入京，特為景德鎮窯廠設計畫樣。劉源（約1638-1685），精書畫，善雕刻，自約1678年起，為宮廷設計瓷樣、印章、墨、漆器等，直至辭世方止。據林業強述，劉源所畫游龍逐浪，波濤洶湧，龍頭彎作「S」形，屬劉氏新創紋飾之一<sup>1</sup>。劉源所創雖為御瓷畫樣，然亦廣見於民窯：如本場拍賣之青花錦鯉化龍圖六方菱口盃（編號342），即明顯取樣劉源所畫龍紋，與北京故宮博物院所藏康熙盤例甚為相似<sup>2</sup>。

OPPOSITE 319







a much wider production line: the decoration of the hexagonal bowl with *lingzhi* spray mark in the present collection (lot 342) is clearly based on a Liu Yuan dragon pattern, as it appears, for example, on a dish of Kangxi mark and period in the Palace Museum, Beijing.<sup>2</sup>

The dividing line between *guanyao* and *minyao*, between the official wares made for the court and the commercial wares produced for the open market, seems to have been far less clearly demarcated in this than in other periods. From the beginning, workshops and their staff do not seem to have been strictly separated, so that not only workmanship and ideas, but probably also the craftsmen themselves could be exchanged. Imperial orders could be outsourced to non-imperial kilns, and workmen from non-imperial kilns could be recruited to work for the court. According to Peter Lam, "imperial and civilian outputs had been conducted in the same workshop and performed by the same group of artisans and calligraphers".<sup>3</sup>

At the beginning of the reign, attention seems to have been devoted predominantly to high-firing colors: the blues derived from cobalt, the reds from copper, and browns or celadon-greens from iron. The fact that the Palace Museum, Beijing, contains some 10,000 pieces of blue-and-white from the Shunzhi (1644-1661) and Kangxi periods combined – the vast majority without question dating from the latter reign – documents the importance of these wares in this era.<sup>4</sup> That the Kangxi wares in the Palace Museum include besides pieces with genuine reign marks, many examples with spurious marks of other reign periods, with hall or symbol marks, or without any mark, underlines the contention that in this period *guanyao* and *minyao* are not always easy to separate.

Cobalt-blue decoration displays, however, a marked change from before, as on the whole it became deeper in color and more precise in drawing, executed with finer brushes. The difference is obvious when comparing an early example, such as the brush pot with its softly dotted ground (lot 302), which still retains stylistic features from the Transitional period (c. 1620-c. 1680), with a slightly later, characteristic Kangxi piece, such as the dish with flower basket (lot 382). New experiments were also undertaken with cobalt, such as the 'powder-blue' dusting of the surface with a cobalt solution, generally applied around reserved panels, or a more painterly use of the cobalt pigment: One 'powder-blue' dish (lot 304) is painted in the reserved area with a soft watery sketch of a cluster of lotus, with darker splashed details, immediately reminiscent of ink painting on paper.

The Kangxi Emperor himself was probably more interested in reviving the challenging work with copper for red glazes and designs, which had hardly been practised since the end of the Xuande reign. Besides the classic red imperial monochromes of even, deep ruby-red color that were recreated (lot 345), a very different red glaze was introduced, apparently under Liu Yuan's tenure:<sup>5</sup> the mottled 'peach-bloom' version (lot 318), which makes a virtue of the difficulty to fire the copper pigment to a strong, uniform tone and aims instead at a variegated red, which in places can even revert to green, thus evoking the natural beauty in the color variations of a ripening fruit.

Wares with touches of underglaze copper red incorporated in designs predominantly executed in underglaze cobalt blue are already documented for the first decade of the Emperor's reign, through a group of small dishes, plates and bowls made between 1671 and 1673, many, but not all of which are inscribed with dates and the hall name Zhonghetang. A small box in the current group (lot 301) is closely reminiscent of this series, particularly of one dish from the Edward T. Chow collection dated to 1671.<sup>6</sup> Iron was used as a colorant for brown or celadon green glazes, and particularly beautiful effects were achieved with combined use of cobalt, copper and iron, for example, on landscape scenes painted in blue and red, with washes of celadon green (lot 317) – a style mainly destined for the court.<sup>7</sup>

If one takes the appearance of spurious reign marks on Kangxi pieces as a guide, the Ming reign periods most revered by the Kangxi Emperor must have been, in this order, Chenghua, Xuande and Jiajing. If from the Xuande period, cobalt and copper-decorated wares were revived, from the Chenghua reign it was the *doucai* ('dove-tailed colors') style with its bright enamels neatly enclosed in underglaze blue outlines, and from the Jiajing period the polychrome *wucai* ('five color') palette. Although in each case materials and techniques remained basically the same as before, the ways to use them as well as the variety and range of shapes and designs were vastly and inventively expanded.

官窯，專製宮廷瓷器，民窯，則為民間燒造。比諸他朝，此時期官窯、民窯並無明顯區分，窯廠地點及工匠均無嚴格分隔，故此官民窯之間，瓷品設計及藝匠交流甚密。朝廷官瓷可找民窯承供，官窯亦可選民窯藝匠製作御瓷。據林業強述，官、民窯所製瓷器，窯廠相同，製瓷藝匠及畫師亦同。<sup>3</sup>

康熙初期製瓷以高溫品種為主，如鈷藍、銅紅以及以鐵為呈色劑之醬釉、青釉。北京故宮博物院收藏逾萬件順治及康熙青花瓷器，而後者數量明顯居多，足證青花瓷於康熙一朝之重要地位<sup>4</sup>。故宮所藏之中，除見帶康熙本朝年款者外，另見仿前朝年款、齋堂款、花押款以及無款者，由此可證，此時期官、民窯瓷器界定區分並不明顯。

康熙一朝，鈷藍紋飾與前朝相比變化顯著，發色更為濃艷，畫工更為精細。本場拍賣之青花人物故事圖筆筒（編號302），應屬康熙早期之品，背景以淡色點染，尚帶明末清初風格，比較同場康熙典型、製作時間較晚之青花花籃圖大盤（編號382），二者差異顯著。此外，此時期鈷藍多作創新，如吹釉而成之灑藍，多作地飾，圍繞開光而施。此時青花紋飾亦更具畫意。如本場之灑藍地開光花卉圖盤（編號304），開光內繪花卉紋，淡筆勾畫，灑斑點染，宛如一幅水墨畫卷，舒雅清逸。

康熙本人或更偏注於復興銅紅釉。銅紅釉燒製極難，自宣德末年起幾盡棄用。本場拍賣之紅釉盃（編號345），釉色深紅潤澤，乃康熙復興經典單色紅釉之例。除此之外，另有豇豆紅釉，據說於劉源供職期間首創<sup>5</sup>，利用銅紅燒製之不穩定，巧妙化為釉彩深淺不一之美，更有紅中帶綠者，色澤仿若成熟桃實，自然秀雅，本場拍賣之豇豆紅釉鏗鏘洗（編號318）正屬一例。

青花釉裏紅品種，早於康熙在位首十年已有製作，見於一組小盤及盃例，製於1671至1673年之間，多帶「中和堂」款及紀年款。本場拍賣之青花釉裏紅山水高士圖印泥盒（編號301），即與該組例相近，可比一小盤，出自仇焱之收藏，紀年康熙辛亥（1671年）<sup>6</sup>。鐵，作為呈色劑，可用於醬釉或青釉，加之鈷藍及銅紅，配比效果尤顯艷麗，本場拍賣之釉裏三彩湖山獨釣圖爐（編號317）正為一例。此爐以青花及釉裏紅繪山水圖景，並以青釉渲染，此類裝飾手法當屬宮廷風格<sup>7</sup>。

從存世康熙仿明款器推斷，可見康熙帝尤其推崇成化，繼而宣德，次而嘉靖。康熙朝所復興之品類包括宣德青花及釉裏紅、成化鬥彩、以及嘉靖五彩。各品類雖用料及技術與明時大體相同，唯康熙瓷用法更為多變，器形、紋飾更加繁盛，彰顯創思巧意。











In the category *doucai* the imagination of the potters is particularly striking when one considers the transformation of this decoration style from the tiny chicken cups and grape stem cups of the Chenghua reign to a vessel as ambitious and complex as the hexagonal jardinière with Daoist immortals and real and mythical animals (lot 367). The *wucai* style of the late Ming dynasty was so fundamentally transformed that the revamped version – in the West known as the *famille verte*, the 'green family' – became intimately associated with the Kangxi reign. The polychrome format characteristic of the Jiajing and Wanli (1573-1620) periods, where underglaze blue was used for coloration rather than outlines, makes precise, detailed drawings virtually impossible. As cobalt had to be applied on its own onto the white surface before the first firing, that is, before all other colors that make up the full design could be added, it made any composition haphazard. Omitting underglaze blue altogether avoided this problem, but changed the overall color balance, making green more apparent.

Tours de force of the porcelain painters such as the gigantic mythical figure scene on the tall rouleau vase (lot 322) would have been impossible with the use of underglaze blue for part of the coloring. The complexity, precision and expressiveness of this painted scene must be considered a triumph of the porcelain painters, in the same way as the majestic size of the vase is an admirable exploit of the potters. A similarly ambitious and successfully accomplished vase in the Shanghai Museum, of similar shape and size and differently but no less exquisitely painted with a landscape scene in underglaze blue, is praised in the highest tones by Lu Minghua.<sup>8</sup> Demanding projects such as these could only be entrusted to the best craftsmen, which strongly suggests the craftsmanship of imperial artisans. Since a large number of these tall *famille verte* vases of rouleau and other shapes found their way into Western collections, they are often said to have been made for export; yet they were generally left unmarked and equally found their way into the Qing court collection.<sup>9</sup>

Finally, another case where borders seem to be fluid are the *sancai* or 'three-color' wares. The yellow, green, brown and transparent glazes used on the biscuit, which revive the characteristic coloration of ceramics in the early part of the Tang dynasty (618-907), became very popular in the Kangxi reign for deity, immortal and animal figures, but also for vessels. Here, the majority appears to have been made for the open market. Reign-marked pieces are rare, and examples as spectacular as the large bowl in this collection (lot 356) are otherwise virtually unknown, although this bowl does have a counterpart in the Palace Museum, Beijing.<sup>10</sup>

What strikes one more than anything else when looking at the porcelain production of the Kangxi reign is the incredibly wide range of porcelains and their consistent high quality. It must have been one of the busiest periods for the Jingdezhen workshops, which supplied not only the court, but also the high bureaucracy and other affluent classes in China's society, as well as Western merchants who distributed the goods to foreign courts and rich customers abroad. The engagement of the Kangxi Emperor, his openness towards new ideas and, more than anything, his focus on the advancement of the industry as a whole rather than a demand of eccentric luxuries for the court clearly were vital factors for its success. The large spectrum here offered from the Jie Rui Tang collection represents the richness as well as the high standard of this extraordinary period of porcelain manufacture.

1 Peter Y.K. Lam, 'The Dating of Imperial Kangxi Ceramics', *Bulletin of the Oriental Ceramic Society of Hong Kong*, no. 14, 2005-6, p. 54.  
2 *Ibid.*, p. 56, fig. 11.  
3 *Ibid.*, p. 53.  
4 Chen Runmin, ed., *Gugong Bowuyuan cang Qingdai ciqi lei xuan* [Qing porcelains from the Palace Museum Collection Selected by Type], vol. 1: *Qing Shunzhi Kangxi chao qinghua ci* [Blue-and-white porcelain of the Shunzhi and Kangxi reigns of the Qing], Beijing, 2005, preface (p. 7).  
5 Lam, 2005-6, p. 54.  
6 Sotheby's Hong Kong, 25<sup>th</sup> November 1980, lot 116 (illustrated p. 119 top right); see also Peter Y.K. Lam & May and Qinghua Huang, 'Central Harmony: Zhonghe Tang Group (1671-73) Revisited', *Transactions of the Oriental Ceramic Society*, forthcoming.  
7 For a brush pot with very similar decoration in the National Palace Museum, Taipei, see *Trésors du Musée national du Palais, Taipei: Mémoire d'Empire*, Galeries nationales du Grand Palais, Paris, 1998-1999, cat. no. 136.  
8 Wang Qingzheng, ed., *Kangxi Porcelain Wares from the Shanghai Museum Collection*, Hong Kong, 1998, pl. 52.  
9 E.g. *The Complete Collection of Treasures of the Palace Museum. Porcelains in Polychrome and Contrasting Colours*, Hong Kong, 1999, pls 66, 68, 73, 74, 143  
10 *The Complete Collection of Treasures of the Palace Museum. Miscellaneous Enamelled Porcelains, Plain Tricolored Porcelains*, Beijing, 2009, pl. 226

門彩品種，首推成化，而成化門彩器多見如雞缸盃、葡萄紋高足盃等小品。至康熙一朝，瓷匠克主創思，燒製成尺寸碩大、器形繁複之器，深見雄心，如本場門彩仙女祝壽圖八方花盆（編號367）即屬一例。與此同時，明末五彩品種於康熙一朝亦經創新，獨具風格。明嘉靖、萬曆五彩中，多將釉下青花作為主色之一。著彩時需先繪青花紋飾，單釉入窯，燒製而成後方可填彩，故所成紋飾極難作至精微。康熙五彩多不以青花入主色，即可避免此問題。因整體色彩感官改變，使綠色調更顯突出，故此西方稱康熙五彩為「famille verte」，譯為「綠色系」。

本場拍賣之五彩叩馬阻兵圖大棒槌瓶（編號322），構圖細密，栩栩如生，繪工精準，尺寸碩大，可見畫師及瓷匠臻技。若此瓶使用青花代替釉上藍彩，則必無法達到同等精細程度。上海博物館收藏一青花大棒槌瓶例，繪山水圖，器形及尺寸與本品相近，被陸明華稱之為「康熙青花瓷中難能可貴的大型作品」<sup>8</sup>。如此等珍器，非具卓絕工藝不可成，御瓷作坊藝匠造詣，從中可知。此類大棒槌瓶及其他器形之五彩瓶，大量流入西方珍藏，常被認為外銷而製，然而清宮收藏當中亦可見此類器品，且多數無款<sup>9</sup>。

康熙一朝，三彩器亦頗為流行，施黃、綠、褐及透明釉於素胎之上，復興唐代早期三彩陶器施彩風格，多製仙人及瑞獸像，亦見於各式器皿。此類器多面向民間市場，帶年款者甚少，而如本場康熙帶款虎皮三彩大盃（編號356）之品，實屬鳳毛麟角，一品難求，唯見一例現藏於北京故宮博物院<sup>10</sup>。

康熙朝瓷器，以種類極廣、質素上乘見著。此時景德鎮必然極為興盛，不僅為宮廷製瓷，同時亦售瓷器予達官權貴、榮門富戶以至西方商人。康熙瓷器之成功關鍵，在於皇帝親力支持，勇於創新，更重要者，乃其積極推動整體瓷業，而非僅著重於宮廷御瓷發展。潔蕊堂是次拍賣之所呈，品類繁多，佳器琳瑯，足可彰顯此時期製瓷之獨特風采。

1 林業強, <The Dating of Imperial Kangxi Ceramics> (Bulletin of the Oriental Ceramic Society of Hong Kong), 編號14, 2005-6年, 頁54。  
2 出處同上, 頁56, 圖11。  
3 出處同上, 頁53。  
4 陳潤民編, 《故宮博物院藏清代瓷器類選》, 卷1:《清順治康熙朝青花瓷》, 北京, 2005年, 前言(頁7)。  
5 林業強, 2005-6年, 頁54。  
6 香港蘇富比1980年11月25日, 編號116(圖載頁119右上);另見林業強、黃薇及黃清華, <Central Harmony: Zhonghe Tang Group (1671-73) Revisited> (Transactions of the Oriental Ceramic Society), 即將出版。  
7 參考一筆筒例, 紋飾非常相近, 台北國立故宮博物院藏, 見《Trésors du Musée national du Palais, Taipei: Mémoire d'Empire》, Galeries nationales du Grand Palais, 巴黎, 1998-1999年, 編號136。  
8 汪慶正編, 《上海博物館藏康熙瓷圖錄》, 香港, 1998年, 圖版52。  
9 例如《故宮博物院藏文物珍品全集·五彩·闌彩》, 香港, 1999年, 圖版66、68、73、74及143。  
10 《故宮博物院藏文物珍品全集·雜釉彩·素三彩》, 北京, 2009年, 圖版226。

### 301 AN UNDERGLAZE BLUE AND COPPER- RED SEAL PASTE BOX AND COVER

Qing Dynasty, Kangxi Period

of compressed circular form over a tapered foot, the domed cover painted in the 'Master of the Rocks' style with a landscape, in the lower half of the composition a scholar crossing a stone bridge accompanied by an assistant carrying a *qin* heading toward a thatch-roofed hut beyond massive boulders, a fisherman plying the water nearby, on the opposite bank two scholars conversing under a tree and an attendant preparing a meal, the leaves of the trees picked out in copper-red, the sides of the box with a continuous mountain landscape studded with huts and trees (2), coll. no. 1595.

Diameter 5 in., 12.7 cm

#### PROVENANCE

Christie's New York, 29th March 2006, lot 447.

\$ 10,000-15,000

The palette and style of painting of the present piece relate closely to an early type of Kangxi porcelain known as Zhonghetang wares, all of which are inscribed with cyclical dates corresponding to 1671, 1672, and 1673, and were made, according to inscriptions on each, for the Zhonghetang (Hall of Central Harmony). Long assumed to be located in the Forbidden City, the exact location of this Hall has never been identified, leading to recent speculation about the source of the commission. For an example with a

### 清康熙 青花釉裏紅山水高士圖印泥盒

來源

紐約佳士得2006年3月29日，編號447

Zhonghetang mark, see a porcelain dish, dated 1672, illustrated in *Kangxi Porcelain Wares from the Shanghai Museum Collection*, Hong Kong, 1998, pl. 6.

These elegant shallow boxes evolved as ideal containers for seal paste, which is thick, fibrous, derived from silk or plant matter with cinnabar or vermillion added for bright red color, and the perfect medium to adhere to carved stone, bone or metal seals. Receptacles for the paste were a necessary scholarly

accoutrement and were made in various materials including lacquer, jade, ivory and porcelain such as the present example. The poignant depiction of the wandering scholar, longing for retreat in nature where lofty intellectual accomplishments might be fulfilled without interruption, was a theme familiar to any scholar-official. The painted scene served as a vicarious means of escape from the endless bureaucratic tasks and would have been a welcome addition to a scholar's studio.





## 302 A BLUE AND WHITE 'FIGURAL' BRUSHPOT

Qing Dynasty, Kangxi Period

of slightly waisted form, finely painted in varying tones of underglaze blue with a military scene centering on an imperious general standing in front of an encampment receiving news from a messenger carrying a banner emblazoned with the character *ling* (order) identifying the figure as a courier and allowing him to deliver news unimpeded during battle, their fluttering garments emphasizing the dramatic moment, chevron bands above and below, the base with an apocryphal Chenghua four-character mark in underglaze blue within a double circle, coll. no. 365.

Height 5½ in., 13 cm

### PROVENANCE

Knapton & Rasti Asian Art, London, 2001.

The rhythmic, linear rendering of the rockwork and the landscape depicted by loosely-formed, washy 'blobby dots' recall the style known as 'Master of the Rocks'. This painterly style, reminiscent of late Ming dynasty artists such as Wang Jianzhang, is represented on scholarly objects made by the artisans of Jingdezhen from the 1640s through the 1690s. The present brushpot is a fine example of the late expression of this famous style. The fine potting, quality of the cobalt blue, inclusion of chevron borders and the Chenghua mark inscribed loosely on the base are consistent with other wares made in the early to mid-1690s.

\$ 10,000-15,000

## 清康熙 青花人物故事圖筆筒 《成化年製》仿款

來源

Knapton & Rasti Asian Art, 倫敦, 2001年





### 303 A BLUE AND WHITE 'ROMANCE OF THE THREE KINGDOMS' BOTTLE VASE

Qing Dynasty, Kangxi Period

the slender pear-shaped body rising from a spreading foot to an everted rim, painted in bright cobalt with an episode from *Romance of the Three Kingdoms* between speckled bands at the foot and rim, at the center Zhao Yun, one of the five top generals in the Shu army, seated upon a dappled horse bounding through a mountainous landscape, two bannermen leading the way and a third following on foot, the base glazed white, coll. no. 323

Height 8 $\frac{7}{8}$  in., 20 cm

#### PROVENANCE

Berwald Oriental Art, London, 2001.

The shape of the vessel, inspired by a Song dynasty form, the free painterly style, and the bands of cobalt blobs indicate that the vase was produced early in the Kangxi reign. A blue and white vase of this shape with a scene of a boy and oxen in a landscape, ascribed to the early Kangxi period, is illustrated in *Transitional Wares and their Forerunners*, The Oriental Ceramic Society of Hong Kong, Hong Kong Museum of Art, 1981, cat. no. 94.

\$ 15,000-25,000

### 清康熙 青花三國人物故事圖瓶

來源

心雅堂 (Berwald Oriental Art), 倫敦, 2001年



# 304 TWO RARE POWDER-BLUE- GROUND 'FLORAL' DISHES

Qing Dynasty, Kangxi Period

each with shallow rounded sides rising from a short tapered foot, the center superbly painted with flowers, one with gnarled magnolia branches bursting with blooms amidst sprays of thoroughwort, the other with grasses and lush lotus blossoms under a pendulous lotus leaf, set within a foliate-form reserve against a mottled blue ground, the reverse with two slender leafing bamboo reeds, the base with a beribboned artemisia leaf within a double circle (2), coll. nos 8 & 9.

Diameter 10½ in., 26.6 cm

\$ 15,000-25,000

## 清康熙 灑藍地開光花卉圖盤兩件

來源

Ralph M. Chait Galleries, 紐約, 1998年

出版

Jeffrey P. Stamen、Cynthia Volk 及倪亦斌，  
《文采卓然：潔蕊堂藏康熙盛世瓷》，布呂赫，2017年，圖版42





**PROVENANCE**

Ralph M. Chait Galleries, New York, 1998.

**LITERATURE**

Jeffrey P. Stamen and Cynthia Volk with Yibin Ni, *A Culture Revealed: Kangxi-era Chinese Porcelain from the Jie Rui Tang Collection*, Bruges, 2017, pl. 42.

The spontaneity and confident brushwork used to depict the flowers on the present dish is exceptional. The washy, textural quality of the leaves and petals evoke the dry brush technique perfected in the Song dynasty. The lavish spattering of deep blue dots add weight and depth to the curling edges of the large lotus leaf. The use of such overtly painterly

ink techniques is a highlight of Kangxi period porcelains produced to appeal to the exacting taste of the scholarly elite. A dish of this type, but with underglaze-red and underglaze-blue flora, from the collection of Ernest Grandidier is now in the Musée Guimet, Paris (coll. no. G2478).



## 305 A FAMILLE-VERTE 'LANDSCAPE' VASE

Qing Dynasty, Kangxi Period

of slender ovoid form surmounted by a trumpet neck with flared rim, painted in vibrant hues with a lakeside landscape, the rocky peninsulas zigzagging into the distance punctuated with waterfront studios and reclusive scholars, birds flying in formation above, a lone fisherman pulling in his catch, the rounded shoulder with concentric bands of chevron, keyfret, and *ruyi* heads in iron red, and with slender black-enameled bamboo branching up the neck, coll. no. 120

Height 9 $\frac{7}{8}$  in., 24.6 cm

### PROVENANCE

Sotheby's London, 14th May 1996, lot 67.

The Chinese Porcelain Company, Ltd., New York, 1997.

### EXHIBITED

*The Art of the Qing Potter, Important Chinese Export Porcelain*, The Chinese Porcelain Company, New York, 1997, cat. no. 13.

### LITERATURE

*The Chinese Porcelain Company, A Dealer's Record 1985-2000*, New York, 2000, p. 117.  
Jeffrey P. Stamen and Cynthia Volk with Yibin Ni, *A Culture Revealed, Kangxi-Era Chinese Porcelain from the Jie Rui Tang Collection*, Bruges, 2017, cat. no. 48.

The bold linear style of painting on the present vase is a superb example of late 'Master of the Rocks' style. Initially produced in underglaze blue, this later iteration in overglaze enamels retains the angularity but refrains from the pronounced linearity and the dots and stippling used to depict foliage. The style cannot be attributed to any single artist or studio but reflects the profound influence of certain late Ming dynasty painters such as Dong Qichang, Li Shida, Gu Tianchi, Yang Wencong, and Wang Jianzhang. The jagged quality of the rockwork is softened by the rounder, more delicate strokes used for the foliage and the pale washes forming water and sky. The tiny habitations convey the longing for scholarly retreat far from the pressures of dynastic change and bureaucratic demands. For more on the topic see Stephen Little, 'Seventeenth Century Landscape Painting and the Decoration of Chinese Ceramics', *Chinese Porcelains of the Seventeenth Century*, China Institute Gallery, New York, 1995, pp. 35-41.

A pair of vases of similar form, but with integral porcelain stands, in the collection of Anthony Gustav de Rothschild is illustrated in Regina Krahl, *The Anthony de Rothschild Collection of Chinese Ceramics*, vol. 2, London, 1996, cat. no. 151.

\$ 25,000-35,000

## 清康熙 五彩山隱湖居圖瓶

### 來源

倫敦蘇富比1996年5月14日，編號67  
The Chinese Porcelain Company, Ltd.，  
紐約，1997年

### 展覽

《The Art of the Qing Potter, Important Chinese Export Porcelain》，The Chinese Porcelain Company，紐約，1997年，編號13

### 出版

《The Chinese Porcelain Company, A Dealer's Record 1985-2000》，紐約，2000年，頁117  
Jeffrey P. Stamen、Cynthia Volk 及倪亦斌，  
《文采卓然：潔蕊堂藏康熙盛世瓷》，布呂赫，2017年，圖版48





## 306 A FAMILLE-VERTE 'LANDSCAPE AND POEM' BOWL

Qing Dynasty, Kangxi Period

the deep rounded sides rising from a straight foot, the center of the interior painted with a small landscape vignette of a riverside hut under the red foliage of an autumn tree surrounded by verdant hills and blue bluffs, the motif repeated and expanded across the band encircling the interior rim, the exterior with a scholar sitting with a *qin* atop a cliff gazing at a similar seasonal landscape, peaks and crags near and distant in varying colors, the riverbank studded with resplendent trees, huts, and pavilions, a poem inscribed at the break in the landscape, the base with a *fu* mark in underglaze blue within a double circle, coll. no. 400.

Diameter  $7\frac{3}{8}$  in., 18.8 cm

### PROVENANCE

New York Private Collection.  
Sotheby's New York, 29th November 1994, lot 314 (part lot).  
Berwald Oriental Art, London, 1996.

### EXHIBITED

*Embracing Classic Chinese Cultures: Kangxi Porcelain from the Jie Rui Tang Collection*, Sotheby's New York, March 2014, cat. no. 14.

### LITERATURE

Jeffrey P. Stamen and Cynthia Volk with Yibin Ni, *A Culture Revealed: Kangxi-era Chinese Porcelain from the Jie Rui Tang Collection*, Bruges, 2017, pl. 49.

\$ 25,000-35,000

The painting and calligraphy on this bowl reference retirement. The poem, 'Climbing a Tower: To Councilor Wang', is by the Tang dynasty poet Wei Yingwu (737-791). In it he laments his separation from his good friend Wang Qing. The poem reads:

*I hate climbing mountains and towers without you,  
the clouds and sea of Chu and memories never end,  
the sound of mallets at the foot of leafless hills,  
in a prefecture of brambles and winter rain.*  
(Translation by Bill Porter, *In Such Hard Times: The Poetry of Wei Ying-wu*, Port Townsend, WA, 2009, p. 254-255.)

## 清康熙 五彩山水高士圖詩文盃

### 來源

紐約私人收藏  
紐約蘇富比1994年11月29日，編號314（其一）  
心雅堂 (Berwald Oriental Art)，倫敦，1996年

### 展覽

《抱古融今：潔蕊堂藏康熙瓷器展》，蘇富比，紐約，2014年3月，編號14

### 出版

Jeffrey P. Stamen、Cynthia Volk 及倪亦斌，  
《文采卓然：潔蕊堂藏康熙盛世瓷》，布呂赫，2017年，圖版49

The poem is preceded by a leaf-shaped seal, and followed by a circular and square seal (both with illegible characters). Though the third and fourth characters of the poem have been changed on the bowl, the meaning remains consistent with the original poem, as translated above.

During the early years of the Kangxi period, the entirely respectable theme of retirement from imperial service was colored by issues of loyalty. Many Ming dynasty scholars opted for exile over service to the new dynastic power whereas others readily accepted change. The device of transforming a two-dimensional painting with its inspirational poetic inscription into a three-dimensional functional object gained new aesthetic heights and favor during the period as a benign means to express the conflicting loyalties of the time.

A related bowl, similarly marked on the base, is illustrated in *Kangxi Porcelain Wares from the Shanghai Museum Collection*, Hong Kong, 1998, pl. 106. The same catalogue illustrates a second 'landscape and poem' bowl in the Shanghai Museum collection, cat. no. 110, this one with the base unmarked.

Painting an artemisia leaf at the start of a poem and a seal at the end was a convention developed by ceramic artisans in the 17th century. It appears on the present example, as well as on the aforementioned bowl in the Jie Rui Tang Collection, on numerous 'poem and landscape' porcelains in the Shanghai Museum collection (*ibid*, cat. no. 110), and on vases such as lot 330 in this sale. The leaf and mark may be a device to enhance the 'literati' quality of the porcelain by imitating the distinctive seals used by artists, calligraphers, and collectors to mark their work.





## 307 A BLUE AND WHITE BEAKER VASE

Qing Dynasty, Kangxi Period

modeled after archaic *gu*, the flaring neck painted in blue washes accented with deep blue cobalt illustrating a scholar sitting on a riverbank by twin pines and rocks, the globular center section with two large quatrefoil cartouches respectively enclosing a scholar fishing riverside and another walking a mountain pass with a staff, both against a diaper ground, the lower register with two magpies merrily playing mid-flight amidst dangling prunus and bamboo, the base with an apocryphal six-character Jiajing mark in underglaze blue within a double circle, coll. no. 152.

Height 8 $\frac{7}{8}$  in., 22.5 cm

### PROVENANCE

E. Pranger Oriental Art, Amsterdam, 1996.

\$ 6,000-8,000

## 清康熙 青花開光高士圖花觚 《大明嘉靖年製》仿款

來源

古雅齋 (E. Pranger Oriental Art), 阿姆斯特丹, 1996年





### 308 AN UNDERGLAZE BLUE AND COPPER- RED 'PRUNUS' BOWL

Qing Dynasty, Kangxi Period

the widely flared sides rising to a slightly everted rim, the exterior with two pendent underglaze-blue prunus branches laden with bright copper-red and slip-modeled blossoms beneath a fringe of bamboo leaves at the rim, the interior centered with a medallion of a further prunus with copper-red blooms, a band of prunus reserved against a blue 'cracked ice' ground at the interior rim, the base with an illegible seal mark, coll. no. 1338.

Diameter 8 $\frac{7}{8}$  in., 22.5 cm

#### PROVENANCE

Collection of George (1911-1989) and Cornelia Wingfield Digby.

Sotheby's Olympia, 12th June 2003, lot 1121. Marchant, London, 2005.

\$ 5,000-7,000

The present bowl is exceptional for its generous size and successful bright tones of both the underglaze cobalt blue and copper red. A nearly identical bowl is in the Rijksmuseum, Amsterdam and illustrated in Christiaan J. A. Jörg, *Chinese Ceramics in the Collection of the Rijksmuseum, Amsterdam*, London, 1977, pl. 125b, together with another closely related example (*ibid.*, pl. 125).

### 清康熙 青花釉裏紅堆白雪梅圖盃

來源

George (1911-1989) 及 Cornelia Wingfield Digby 收藏  
奧林匹亞蘇富比2003年6月12日，編號1121  
Marchant，倫敦，2005年

A bowl decorated in the same technique and motif, but of slightly smaller size, without rim decoration and bearing an apocryphal Chenghua mark in the Palace Museum Collection is illustrated in Chen Runmin, *Qing Shunzhi Kangxi chao qinghua ci [Qing Dynasty Blue and White Porcelains of the Shunzhi and Kangxi Periods]*, Beijing, 2005, pl. 140.



# 309 A FAMILLE-VERTE 'BIRD AND FLOWER' INSCRIBED ROULEAU VASE

Qing Dynasty, Kangxi Period

the cylindrical form finely enameled with a depiction of a bird, short strokes of brown and iron-red defining its plumage, perched on a gnarled branch amid a profusion of flowers in iron red, yellow, aubergine and blue, the multilayered petals carefully articulated against twisting leaves of varying green tones, with a two-line poetic inscription signed *Yunqiao* and a seal mark *Zhushiju*, a foliate band reserved on a spiral green ground on the shoulder, a leafing bamboo stalk in black curving around the neck, coll. no. 1589

Height 10 in., 25.4 cm

### PROVENANCE

Ralph M. Chait Galleries, New York.

Combining image and text on porcelain was one of many innovations instituted by the skilled artisans of Jingdezhen during the Kangxi period. The calligraphy on the present vase reads *Juanjuan yuye fen qianye zhuozhuo qihua sai baihua* which may be translated as "The curled auspicious leaves breaking into thousands, the luminous jade flowers outshining hundreds of other flowers". The seal mark *Zhushiju* (Bamboo Retreat) appears on other Kangxi wares painted with literati themes. A *famille-verte* dish bearing the same studio mark from the Butler Collection is illustrated in *Seventeenth Century Jingdezhen Porcelain from the Shanghai Museum and the Butler Collections*, London, 2006, cat. no. 113. Wang Qingzheng, in an introductory essay, remarks that there may have been an association between literati painters of the period and certain specialized studios such as *Zhushiju* which had a reputation for producing high quality porcelains (*ibid.*, p. 47).

\$ 10,000-15,000

## 清康熙 五彩花鳥圖詩文小棒槌瓶

來源

Ralph M. Chait Galleries, 紐約







# 310 A FAMILLE-VERTE 'MAGPIE AND CHRYSANTHEMUM' INSCRIBED BRUSHPOT

Qing Dynasty, Kangxi Period

of slightly waisted cylindrical form, painted to one side with a colorful magpie perching atop a twisting scholar's rock surrounded by large orbs of chrysanthemum blooms in red, blue, and black amid leaves, grasses, bamboo, and pines in assorted greens, a short poetic inscription floats above a green rock at a break in the vegetal composition, the base centered with a recessed medallion, coll. no. 1575

Height 5¾ in., 14.5 cm

### PROVENANCE

Collection of Iver Munthe Daae (1845-1924).  
Christie's Amsterdam, 20th November 2002,  
lot 271  
Marchant, London, 2004.

The poem inscribed on the brushpot reveals its relationship to the image only to the erudite observer. It reads:

*With the zun wine vessel in front of us under  
the moon we often meet, not venturing to the  
eastern hedge in search of fallen blossoms.*  
[Signed] Zai Mo

\$ 20,000-30,000

## 清康熙 五彩花鳥圖詩文筆筒

來源

Iver Munthe Daae (1845-1924) 收藏  
阿姆斯特丹佳士得2002年11月20日，編號 271  
Marchant，倫敦，2004年





Rather than overtly describing chrysanthemums, the poet uses the term *dong ling* ('eastern hedge'), a reference to Tao Yuanming's (ca. 365-421) fifth poem titled 'Drinking Wine' in which he describes picking chrysanthemums in his eastern hedge. Magpie and chrysanthemum are a rebus wishing for the happiness of the entire family. The poem in turn describes the achievement of this contentment through moonlit rendezvous. The poem is accompanied by seals reading *Jizhaotang*, *Shan xiao*, and *Mushiju*.

*Mushiju* (Studio of Wood and Rock) has been identified as a private workshop in Jingdezhen specializing in literati inspired wares of exceptional quality. A recent article by Pengliang Lu, 'Where Potter Met Poets, A Kangxi Vase with a Poetry Gathering in Jingdezhen', *Arts of Asia*, March-April 2017, pp. 98 -104 identifies the founder of *Mushiju* as Zhao Wenzong, a local official who moved comfortably among poets, calligraphers and artists of the period. The superlative works from this studio illustrate the close and

productive relationship between artist and artisan enjoyed during the Kangxi period. A similar brushpot with the same mark and dated 1709 from the Grandidier Collection, now in the in the Musée Guimet, Paris is illustrated in *The World's Great Collections, Oriental Ceramics*, vol. 7, Tokyo, 1981, pl. 53.



## 311 A BLUE AND WHITE 'SCHOLAR' BRUSHPOT

Qing Dynasty, Kangxi Period

of cylindrical form, painted with a continuous riverside landscape, on a rocky outcrop two scholars wearing official's caps and a gesticulating monk regarding a nearby waterfall accompanied by two young attendants carrying a *qin* and provisions, a fisherman at work in a boat below and birds flying above, the base centered with a recessed medallion, coll. no. 1529.

Height 6 in., 15.2 cm

### PROVENANCE

Knapton & Rasti Asian Art, London, 2003.

The subject matter represents the scholarly theme of 'gazing at a waterfall' which has a long literary and painterly history in Chinese art. Scholars standing or seated before waterfalls in search of wisdom or inspiration, often with a towering pine tree and amid forbidding mountainous peaks, was explored by many renown artists and revisited both in painting and carving on functional objects such as the present piece.

\$ 15,000-20,000

## 清康熙 青花山水高士圖筆筒

來源

Knapton & Rasti Asian Art, 倫敦, 2003年





## 312 A BLUE AND WHITE 'IMMORTALS' DISH

### KANGXI MARK AND PERIOD

the rounded sides rising from a straight foot to an everted rim, the interior painted in vibrant cobalt tones with three immortals accompanied by an attendant bearing peaches, all on a rocky ledge framed by pines and clouds, a crane carrying lengths of bamboo in its beak to a pavilion floating on the waves below, the exterior with a small boat and mountain peaks appearing through the mist, the base with a six-character mark in underglaze blue within a double circle, coll. no. 103.

Diameter 6¼ in., 15.8 cm

\$ 20,000-30,000

## 清康熙 青花仙山投壺圖盤 《大清康熙年製》款

### PROVENANCE

Marchant, London, 1987.  
Collection of Bertil J. Högström (acquired in 1989).  
Marchant, London, 1999.

### EXHIBITED

*Transitional Wares for the Japanese and Domestic Markets*, Marchant, London, 1989, cat. no. 49.

### LITERATURE

Jeffrey P. Stamen and Cynthia Volk with Yibin Ni, *A Culture Revealed: Kangxi-era Chinese Porcelain from the Jie Rui Tang Collection*, Bruges, 2017, pl. 25.

### 來源

Marchant, 倫敦, 1987年  
Bertil J. Högström 收藏, 得於1989年  
Marchant, 倫敦, 1999年

### 展覽

《Transitional Wares for the Japanese and Domestic Markets》, Marchant, 倫敦, 1989年, 編號49

### 出版

Jeffrey P. Stamen、Cynthia Volk 及倪亦斌, 《文采卓然: 潔蕊堂藏康熙盛世瓷》, 布呂赫, 2017年, 圖版25



### 313 A LARGE BLUE AND WHITE 'SEVEN SAGES' BRUSHPOT

Qing Dynasty, Kangxi Period

of cylindrical form supported on three bracket feet, finely painted with scholars in a bamboo grove amid resplendent pines and ribbons of clouds, one sage calligraphing a rock in the company of another, nearby a third sage playing the *qin* and three more listening while considering a group of antiques arranged before them, an elderly sage strolling with the aid of a gnarled staff and an attendant, the base with an unglazed ring and centered with a recessed medallion with an apocryphal six-character Chenghua mark in underglaze blue, coll. no. 214.

Diameter 7½ in., 19 cm

#### PROVENANCE

Solveig & Anita Gray, London, 2001.

#### LITERATURE

Jeffrey P. Stamen and Cynthia Volk with Yibin Ni, *A Culture Revealed: Kangxi-era Chinese Porcelain from the Jie Rui Tang Collection*, Bruges, 2017, pl. 36.

\$ 50,000-70,000

The 'Seven Sages of the Bamboo Grove' were a group of poets, musicians, and scholar-officials active in the third century who retreated from public service as an act of political protest. In the Ming and Qing dynasties, they were favorite subjects of painters, carvers, and ceramicists, who depicted them composing poetry, playing the *qin*, appreciating antiquities, and engaging in various lofty pursuits. Bamboo carvers and potters of the Kangxi era often applied this theme to brushpots and other objects for the scholar's studio.

### 清康熙 青花竹林七賢圖三足筆筒 《大明成化年製》仿款

#### 來源

Solveig & Anita Gray, 倫敦, 2001年

#### 出版

Jeffrey P. Stamen、Cynthia Volk 及倪亦斌，  
《文采卓然：潔蕊堂藏康熙盛世瓷》，布呂赫，2017年，圖版36

The present brushpot is further distinguished by the inclusion of the bracket feet that elevate the cylindrical form. The presence of feet on 17th century porcelain brushpots is rare. Normally, the base of a porcelain brushpot rested directly on the table's surface; feet were reserved for jardinières which required the elevation for drainage or censers which were raised to keep heat away from wood or lacquer surfaces. However, late Ming dynasty brushpots with similar tab or bracket feet carved from hardwoods, bamboo, ivory and lacquer imply that that elevation of the form was an established aesthetic choice and one that perhaps prevented the ring stains that often resulted from flat-based brushpots.

A large blue and white brushpot with a strikingly similar composition and apocryphal Chenghua four-character mark from the Qing Court Collection in the Palace Museum, Beijing is illustrated in *The Complete Collection of Treasures of the Palace Museum: Blue and White Porcelain with Underglaze Red (III)*, Hong Kong, 2000, cat. no. 50. A related brushpot illustrating literati examining a handscroll beneath an upper border of rippling clouds in the collection of the Shanghai Museum is illustrated in *Zhongguo taoci quanji: Qing (1)* [The Complete Works of Chinese Ceramics: Qing I], vol. 14, Shanghai, 2000, pl. 48. Another blue and white brushpot illustrating the 'Seven Sages' from the collection of Peter and Nancy Thompson sold in our London rooms, 7th November 2012, lot 33.





## 314 A PAIR OF RARE BLUE AND WHITE TABLE SCREENS

Qing Dynasty, Kangxi Period

each of upright rectangular form supported on four bracket feet, painted to one side with a scene of Daoist Immortals, one showing Shoulao inspecting a hanging scroll held by two attendants, the other depicting Cao Guojiu and Lu Dongbin drifting on clouds, the reverse of each painted with scholars at riverside retreats set in the mountains (2), coll. nos 1621 & 1622

Height 10 $\frac{1}{8}$  in., 25.6 cm

### PROVENANCE

'Shoulao' screen:

Collection of Gerald Reitlinger (1900-1978).  
Collection of George (1911-1989) and Cornelia Wingfield Digby.

Sotheby's Olympia, 12th June 2003, lot 1095.  
Berwald Oriental Art, London.

'Cao Guojiu and Lu Dongbin' screen:  
Berwald Oriental Art, London.

Produced in the early Kangxi period, pictorial porcelain panels such as the present examples, allowed two dimensional decoration derived from painting to serve as three dimensional functional forms. The vertically oriented panels simulate hanging scroll paintings with painted borders imitating brocade mounting.

\$ 8,000-12,000

## 清康熙 青花山水人物圖硯屏一對

來源

壽老圖硯屏：

Gerald Reitlinger (1900-1978) 收藏  
George (1911-1989) 及 Cornelia Wingfield  
Digby 收藏

奧林匹亞蘇富比2003年6月12日，編號1095

心雅堂 (Berwald Oriental Art)，倫敦  
度曹圖硯屏：

心雅堂 (Berwald Oriental Art)，倫敦





# 315 A BLUE AND WHITE 'ZHINU AND NIULANG' ROULEAU VASE

Qing Dynasty, Kangxi Period

the cylindrical vessel painted to one side with a rectangular panel enclosing a scene of Zhinu, the Maiden of Weaving, descending on a cloud with her entourage to meet Niulang, a cowherd riding an ox crossing over the 'Magpie Bridge', five magpies flying overhead, the opposite side with a selection of the 'Hundred Antiques' and Samantabhadra astride an elephant, three geometric bands encircling the neck, three line bands above the foot, the base with a double circle, coll. no. 1442.

Height 18¼ in., 46.4 cm

## PROVENANCE

Christie's Paris, 26th November 2002, lot 103.

\$ 20,000-30,000

## 清康熙 青花開光牛郎織女圖棒槌瓶

來源

巴黎佳士得2002年11月26日，編號103



**316** A CELADON-GLAZED BRUSHPOT 清康熙 青釉刻穿芝龍紋筆筒  
《宣德年製》仿款

Qing Dynasty, Kangxi Period

of cylindrical form, the exterior deftly incised with three sinuous *chilong* roaming a ground of profuse foliage issuing from scrolling *lingzhi* stems, a narrow chevron border beneath the rim, covered overall in a green glaze pooling in the recesses, the interior white, the base partially unglazed and with a recessed central medallion with an apocryphal four-character Xuande mark in underglaze blue, coll. no. 1300.

Diameter 7¼ in., 18.4 cm

**PROVENANCE**

Berwald Oriental Art, London, 2004.

A celadon-glazed brushpot of this design in the collection of Anthony Gustav de Rothschild is illustrated in Regina Krahl, *The Anthony de Rothschild Collection of Chinese Ceramics*, vol. 2, London, 1996, cat. no. 143. A pair of celadon-glazed brushpots from the Brooke Astor Collection (one similarly carved with *chilong*) sold in these rooms, 24th-25th September 2012, lot 148, and another nearly identical brushpot sold in these rooms, 15th September 2015, lot 77.

\$ 15,000-20,000

來源

心雅堂 (Berwald Oriental Art), 倫敦, 2004年





**317** A FINE UNDERGLAZE BLUE, COPPER-RED, AND CELADON-GLAZED CENSER 清康熙 釉裏三彩湖山獨釣圖爐  
《大清康熙年製》款

**KANGXI MARK AND PERIOD**

of bombé form, the exterior with a continuous riverside landscape modeled in slip for a multi-dimensional surface, the distant mountains, nearby lodges, trees, and lone boatman on the water in underglaze blue set amidst celadon-glazed rolling hills, bright copper-red leaves accenting the foliage, the interior white, the base with a six-character mark in underglaze blue within a double circle, coll. no. 58.

Diameter 7¾in., 19.7 cm

**PROVENANCE**

Christie's Hong Kong, 17th January 1989, lot 735.

Collection of Mary Porter Walsh (1928-2012). Sotheby's New York, 29th November 1994, lot 367.

Marchant, London, 1996.

**EXHIBITED**

*Imperial Porcelain of Kangxi, Yongzheng and Qianlong*, S. Marchant & Son, London, 1996, cat. no. 11.

**LITERATURE**

Jeffrey P. Stamen and Cynthia Volk with Yibin Ni, *A Culture Revealed: Kangxi-era Porcelain from the Jie Rui Tang Collection*, Bruges, 2017, pl. 15.

Censers decorated in this technique are rare, however several brushpots, vases, and jardinières with this palette, texturing, and subject matter survive. An example of a brushpot of this type with a Kangxi six-character mark from the Qing Court Collection in the National Palace Museum is illustrated in *Porcelain of the National Palace Museum: Enamelled Ware of the Qing Dynasty (I)*, Hong Kong, 1969, pl. 1.

\$ 15,000-25,000

**來源**

香港佳士得1989年1月17日，編號735  
Mary Porter Walsh (1928-2012) 收藏  
紐約蘇富比1994年11月29日，編號367  
Marchant，倫敦，1996年

**展覽**

《Imperial Porcelain of Kangxi, Yongzheng and Qianlong》，S. Marchant & Son，倫敦，1996年，編號11

**出版**

Jeffrey P. Stamen、Cynthia Volk 及倪亦斌，  
《文采卓然：潔蕊堂藏康熙盛世瓷》，布呂赫，2017年，圖版15







# 318 A PEACHBLOOM-GLAZED BRUSH WASHER

## KANGXI MARK AND PERIOD

delicately potted with low rounded sides incurved at the mouth and supported on a low tapered foot, the exterior covered with a characteristically mottled crimson-red glaze transmuting to pale green tones particularly around the widest part of the body, speckled with tiny dots of emerald green, the interior and recessed base left white, the base with a six-character reign mark in underglaze blue

Diameter 4¾ in., 12.1 cm

## PROVENANCE

Collection of Diana D. Ashcroft.  
Sotheby's London, 14 November 2000, lot 165.

## EXHIBITED

*Embracing Classic Chinese Culture: Kangxi Porcelain from the Jie Rui Tang Collection*, Sotheby's, New York, 2014, cat. no. 5.

## LITERATURE

Jeffrey P. Stamen and Cynthia Volk with Yibin Ni, *A Culture Revealed: Kangxi-era Chinese Porcelain from the Jie Rui Tang Collection*, Bruges, 2017, pl. 18.

\$ 50,000-70,000

Peachbloom brush washers are rarely as successfully fired as the present piece, which is covered with a lustrous, vibrant copper-red glaze flecked with pale green. Notoriously difficult to achieve due to the temperamental nature of the copper pigment, the attractive glaze is only found on a small group of vessels for the scholar's table and is one of the most iconic groups of porcelain created under the Kangxi Emperor.

Copper-red glazes had been largely abandoned at Jingdezhen since the early Ming dynasty and were revived and drastically improved only during the Kangxi reign. Recent research by Peter Lam and other leading scholars indicate that the famous 'peachbloom' group was produced during the early years of the Kangxi period under the supervision of the skilled Zang Yingxuan, who was sent to Jingdezhen in 1681 to oversee the rebuilding of the kilns and serve as imperial supervisor. To manage

# 清康熙 豇豆紅釉鏗鏘洗 《大清康熙年製》款

## 來源

Diana D. Ashcroft 收藏  
倫敦蘇富比2000年11月14日，編號165

## 展覽

《抱古融今:潔蕊堂藏康熙瓷器展》，蘇富比，紐約，2014年，編號5

## 出版

Jeffrey P. Stamen、Cynthia Volk 及倪亦斌，  
《文采卓然:潔蕊堂藏康熙盛世瓷》，布呂赫，2017年，圖版18



the fugitive copper-lime pigment, it is believed to have been sprayed via a long bamboo tube onto a layer of transparent glaze and then fixed with another layer, so as to be sandwiched between two layers of clear glaze. The spotted green flecking, referred to as *pingguo jing* 'apple green', is possible through a technique using varied concentrations of copper that, when exposed during firing, oxidize to form green spots and modulation.

Examples of this celebrated type of peachbloom brush washer are represented in many of the world's finest museums including the Metropolitan Museum of Art, New York, The Palace Museum, Beijing and the Sir Percival David Collection at the British Museum, London. The washer in the Metropolitan Museum is illustrated with a group of peachbloom-glazed vessels in Suzanne Valenstein, *A Handbook of Chinese Ceramics*, New York, 1989, rev. ed., p. 237,

no. 236. A very similar washer with celadon-toned accents amidst the rose-pink glaze from Avery Brundage is now in the collection of the San Francisco Asian Art Museum (acc. no. B60P1785).

A fine green-flecked Kangxi-marked brush washer of this type sold in these rooms on 16th September 2014, lot 154. Compare also examples sold from the collection of E. T. Chow, sold most recently in our Hong Kong rooms, 8th April 2009, lot 1657; another from the H.M. Knight collection, included in the exhibition *4000 Jaar Aziatische Kunst*, Rijksmuseum, Amsterdam, 1954, cat. no. 300, sold in our Hong Kong rooms, 19th May 1982, lot 263; and another vessel published in Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol. 2, London, 1994, pl. 820. Other examples sold in our Hong Kong rooms on 5th October 2011, lot 1997 and one from the J.M. Hu collection on 9th October 2012, lot 105.





# 319 A FINE BLUE-GROUND AND YELLOW-ENAMELED 'DRAGON' DISH

Kangxi Mark and Period

the rounded sides rising from a tapered foot to an everted rim, the interior with a bright yellow-enameled dragon writhing in lively pursuit of a 'Flaming Pearl' amidst flame scrolls and clouds, all within a yellow circle, the motif repeated with two dragons at the cavetto, and again around the exterior, the decoration all reserved against a richly mottled underglaze cobalt blue ground, the rim and foot white, the base with a six-character reign mark in underglaze blue within a double circle, coll. no. 1580.

Diameter 9<sup>7</sup>/<sub>8</sub> in., 25.1 cm

## PROVENANCE

John Sparks, Ltd., London.  
Marchant, London, 1992.  
Sir Joseph Hotung Family Trust.  
Marchant, London, 2002.  
Christie's New York, 22nd March 2007, lot 330.

## EXHIBITED

*Qing Mark and Period Monochrome and Two-Coloured Wares*, Marchant, London, 1992, cat. no. 3, p. 17.

## LITERATURE

Jeffrey P. Stamen and Cynthia Volk with Yibin Ni, *A Culture Revealed: Kangxi-era Porcelain from the Jie Rui Tang Collection*, Bruges, 2017, pl. 20.

\$ 100,000-150,000

# 清康熙 青花地黃彩趕珠雲龍紋盤 《大清康熙年製》款

The present dish is a superlative example of type. The compelling contrast achieved between the luminous, evenly applied marigold-yellow enamel against the deftly applied layers of vivid sapphire-blue tones attests to the ability of the imperial kilns to satisfy the exacting expectations of the Imperial Household which extended to the present yellow on blue ground pattern ware assigned to concubines of the 4th rank. A related example in the Palace Museum, Beijing, is included in *Qingdai yuyao ciqu*, vol. 1, pt. I, Beijing, 2005, pl. 36; a pair of dishes is published in the *Illustrated Catalogue of Tokyo National Museum. Chinese Ceramics*, vol. II, Tokyo, 1990, pl. 579; and another is illustrated in *Mayuyama. Seventy Years*, vol. I, Tokyo, 1976, pl. 1047. See also a dish sold in our London rooms, 6th December 1994, lot 222; another in these rooms, 15th September 2010, lot 244 and two sold in our Hong Kong rooms, the first, 11th April, 2008, lot 2917; and the second, 8th April 2011, lot 3138.

## 來源

John Sparks, Ltd., 倫敦  
Marchant, 倫敦, 1992年  
何鴻卿爵士家族信託  
Marchant, 倫敦, 2002年  
紐約佳士得2007年3月22日, 編號330

## 展覽

《Qing Mark and Period Monochrome and Two-Coloured Wares》, Marchant, 倫敦, 1992年, 編號3, 頁17

## 出版

Jeffrey P. Stamen、Cynthia Volk 及倪亦斌, 《文采卓然: 潔蕊堂藏康熙盛世瓷》, 布呂赫, 2017年, 圖版20





## 320 A BLUE AND WHITE 'WATER MARGIN' DISH

Qing Dynasty, Kangxi Period

the rounded sides rising from a tapered foot, the interior boldly painted with three characters from *The Water Margin* (*Shuihu zhuan*) arranged in a triad formation against a white ground, Wu Song at center standing with arms folded flanked by Ruan Xiaoqi to the left brandishing a two-pronged spear and Mu Hong in full military attire armed with a long spear and a sword, a thin band encircling the interior rim, two sprigs of bamboo wrapping the exterior, the base with an apocryphal six-character Jiajing reign mark within a double circle, coll. no. 306

Diameter 10¾ in., 27.3 cm

### PROVENANCE

Marchant, London, 2001.

\$ 10,000-15,000

## 清康熙 青花水滸人物圖盤 《大明嘉靖年製》仿款

來源

Marchant, 倫敦, 2001年

The characters depicted are from the 14th century novel *The Water Margin* (*Shuihu zhuan*) variously attributed to Shi Nai'an (ca. 1296-1372) and Luo Guanzhong (ca. 1330-1400). It tells the story of the bandit leader Song Jiang, a historical personality at the end of the Northern Song dynasty, and his fictitious 108 companions, who have all turned to banditry because of oppression by corrupt officials. The bandits are portrayed as noble and upright men fighting for justice.

This dish and those comprising the following lot in this sale represent a category of

Kangxi period dishes that feature a trio of characters drawn from popular literary and historical narratives. The background of the dish is normally unadorned, however in rare cases spare landscape elements are incorporated into the composition, as seen in the preceding lot. The figures on the present dish are identified by the inscribed tallies hanging from their belts. While the image does not appear to illustrate a particular episode from *The Water Margin*, it does demonstrate the artisan's skill in portraying figures from multiple perspectives and a range of costumes.





## 321 TWO FAMILLE-VERTE 'WATER MARGIN' DISHES

Qing Dynasty, Kangxi Period

each with shallow, rounded sides rising from a tapered foot, the interiors brightly enameled with lively scenes from *The Water Margin* (*Shuihu zhuan*) with the figures set against identical landscapes, one depicting Shi Xiu holding a sword while raising a hand to pacify the dragon-tattooed Shi Jin in a threatening stance, Suo Chao standing nearby wielding an axe; the other dish depicting Zhang Qing poised to throw a stone with Sun Li and Sun Erniang looking on and holding swords, the reverse of each undecorated, the base with a beribboned lozenge within a double circle (2), coll. nos 1411 & 1412

Diameter 10½ in., 26.7 cm

### PROVENANCE

Christie's Paris, 11th March 2004, lot 220.

\$ 8,000-12,000

## 清康熙 五彩水滸人物圖盤兩件

來源

巴黎佳士得2004年3月11日，編號220



# SEEKING HEAVEN'S BLESSING

## 祈沐天澤

Of imposing size, the brilliantly painted imagery that envelopes the cylindrical body bristles with activity. Exquisitely painted with a continuous narrative, this resplendent animated scene is derived from the famous 16th century novel *Fengshen Bang (The Investiture of the Gods)*. The story describes the downfall of the Shang dynasty (1600-1046 BC) crumbling under the tyrannical rule of a dissolute and depraved ruler and its conquest by the righteous King Wen of Zhou whose son, King Wu, established the Zhou dynasty (1046-256 BC). The historical basis for the vividly described conflict is fantastically augmented by an array of immortals, spirits and demons fighting alongside humans vying for supremacy. The events of the 2nd millennium BC clearly established a correlation between the actions of a ruler and divinely granted right to rule. Only a wise and benevolent sovereign could inspire the necessary loyalty from both men and celestial beings in order to be granted the Mandate of Heaven. The historical event responsible for establishing the Mandate of Heaven was of such significance that it attained legendary status. This linkage of meritorious leadership and dynastic power had particular resonance for the Kangxi emperor who was determined to stabilize the empire and legitimize his mandate.

Every aspect of this magnificent vase serves to positively endorse a correlation between the victorious Zhou and newly established Manchu dynasty. The composition ingeniously integrates with the columnar form as the closely gathered assemblage of the victorious Zhou army in staggered formation encounters a meager representation of its enemy in the form of two Shang princes bowing in deference. The overwhelming pictorial imbalance between the opposing forces reinforces the legitimacy of the Zhou triumph. The clever configuration is immeasurably strengthened by the virtuosity of the painting. An array of vivid green and blue enamels, balanced by warm yellow and iron-red tones is considerably enriched with black and gilt enamels masterfully applied for definition and depth. Each figure and animal is individualized with differing coloration, accoutrements or apparel and a captivating range of demeanor registered on the many and varied visages. Several of the key figures, both historical and mythological, can be identified by distinctive features or attributes.

本品瓶，尺寸碩大，彩色濃艷，繪工繁複，畫技精良。瓶身一週，繪「叩馬阻兵」故事典故，取自《封神演義》一書。此書著於十六世紀，述商末紂王昏虐，文王伐紂，其子武王立周等故事，以史實為根據，創造出諸神、妖獸等，鬥法爭權。此書確立君權為上天所授，君王英明，方為天子，得人心，獲神助。康熙帝，勵精圖治，銳意穩定時局，奠定大清皇權，與此書喻意，頗為契合。

細觀本瓶主題，正與其所處時代遙相呼應。瓶身所繪周朝天軍氣勢磅礴，隊列雲雲浩蕩；反觀之，叩馬阻兵之伯夷叔齊二人則作勢孤弱，表現前朝衰退之殘息，由而突顯新朝之恢宏大勢。如此精巧構圖，輔以細緻畫工，更顯本瓶之珍妙。紋飾著色豐富，見明綠、湛藍、暖黃及鐵紅，配以黑彩及描金。人物刻畫姿態多樣，面相勾繪複雜生動，細緻入微，主角人物描繪準確易辨。

此瓶良工巧製，所繪人物眾多，姿態各異，精彩紛呈，尺寸碩大，極其難得，僅一例可比，現藏於舊金山亞洲藝術博物館，圖載於R. L. d'Argencé《Chinese Ceramics in the Avery Brundage Collection》，舊金山，1967年，頁146，圖版68，以及賀利，《Chinese Ceramics. A New Standard Guide》，倫敦，1996年，圖版646（圖一）；該瓶刻畫宋真宗賜印予楊家將，場面鼎盛，所繪人物多達五十六人，精細出眾，畫工可比本瓶。

OPPOSITE 322. DETAIL









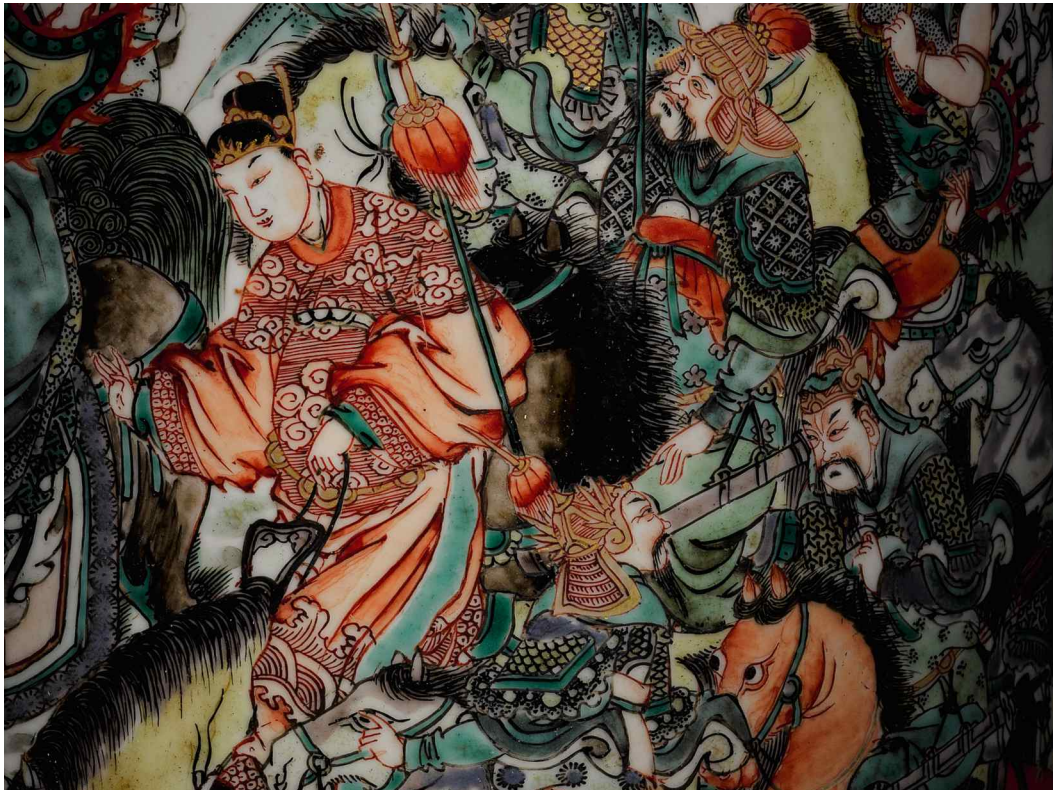
Fig. 1 Mallet vase with warriors. China; Jiangxi province, Qing dynasty, Reign of the Kangxi emperor (1662 - 1722). Porcelain with overglaze polychrome decoration. Asian Art Museum of San Francisco, The Avery Brundage Collection, B60P1237. Photograph © Asian Art Museum of San Francisco  
圖一 清康熙 五彩棒槌瓶 舊金山亞洲藝術博物館 Avery Brundage 收藏 B60P1237  
© 舊金山亞洲藝術博物館

Vases of similar impressive dimension of this superlative quality and brilliantly painted with densely populated figural scenes are exceptionally rare. There appears to be only one other vase that closely compares with the present example, in the Asian Art Museum, San Francisco and illustrated in R. L. d'Argencé *Chinese Ceramics in the Avery Brundage Collection*, San Francisco, 1967, pl. 68 and again by He Li, *Chinese Ceramics A New Comprehensive Survey*, New York, 1996, pl. 646 (fig. 1). The vase features a large official gathering as the Song dynasty Zhenzong emperor bestows an honorary seal on the Generals of the Yang family. The meticulously rendered figures (of which there are an impressive 56) are painted with the same consummate skill that distinguishes the present example.

Other vases of equivalent dimension and finely enameled with figural scenes include two from the John L. Severence Collection, donated to the Cleveland Museum of Art in 1936 and sold at Christie's New York 21st September 2000, lot 324 with a scene depicting a large official gathering, and lot 322 depicting an elaborate festival honoring the Queen of the West, Xiwangmu, now in the Jie Rui Tang Collection. Other similar examples with numerous figures include one sold in our London rooms, 7th November 2007, lot 329; one depicting *The Tale of Kunyang City* in the Taft Museum, Cincinnati, Ohio illustrated in *As You Wish, Symbol and Meaning on Chinese Porcelains from the Taft Museum*, China Institute Gallery, New York, 1994, fig. 3, p. 13; three from the Benjamin Altman Collection in the Metropolitan Museum of Art, New York, acquisition nos. 14.40.85, 14.40.83, 14.40.331; and another from the collection of J. Goldschmidt illustrated in *Ausstellung Chinesischer Kunst*, Berlin, 1929, cat. no. 892. Additionally two further examples of famille-verte rouleau vases of similar size are illustrated in R. L. Hobson, *The Leonard Gow Collection of Chinese Porcelain*, London, 1931, pls. XXV depicting a dragon boat festival scene and XLVIIIa painted with the 'Three Star Gods'.

尺寸相近、繪人物圖之例，可比兩件，出自 John L. Severence 收藏，1936年捐贈予克利夫蘭藝術博物館，後售於紐約佳士得2000年9月21日，編號324，繪眾朝官聚會，編號322，繪眾仙敬賀西王母，現屬潔蕊堂收藏。此外可比數例，繪眾多人物，其一售於倫敦蘇富比2007年11月7日，編號329；另一例繪昆陽慶戰圖，藏於 Taft Museum，辛辛那提，俄亥俄州，圖載於《As You Wish, Symbol and Meaning on Chinese Porcelains from the Taft Museum》，華美協進社，紐約，1994年，圖3，頁13；另比三例，出自 Benjamin Altman 收藏，現藏紐約大都會藝術博物館，編號14.40.85、14.40.83及14.40.331；尚有一例，出自 J. Goldschmidt 收藏，圖載於《Ausstellung Chinesischer Kunst》，柏林，1929年，頁330，編號892。再比兩例，五彩棒槌瓶，尺寸相近，圖載於 R. L. Hobson, 《The Leonard Gow Collection of Chinese Porcelain》，倫敦，1931年，圖版XXV及XLVIIIa，前者繪端午節慶，後者繪福祿壽三星。

再可比較數例，尺寸相近，繪開光鳥獸紋，其一圖載於 Walter Bondy, 《K' ang-hsi》，慕尼黑，1923年，頁136及140；亦見兩例出自 John D. Rockefeller 收藏及大都會藝術博物館，售於紐約佳士得2016年9月15日，編號870及871。



Detail lot 322

Related comparable large vases but more summarily painted with shaped panels enclosing beasts and flowers reserved on a stippled ground include one illustrated in Walter Bondy, *K'ang-hsi*, Munich, 1923, pp. 136 and 140 and two from Collection of John D. Rockefeller and the Metropolitan Museum of Art sold at Christie's New York 15th September 2016, lots 870 and 871.

It appears few examples of these important large scale vases are in Chinese museum collections. A blue and white rouleau vase of the same height painted with a figural scene is in the Palace Museum, Beijing and illustrated in Chen Runmin, ed., *Gugong Bowuyuan cang Qingdai ciqi lei xuan [Qing porcelains from the Palace Museum Collection Selected by Type]*, vol. 1: *Qing Shunzhi Kangxi chao qinghua ci [Blue-and-white porcelain of the Shunzhi and Kangxi reigns of the Qing]*, Beijing, 2005, pl. 293. Another blue and white vase of the same impressive dimensions but painted with a landscape is in the Shanghai Museum and illustrated in *Kangxi Porcelain Wares from the Shanghai Museum Collection*, Hong Kong, 1998, pl. 52. In describing the vase, Lu Minghua comments particularly on both the technical skill required to model such large pieces and the superlative quality of the painting.

Provenance from Tonying & Co. is notable. The company was founded in 1902 by Zhang Renjie (1877-1950) who was an attaché of the Qing government to Paris. Through favorable government connections Zhang enjoyed privileged access to art collections of the nobility as well as the imperial family. Zhang emigrated from China in 1939, living first in Europe and then in New York. From at least 1925 the firm held several sales through the American Art Associates in New York, which in 1938 was taken over by Parke-Bernet Galleries who continued to hold auctions for Tonying through the 1950s. For further reading on the subject see Roy Davids and Dominic Jellinek, *Provenance: Collectors, Dealers & Scholars in the Field of Chinese Ceramics in Britain & America*, Great Haseley, 2011, pp 421-422.

中國博物館藏中亦見數例相類大瓶。見一青花棒槌瓶例，尺寸相當，繪人物故事圖，北京故宮博物院收藏，圖載於陳潤民編，《故宮博物院藏清代瓷器類選》，卷1，《清順治康熙朝青花瓷》，北京，2005年，圖版293。另見一青花例，繪山水圖，藏上海博物館，錄《上海博物館藏康熙瓷圖錄》，香港，1998年，圖版52；書中陸明華對此瓶評價甚高。

本品來源極佳，最初由通運公司售出。通運公司由張人傑（1877-1950）於1902年創立。張氏乃當時清廷駐巴黎大使隨員，透過朝中人脈，接觸宮廷貴冑藝術收藏。張氏於1939年移居歐洲，後遷至紐約。通運公司自1925年起，通過紐約 American Art Associates 舉行過多場拍賣。該拍行於1938年由 Parke-Bernet Galleries 接掌，後仍繼續舉行通運公司拍賣至五十年代。更多詳情，可參考 Roy Davids 及 Dominic Jellinek, 《Provenance: Collectors, Dealers & Scholars in the Field of Chinese Ceramics in Britain & America》, Great Haseley, 2011年，頁421-422。

## 322 A LARGE AND IMPORTANT FAMILLE-VERTE 'INVESTITURE OF THE GODS' ROULEAU VASE

Qing Dynasty, Kangxi Period

the cylindrical body magnificently painted in vibrant translucent enamels and fine-lined details with a scene from *Feng shen bang* (Investiture of the Gods), at the left two émigrés from the Shang royal lineage deferentially bowing to the conquering army led by King Wu of Zhou, the King accompanied by heavily armed cavalry, strategists, deities, immortals, and demons supporting his claim to the Mandate of Heaven, banners overhead billowing with their steadfast advance, a grove of soaring trees amid jagged boulders marking the edge of the scene, the shoulder with plum blossom sprays alternating with shaped cartouches enclosing the 'Hundred Antiques' all against a speckled green ground, the neck with images of Liu Hai teasing the Hehe Erxian under a full moon, colorful keyfret or *ruyi*-head borders dividing each decorative zone, the glazed base unmarked, coll. no 1420.

Height 29¼ in., 74.2 cm

### PROVENANCE

Tonying & Company, New York.  
St. Louis Art Museum, St. Louis, Missouri, acc. no. 113.1916.  
Christie's New York, 30th March 2005, lot 396.

### EXHIBITED

*Embracing Classic Chinese Culture: Kangxi Porcelains from the Jie Rui Tang Collection*, Sotheby's, New York, 2014, cat. no. 2.

### LITERATURE

Jeffrey P. Stamen and Cynthia Volk with Yibin Ni, *A Culture Revealed: Kangxi-era Chinese Porcelain from the Jie Rui Tang Collection*, Bruges, 2017, pl. 1.

\$ 400,000-600,000

## 清康熙 五彩叩馬阻兵圖大棒槌瓶

### 來源

通運公司，紐約  
聖路易斯藝術博物館，聖路易斯，密蘇里州，  
館藏編號113.1916  
紐約佳士得2005年3月30日，編號396

### 展覽

《抱古融今：潔蕊堂藏康熙瓷器展》，蘇富比，  
紐約，2014年，編號2

### 出版

Jeffrey P. Stamen、Cynthia Volk 及倪亦斌，  
《文采卓然：潔蕊堂藏康熙盛世瓷》，布呂  
赫，2017年，圖版1





### 323 A FINE FAMILLE-VERTE 'SQUIRREL AND GRAPEVINE' CUP

Qing Dynasty, Kangxi Period

delicately potted with steep sides rising to a gently everted rim, the exterior brightly enameled with three small clusters of ripe grapes issuing emerald green leaves and gilt tendrils each with an aubergine squirrel, the base painted with an apocryphal six-character Hongzhi mark in underglaze blue, coll. no. 171.

Diameter 3½ in., 8.9 cm

#### PROVENANCE

Collection of Willem Joseph Rudolf Dreesmann (1885-1954).

\$ 8,000-12,000

清康熙 五彩松鼠葡萄紋盃  
《大明弘治年製》仿款

來源

Willem Joseph Rudolf Dreesmann (1885-1954) 收藏



### 324 A FAMILLE-VERTE 'CARP' BRUSHPOT

Qing Dynasty, Kangxi Period

the cylindrical body with straight sides, brightly enameled around the exterior with a large red carp darting upward toward the rim, a green-enameled carp diving towards waterweed, a blue carp swimming ahead with a small white fish following underneath, the partially glazed base centered with a recessed medallion, coll. no. 56.

Height 4⅞ in., 12.5 cm

#### PROVENANCE

Sotheby's London, 18th November 1986, lot 38.

Sotheby's Hong Kong, 15th November 1988, lot 229.

Sen Shu Tey, Tokyo.

Marchant, London, 1999.

\$ 8,000-12,000

清康熙 五彩錦鱗圖筆筒

來源

倫敦蘇富比1986年11月18日，編號38

香港蘇富比1988年11月15日，編號229

千秋庭，東京

Marchant，倫敦，1999年



## 325 A FAMILLE-VERTE 'DEER' BOWL

Qing Dynasty, Late Kangxi / Early Yongzheng  
Period

the rounded sides rising from a straight foot to an everted rim, the exterior finely enameled with a stag and a doe recumbent alongside one another on a speckled green knoll, their bodies turned towards each other, the opposite side with five iron-red bats swooping through the air, the interior plain, the base with an underglaze blue mark of composite Buddhist emblems enclosed in a double-square within a double circle, coll. no. 1363.

Diameter 7 $\frac{1}{8}$  in., 18.1 cm

### PROVENANCE

D & M Freedman, London, 2003.

\$ 20,000-30,000

## 清康熙末 / 雍正初 五彩雙鹿圖盤

### 來源

D & M Freedman, 倫敦, 2003年

The restrained composition and depiction of deer of a sweet, docile nature conveys a delicacy and sensitivity in keeping with porcelains produced late in the Kangxi period and into the first years of the Yongzheng period. The subject matter, a pair of spotted deer (*lu*) and five bats (*wufu*) is rife with good wishes for scholarly success, wealth, long life and happiness. The auspicious mark on

the base reinforces the benevolent themes. Few examples of this type are known. A pair of similarly decorated bowls, attributed to the Yongzheng period, were sold in our London rooms 1st-2nd April 1974, lot 314; and a dish with a six-character Yongzheng mark was offered at Christie's Hong Kong, 31st March 1992, lot 810.





### 326 A BLUE AND WHITE 'HUNDRED ANTIQUES' BOX AND COVER

Qing Dynasty, Kangxi Period

of circular form over a low foot, the domed cover centered with a quatrefoil medallion enclosing a selection of the 'Hundred Antiques' and 'Eight Precious Things', reserved on a fish-roe ground, a chevron band at the rim, the box with a matching band around the rim and bands of clouds and *ruyi* heads below, the base with a double circle (2), coll. no. 1024.

Diameter 4 $\frac{3}{8}$  in., 11.2 cm

#### PROVENANCE

Geoffrey Waters Ltd., London, 2000.

\$ 4,000-6,000

### 清康熙 青花開光博古圖蓋盒

來源

Geoffrey Waters Ltd., 倫敦, 2000年



### 327 A BLUE AND WHITE 'IMMORTALS' BOWL

Qing Dynasty, Kangxi Period

the widely flared sides painted to the exterior in bright cobalt tones with the Eight Daoist Immortals traversing a landscape to greet Shoulao, the interior with a 'scholar in landscape' medallion, the rim dressed with dark brown, the base with an apocryphal six-character Jiajing mark within a double circle, coll. no. 403.

Diameter 6 $\frac{1}{4}$  in., 15.9 cm

#### PROVENANCE

Geoffrey Waters, Ltd., London, 2002.

#### EXHIBITED

*Transitional Wares and their Forerunners*, The Oriental Ceramic Society of Hong Kong, Hong Kong Museum of Art, 1981, cat. no. 96

\$ 6,000-8,000

### 清康熙 青花八仙祝壽圖盤 《大明嘉靖年製》仿款

來源

Geoffrey Waters, Ltd., 倫敦, 2002年

展覽

《明末清初瓷展》, 香港東方陶瓷學會, 香港藝術館, 1981年, 編號96



**328** A BLUE AND WHITE  
HEXAGONAL  
'SCHOLARS'  
BRUSHPOT

清康熙 青花山水高士圖六方筆筒

Qing Dynasty, Kangxi Period

of finely-potted faceted form raised on six bracket feet, each rectangular panel delicately painted in varying tones of underglaze cobalt blue depicting a scholar engaged in rural pursuits, all amid landscapes of varied vegetation and distant mountain ranges and enclosed within a line border, coll. no. 16

Height 5 in., 12.5 cm

**PROVENANCE**

Berwald Oriental Art, London, 2003.

\$ 10,000-15,000

來源

心雅堂 (Berwald Oriental Art), 倫敦, 2003年



## 329 AN EXTREMELY RARE RELIEF-DECORATED FAMILLE-VERTE VASE

Qing Dynasty, Kangxi Period

the pear-shaped body rising from a high splayed foot to a galleried rim, finely molded and brightly enameled in relief with four lively Daoist figures, amidst a simple landscape and floating auspicious emblems, the deities similarly attired in long, flowing monk's robes, with tonsured heads and mirthful faces, the immortal Liu Hai, balancing a three-legged toad issuing its magical vapor atop one extended arm, a fellow immortal amused by the toad leaping joyfully nearby and the Hehe Erxian hunkered down observing the action, a basket of gold ingots and a long string of coins to each side, two raised gilt fillets at the shoulder above and a band of pendent *ruyi* heads below, the neck painted with an immortal shepherding a deer and another standing by a cluster of rocks, coll. no. 203.

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

### PROVENANCE

Christie's London, 10th November 1983, lot 770.

D & M Freedman, London, 2000.

### EXHIBITED

*Embracing Classic Chinese Culture: Kangxi Porcelain from the Jie Rui Tang Collection*, Sotheby's, New York, 2014, cat. no. 24.

### LITERATURE

Jeffrey P. Stamen and Cynthia Volk with Yibin Ni, *A Culture Revealed: Kangxi-era Chinese Porcelain from the Jie Rui Tang Collection*, Bruges, 2017, pl. 80.

\$ 80,000-120,000

## 清康熙 五彩浮雕四仙圖洗口尊

### 來源

倫敦佳士得1983年11月10日，編號770  
D & M Freedman，倫敦，2000年

### 展覽

《抱古融今：潔蕊堂藏康熙瓷器展》，蘇富比，紐約，2014年，編號24

### 出版

Jeffrey P. Stamen、Cynthia Volk 及倪亦斌，  
《文采卓然：潔蕊堂藏康熙盛世瓷》，布呂赫，2017年，圖版80





This resplendent vase celebrates the beneficent Daoist mythology dedicated to prosperity. Every aspect of the vessel, the opulent curving form, the meticulous relief work, the fastidiously-applied jewel-like enameling, the composition and iconography combine to create a rousing invocation for good luck, success and wealth. The precise identity of the figures remains elusive but the depiction of four similar figures bearing the attributes associated with Liu Hai and the HeHe Erxian is known. A pair of *famille-verte* rouleau vases with similar subject matter was sold in our London rooms, 6th November 2013, lot 415, and another in these rooms, 12th October 1984, lot 314.

The present vase, produced late in the Kangxi period, is distinguished by the superlative quality of its molded and carved decoration. The shallow figural forms were applied and then deftly finished with precise incisions defining strands of hair, arched eyebrows, crisp drapery and even finger joints. The use of black outlines and varying tones of iron red serve to define musculature and rhythmic folds of billowing robes while pale washes of iron-red and green give life to smiling cheeks and soft earth respectively. The literal sculptural quality of the main composition is retained in the bold rendering of the rustic figures above with energetic, confident lines complimenting the meaning and method of immortals below.

Relief decorated vases of this quality are extraordinarily rare and it appears there are no identical examples published. A *famille-verte* vase of slender ovoid form decorated with figures in high relief was sold in our London rooms, 13th December lot 526 and again at Christie's London, 2nd November 1987, lot 163. Another vase of this type decorated with molded figures in high relief from the Salting Collection is in the Victoria and Albert Museum, London and illustrated in Edgar Gorer and J.F. Blacker, *Chinese Porcelain and Hardstones*, vol. I, London, 1911, pl. 126. A rouleau vase with figures again in high relief is illustrated in R. L. Hobson, *The Catalogue of the Leonard Gow Collection of Chinese Porcelain*, London, 1931, pl. IX. A cylindrical *famille-verte* vase with finely molded appliques of the 'Hundred Antiques' from the Qing Court Collection is illustrated in *The Complete Collection of Treasures of the Palace Museum, Porcelains in Polychrome and Contrasting Colours*, Hong Kong, 1999, pl. 143.





# 330 A QUADRANGULAR FAMILLE-VERTE 'THREE STAR GODS' VASE

## 清康熙 五彩浮雕三星圖詩文方瓶

Qing Dynasty, Kangxi Period

of square section, the tapered rectangular sides supported on a spreading foot and rising to a canted shoulder and flaring neck with a galleried rim, each side with a molded deity and boy holding various attributes under high relief rockwork issuing pine, prunus, and peach branches, the scenes painted with further foliage, wisps of clouds, and poetic couplets, all between borders of scrolling peony and lotus against a speckled ground, the neck applied each side with a pair of 'antique' vessels molded in high relief, set between green ground bands of keyfret, the recessed base and foot unglazed, wire-inlaid weighted wood stand (2), coll. no. 343.

Height 24¾ in., 62.8 cm

### PROVENANCE

Probably from the Collection of William Hesketh Lever (1851-1925), 1st Viscount Leverhulme.

Collection of William Hulme Lever (1888-1949), 2nd Viscount Leverhulme, and recorded in the 1949 inventory as T034.

Collection of Philip William Bryce Lever (1915-2000), Honourable 3rd Viscount Leverhulme, KG TD, Thornton Manor, Wirral, Merseyside. Sotheby's London, 26th-28th June 2001, lot 106. Marchant, London, 2001.

### LITERATURE

Jeffrey P. Stamen and Cynthia Volk with Yibin Ni, *A Culture Revealed: Kangxi-era Chinese Porcelain from the Jie Rui Tang Collection*, Bruges, 2017, pl. 81.

\$ 60,000-80,000

This vase is richly decorated with applied and painted details. The principal subject is the 'Three Star Gods' (*sanzing*), Fu, Lu, and Shou, and the legendary archer Houyi, who each receive their own side of the vase, a youthful companion, and a propitious poetic inscription. The figures each bear auspicious meaning, with the Star Gods respectively connoting happiness, wealth, and longevity. Houyi signifies immortality as this was his reward for shooting down nine of the ten suns thereby regulating the climate and allowing the earth to thrive. The 'Precious Objects' around the vase's neck and floral scrolls further contribute to the positive messaging.

The vase demonstrates the technical achievements of Kangxi potters. The shape and weight of the vase presented considerable challenges to the potter, who inventively applied hidden struts to the rim and interior to uphold the ambitious vessel. The figures and branches, too, are well-formed in unprecedentedly high relief with some features modeled fully in the round for naturalistic effect. Each scene is enlivened with masterfully applied overglaze enamels and gilt accents.

Kangxi period vases with appliques of immortals or antiques were made in both quadrangular and round forms. A *rouleau* vase with the 'Hundred Antiques' applied from the Qing Court Collection, now in the Palace Museum, is illustrated in *The Complete Collection of Treasures from the Palace Museum: Porcelains in Polychrome and Contrasting Colors*, Hong Kong, 1999, pl. 143. Two ovoid vases with applied decorations of the 'Three Star Gods' and the 'Eight Daoist Immortals', respectively, are in the collection of the Victoria and Albert Museum (coll. nos C. 1255-1910 and C. 1257-1910). A square-section vase with the subject matter and style of the present example in the Mr. and Mrs. Charles Taft Collection is illustrated in John Getz, *A Catalogue of Chinese Porcelains collected by Mr. and Mrs. Charles P. Taft, Cincinnati, Ohio*, New York, 1904, cat. no. 69. A second example from the collection of Frederick J. and Antoinette H. Van Slyke sold in these rooms, 31st May 1989, lot 106, and again at Christie's New York, 29th March 2006, lot 482. A closely related example featuring the Hehe Erxian with the 'Three Star Gods', from the collection of Allen J. Mercher and the J.T. Tai & Company, sold in these rooms, 22nd March 2011, lot 107.

### 來源

可能出自 William Hesketh Lever 第一代利弗休姆子爵 (1851-1925) 收藏

William Hulme Lever 第二代利弗休姆子爵 (1888-1949) 收藏，錄於1949年清單，編號 T034

Philip William Bryce Lever 第三代利弗休姆子爵，KG TD (1915-2000) 收藏，Thornton Manor，威勒爾，默西賽德郡  
倫敦蘇富比2001年6月26至28日，編號106 Marchant，倫敦，2001年

### 出版

Jeffrey P. Stamen、Cynthia Volk 及倪亦斌，  
《文采卓然：潔蕊堂藏康熙盛世瓷》，布呂赫，2017年，圖版81



介尔采芣在沃之  
播辰共德稼  
迺卷

# 331 AN IRON-RED AND GILT 'IMMORTALS' ANHUA DISH

Qing Dynasty, Kangxi Period

finely painted, the interior enclosing a central medallion depicting Shoulao seated under the stars reading a scroll in a rocky celestial landscape accompanied by a deer and an attendant, the cavetto deftly incised with two scaly dragons pursuing 'Flaming Pearls', the exterior with the Eight Immortals amid the cresting waves of a turbulent sea, each poised atop an array of fanciful conveyances, the attributes and other details picked out in *famille-verte* enamels and gilt, coll. no. 480.

Diameter 8 $\frac{1}{8}$  in., 20.5 cm

### PROVENANCE

Christie's London, 19th June 2001, lot 93.  
Berwald Oriental Art, London.

### LITERATURE

Jeffrey P. Stamen and Cynthia Volk with Yibin Ni, *A Culture Revealed: Kangxi-era Chinese Porcelain from the Jie Rui Tang Collection*, Bruges, 2017, pl. 79.

\$ 10,000-15,000

# 清康熙 礬紅彩加五彩描金壽老圖 暗刻雲龍紋盤

Most likely produced around the time of the Kangxi emperor's sixtieth birthday (1713), the present dish belongs to group that often bear an imperial reign mark. A nearly identical dish bearing a six-character Kangxi mark in underglaze blue on the base from the Zhuyue Tang Collection is published in Peter Y. K. Lam, 'Myriad Longevity without Borders: Some Wing Imperial Birthday Ceramics from Hong Kong Collections', *Arts of Asia*, vol. 40, no. 5, September - October 2010, pl. 3. Another dish from the Tsui Museum of Art, also with a Kangxi reign mark, is illustrated in the *Exhibition of Art Treasures from Shanghai and Hong Kong*, Hong Kong, 1996, cat. no. 52.

### 來源

倫敦佳士得2001年6月19日，編號93  
心雅堂 (Berwald Oriental Art)，倫敦

### 出版

Jeffrey P. Stamen、Cynthia Volk 及倪亦斌，  
《文采卓然：潔蕊堂藏康熙盛世瓷》，布呂  
赫，2017年，圖版79





### 332 AN IRON-RED AND GILT-DECORATED VASE

Qing Dynasty, Kangxi Period

the slender baluster body surmounted by a tall waisted neck with a knopped section and widely flaring at the rim, the neck richly ornamented with fine-lined plantain leaves crowning a series gilt-floral registers divided by keyfret bands, the shoulder wrapped in a broad collar of alternating pendent lappets and *ruyi* heads enclosing stylized flowerhead sprays reserved against a gilt ground, the waisted lower body with four phoenix medallions, the foot bordered with a band of gilt floral scrolls, the interior rim with a band of rosettes with *wanzi* centers against a spiral diaper ground, coll. no. 1489.

Height 17½ in., 44.3 cm

#### PROVENANCE

Christie's London, 8th June 2004, lot 333.

A related vase of a similarly undulating outline but lacking the bulbed neck and with the addition of pale green enamels from the Qing Court Collection is illustrated in *The Complete Collection of Treasures of the Palace Museum, Porcelains in Polychrome and Contrasting Colours*, Hong Kong 1999, pl. 82. Other closely related vases of larger size with elongated necks, floral sprigs rather than crane medallions and lacking black enamels are known. One of this type from the collection of Augustus the Strong and listed in a 1721 inventory is illustrated in Walter Bondy, *Kang-Hsi*, Munich, 1925, p. 209.

\$ 25,000-35,000

### 清康熙 礬紅彩描金花卉團鶴紋瓶

來源

倫敦佳士得2004年6月8日，編號333



### 333 A FAMILLE-VERTE HU-FORM VASE

Qing Dynasty, Kangxi Period

the swelling body supported on a tall spreading foot and rising to a wide waisted neck and flared rim, finely enameled with a wide collar band enclosing alternating stylized leafing peony and chrysanthemum meanders on an iron-red ground boldly outlined in black, surmounted by four lion-masks suspending rings and stylized lotus blossoms, the rim with bands of scrolling lotus, keyfret, and *ruyi* heads, the foot with a band of pendent green lappets bordered below by scalloped polychrome bands, coll. no. 1330.

Height 15 $\frac{1}{8}$  in., 38.4 cm

#### PROVENANCE

Collection of Stephen Junkunc III (d. 1978).  
Christie's New York, 21st September 1995, lot  
194.  
Marchant, London, 2002.

\$ 30,000-50,000

### 清康熙 五彩鋪首花卉紋琵琶尊

來源

Stephen Junkunc III (逝1978) 收藏  
紐約佳士得1995年9月21日，編號194  
Marchant，倫敦，2002年



### 334 A FAMILLE-VERTE 'BUDDHIST LION' VASE

Qing Dynasty, Kangxi Period

of archaic *zun* form, the bulging mid-section enameled with three lively Buddhist lions each playing with an exuberantly beribboned brocade ball, set between *ruyi*-head borders, the tapering shoulder with a band of iron-red and gilt peony flowerheads against a green diaper ground surmounted by two sinuous striding *chilong* amid leafing lotus blossoms, all between upright and pendent plantain leaves respectively encircling the flaring neck and splaying base, raised white fillets dividing each decorative zone, green-enameled continuous keyfret around the galleried rim and foot, the base recessed, coll. no. 217.

Height 17<sup>3</sup>/<sub>8</sub> in., 44 cm

#### PROVENANCE

Cohen & Cohen, London, 2001.

\$ 40,000-60,000

### 清康熙 五彩佛獅戲繡球圖瓶

來源

Cohen & Cohen, 倫敦, 2001年





### 335 A FAMILLE-VERTE 'HUNDRED BOYS' CUP

Qing Dynasty, Kangxi Period

with shallow rounded sides rising from a tapered foot, well-painted on the exterior with a continuous scene of boys joyfully engaged in various playful pursuits the base painted with an apocryphal six-character Chenghua mark in underglaze blue, coll. no. 1270

Diameter 3¾ in., 9.5 cm

#### PROVENANCE

Berwald Oriental Art, London, 2001.

\$ 6,000-8,000

### 清康熙 五彩嬰戲圖盃 《大明成化年製》仿款

來源

心雅堂 (Berwald Oriental Art), 倫敦, 2001年



### 336 A FINE FAMILLE-VERTE WINE CUP

Qing Dynasty, Kangxi Period

delicately potted, the conical sides rising from a short straight foot, the interior finely painted with cranes diving between clouds toward stylized waves in the well, the exterior with a traveler astride a donkey riding through an early spring landscape, an attendant following on foot, the base with an apocryphal six-character Chenghua mark in underglaze blue within a circle, coll. no. 1220.

Diameter 3¼ in., 8 cm

#### PROVENANCE

Collection of Pauline B. (1910-2000) and Myron S. (1906-1992) Falk Jr., coll. no. 34. Christie's New York, 20th September 2001, lot 153 (part lot).

\$ 15,000-25,000

### 清康熙 五彩尋梅圖笠式盃 《大明成化年製》仿款

來源

Pauline B. (1910-2000) 及 Myron S. (1906-1992) Falk Jr. 收藏, 編號34  
紐約佳士得2001年9月20日, 編號153 (其一)



### 337 AN IRON-RED GROUND FAMILLE- VERTE ROULEAU VASE

Qing Dynasty, Kangxi Period

the cylindrical body well painted with decorative panels reserved against a scrolling chrysanthemum iron red ground, a large rectangular panel with a katydid delicately poised on a flower bud issuing from a floral bower emerging from rockwork, the other large panel with a similar profusion of flowering and fruiting branches suspended from rockwork with a bird perched on a twig, its mate preparing to alight on another branch above, divided by a pomegranate-shaped panel enclosing 'insects and flora' and a leaf-shaped panel enclosing 'fish and waterweeds', all between *ruyi* head and lappet borders, the shoulder with 'butterfly and prunus' reserved against a green floral ground, the neck with four phoenix roundels between decorative bands, coll. no. 1394.

Height 18 $\frac{3}{8}$  in., 46 cm

#### PROVENANCE

Ralph M. Chait Galleries, New York.

This finely painted vase belongs to rare group of iron-red or green ground cylindrical forms similarly painted with specific bird and flowers with auspicious meaning.

Similar examples include one from the Salting Collection in the Victoria and Albert Museum, London illustrated in R. L. Hobson, *Chinese Pottery and Porcelain*, vol. II, London, 1915, pl. 103, one from the Walters Collection is illustrated in Stephen Bushell, *Oriental Ceramic Art*, New York, 1980, pl. XVII, another from the collection of Frederick J. and Antoinette H. van Slyke was sold in these rooms, 31st May 1989, lot 94. See also a related fish bowl featuring the same palette and decoration, from the Palace Museum, Beijing illustrated in *Kangxi, Yongzheng, Qianlong*, Kong Kong, 1989, pl. 40.

\$ 20,000-30,000

### 清康熙 五彩開光花鳥蟲蝶圖棒槌瓶

來源

Ralph M. Chait Galleries, 紐約



### 338 AN UNDERGLAZE BLUE AND COPPER-RED 'PEONY' DISH

Qing Dynasty, Kangxi Period

the rounded sides flaring to an everted foliate rim, the interior painted in varying tones of underglaze-blue with a single stylized peony blossom centered with a cluster of copper-red stamens, further red clusters amid the curling leaves framing the bloom, all against a pale blue-wash ground, surmounted by a narrow blue and red demi-floret band, the border repeated on the reverse in blue, the underside finely incised with scrolling lotus in the *anhua* technique, three underglaze-blue lines encircling the foot, the base with an apocryphal six-character Jiajing mark within a double circle, coll. no. 265.

Diameter 7¼ in., 18.4 cm

#### PROVENANCE

Marchant, London, 2001.

\$ 8,000-12,000

### 清康熙 內青花釉裏紅花卉紋外暗花 纏枝蓮紋葵口盤 《大明嘉靖年製》仿款

Inspired by late Ming dynasty examples, the present dish is exceptional for its high quality of potting and fine application and control of the underglaze blue and copper-red decoration. The masterful control of the underglaze blue which ranges from pale sky to midnight-blue imbues the flowerhead with notable depth and vibrancy. The composition is further enhanced by the small dotted clusters of vivid copper-red. The inclusion of the delicate *anhua* carving further refines the form and attests to the technical prowess of the workshop which produced such a splendid version of the coarser Ming dynasty prototype.

來源

Marchant, 倫敦, 2001年





### 339 A BLUE AND WHITE MALLET VASE

Qing Dynasty, Kangxi Period

the cylindrical body surmounted by a tall slender neck applied with a pair of leaping-carp-form handles, the molded sides with curving panels finely painted with alternating water plants, shells and crustacea set between floral lappet bands, the neck with further aquatic plants between narrow chevron bands, the base undecorated, coll. no. 1378.

Height 10 $\frac{1}{8}$  in., 25.7 cm

#### PROVENANCE

The Minette Collection.  
D. & M. Freedman, London, 2005.

The inspiration for this form seems likely to be from the famous mallet-form vases of the Song dynasty. These forms were traditionally prized by Japanese connoisseurs and the present vase may have been intended to appeal to that market. A blue and white 18th century example of this form, in the Asian Art Museum, San Francisco was in the exhibition *Trade, Taste & Transformation, Jingdezhen Porcelain for Japan*, China Institute Gallery, New York, 2006, cat. no. 19, where the form is described as being part of a group for use in an alcove or *tokonoma* of a teahouse and the author also notes that blue and white examples of this mallet form were known as 'Takasago' vases in reference to the male and female figures with which they were decorated. Another related vase from the Nezu Institute of Fine Arts, Tokyo, was included in the exhibition *Encounters, The Meeting of Asia and Europe 1500-1800*, Victoria and Albert Museum, London, 2004, pl. 5.27.

A blue and white vase of this form and the same rare waterweed decoration, but with a galleried rim, was exhibited and illustrated in *Recent Acquisitions*, S. Marchant & Son, London, 2003, cat. no 41. Another nearly identical vase of this rare form and decoration sold at Christie's London, 6th November 2007, lot 226.

\$ 20,000-30,000

### 清康熙 青花開光水族圖魚耳瓶

來源

Minette 收藏

D. & M. Freedman, 倫敦, 2005年



## 340 A BLUE AND WHITE 'LANDSCAPE' STEM CUP

Qing Dynasty, Kangxi Period

the deep, rounded sides rising to a flared rim, all supported on short cylindrical stem over a domed foot, the exterior painted in sapphire tones with a rocky lakefront landscape, a gentleman seated on the bank fishing the placid waters, the roofs of two cabins emerging between cobalt hillocks, chevron and vine bands at the stem, three of the 'Eight Daoist Emblems' around the foot, coll. no. 307.

Height 4½ in., 11.4 cm

### PROVENANCE

Roger Keverne, Ltd., London, 2002.

\$ 3,000-5,000

清康熙 青花山溪獨釣圖高足盃

來源

Roger Keverne, Ltd., 倫敦, 2002年



## 341 A BLUE AND WHITE 'QILIN' BOTTLE VASE

Qing Dynasty, Kangxi Period

the ovoid body rising from a spreading foot to a broad everted mouth, and boldly painted in vibrant cobalt tones with three *qilin* prowling between a single ground line and a double-line at the waisted neck, each mythical beast imaginatively rendered with distinctive markings and a lively expression as it advances in the procession, a double-line encircling the foot and a single line tracing the underside of the rim, the base with a double-circle enclosing an artemisia leaf, coll. no. 143.

Height 7¼ in., 18.4 cm

### PROVENANCE

High Museum of Art, Atlanta, acc. no. 59.29.31.  
Berwald Oriental Art, London, 2000.

\$ 8,000-12,000

清康熙 青花麒麟紋瓶

來源

高等藝術博物館, 亞特蘭大, 館藏編號59.29.31  
心雅堂 (Berwald Oriental Art), 倫敦, 2000年



## 342 A BLUE AND WHITE HEXAGONAL BOWL

Qing Dynasty, Kangxi Period

the six flared sides rising from a conforming base set atop a circular foot, the foliated rim subtly everted, the well with a carp leaping from the turbulent sea, the interior rim wrapped by a band of prunus blossoms over a 'cracked ice' ground, the exterior panels with alternating images of carp and four-clawed scaly dragons springing forth from crashing waves, the base with a *lingzhi* sprig in underglaze blue within a double circle, coll. no. 66.

Diameter 8 in., 20.2 cm

### PROVENANCE

Imperial Oriental Art, New York, 1998.

The decoration of the present bowl is an analogy for academic success. The trope of a carp striving to surmount the falls, passing through the Dragon Gate, and transforming into a dragon, has long been a staple of Chinese mythology. The phrase *Liyu Tiao Long Men* describes the imagery and was popularly understood as a metaphor for successfully passing the notoriously challenging imperial examinations that were essential for entry into imperial civil service.

\$ 8,000-12,000

## 清康熙 青花錦鯉化龍圖六方菱口盃

來源

帝國東方藝術，紐約，1998年





### 343 A FAMILLE VERTE 'CHILONG' BOTTLE VASE

Qing Dynasty, Kangxi Period

the body of undulating baluster form tapering to a tall cylindrical neck terminating with an everted rim, sparsely enameled with a delicately intertwining foliate motif surmounted by four stylized chrysanthemum blooms of alternating green and iron red, an underglaze-blue *chilong* in high relief artfully coiled around the base of the neck, coll. no. 1556.

Height 8 $\frac{5}{8}$  in., 21.9 cm

#### PROVENANCE

Marchant, London.

Among the more ancient of mythical beasts, *chilong* were a favorite archaic motif for carvers and potters. Their dynamic sinuous forms rendered in high relief grace varying bronzes, carvings and ceramics from the Song dynasty onwards. The restrained decoration on the present piece is noteworthy and draws focus to the quality of the potting and the movement of the form. A similar vase from the Samuel P. Avery Sr. Collection, gifted in 1879, is in the Metropolitan Museum of Art, New York, acc. no. 79.2.1223.

\$ 20,000-30,000

### 清康熙 五彩花卉貼螭龍紋瓶

來源

Marchant, 倫敦



## 344 A DOUCAI 'DRAGON' CUP

Qing Dynasty, Kangxi Period

the low rounded sides painted to the exterior with two five-clawed dragons striding amidst stylized clouds, each element outlined in soft underglaze-blue and filled in with a combination of pastel and vibrant enamels, all between an underglaze-blue double-line border above and single-line border below, the recessed base with an apocryphal six-character Chenghua mark within a double square, coll. no. 1594.

Diameter 3½ in., 3.7 cm

### PROVENANCE

Berwald Oriental Art, London, 2000.

### LITERATURE

Jeffrey P. Stamen and Cynthia Volk with Yibin Ni, *A Culture Revealed: Kangxi-era Porcelain from the Jie Rui Tang Collection*, Bruges, 2017, pl. 28.

\$ 15,000-25,000

## 清康熙 鬥彩雲龍紋臥足盃 《大明成化年製》仿款

### 來源

心雅堂 (Berwald Oriental Art), 倫敦, 2000年

### 出版

Jeffrey P. Stamen、Cynthia Volk 及倪亦斌，  
《文采卓然：潔蕊堂藏康熙盛世瓷》，布呂赫，2017年，圖版28



## 345 A FINE COPPER-RED-GLAZED BOWL

### KANGXI MARK AND PERIOD

the deep rounded sides rising from a tapered foot to a gently everted rim, covered overall in a lustrous garnet-colored glaze suffused with minute bubbles, the warm red tones transmuting to shades of dark mushroom around the well and foot, the rim and base white, the base with a six-character mark in underglaze-blue within a double circle, coll. no. 292.

Diameter 6 $\frac{1}{8}$  in., 15.5 cm

### PROVENANCE

Collection of Brodie (1880-1967) and Enid Lodge, Northamptonshire, England. Offered at Sotheby's London, 15th June 1982, lot 329. Marchant, London, 2000.

### LITERATURE

Jeffrey P. Stamen and Cynthia Volk with Yibin Ni, *A Culture Revealed: Kangxi-era Chinese Porcelain from the Jie Rui Tang Collection*, Bruges, 2017, pl. 16.

\$ 50,000-70,000

Copper-red-glazed bowls of the Kangxi period are rare compared to examples from later Qing reigns. A slightly smaller Kangxi mark and period bowl of this type from the Qing Court Collection in the Palace Museum, Beijing, is illustrated in *Kangxi, Yongzheng, Qianlong: Qing Porcelain from the Palace Museum Collection*, Hong Kong, 1989, pl. 128. A pair of similar bowls from the Avery Brundage Collection are now in the San Francisco Asian Art Museum (acc. nos B60P1646 and B60P1643). A bowl of the same size as the present example

## 清康熙 紅釉盃 《大清康熙年製》款

### 來源

Brodie (1880-1967) 及 Enid Lodge 收藏，北安普敦郡，英格蘭  
上拍於倫敦蘇富比1982年6月15日，編號329  
Marchant，倫敦，2000年

### 出版

Jeffrey P. Stamen、Cynthia Volk 及倪亦斌，  
《文采卓然：潔蕊堂藏康熙盛世瓷》，布呂赫，2017年，圖版16



from the Zhuyuetang Collection, Hong Kong, is illustrated in Peter Y. K. Lam, 'Lang Tingji (1663-1715) and the Porcelain of the Late Kangxi Period', *Transactions of the Oriental Ceramic Society*, vol. 68 (2003-2004), figs 14a, 14b. A further example from the Goldschmidt Collection sold in our Hong Kong rooms, 13th November 1990, lot 53.

The present example comes from the collection of Brodie and Enid Lodge. Brodie was the son of Sir Oliver Lodge, inventor of the electric spark ignition for combustion engines.

Brodie and his brother, Alec, built upon their father's work by founding Lodge Brothers, a hugely successful company that produced electric engine coils and spark plugs. The 1935-36 Royal Academy Exhibition heightened his and his wife Enid's interest in Chinese art and soon thereafter they joined the Oriental Ceramic Society of London. They amassed one of the finest collections of Chinese art, with particular attention to Longquan celadons, Shang bronzes, Tang and Song ceramics, and Ming and Qing porcelains.





## 346 A RARE FAMILLE-VERTE 'PEACH' STEMBOWL AND COVER

Qing Dynasty, Kangxi Period

the finely potted bowl with deeply rounded sides rising to a slightly flaring upright rim all supported on a hollow conical stem, the exterior delicately painted with a band of vibrant iron red peaches interwoven with underglaze-blue and emerald green leaves, the interior with a central medallion enclosing a pair of birds perched in a blossoming peony tree above rocks and *lingzhi*, the domed cover with a gently everted rim and an openwork circular knob naturalistically modeled in the form of an aubergine and blue enameled gnarled branch issuing leaves and continuing around the dome with painted branches of fruiting peaches, (2), coll. no. 418.

Height 7 $\frac{1}{8}$  in., 18.2 cm

### PROVENANCE

Collection of Duncan Beresford-Jones, Esq. (1903-2000), Castle Hedingham, Essex, England.  
Christie's London, 6th June 2000, lot 358.

### EXHIBITED

*Embracing Classic Chinese Culture: Kangxi Porcelains from the Jie Rui Tang Collection*, Sotheby's, New York, 2014, cat. no. 31.

\$ 150,000-250,000

## 清康熙 五彩壽桃紋高足蓋盃

### 來源

Duncan Beresford-Jones, Esq. (1903-2000)  
收藏，海丁漢姆城堡，埃塞克斯郡，英格蘭  
倫敦佳士得2000年6月6日，編號358

### 展覽

《抱古融今：潔蕊堂藏康熙瓷器展》，蘇富比，  
紐約，2014年，編號31



DETAIL INTERIOR







Fig. 1 Famille Verte Stembowl and Cover, Qing dynasty, Kangxi period, Musée Guimet, Paris. © RMN-Grand Palais/Thierry Ollivier/Art Resource, NY  
圖一 清康熙 五彩壽桃紋高足蓋盃 吉美博物館 巴黎  
© RMN-Grand Palais / Thierry Ollivier / Art Resource, NY

The refined potting and restrained soft enamels of this stembowl exemplify the best qualities of Jingdezhen artistry of the late Kangxi period. Although it is unmarked, the fineness of the craftsmanship indicates that it was made with the imperial family in mind. The painted peaches, a conventional emblem of immortality, further suggest that the stembowl was intended as a birthday gift.

In the Ming and Qing dynasties, major festivals were held for the 60th, 70th, and 80th birthdays of the emperor and the emperor's mother. These celebrations could last for weeks and involved numerous banquets, performances, and processions, as well as gifts made for the emperor to receive and to bestow in Beijing. So many porcelains were required for the Kangxi emperor's 60th birthday (1713) that the Jingdezhen kilns had to start producing the works more than two years in advance; the same was true for his 70th birthday (1723), which he missed by only three months.

Given the 'longevity' theme and superb quality of this stembowl and those of its type, they were probably commissioned for the Dowager Empress or Emperor Kangxi on the occasion of their 60th birthdays (1673 and 1713, respectively), or in anticipation of the emperor's 70th birthday (1723). Peter Y. K. Lam documents exceptional porcelains produced for these events in 'Myriad Longevity without Borders: Some Qing Imperial Birthday Ceramics from Hong Kong Collections', *Arts of Asia*, vol. 40, no. 5, September - October 2010, pp. 106-117.

The present example is the only one known with its complete original cover. The only other known example with a cover, but with a later replaced finial, is from the collection of Ernest Grandidier in the Musée Guimet, Paris (coll. no. G 3493) and illustrated in *Oriental Ceramics*, Tokyo, 1981, vol. 7, pl. 154 (fig. 1).

Other stembowls of this type without their covers included one from the Qing Court Collection in the Nanjing Museum is illustrated in *Qing Imperial Porcelain of the Kangxi, Yongzheng and Qianlong Reigns*, Hong Kong, 1995, pl. 25; and a second one from the Qing Court Collection in the Palace Museum, Beijing included in *Gugong bowuyuan cang: gu taoci ziliao xuan cui* [Palace Museum Collection: Selected Material on Ancient Ceramics], vol. II, Beijing, 2005, pl. 52; and another stem bowl from the Porzellansammlung, Dresden was exhibited in *Ausstellung Chinesischer Kunst*, Berlin, 1929, cat. no. 1022; one from the collection of Sir Harry and Lady Garner sold in our London rooms, 7th June 1994, lot 379; and another sold at Christie's Hong Kong, 30th May 2006, lot 1428.

本品高足蓋盃，器形端莊，色調柔雅，彰顯康熙朝晚期景德鎮藝匠臻技，雖無年款，但見瓷匠造詣高超，可推斷乃為御用而製。壽桃，寓意長生多壽，故本盃或為賀壽之禮。

明清兩朝，皇帝及皇太后六十、七十、八十壽辰格外隆重，歷時數周，筵席無數，儀式盛大，並製各式禮品，或為貢品、或供賞賜。為準備康熙六十大壽，景德鎮大量製瓷，早於兩年之前便開始燒製，七十大壽亦屬如是，然康熙帝於七十歲壽辰前三個月駕崩。

本品及相近之盃例，紋飾具長壽寓意，巧工精製，應為皇太后或康熙帝六十大壽所製，亦或為康熙七十萬壽慶典而製。林業強曾經記述該批瓷器，詳見《Arts of Asia》，卷40，編號5，2010年9-10月，頁106-117。

此類高足盃帶蓋者極罕，本品為目前僅知帶原蓋原鈕例。除本品外，僅另見一帶蓋例，然其蓋鈕為後換，出自 Ernest Grandidier 收藏，現藏巴黎吉美博物館（館藏編號G3493），圖載於《Oriental Ceramics》，東京，1981年，卷7，圖版154（圖一）。

另可參考數相類無蓋例，一例為清宮舊藏，現存於南京博物院，載於《清瓷萃珍：清代康熙乾隆官窯瓷器》，香港中文大學文物館，香港，1995年，圖版25；北京故宮博物院現藏一例，亦屬清宮舊藏，載於《故宮博物院藏：古陶瓷資料選萃》，卷2，北京，2005年，圖版52；另見一例，現存於德累斯頓 Porzellansammlung，曾展《Ausstellung Chinesischer Kunst》，柏林，1929年，編號1022；亦見一例，出自 Harry Garner 爵士伉儷收藏，售於倫敦蘇富比 1994年6月7日，編號379；再見一例，售於香港佳士得2006年5月30日，編號1428。



## 347 TWO FAMILLE-VERTE RECTANGULAR PLAQUES

Qing Dynasty, Kangxi Period

each with a figural scene enclosed by a brightly enameled scrolling floral border, one with two scholars meeting on a mountain path, one attendant standing by the dappled horse, the other attendant leaning against a tree and gazing at the sun setting beyond a distant cloud-enshrouded rooftop, the other depicting a gentleman holding a bow, having just released an arrow into a goose plummeting headlong towards a terrace appointed with scholar's rocks, bonsai, and assorted plants, and two small boys delighting in the archer's feat, framed (2), coll. nos 320 & 321.

6¼ by 9⅞ in., 24.5 by 15.1 cm

### PROVENANCE

Berwald Oriental Art, London, 2001.

\$ 6,000-8,000

### 清康熙 五彩人物故事圖瓷板兩件

來源

心雅堂 (Berwald Oriental Art) , 倫敦 , 2001年



## 348 A FAMILLE-VERTE BOTTLE VASE

Qing Dynasty, Kangxi Period

of globular form rising to a tall cylindrical neck with a lipped rim, brightly enameled allover with stylized floral medallions borne on leafing scrolls, the shoulder with a band of alternating flowerheads on an aubergine ground, the rim with a band of florets on a *leiwén*-ground band, the base with a 'G' mark in underglaze-blue, coll. no. 134.

Height 9¾ in., 24.8 cm

### PROVENANCE

Ralph M. Chait Galleries, New York, 1999.

\$ 8,000-12,000

### 清康熙 五彩纏枝團花紋長頸瓶

來源

Ralph M. Chait Galleries , 紐約 , 1999年





# 349 A QUADRANGULAR FAMILLE-VERTE 'DEER' VASE

清康熙 五彩松山瑞鹿圖方瓶

Qing Dynasty, Kangxi Period

the stoutly potted square-section body with tapered rectangular sides supporting a waisted cylindrical neck and everted rim, each side painted in bright enamels with deer frolicking beneath towering pines in vertiginous landscapes, the stags, doe, and fawn variously nibbling *lingzhi* and leaves, nestling in the grasses, and ambling along banks and footbridges, the shoulder with four large polychrome butterflies amidst prunus blossom against a speckled green ground, the neck with a solitary figure sitting on a riverbank contemplating the surrounding mountainous landscape, the partially unglazed foot centered with a recessed square with a beribboned artemisia leaf in underglaze-blue, coll. no. 363.

Height 20 in., 50.8 cm

## PROVENANCE

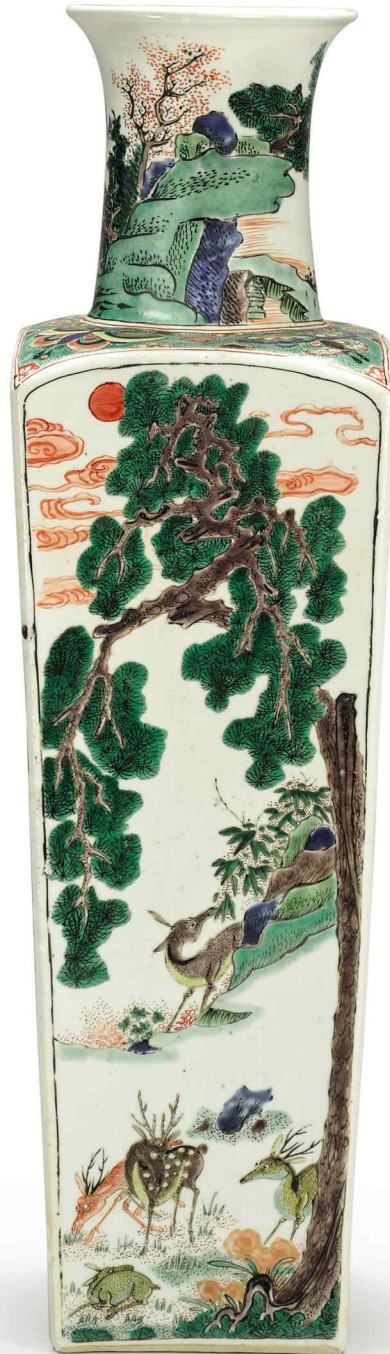
Alberto Varela Santos, London, 2002.

'Hundred deer' vases in *famille-verte* enamels are unusual and no other example of the present form is known. Successful potting of square forms was a notorious challenge. Square-section porcelain vases first appear in the late Ming dynasty. In order to survive the firing, thicker walls were required to reinforce lute lines. The Kangxi period rendering of this ambitious form attests to the confidence and technical prowess of the potters who not only rose to the challenge of the form but surpassed earlier versions with longer tapering sides joined by clean right angles and surmounted by a gently flaring cylindrical mouth. A related *famille-verte* enameled vase of the same form, but with bird and flower decoration, bearing an apocryphal Jiajing mark, in the Shanghai Museum Collection is illustrated in *Kangxi Porcelain Wares from the Shanghai Museum Collection*, Hong Kong, 1998, pl. 103.

\$ 30,000-50,000

來源

Alberto Varela Santos, 倫敦, 2002年



### 350 A LARGE FAMILLE-VERTE 'TALE OF KUNYANG CITY' YEN YEN VASE

Qing Dynasty, Kangxi Period

of baluster form surmounted by a trumpet neck and flared rim, painted all around in pastel-hued enamels with a dramatic battle scene depicting General Liu Xiu of the Han dynasty driving Wang Xun, the rebel leader, and his army of wild animals out of Kunyang, the action taking place by the city gate with Liu Xiu stationed on top of the gate among officials and generals, and appearing again below at the helm of a mounted army charging through the gate to attack the Xin imperial troops, Wang Xun and his entourage shrouded in a green plume emanating from a double-gourd carried by a demon allied with the insurgents, the shoulder with quatrefoil cartouches enclosing scholar's objects reserved against a brocade ground, the neck with four officials on a balcony offering gifts to the Queen Mother of the West arriving on a cloud accompanied by a phoenix, coll. no. 1578.

Height 29 in., 73.8 cm

#### PROVENANCE

Priestley & Ferraro, London, 2004.

\$ 120,000-150,000

### 清康熙 五彩昆陽慶戰圖大鳳尾尊

#### 來源

覺是軒 (Priestly & Ferraro), 倫敦, 2004年





Fig 1. Famille-Verte Vase, Taft Museum of Art, Cincinnati, Ohio. Bequest of Charles Phelps and Anna Sinton Taft. Courtesy of the Taft Museum of Art, Cincinnati, Ohio. Photography by Tony Walsh, Cincinnati, Ohio

The painting on this vase depicts one of the turning points in the decline of Emperor Wang Mang's Xin dynasty (9-23 C.E.) and the restoration of the Han dynasty. The decisive battle depicted at Kunyang City took place on July 7th, 23 C.E.

At Kunyang, Liu Xiu convinced the local rebels, known as Lülin (the Green Forest), to stay in the city and defend its walls against the massive army led by Wang Mang's deputies Wang Xun and Wang Yi. As the Xin army laid siege to Kunyang, Liu Xiu covertly escaped and rallied thousands of sympathetic troops from neighboring counties. Upon their return, Liu led a small army through Kunyang's gates to attack the Xin forces head-on while the additional Han soldiers ambushed Wang Xun's army from all directions. Liu Xiu killed Wang Xun in the battle. As the surviving Xin troops fled, a flash flood erupted and drowned many. The Xin army was utterly defeated and did not recover from the events at Kunyang.

Two years later, Liu Xiu successfully pacified remaining rebel groups, stabilized the Han empire, and ascended the throne as the Guangwu emperor.

In the present depiction, Liu Xiu leads the pack, charging on horseback with his blade raised to strike the final blow to his nemesis. Wang Xun, riding a Buddhist lion, attempts a hasty retreat. He and the beasts are enveloped in a speckled green cloud issuing from a double-gourd carried by a demon. This element adds a new dimension to the story, suggesting that mystical forces intervened on behalf of Liu Xiu to restore rightful rule.

The story of Liu Xiu's victory at Kunyang may have had particular significance in the Kangxi period. Following the upheaval of dynastic change in the mid-17th century, the Kangxi emperor was responsible for solidifying and legitimizing Qing rule by suppressing rebellions within the empire and along its borders. This vase visually presents a parallel between his

own efforts and those of a celebrated historic leader who unified the population and paved the way for two further centuries of dynastic continuity. The presence of the Goddess of Immortality at the neck of the vase, echoes the wish for (dynastic) perpetuity.

A *famille-verte* rouleau vase with this subject matter and a strikingly similar composition in the collection of The Taft Museum in Cincinnati, Ohio is illustrated in David T. Johnson, 'Narrative Themes on Kangxi Porcelains in the Taft Museum', *Orientalism*, August 1993, fig. 3 (fig. 1). Another rouleau vase with this narrative, from the collection of Dr. Ip Yee, sold in our Hong Kong rooms, 19th November 1984, lot 224, and again in those rooms, 20th May 1986, lot 143. A slightly smaller yen yen vase featuring this episode on the body and a deity of immortality at the neck is in the collection of the Victoria and Albert Museum (acc. no. C.1276-1910).



# 351 A GREEN-GROUND FAMILLE-VERTE BISCUIT 'DRAGON' PEN BOX AND COVER

清康熙 素三彩趕珠龍紋文具盒

Qing Dynasty, Kangxi Period

of oblong form, the flat cover painted with a writing dragon amid flame wisps in pursuit of a 'Flaming Pearl', the long sides of the box each with striding *chilong* with curving bifurcated tail and grasping a long-stemmed lotus bloom and divided by auspicious emblems, the box exterior similarly decorated, the interior with three circular and one shaped oblong compartment (2), coll. no. 206.

Length 8 in., 20.4 cm

## PROVENANCE

Collection of Edgar (c.1880-1972) and Hedwig (c.1893-1987) Worch, from 1938. Christie's New York, 2nd June 1994, lot 400. The Chinese Porcelain Company, New York.

## EXHIBITED

*Famille Verte Porcelain of the Kangxi Period*, The Chinese Porcelain Company, New York, 1994, cat. no. 23.

## LITERATURE

*The Chinese Porcelain Company, A Dealer's Record 1985-2000*, New York, 2000, p. 121.

\$ 20,000-30,000

The present elongated form with rounded ends is modeled after an Islamic metal prototype known from the 13th century, which was often richly chased and inlaid with gold and silver. Originally closely modeled after the Islamic form, the shape gradually changed to suit the requirements of Chinese calligraphers. Furthermore, decoration on pen boxes include motifs that conveyed auspicious messages, as seen on the present example. Chinese porcelain interpretations of the form were first made at the imperial kilns in Jingdezhen during the early Ming dynasty and continued to be popular well into the Qing dynasty.

Similar examples include a green-ground box with dragons from the Qing Court Collection illustrated in *The Complete Collection of Treasures of the Palace Museum, Miscellaneous Enamelled Porcelains Plain Tricoloured Porcelains*, Hong Kong 2009, pl. 217 and a yellow-ground example with phoenix in the Palace Museum, Beijing illustrated in *Kangxi, Yongzheng and Qianlong. Qing Porcelain from the Palace Museum*, Hong Kong 1989, pl. 102. A white-ground example with dragon motif from the collection of Sir Alfred Beit was sold in our London rooms on 6th November 2013, lot 86.

## 來源

Edgar (約1880-1972) 及 Hedwig (約1893-1987) Worch 收藏，自1938年紐約佳士得1994年6月2日，編號400 The Chinese Porcelain Company，紐約

## 展覽

《Famille Verte Porcelain of the Kangxi Period》，The Chinese Porcelain Company，紐約，1994年，編號23

## 出版

《The Chinese Porcelain Company, A Dealer's Record 1985-2000》，紐約，2000年，頁121



## 352 A FAMILLE-VERTE BISCUIT 'THREE FRIENDS' BRUSHPOT

Qing Dynasty, Kangxi Period

naturalistically modeled as a circular grove of bamboo, the noded stalks joined by overlapping leaves forming the rim of the openwork vessel, a pine tree with a twisting and bent aubergine-glazed trunk and a prunus tree studded with small white blossoms emerging from a gnarled aubergine branches applied around the exterior complete the 'Three Friends of Winter', a yellow-glazed vertical scholar's rock separating the trees on either side, all on a bright emerald-green ground, the unglazed base impressed with a chrysanthemum flowerhead within a double circle, coll. no. 1500.

Height 4 $\frac{7}{8}$  in., 12.4 cm

### PROVENANCE

Christie's Paris, 26th November 2002, lot 98.  
A & J Speelman, London, 2003.

### LITERATURE

Cecile and Michel Beurdeley, *A Connoisseur's Guide to Chinese Ceramics*, New York, 1974, pl. 124.

During the Kangxi period potters revisited many earlier techniques adapting, adjusting and ultimately recreating glazes in novel ways. The *sancai* glaze of the Tang dynasty reappeared and, when applied directly to biscuit, proved particularly well-suited for figures and forms with molded, incised and applied decoration. The technique was especially popular for producing scholar's objects. The present brushpot exemplifies both the taste for archaism and naturalism popular among literati at the time. Simultaneously rustic and refined, this superbly detailed representation of vibrant green bamboo provided a scholar with a useful object, replete with auspicious meaning and an invigorating breath of nature while working indoors.

Brushpots in this form were also made with an overall turquoise glaze, for example, a pair in the collection of Anthony Gustav de Rothschild, illustrated in Regina Krahl, *The Anthony de Rothschild Collection of Chinese Ceramics*, vol. 2, London, 1996, cat. no. 262. A related brushpot, but also turquoise-glazed, from the E. T. Chow Collection sold in our Hong Kong rooms, 27th May 2014, lot 92.

\$ 15,000-25,000

## 清康熙 素三彩「歲寒三友」筆筒

### 來源

巴黎佳士得2002年11月26日，編號98  
A & J Speelman，倫敦，2003年

### 出版

Cecile 及 Michel Beurdeley，《A Connoisseur's Guide to Chinese Ceramics》，紐約，1974年，  
圖版124



### 353 A FAMILLE-VERTE BISCUIT MOUNTAIN- FORM BRUSHREST

Qing Dynasty, Kangxi Period

well modeled in the form of five pyramidal mountain peaks, one side molded with a yellow and green-enameled *qilin* issuing flame wisps, the other side with a yellow-glazed recumbent *xiniu*, the horned bovine creature with head raised and gazing up towards a slender crescent moon, above cresting waves, all on a translucent aubergine-glazed ground, coll. no. 94.

Length 5¾ in., 14.6 cm

#### PROVENANCE

Berwald Oriental Art, London, 1998.

\$ 6,000-8,000

### 清康熙 素三彩浮雕瑞獸圖五峰筆山

來源

心雅堂 (Berwald Oriental Art), 倫敦, 1998年



### 354 A FAMILLE-VERTE BISCUIT TABLE- FORM STAND

Qing Dynasty, Kangxi Period

the square top with lobed corners depicting two fishermen poling their skiffs in a picturesque lake, one fisherman admiring the moon's reflection in the placid water, set over a shaped apron with prunus blossoms reserved against a green 'cracked ice' ground and applied with a band of tiny bosses along the edge, all supported on four biscuit cabriole legs issuing from aubergine-enameled beast masks, the base impressed with the seal mark *Huangshou xiayou*, coll. no. 1502.

Width 8 in., 20.3 cm

#### PROVENANCE

A & J Speelman, London, 2005.

#### LITERATURE

Jeffrey P. Stamen and Cynthia Volk with Yibin Ni, *A Culture Revealed: Kangxi-era Chinese Porcelain from the Jie Rui Tang Collection*, Bruges, 2017, pl. 33.

See catalogue note at [SOTHEBYS.COM](http://SOTHEBYS.COM)

\$ 4,000-6,000

### 清康熙 素三彩寒江夜漁圖方几 《黃壽霞佑》款

來源

A & J Speelman, 倫敦, 2005年

出版

Jeffrey P. Stamen、Cynthia Volk 及倪亦斌，  
《文采卓然：潔蕊堂藏康熙盛世瓷》，布呂  
赫，2017年，圖版33





## 355 AN AUBERGINE AND TURQUOISE-GLAZED WINE POT

Qing Dynasty, Kangxi Period

naturalistically modeled in the form of peach atop a spreading foot, the gently S-curved spout set opposite the handle both in the form of stems issuing leaves applied along the body of the fruit, covered overall in a vitreous aubergine glaze accented by the bright turquoise-glazed spout, handle, and associated leaves, the recessed base unglazed and with a central aperture, coll. no. 205.

Height 6 in., 15.2 cm

### PROVENANCE

Marchant, London, 2000.

\$ 8,000-12,000

## 清康熙 素三彩壽桃形倒流壺

來源

Marchant, 倫敦, 2000年

Lidless wine pots of this type are cleverly designed to be filled from the base. Kangxi period potters typically covered these pots in bold monochrome glazes, as seen here, or painted them with intricate scenes in *famille-verte* enamels. In the early 19th century, the Earl of Cadogan promoted their use as teapots and they henceforth became known as 'Cadogan' teapots.

The Baur Collection in Geneva has two wine pots of this type, one in the same color scheme as the present example and the

other with the reverse color scheme, which are illustrated in John Ayers, *The Baur Collection, Geneva: Chinese Ceramics*, vol. II, Geneva, 1969, cat. nos A 219 and A 220. Four related wine pots, one with an aubergine-glazed body and turquoise accents and three with the opposite coloration, in the collection of Anthony Gustav de Rothschild are illustrated in Regina Krahl, *The Anthony de Rothschild Collection of Chinese Ceramics*, vol. 2, London, 1996, cat. nos 257, 258, and 259.



# 356 A RARE AND LARGE SANCAI-GLAZED BOWL

## 清康熙 虎皮三彩大盃 《大清康熙年製》款

### Kangxi Mark and Period

finely potted, the deep rounded sides rising from a slightly tapered foot to an everted rim, freely splashed all over with emerald-green, marigold-yellow, and bright aubergine *famille-verte* enamels, the exterior of the foot enameled vibrant green, the base with a six-character mark in underglaze blue within a double circle, coll. no. 1560.

Diameter 12<sup>3</sup>/<sub>8</sub> in., 31.4 cm

### PROVENANCE

A. & J. Speelman, London, 2002.

### LITERATURE

Jeffrey P. Stamen and Cynthia Volk with Yibin Ni, *A Culture Revealed: Kangxi-era Chinese Porcelain from the Jie Rui Tang Collection*, Bruges, 2017, pl. 21.

The lively abstracted splashes that decorate the present bowl are inspired by earlier lead glazes first created by northern potters in the 6th century. *Sancai*, or three-color glaze, reached a zenith in the Tang dynasty. Creative solutions emerged to control the runny nature of the glaze and allow the bright colors to be applied in patterns often inspired by exotic batik and other resist-pattern textiles. The archaic stippling and dripping that enlivens the bold decoration of the present bowl was a means to pay tribute and establish continuity with one of the most illustrious dynasties of Chinese history. The dense, overlapping spots are also known as 'tiger-skin pattern' (*hu pi ban*).

The present bowl is exceptionally rare for its large size. There appears to be only one other known example of this scale which is from the Qing Court Collection and illustrated in *The Complete Collection of Treasures of the Palace Museum, Miscellaneous Enamelled Porcelains Plain Tricoloured Porcelains*, Hong Kong, 2009, pl. 226 (fig. 1). Similarly decorated forms of this period frequently bear the Kangxi reign mark as an indication of their status (*ibid.*, pl. 225). The pattern was very popular and numerous lesser quality examples bearing different marks or unmarked were produced, many of which found their way West where the glaze is referred to as 'egg and spinach'. Examples of this type are also included in the Palace Museum, Beijing (*ibid.*, pls 223 and 224).

\$ 80,000-120,000

### 來源

A. & J. Speelman, 倫敦, 2002年

### 出版

Jeffrey P. Stamen、Cynthia Volk 及倪亦斌，  
《文采卓然：潔蕊堂藏康熙盛世瓷》，布呂赫，2017年，圖版21



Fig. 1 A large *sancai* bowl, Kangxi mark and period, Palace Museum, Beijing  
© The Palace Museum, Beijing





## 357 A FAMILLE-VERTE 'FIGURAL' ROULEAU VASE

Qing Dynasty, Kangxi Period

the cylindrical body richly painted with two large rectangular panels reserved against a scrolling peony ground, one panel with the Eight Daoist Immortals in a landscape of textured rocks, gnarled pine, red-leafed trees, and auspicious animals, a dragon and phoenix appearing in a large plume of *qi* exhaled by the immortal at the center, the other panel with an official on horseback bidding his son farewell, one attendant leading the horse by the reins and another following behind with supplies, the sloped shoulder with fish and crustaceans in quatrelobed cartouches reserved against a polychrome diaper ground, the neck with two panels of butterflies framed by a scrolling peony ground, a band of green-enameled spirals at the rim, simplified polychrome lappets above the foot, coll. no. 1265.

Height 17½ in., 44.4 cm

### PROVENANCE

Collection of the Cleveland Museum of Art.  
Christie's New York, 21st September 2000,  
lot 317.

The Chinese Porcelain Company, Ltd., New  
York, 2003.

\$ 20,000-30,000

## 清康熙 五彩開光人物故事圖棒槌瓶

### 來源

克利夫蘭藝術博物館收藏

紐約佳士得2000年9月21日，編號317

The Chinese Porcelain Company, Ltd.，

紐約，2003年

Exquisite draftsmanship and mastery of the overglaze enamel technique characterize each decorative element of the present vase. The extensive use of black is particularly notable. Enamel in this color was achieved through a novel formula of high quality cobalt mixed with tin, an innovation of Kangxi ceramicists.

The pictorial panels draw upon conventions in painting and print culture. Like their two-dimensional counterparts, these are compositionally balanced and their images described in a combination of fine inky black lines, colored washes, and deep-

hued accents that contribute precision and dynamism. The figural panels additionally exhibit a sense of depth through diagonals and the use of negative space. The patterned grounds illustrate the artisan's familiarity with contemporary textiles. Intricate stitches of the fabrics are here translated onto porcelain. This rouleau exemplifies the achievement of Kangxi ceramicists in synthesizing diverse media into their craft and pushing the *famille-verte* technique to new heights.

The vase features two occasional scenes that suggest its intended functions. The scene with

auspicious animals and the Eight Immortals hint that the vase was designed as a birthday gift to wish the recipient long life. The image of the richly clad scholar-official bidding farewell to his son before setting off on horseback, may allude to advancement in the prestigious civil service system. The two scenes illustrate the genre of aspirational imagery that was in vogue in the Kangxi period. Wishes for longevity, professional success, progeny, wealth, and other blessings were often expressed in decorative form singularly or in combination, as exemplified by the present vase.



### 358 A BLUE AND WHITE STEMBOWL AND COVER

Qing Dynasty, Kangxi Period

the deep rounded body supported on a spreading foot molded with two raised fillets, the domed cover surmounted by a round knob, the exterior of the bowl and cover each painted in four radiating sections with alternating figural and floral motifs, the figural scenes each with a lady in a balustraded garden, the floral sections with blossoming branches (2), coll. no. 336.

Height 5½ in., 13.9 cm

#### PROVENANCE

The Chinese Porcelain Company, Ltd., New York, 2000.

\$ 3,000-5,000

### 清康熙 青花開光花卉仕女圖高足蓋盃

來源

The Chinese Porcelain Company, Ltd.,  
紐約，2000年



### 359 A PAIR OF BLUE AND WHITE DOUBLE-WALLED RETICULATED BOWLS

Qing Dynasty, Kangxi Period

each with deep rounded sides rising from a straight foot to an everted rim, the inner bowl painted with a peony medallion in the well, a diaper band with floral cartouches around the rim, the exterior painted with three blossoming sprays, the openwork outer bowl deftly carved with honeycomb pattern and three *wanzi* medallions, the base with a beribboned *lingzhi* (2), coll. nos 371 & 372.

Diameter 6 in., 15.1 cm

#### PROVENANCE

Berwald Oriental Art, London, 1999.

\$ 6,000-8,000

### 清康熙 外鏤空萬錦紋內青花花卉紋盃一對

來源

心雅堂 (Berwald Oriental Art)，倫敦，1999年





## 360 A BLUE AND WHITE FACETED BOWL

Kangxi Mark and Period

of square section with chamfered corners, the flared sides rising from a circular base to a lipped rim, the interior painted with three boys playing ball on a misty mountain path, each side of the exterior with an elegant lady seated on an outdoor terrace leisurely engaged in embroidery, playing the *diza* (flute), teasing a cat with a toy, or painting at a rootwood desk, the base with a six-character reign mark in underglaze blue within a double circle, coll. no. 10.

Width 5¾ in., 14.5 cm

### PROVENANCE

Ralph M. Chait Galleries, New York, 1998.

Compare a similar bowl with scholars to the exterior and an apocryphal Xuande mark on the base in the Palace Museum Collection is illustrated in Chen Runmin, *Qing Shunzhi Kangxi chao qinghua ci* [*Qing Dynasty Blue and White Porcelains of the Shunzhi and Kangxi Periods*], Beijing, 2005, pl. 149.

\$ 6,000-8,000

## 清康熙 青花開光仕女圖四方倭角盃 《大清康熙年製》款

來源

Ralph M. Chait Galleries, 紐約, 1998年



## 361 A RARE AND FINE LARGE BLUE AND WHITE 'WESTERN CHAMBER' BOWL

Qing Dynasty, Kangxi Period

the deep rounded sides rising from a straight foot to a flaring rim, the interior painted with carp leaping from crested waves within the central medallion, a border of flowering prunus branches and birds around the interior rim, the exterior with two registers illustrating twelve courtship scenes from *Romance of the Western Chamber* (*Xixiang ji*) all beneath a band of phoenix and peony blossoms at the rim, coll. no. 233.

Diameter 14½ in., 36.8 cm

### PROVENANCE

Berwald Oriental Art, London, 2000.

### EXHIBITED

*Embracing Classic Chinese Culture: Kangxi Porcelains from the Jie Rui Tang Collection*, Sotheby's, New York, 2014, cat. no. 17.

\$ 30,000-50,000

## 清康熙 青花西廂記人物故事圖大折沿盤

### 來源

心雅堂 (Berwald Oriental Art), 倫敦, 2000年

### 展覽

《抱古融今：潔蕊堂藏康熙瓷器展》，蘇富比，紐約，2014年，編號17



Fig. 1 A large blue and white rouleau vase, Qing dynasty, Kangxi period © Victoria and Albert Museum, London

Widely acknowledged as one of the most popular love stories in Chinese literature, *Romance of the Western Chamber* first appeared in the Tang dynasty in a short story by Yuan Zhen 'The Story of Yingying'. It continued to be retold and elaborated upon reaching a more definitive form in the 13th century in the version written by Wang Shifu. The play, set in the Tang dynasty, relates the travails of love that beset a young aristocratic beauty, Yingying, and an aspiring scholar, Zhang Sheng. Contemporary chronicles and imagery produced in different media attest the play's enduring popularity. *Romance of the Western Chamber* was so famous that series of woodblock prints were created in the late Ming dynasty reproducing key dramatic moments from the play. These prints proved to be a very useful resource to the artisans at Jingdezhen providing a template that allowed them to more readily satisfy the demand for the subject matter whether destined for the imperial household or for mass consumption.

The present bowl is among the best examples of a graphic style of storytelling, a technique which reached unprecedented heights in

the Kangxi period. Finely painted in varying tones of underglaze cobalt blue, the bowl illustrates twelve identifiable episodes from the famous play. Among the scenes depicted are, 'The Repudiation of the Billet-Doux' in which the overly eager Zhang, summoned by Yingying, leaps over a wall into a garden only to be spurned for his inappropriate haste; 'Hongniang in the Dock' showing Yingying's loyal maid kneeling apologetically before Yingying's furious mother who has learned about the affair between her daughter and Zhang; and 'Zhang Departs for the Capital' when the lovers sorrowfully part as the young scholar sets out to take the imperial examinations.

In style of composition and painting the present bowl relates quite closely to a large cylindrical vase in the Victoria and Albert Museum in London illustrated in Stacey Pierson, *Chinese Ceramics*, Victoria and Albert Museum, London, 2009, pl. 95 and front cover (fig. 1). The vase depicts twenty-four scenes from the drama which are clearly defined within linear borders. In an article on the subject (cited below), Hsu Wen-Chin

notes that the vase in the Victoria and Albert Museum, similar to the present bowl, does not include the marriage scene and suggests that the Kangxi era ushered in changes of taste. The play had taken on a more tragic aspect, ending not in a happy union but rather enigmatically with a dream sequence.

A related bowl and stand of similarly large proportions but decorated in *famille-verte* enamels and depicting twenty-four scenes within shaped reserves on a stippled green ground is in the Groningen Museum and illustrated in Christiaan J. A. Jörg, *Famille Verte: Chinese Porcelain in Green Enamels*, Groninger Museum, Groningen, 2011, pl. 94. For further reading on the subject see Hsu Wen-Chin, 'Illustration of 'Romance of the Western Chamber' on Chinese Porcelains: Iconography, Style and Development', *Ars Orientalis*, Vol. 40, 2011, pp 39-107, and Yibin Ni, 'The Shunzhi Emperor and the Popularity of Scenes from the 'Romance of the Western Chamber' on Porcelain', *Shunzhi Porcelain, Treasures from an Unknown Reign*, Alexandria, Virginia, 2002, pp 68-81.





## 362 A DOUCAI 'LONGEVITY' DISH

Qing Dynasty, Kangxi Period

the canted base rising to the slightly flaring shallow sides, the interior brightly enameled with Shoulao sitting on a rock reading a handscroll, a deer peering from behind the deity and a nearby attendant, all enclosed within a large pale iron-red peach suspended from a gnarled, leafing stem, the gently countersunk base unglazed, coll. no. 1304.

Diameter 5¾ in., 14.7 cm

### PROVENANCE

Sotheby's Hong Kong, 24th November 1981, lot 158 (part lot).  
Pennsylvania Private Collection.

Christie's New York, 21st September 2004, lot 329 (part lot).  
Berwald Oriental Art, London, 2004.

\$ 5,000-7,000

### 清康熙 鬥彩壽老觀卷圖盤

#### 來源

香港蘇富比1981年11月24日，編號158（其一）

賓夕法尼亞私人收藏

紐約佳士得2004年9月21日，編號329（其一）

心雅堂 (Berwald Oriental Art)，倫敦，2004年



## 363 AN INCISED CELADON-GLAZED MALLET-FORM VASE

Qing Dynasty, Kangxi Period

the cylindrical body finely carved with an elegantly scrolling foliate meander issuing four lush peony blooms surmounted by classic scroll, pendent and upright *ruyi*-head borders around the shoulder and neck, covered overall with a pale sea-green glaze pooling to a darker tone within the carved recesses, the base and interior glazed white, coll. no. 23.

Height 8⅞ in., 22.5 cm

### PROVENANCE

Imperial Oriental Art, New York.

\$ 15,000-25,000

### 清康熙 青釉刻纏枝蓮紋紙槌瓶

#### 來源

帝國東方藝術，紐約



## 364 A FAMILLE-VERTE 'CRANE' BOWL AND A COVER

Qing Dynasty, Kangxi Period

the deeply rounded sides rising from a slightly tapering foot to a galleried rim, the interior centered with a fruiting peach spray, the exterior delicately enameled with three soaring cranes carrying twigs in their beaks each divided by flowering and fruiting peach branches, the details of the birds and plants finely rendered, a band of green keyfret around the rim, the base with an apocryphal six-character Chenghua mark in underglaze blue within a double circle, the domed cover similarly decorated and with traces of a gilt *shou* medallion at the interior of the knob (2), coll. no. 1422.

Diameter 6 in., 15.3 cm

### PROVENANCE

Bowl:

Sotheby's London, 27th November 1973, lot 330.

Collection of Edward T. Chow (1910-1980), Hong Kong.

Sotheby's Hong Kong, 3rd May 1994, lot 208.

Bowl and cover:

Christie's Hong Kong, 1st November 2004, lot 1107.

### LITERATURE

Jeffrey P. Stamen and Cynthia Volk with Yibin Ni, *A Culture Revealed: Kangxi-era Chinese Porcelain from the Jie Rui Tang Collection*, Bruges, 2017, pl. 19.

\$ 20,000-30,000

## 清康熙 五彩鶴壽延年紋盃配蓋 《大明成化年製》仿款

A nearly identical bowl in the collection of the Shanghai Museum is published in *Kangxi Porcelain Wares from the Shanghai Museum Collection*, Hong Kong, 1998, pl 101. A second, from the Qing Court Collection in the Palace Museum, Beijing, is illustrated in *The Complete Collection of Treasures of the Palace Museum, Porcelains in Polychrome and Contrasting Colours*, Hong Kong, 1999, pl. 117. A third bowl of this type, which retains its cover, sold in our London rooms, 5th March 1974, lot 154; and a fourth sold in these rooms, 15th September 2015, lot 299. A bowl and cover of this shape and palette, but with a butterfly and peony motif, sold at Christie's New York, 30th November 1983, lot 176.

來源

盃：

倫敦蘇富比1973年11月27日，編號330

仇焱之 (1910-1980) 收藏，香港

香港蘇富比1994年5月3日，編號208

盃蓋：

香港佳士得2004年11月1日，編號1107

出版

Jeffrey P. Stamen、Cynthia Volk 及倪亦斌，

《文采卓然：潔蕊堂藏康熙盛世瓷》，布呂

赫，2017年，圖版19



## 365 A FAMILLE-VERTE 'EIGHT HORSES OF MU WANG' BOWL

Qing Dynasty, Kangxi Period

the deep rounded sides rising from a straight foot, the exterior brightly enameled with the horses divided into two groups of four separated by flowering plants and foliage beneath weeping willows, each horse individually rendered in mustard-yellow, orange-red, or dappled grayish aubergine tones alternately galloping, grazing, walking, or reclining, a band of polychrome prunus blossoms accented with gilt against a speckled green ground beneath the rim, the interior centered with an iron-red floral spray, the rim gilt, coll. no. 154.

Diameter 8 $\frac{5}{8}$  in., 21.9 cm

### PROVENANCE

D & M Freedman, London, 2001.

### EXHIBITED

*The Colors of Earth, Kangxi Era Porcelains from the Stamen Collection*, Museum of Fine Arts, Boston, 2002.

\$ 8,000-12,000

## 清康熙 五彩穆王八駿圖盤

### 來源

D & M Freedman, 倫敦, 2001年

### 展覽

《The Colors of Earth, Kangxi Era Porcelains from the Stamen Collection》, 波士頓美術館, 波士頓, 2002年





# 366 A FAMILLE-VERTE 'DRAGON BOAT FESTIVAL' ROULEAU VASE

Qing Dynasty, Kangxi Period

the cylindrical body painted in vibrant glossy enamels with a continuous scene of the Dragon Boat Festival, one dragon boat manned by twenty-four oarsmen and drummers racing across the green waters toward celebrants standing in front of a riverside mansion, a second dragon boat following close behind, spectators merrily watching from multi-storied buildings, the neck with a boatman in a landscape, the base with a double circle in underglaze blue, coll. no. 1498.

Height 17 $\frac{1}{4}$  in., 43.8 cm

## PROVENANCE

Christie's Paris, 22nd November 2005, lot 74.

This vase belongs to a group of *famille-verte* porcelains which represent a new direction in porcelain painting. The theme of spectatorship and community engagement runs throughout, with figures naturalistically reacting to one another and actively responding to the events before them. The same elements are found in contemporaneous New Year pictures (*nianhua*), which circulated widely as woodblock prints and were a source of inspiration for ceramicists at Jingdezhen. The Dragon Boat Festival was a favorite subject for these prints, and possibly provided the basis for this vase and others of its type.

A larger *famille-verte* rouleau vase, also depicting the Dragon Boat Festival, is in the collection of the Metropolitan Museum of Art (acc. no. 14.40.85). A related vase, but in rouleau form and with women welcoming a phoenix, from J.T. Tai & Co. sold in these rooms, 22nd March 2011, lot 108.

\$ 20,000-30,000

## 清康熙 五彩龍舟競渡圖棒槌瓶

來源

巴黎佳士得2005年11月22日，編號74



# SOWING THE SEEDS OF LONGEVITY:

## IMPERIAL 'BIRTHDAY' JARDINIÈRES OF THE LATE KANGXI PERIOD

### 壽結佳器：鬥彩仙女祝壽圖八方花盆

The present jardinière represents the pinnacle of *doucai* porcelain in the Kangxi period. The colors are clear and crisp, applied in a harmonious balance of soft and vibrant tones, imbuing the coursing waves, mythical beasts, and immortal maidens with dynamism and vivacity. The boldness of the enamels and scale of the vessel mark a departure from delicate, restrained *doucai* porcelains of the Ming dynasty. The brushwork, too, places the jardinière in a mature phase of Qing dynasty porcelain production. As James Watt observed, jardinières of this type adopt Transitional Period Daoist subject matter, yet they have finer brushwork, a higher level of detail, and pictorial elements borrowed from woodblock-printed pattern books and painting manuals, all of which characterize Qing porcelain painting in the eighteenth century (Wen C. Fong and James C. Y. Watt, *Possessing the Past: Treasures from the National Palace Museum, Taipei*, Metropolitan Museum of Art, New York, p. 506). According to Peter Y. K. Lam, the style of the reign marks on the jardinière also point to a date late in the Kangxi emperor's reign. His research indicates that between 1713 and 1722, artisans began writing 'Qing' with a vertical interior stroke in the 'moon' radical (Peter Y. K. Lam, 'Lang Tingji and the Porcelain of the Late Kangxi Period', *Transactions of the Oriental Ceramic Society*, vol. 68, 2003-2004, p. 44). This is precisely the style of reign mark that occurs on the present jardinière and others of its type.

本品花盆，色彩明亮，濃淡相宜，所繪海浪、靈獸、仙女栩栩如生，當屬康熙鬥彩至珍之品。盆身繪仙女祝壽圖筆法圓熟，顯示本品製於清代瓷器工藝成熟時期。據屈志仁述，此類花盆多繪明末清初道家主題紋飾，然畫工則具清代十八世紀特徵，繪工細緻，紋飾精微，題材多取自版畫及畫譜等（方聞及屈志仁，《中華瑰寶》，大都會藝術博物館，紐約，頁506）。據林業強研究發現，康熙年款中「清」字「月」內作一豎之寫法，應始於1713至1722年之間（林業強，〈Lang Tingji and the Porcelain of the Late Kangxi Period〉，《Transactions of the Oriental Ceramic Society》，卷68，2003-2004年，頁44）。本品花盆款識即以此法書寫，表示其製作年份應屬康熙後期。

OPPOSITE 367, DETAIL









Fig. 1 A doucai 'immortals' jardinière, Kangxi mark and period, Palace Museum, Beijing  
 © The Palace Museum, Beijing  
 圖一 清康熙 門彩人物紋菱花式花盆 故宮博物院 北京  
 © 北京故宮博物院

Lam further proposes that porcelains combining longevity subjects and this style of reign mark were produced in 1722 in anticipation of the Emperor's 70th birthday the following year (*ibid.*, p. 44). This corroborates Watt's opinion that the National Palace Museum's jardinière of a similar subject and style was made as part of a set specifically for the Kangxi emperor's birthday (*op. cit.*, p. 506). Paintings of Qing imperial birthdays illustrate the display of jardinières, antiquities, and artworks as part of the opulent celebrations, which suggests that this group of imperially marked 'longevity' jardinières would have been filled with appropriate plants and placed on view for guests to admire during the festivities. For paintings illustrating the Kangxi emperor's 60th birthday celebration and the Qianlong emperor's 70th birthday celebration, see *China: The Three Emperors, 1662-1795*, Royal Academy of Arts, London, 2005, cat. nos 25 and 26.

Imperial Kangxi jardinières of this birthday-themed group share a number of features including impressive size, doucai decoration, faceted bodies, immortality motifs, and two horizontal six-character reign marks inscribed in underglaze blue on the underside of the rim. Known examples have either six or eight sides, an everted rim that is either shaped or geometric, and either a continuous waisted foot or multiple ruyi-form feet. The large square-section planters with canted corners and a continuous waisted foot, as seen here, are the rarest of the formulations. A famille-verte jardinière of this form with bird and flower motifs from the Qing Court Collection and now in the Palace Museum is illustrated in *Complete Collection of Treasures of the Palace Museum: Porcelains in Polychrome and Contrasting Colors*, Hong Kong, 1999, cat. no. 95. A jardinière of related form, with the same base decoration but with bird and flower decoration from the collection of Brooke Astor was sold in these rooms, 24th September 2012, lot 626.

林氏並述，如此年款風格並帶長壽寓意之瓷器，應製於1722年，為準備康熙帝次年七十萬壽慶典而製（出處同上，頁44），此說與屈志仁意見相符。屈氏認為，故宮博物院收藏紋飾風格相近之花盆，乃為康熙皇帝壽辰特製（前述出處，頁506）。觀清宮壽宴畫作，可見花盆、古器、裝飾品等陳設，由此可斷，此類花盆應作盛載花卉植物、供賓客觀賞之用。可參考康熙六十萬壽慶典圖及乾隆八十萬壽慶典圖，見《China: The Three Emperors, 1662-1795》，皇家藝術研究院，倫敦，2005年，編號25及26。

此類康熙祝壽花盆皆具相同特徵，包括尺寸碩大、以門彩作裝飾、多方器形、繪仙人圖景及兩側口沿下書六字青花橫款等。目前已知同類器或為六方、或八方，或花口、或素口，或圈足、或如意足。如本品八方圈足者，於同類品器中尤屬珍罕。參考一五彩八方花盆例，繪花鳥圖，清宮舊藏，現存北京故宮博物院，錄《故宮博物院藏文物珍品大系·五彩·門彩》，香港，1999年，編號95。另見一例，足部紋飾與本品相類，繪花鳥圖，出自 Brooke Astor 收藏，售紐約蘇富比2012年9月24日，編號626。



Detail lot 367

Three *doucai* jardinières belonging to the Imperial 'birthday' group have remained in the Palace collections. An elongated hexagonal example with a waisted foot, shaped rim, and an image of male immortals by a roiling sea is now in the Palace Museum, Beijing, *ibid.*, cat. no. 192 (fig. 1). A second jardinière with this shape and subject, but supported on *ruyi* feet, is in the collection of the National Palace Museum, Taipei, illustrated by Wen C. Fong and James C. Y. Watt, *op. cit.*, pl. 289. The third of this type, also in the National Palace Museum, Taipei, is of hexagonal form set on *ruyi* feet, illustrated in *Porcelain of the National Palace Museum: Enamelled Ware of the Qing Dynasty*, vol. 1, Hong Kong, 1969, pl. 5. A related pair of elongated hexagonal jardinières with male Daoist immortals and lobed rims sold at Sotheby's London, 10th July 1979, lot 175. A similar example with male immortals, a shaped rim, and a diaper pattern around the waisted foot sold at Christie's Hong Kong, 28th November 2005, lot 1336. Another jardinière, also with male Daoist immortals and a shaped rim but resting on *ruyi* feet sold at Sotheby's Hong Kong, 31st October – 1st November 1974, lot 271 and again at Christie's New York, 15th-16th September 2011, lot 1549. In each case, the reign mark is written in the same manner with a vertical stroke at the interior of the 'moon' radical in 'Qing'.

另見三相類花盆例，分藏兩岸故宮博物院，其一呈六方形，菱花口，繪海屋添壽圖及仙人祝壽圖，藏北京故宮博物院，前述出處，編號192（圖一）；其二為如意足，藏台北國立故宮博物院，錄方聞及屈志仁，前述出處，圖版289；其三同藏台北國立故宮博物院，呈六方形，如意足，載《故宮藏瓷：清彩瓷：一》，香港，1969年，圖版5。倫敦蘇富比曾售一對例，花口，繪道教仙人圖，售1979年7月10日，編號175。另比一例，繪仙人圖，菱口，足飾開光，售香港佳士得2005年11月28日，編號1336。再比一例，繪仙人圖，菱口，如意足，售香港蘇富比1974年10月31日至11月1日，編號271，後易手於紐約佳士得2011年9月15至16日，編號1549。以上所列花盆例，年款書寫均與本品相同。

## 367 A LARGE DOUCAI 'IMMORTALS' JARDINIÈRE

### Kangxi Marks and Period

of square section with canted corners, the sides sweeping upward from a waisted foot to a flat everted rim, the exterior painted in rich enamels outlined in softly colored underglaze blue, the continuous composition dominated by the roiling Eastern Sea punctuated by vertiginous peaks of the Islands of Immortality, one side with the Queen Mother of the West tranquilly traversing the crested waves on the back of a white elephant, a crane flying towards her with a scroll and a female attendant following closely astride a *qilin*, the other sides with additional attendants journeying on *qilin*, heavenly horses, petals, and leaves bearing auspicious gifts for the goddess, the foot molded with foliate cartouches enclosing scrolling lotus, pendent leafing pomegranate dangling between each cartouche, the top of the broad rim with stylized *shou* characters and prunus blossoms against a floral brocade ground, the underside of the rim with two horizontal six-character marks in underglaze blue, the lower interior and base unglazed, the base centered with a large circular aperture, coll. no. 1572.

Width 20 $\frac{1}{8}$  in., 51.1 cm

### PROVENANCE

Milan Private Collection.  
Christie's London, 15th May 2007, lot 282.

### EXHIBITED

*Embracing Classic Chinese Culture: Kangxi Porcelains from the Jie Rui Tang Collection*, Sotheby's, New York, 2014, cat. no. 25.

### LITERATURE

Michel Beurdeley and Guy Raindre, *Qing Porcelain: Famille Rose, Famille Verte*, London, 1987, fig. 62.

Jeffrey P. Stamen and Cynthia Volk with Yibin Ni, *A Culture Revealed: Kangxi-era Chinese Porcelain from the Jie Rui Tang Collection*, Bruges, 2017, pl. 14.

\$ 350,000-500,000

## 清康熙 鬥彩仙女祝壽圖八方花盆 《大清康熙年製》款

### 來源

米蘭私人收藏  
倫敦佳士得2007年5月15日，編號282

### 展覽

《抱古融今：潔蕊堂藏康熙瓷器展》，蘇富比，紐約，2014年，編號25

### 出版

Michel Beurdeley 及 Guy Raindre，《Qing Porcelain: Famille Rose, Famille Verte》，倫敦，1987年，圖62  
Jeffrey P. Stamen、Cynthia Volk 及倪亦斌，*《文采卓然：潔蕊堂藏康熙盛世瓷》*，布呂赫，2017年，圖版14







### 368 A CELADON-GROUND, UNDERGLAZE BLUE GARLIC-MOUTH VASE

Qing Dynasty, Kangxi Period

the pear-shaped body supported on a stepped foot and rising to bulbous mouth with an upright rim, covered overall in a lustrous milky-green celadon glaze, and decorated in relief with white slip painted in underglaze blue with a herd boy riding a water buffalo through a landscape, the seated child engrossed in a book, oblivious to the leafing willow trees overhead and craggy rocks along the ground, the interior and base glazed white, coll. no. 232.

Height 9 $\frac{3}{8}$  in., 23.8 cm

#### PROVENANCE

Berwald Oriental Art, London, 2000.

\$ 15,000-20,000

### 清康熙 豆青地青花牧牛勤讀圖蒜頭瓶

來源

心雅堂 (Berwald Oriental Art), 倫敦, 2000年



### 369 A POWDER-BLUE-GROUND 'IMMORTALS' VASE

Qing Dynasty, Kangxi Period

of slender baluster form, the body decorated all around with the Eight Daoist Immortals carrying their respective attributes through an ethereal azure expanse, Shoulao flying into the scene on the back of a crane, each of the figures modeled in white slip incised and enameled for naturalistic effect, three leafing *lingzhi* floating around the waisted neck, the base with a beribboned artemisia leaf in underglaze blue within a double circle, coll. no. 204.

Height 16 $\frac{7}{8}$  in., 42.8 cm

#### PROVENANCE

Marchant, London, 2000.

\$ 8,000-12,000

### 清康熙 灑藍地釉裏三彩八仙祝壽圖觀音尊

來源

Marchant, 倫敦, 2000年



**370** A PAIR OF  
UNDERGLAZE BLUE,  
COPPER-RED, AND  
CELADON-GLAZED  
BEAKER VASES

清康熙 豆青地青花釉裏紅松山八駿圖  
花觚一對

Qing Dynasty, Kangxi Period

each modeled in the form of archaic *gu* vases, painted to the exterior with the Eight Horses of Mu Wang galloping, grazing, and lounging amid tall pines, the horses' coats variously decorated in underglaze blue, underglaze red, and white slip, all reserved against a celadon-green glazed ground, the interior white, the base with a double circle in underglaze blue (2), coll. nos 190 & 191

Height 17<sup>5</sup>/<sub>8</sub> in., 44.8 cm

**PROVENANCE**

The Asian Gallery, London, 1999.

\$ 40,000-60,000

來源

The Asian Gallery, 倫敦, 1999年





**371** A FAMILLE-VERTE  
'KUI XING' BRUSHPOT

清康熙 五彩魁星點斗圖筆筒

Qing Dynasty, Kangxi Period

of cylindrical form, painted with Kui Xing deftly poised upon the gnarled trunk of a blossoming prunus tree, the God of Examinations shown mid-leap twisting at the torso and glancing back at a set of books floating beneath a celestial constellation, drapery aflutter, holding a brush aloft in one hand and an ingot in the other, the budding new growth of the prunus branch extending around the brushpot toward the iron-red sun, the slightly convex base centered with a recessed medallion, coll. no. 1340.

Height 5 $\frac{3}{8}$  in., 13.6 cm

**PROVENANCE**

Marchant, London, 2005.

\$ 12,000-15,000

來源

Marchant, 倫敦, 2005年



## 372 A FAMILLE-VERTE BOX AND COVER

清康熙 五彩開光高士圖蓋盒

Qing Dynasty, Kangxi Period

of circular form, the cover with a central square panel with three scholars standing on a riverbank amidst pines, one gentleman holding aloft a red fan, all framed by a dense ground of red flowers against green foliage within an underglaze-blue double circle, the sides of the box and cover each with four red flowerheads within yellow-and-aubergine quatrefoil panels against a dappled green ground strewn with prunus blossoms in alternating colors, the interiors unadorned, the base with a double circle in underglaze blue (2), coll. no. 82.

Diameter 4½ in., 11.4 cm

### PROVENANCE

Berwald Oriental Art, London, 1998.

\$ 8,000-12,000

來源

心雅堂 (Berwald Oriental Art), 倫敦, 1998年



**373** A SMALL FAMILLE-VERTE 'BUTTERFLY' ROULEAU VASE

Qing Dynasty, Kangxi Period

the cylindrical body surmounted by a constricted neck and everted rim, the body brightly enameled with the 'hundred butterflies', the insects of varied sizes and colors flitting elegantly over the surface beneath a narrow *ruyi*-head band, the shoulder with intermingled prunus blooms and bamboo shoots, the neck with a single narcissus issuing delicate blooms amid elongated painterly leaves, coll. no. 1348.

Height 7¾ in., 19.7 cm

**PROVENANCE**

Alberto Varela Santos, London, 2002.

\$ 5,000-7,000

清康熙 五彩花蝶紋小棒槌瓶

來源

Alberto Varela Santos，倫敦，2002年





## 374 A WUCAI 'CARP' DISH

Qing Dynasty, Kangxi Period

the shallow, rounded sides rising to a broad flaring rim, painted with a theme for scholarly success comprised of three interlocked iron-red and gilt fish surrounded by a wide band of underglaze-blue foliated scrolls bearing enameled and gilt buds, the flat rim with four vibrantly painted and gilt fish swimming amidst waterweed and lotus blossoms, the exterior with two small branches of flowering prunus, coll. no. 380.

Diameter 8¾ in., 22.2 cm

### PROVENANCE

Alberto Varela Santos, London, 2001.

\$ 6,000-8,000

## 清康熙 青花五彩纏蓮魚藻紋盤

來源

Alberto Varela Santos, 倫敦, 2001年



## 375 A FAMILLE-VERTE 'PHEASANT AND ROCKWORK' FOLIATE-RIMMED DISH

Qing Dynasty, Kangxi Period

the gently rounded and fluted sides terminating in radiating petals rising from a tapered foot, the interior brightly enameled with a garden scene centered by a pheasant perched atop rockwork gazing upward at its mate swooping in from above, all amidst flowering hibiscus, peony blooms, and slender stalks of leafing bamboo, coll. no. 296.

Diameter 9⅝ in., 24.5 cm

### PROVENANCE

Japanese Private Collection.  
Marchant, London, 2002.

### EXHIBITED

*Two Hundred Years of Chinese Porcelain, 1522-1722*,  
S. Marchant & Son, London, 1998, cat. no. 55.

\$ 6,000-8,000

## 清康熙 五彩花石錦雞圖菊瓣盤

來源

日本私人收藏  
Marchant, 倫敦, 2002年

展覽

《Two Hundred Years of Chinese Porcelain, 1522-1722》,  
S. Marchant & Son, 倫敦, 1998年, 編號55



## 376 A LARGE FAMILLE-VERTE 'EMPTY CITY STRATAGEM' DISH

Qing Dynasty, Kangxi Period

with shallow rounded sides and everted wide border, the center painted with a famous episode from *Romance of the Three Kingdoms*, the brilliant military strategist Zhuge Liang peacefully playing a *qin* above the city gate as an attendant sweeps the open entry way in a welcoming gesture, the invading forces galloping away in hasty retreat, the rim finely enameled with stylized crane roundels on an iron-red diaper ground, the reverse with three freely painted floral sprays and an underglaze-blue artemisia leaf mark within a double circle, coll. no. 1631.

Diameter 14½ in., 36.8 cm

### PROVENANCE

Berwald Oriental Art, London, 2007.

\$ 15,000-25,000

## 清康熙 五彩空城退兵圖大盤

來源

心雅堂 (Berwald Oriental Art), 倫敦, 2007年

Among the many famous recorded military stratagems, that of the 'Empty City' or 'Empty Fort' has long been a favorite. The story as related in *Romance of the Three Kingdoms* centers around Zhuge Liang, who turned a near certain defeat into victory. As the battle between the states of Wei and Shu raged, Zhuge Liang found himself dangerously outnumbered and unprepared.

The ingenious general ordered his troops to throw open the city gates. The general placed himself conspicuously over the city gates where he calmly played a *qin*. The sight of an unexpected welcome took the enemy by surprise and fearing a clever trap the Wei army turned face and retreated. By presenting a bold front, a weak defense may be concealed.





# 377 A FAMILLE-VERTE 'BIRTHDAY' ROULEAU VASE

Qing Dynasty, Kangxi Period

the cylindrical body supported surmounted by a columnar neck and galleried rim, the body finely painted in bright enamels with gilt details with a continuous scene showing the Tang dynasty general Guo Ziyi, seated on a tiger-skin throne before a draped table set with scholarly objects and colorful pennants and receiving a birthday gift from a dignitary, the dignitary in a green four-clawed dragon robe bowing reverently below, groups of soldiers, scholar-officials, and attendants observing the exchange, the shoulder with stylized *shou* characters in shaped cartouches alternating with *ruyi* heads all against a green *wanzi*-fret ground, the neck with a selection of the 'Hundred Antiques' and auspicious animals, the rim with a red and green diaper band, the base with a double circle in underglaze blue, coll. no. 1391.

Height 17 $\frac{7}{8}$  in., 44.8 cm

## PROVENANCE

Ralph M. Chait Galleries, New York, 2003.

General Guo Ziyu (697-781), also known as Prince Zhongwu of Fengyang, was the most distinguished general of the Tang dynasty. He was celebrated for quelling the An Lushan Rebellion (755-763) and for his contributions to expeditions against the Uighurs and Tibetans. His remarkable military victories earned him fame and wealth, and he is often depicted in banquets amidst myriad troops, tribute bearers, and descendants. Here, he is shown enjoying a birthday celebration. The General's inlaid long sword symbolically positioned at the center of the pennants, which represent the task he has relayed to officers. To emphasize the birthday theme, the vase is festooned with emblems of longevity and blessings, including *shou* characters at Guo Ziyi's table and around the shoulder, as well as cranes, *ruyi* heads, and *wanzi* at the shoulder and neck. The subject matter and iconography indicate that the vase was designed as a birthday gift, wishing the recipient success, longevity, and good fortune.

Similar examples include a rouleau vase in the Palace Museum, Beijing illustrated in *The Complete Collection of Treasures of the Palace Museum, Porcelains in Polychrome and Contrasting Colours*, Hong Kong, 1999, pl. 69., and one sold in our Hong Kong rooms, 2nd May 2005, lot 607.

\$ 20,000-30,000

## 清康熙 五彩郭子儀慶壽圖棒槌瓶

來源

Ralph M. Chait Galleries, 紐約, 2003年





### 378 AN UNDERGLAZE BLUE AND COPPER-RED 'PEONY' WEIQI BOX AND COVER

Qing Dynasty, Kangxi Period

of compressed globular form, densely painted all around with underglaze-blue scrolling leafing peony vines framing three large copper-red blossoms, the motif repeated on the rounded cover (2), coll. no. 144.

Height 4¼ in., 10.8 cm

#### PROVENANCE

Berwald Oriental Art, London, 2000.

\$ 6,000-8,000

#### 清康熙 青花釉裏紅纏枝牡丹紋蓋罐

來源

心雅堂 (Berwald Oriental Art), 倫敦, 2000年



### 379 A BLUE AND WHITE FLATTENED SPHERICAL TEAPOT AND COVER

Qing Dynasty, Kangxi Period

the planar circular sides with a large medallion of flowering prunus encircled by molded petals against a chevron ground, with further foliate motifs to the sides, spout, handle, foot and domed square cover, surmounted by a knob (2), coll. no. 73.

Height 5¼ in., 13.3 cm

#### PROVENANCE

The Chinese Porcelain Company, Ltd., New York, 1994.

#### LITERATURE

Jeffrey P. Stamen and Cynthia Volk with Yibin Ni, *A Culture Revealed: Kangxi-era Porcelain from the Jie Rui Tang Collection*, Bruges, 2017, pl. 102.

\$ 8,000-12,000

#### 清康熙 青花開光花卉圖扁圓形執壺

來源

The Chinese Porcelain Company, Ltd., 紐約, 1994年

出版

Jeffrey P. Stamen、Cynthia Volk 及倪亦斌, 《文采卓然: 潔蕊堂藏康熙盛世瓷》, 布呂赫, 2017年, 圖版102



### 380 A SMALL BLUE AND WHITE FOLIATE-RIMMED DISH

Qing Dynasty, Kangxi Period

the interior centered with a dappled 'Heavenly Horse' leaping amidst a ground of swirling water, cresting waves and prunus blossoms, repeated to the exterior, the base with an apocryphal six-character Jiajing mark, coll. no. 201.

Diameter 4 $\frac{3}{8}$  in., 11 cm

#### PROVENANCE

Collection of E. G. Kostolany (before 1966), London, coll. no. C. E. 04.  
Ben Janssens Oriental Art, London, 1999.

\$ 4,000-6,000

清康熙 青花海馬圖葵口小盤  
《大明嘉靖年製》仿款

來源

E. G. Kostolany (1966前) 收藏，倫敦，收藏編號 C. E. 04  
Ben Janssens Oriental Art，倫敦，1999年



### 381 A LARGE UNDERGLAZE BLUE AND COPPER-RED 'FISH' DISH

Qing Dynasty, Kangxi Period

the rounded sides rising to an everted rim, boldly painted to the interior with a lively auspicious scene of crustaceans and fish amidst water weed, the exterior and base unadorned, the channel foot unglazed, coll. no. 286.

Diameter 14 in., 35.5 cm

#### PROVENANCE

Imperial Oriental Art, New York, 2002.

#### LITERATURE

Jeffrey P. Stamen and Cynthia Volk with Yibin Ni, *A Culture Revealed: Kangxi-era Chinese Porcelain from the Jie Rui Tang Collection*, Bruges, 2017, pl. 68.

\$ 10,000-15,000

清康熙 青花釉裏紅魚藻圖大盤

來源

帝國東方藝術，紐約，2002年

出版

Jeffrey P. Stamen、Cynthia Volk 及倪亦斌，《文采卓然：潔蕊堂藏康熙盛世瓷》，布呂赫，2017年，圖版68





# 382 A LARGE BLUE AND WHITE 'FLOWER BASKET' DISH

## 清康熙 青花花籃圖大盤 《大清康熙年製》款

### Kangxi Mark and Period

the shallow, rounded sides rising from a tapered foot to a broad flared rim, the interior finely painted with a large woven bamboo basket set on a stand with three *ruyi*-head feet, the rounded sides of the basket supporting a flared rim overflowing with chrysanthemum, aster, peony, pomegranate blossoms, and other flowers beneath a tall, beribboned bamboo handle, the exterior painted with peony, the base with a six-character mark in underglaze blue within a double circle, coll. no. 297.

Diameter 14 $\frac{1}{8}$  in., 35.9 cm

\$ 15,000-25,000

### PROVENANCE

Marchant, London, 2001.

### LITERATURE

Jeffrey P. Stamen and Cynthia Volk with Yibin Ni, *A Culture Revealed: Kangxi-era Porcelain from the Jie Rui Tang Collection*, Bruges, 2017, pl. 23.

### 來源

Marchant, 倫敦, 2001年

### 出版

Jeffrey P. Stamen、Cynthia Volk 及倪亦斌, 《文采卓然: 潔蕊堂藏康熙盛世瓷》, 布呂赫, 2017年, 圖版23





383 A BLUE AND WHITE  
'SQUIRREL AND  
GRAPE' BOWL

清康熙 青花松鼠葡萄圖盤  
《大清康熙年製》款

Kangxi Mark and Period

the deep rounded sides rising from a straight foot to an everted rim, the exterior finely painted in inky tones with a continuous broad frieze of numerous squirrels clambering among scrolling grape vines issuing curling leaves and clusters of fruit, the tiny furry animals peeking out from behind leaves and dashing along the branches, all between double lines at the rim and foot, the base with a six-character mark in underglaze blue within a double circle, coll. no. 246.

Diameter 8¾ in., 22.2 cm

PROVENANCE

Roger Keverne, Ltd., London, 2001.

\$ 25,000-35,000

A similar bowl in Palace Museum Collection, Beijing is illustrated in Chen Runmin, *Qing Shunzhi Kangxi chao qinghua ci* [*Qing Dynasty Blue and White Porcelains of the Shunzhi and Kangxi Periods*], Beijing, 2005, pl. 120. Another bowl of this pattern with a Kangxi reign mark from the Grandidier Collection in the Musée Guimet, Paris is illustrated in *Oriental Ceramics, The World's Greatest Collections*, Tokyo, 1981, vol. 7, pl. 108.

來源

Roger Keverne, Ltd., 倫敦, 2001年



**384** A BLUE AND WHITE  
'LANDSCAPE' YEN  
YEN VASE

Qing Dynasty, Kangxi Period

the waisted lower body rising to a rounded shoulder surmounted by a trumpet neck, the body painted in bright cobalt tones with a riverside mountainous landscape, a scholar and attendant carrying a *qin* strolling amid secluded cabins and thatch-roof pavilions surrounded by old pines and soaring birds, a fisherman poling the waters in a boat nearby, the motif repeated at the neck, a band of clouds beneath the rim, coll. no. 1012.

Height 18½ in., 47 cm

**PROVENANCE**

Geoffrey Waters, Ltd., London, 2002.

\$ 12,000-15,000

清康熙 青花攜琴訪友圖鳳尾尊

來源

Geoffrey Waters, Ltd., 倫敦, 2002年



## 385 A LARGE BLUE AND WHITE PERSIAN-STYLE EWER

Qing Dynasty, Kangxi Period

the flattened pear-shaped body rising from a spreading foot to a waisted neck with a raised band and cupped mouth, the dragon-form handle set opposite the S-curved spout, the front and back each with a teardrop-shaped panel enclosing a 'pheasant and rockwork' vignette bordered by scrolling peonies against a blue ground, the sides and spout with flowering boughs, further foliate decoration at the neck, mouth, foot, and spout, coll. no. 290.

Height 11 $\frac{3}{8}$  in., 28.8 cm

### PROVENANCE

Marchant, London, 2000.

### LITERATURE

Jeffrey P. Stamen and Cynthia Volk with Yibin Ni, *A Culture Revealed: Kangxi-era Porcelain from the Jie Rui Tang Collection*, Bruges, 2017, pl. 109.

\$ 25,000-35,000

## 清康熙 青花開光花石錦雞圖執壺

The elegant attenuated form of the present ewer is most likely derived from a Middle Eastern metal prototype. These vessels, often with a matching basin, were used primarily for ceremonial ablutions. While derived from an Islamic form, these ewers were successfully assimilated and adapted for the domestic market which valued them for their exoticism. A similar blue and white Kangxi period ewer in the Victoria and Albert Museum, London is illustrated in Rose Kerr and Luisa E. Mengoni *Chinese Export Ceramics*, London, 2011, pl.154.

來源

Marchant, 倫敦, 2000年

出版

Jeffrey P. Stamen、Cynthia Volk 及倪亦斌，*《文采卓然：潔蕊堂藏康熙盛世瓷》*，布呂赫，2017年，圖版109





# 386 A SMALL FAMILLE-VERTE ROULEAU VASE

Qing Dynasty, Kangxi Period

the cylindrical form well-painted with a continuous scene depicting the famed young warrior Yue Yun of the Song dynasty astride a galloping horse deftly wielding a pair of hammer or 'golden melon' weapons in triumphant pursuit of a fleeing Jurchen of the defeated Jin dynasty, all amid rockwork and distant mountains, the shoulder with green-ground diaper reserving auspicious emblems and 'hundred boys' motif around the neck, coll. no. 93.

Height 10 in., 25.4 cm

### PROVENANCE

Berwald Oriental Art, London, 1998.

Yue Yun was the eldest son of the famed general Yue Fei (1103-1142) who served the Southern Song dynasty. His exploits in battle fighting valiantly against the invading Jurchens of the Jin dynasty earned him folk hero status. His name and that of his son Yue Yun is associated with Confucian values of loyalty, modesty and filial piety; patriotic themes that had particular resonance in the early Kangxi period.

\$ 10,000-15,000

## 清康熙 五彩岳雲刀馬故事圖小棒槌瓶

來源

心雅堂 (Berwald Oriental Art), 倫敦, 1998年



## 387 A FAMILLE-VERTE 'ROMANCE OF THE THREE KINGDOMS' ROULEAU VASE

Qing Dynasty, Kangxi Period

the cylindrical body richly painted with a continuous battle scene recognizable as 'Guan Yu Drowns the Seven Armies', Guan Yu and his army depicted safely positioned on high ground, fiercely baring down on Cao Cao's armies adrift on rafts borne on turbulent river water attempting to fend off the attack, a central warrior, mortally wounded clutching the lance still held by a soldier of the vanquishing force above, the scene framed by jagged rocks and trees, the shoulder with iron-red flowerheads alternating with fruit-shaped cartouches enclosing bamboo all against a green diaper ground, the neck with a tranquil landscape featuring a thatch-roofed hut, the rim with a green-enameled keyfret band, coll. no. 1605.

Height 18½ in., 47 cm

### PROVENANCE

Sotheby's London at The Robert Simpson Company, Ltd., Toronto, 18th October 1967, lot 323.

Christie's New York, 19th September 2006, lot 317.

Marchant, London, 2007.

### EXHIBITED

*Recent Acquisitions*, S. Marchant & Son., London, 2007, cat. no. 51.

The dramatic narrative that unfolds around the cylindrical form of the present vase celebrates the heroism and strategic brilliance of the Eastern Han dynasty general Guan Yu. The episode depicted dramatizes an event that occurred at the Battle of Fancheng. In the famous 14th century historical novel, *The Romance of the Three Kingdoms*, Guan Yu, anticipating the rainy season, dams the Han River, and times the opening of the flood gates to destroy the enemy. The waters unleashed careen down the river way eventually spilling over the banks and flooding the plains below drowning thousands of enemy troops. By controlling the waters, Guan Yu secured not only an important military victory but also a reputation as one of the China's greatest generals in history and folklore.

\$ 20,000-30,000

## 清康熙 五彩水淹七軍圖棒槌瓶

### 來源

倫敦蘇富比於 Robert Simpson Company, Ltd.

拍賣，多倫多，1967年10月18日，編號323

紐約佳士得2006年9月19日，編號317

Marchant，倫敦，2007年

### 展覽

《Recent Acquisitions》，

S. Marchant & Son.，

倫敦，2007年，編號51



### 388 A BLUE AND WHITE 'BUDDHIST' STEMBOWL

Qing Dynasty, Kangxi Period

the globular body set on a tall spreading foot, the four characters, *Emitufo* (Amitabha Buddha), encircling the bowl, each character separated by a seated bodhisattva or an image of Budai with a rosary in hand, a staggered lappet band round the stem above alternating intertwining foliate and diamond pattern motifs, the mouth and foot rims dressed with a brown wash, coll. no. 425

Height 6 in., 15 cm

#### PROVENANCE

Sotheby's London, 7th-8th June 2000, lot 237.

\$ 6,000-8,000

### 清康熙 青花佛教人物紋淨水盃

來源

倫敦蘇富比2000年6月7至8日，編號237



### 389 A BLUE AND WHITE MING-STYLE 'FLORAL' BOWL

Qing Dynasty, Kangxi Period

the deep rounded sides rising from a straight foot to a gently everted rim, the well painted in inky cobalt tones with a spray of fruiting and flowering pomegranate, the exterior with four further sprays of alternating lotus and peony, the central blossoms each framed by curling stems issuing leaves, buds, and young blooms, the base with an apocryphal six-character Xuande mark in underglaze blue within a double circle, coll. no. 267.

Diameter 8¼ in., 21 cm

#### PROVENANCE

Collection of Mr. and Mrs. William Cavanaugh. Imperial Oriental Art, New York, 1997.

#### LITERATURE

Jeffrey P. Stamen and Cynthia Volk with Yibin Ni, *A Culture Revealed: Kangxi-era Porcelain from the Jie Rui Tang Collection*, Bruges, 2017, pl. 85.

\$ 12,000-15,000

### 清康熙 青花折枝花卉紋盃 《大明宣德年製》仿款

來源

William Cavanaugh 伉儷收藏  
帝國東方藝術，紐約，1997年

出版

Jeffrey P. Stamen、Cynthia Volk 及倪亦斌，《文采卓然：潔蕊堂藏康熙盛世瓷》，布呂赫，2017年，圖版85





### 390 A BLUE AND WHITE MING-STYLE 'LOTUS' WATERPOT

Qing Dynasty, Kangxi Period

of globular form, painted all around in vibrant cobalt tones with scrolling stylized lotus, the radiating blossoms framed by sweeping stems and curling leaves, all between double lines above and below, the interior with a single central blossom, an apocryphal six-character Xuande horizontal mark in underglaze below the double-lined mouth, coll. no. 1379.

Height 2¼ in., 5.7 cm

#### PROVENANCE

Minette Collection.  
D & M Freedman, London, 2005.

\$ 4,000-6,000

### 清康熙 青花纏枝蓮紋水盂 《大明宣德年製》仿款

來源

Minette 收藏  
D & M Freedman, 倫敦, 2005年



### 391 A BLUE AND WHITE 'BIRD AND FLOWER' VASE

Qing Dynasty, Kangxi Period

of cylindrical form tapering to a waisted neck with gently everted rim, freely painted in inky, washy blues with a repeated scene of an oriole perched on a blossoming magnolia tree under a full moon, with further foliage below and a pair of elegantly scrolling foliate motifs set to either side of the gently rounded shoulder, an artemisia leaf within a double circle on the base, coll. no. 173.

Height 8¾ in. 21.3 cm

#### PROVENANCE

Bertrand de Lavergne, Paris, 1997.

\$ 6,000-8,000

### 清康熙 青花夜月鶯啼圖瓶

來源

Bertrand de Lavergne, 巴黎, 1997年



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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. Purchasers are reminded that Sotheby's liability for loss of or damage to sold property shall cease upon the earlier of (a) 30 calendar days after the date of the auction and (b) our release of the property to the purchaser or the purchaser's designated agent. Upon the expiration of such 30 calendar day period or upon such earlier release, as applicable: (i) the purchaser bears full liability for any and all loss of or damage to the property; (ii) the purchaser releases Sotheby's, its affiliates, agents and warehouses from any and all liability and claims for loss of or damage to the property; and (iii) the purchaser agrees to indemnify and hold Sotheby's, its affiliates, agents and warehouses harmless from and against any and all liability for loss of or damage to property and any all claims related to loss of or damage to the property as of and from and after the time Sotheby's liability for loss or damage to the property ceases in accordance with this paragraph. 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 the aggregate liability of Sotheby's and the consignor 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.

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 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](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. 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.

## 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 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.

## 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 salesroom 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. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot.

#### △ 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, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as 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 any such fees. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. 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-sale or 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.

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 and calligraphy does not permit unqualified statements as to authorship or date of execution. Therefore, the property in this catalogue is sold "AS IS" in accordance with the Conditions of Sale and subject to a limited guarantee of authenticity as set forth in the Terms of Guarantee. 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.

### **Important Notice Regarding Packing**

As a courtesy to purchasers who come to Sotheby's to pick up property, Sotheby's will assist in packing framed paintings. Sotheby's is unable to remove canvases off stretchers or to roll works on paper. Purchasers are advised to contact an independent painting restorer to pack works in this manner.

### **Photography:**

Peter Kutscher  
Elliot Perez

## INTERNATIONAL DEPARTMENTS

For a full listing of our offices and salerooms worldwide with detailed information on all of Sotheby's services, visit [sothebys.com](http://sothebys.com)

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*Classical Chinese Paintings*  
Xian Fang  
Tianhan Gao  
+1 212 894 1177

#### **Hong Kong**

*Classical Chinese Paintings*  
Steven Zuo  
Rongde Zhang\*  
Sally Fong  
Alex Weng  
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#### *Chinese Paintings*

Carmen Ip  
C.K. Cheung ‡  
Jing Jing Qiao  
Annie Wong  
+852 2822 8132

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Mee-Seen Loong\*  
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\* Based in New York

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Consultant ‡

## FORTHCOMING AUCTIONS

A comprehensive calendar of international auctions, in addition to all sale results, can be viewed at [sothebys.com](http://sothebys.com)

### IMPORTANT CHINESE ART

3 April 2018  
Hong Kong

### IMPORTANT CHINESE ART

16 May 2018  
London

### ARTS D'ASIE

12 June 2018  
Paris





## 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.

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