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INSPIRED
CHINESE ART FROM THE COLLECTION
OF
GERSON & JUDITH LEIBER

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Lot 451 with a Buddhist lion-form minaudière,
from The Saini Kannan Collection

編號451與佛獅形晚宴包 (Saini Kannan 收藏)

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A DOLLAR WELL SPENT

一美元的價值

By Gerson Leiber

A small antique Chinese vase, with a chip on the lip and decorated with images of a mythical beast, in the window of a shop near the pension where American soldiers were quartered in Budapest, prompted the purchase for a dollar by a young couple, (the dollar was king during the inflation of the Pengö). He, an American soldier, his wife, a maker of handbags, soon to be traveling to the U.S. for discharge and return to civilian life. They would travel in a special train arranged by the U.S. Army from Budapest to Bremerhaven, the Port of Embarkation in Germany, where a “Bride” ship would take them and other American G.I.s with their wives to the Brooklyn Navy Yard in the U.S. The U.S.S. Thomas Berry awaited the couple.

The vase and a small green tool box containing Judy’s tools would loom large in their future lives. These objects would signal their total immersion in the tsunami of change that was engulfing the post-war world.

在布達佩斯美軍駐紮地附近，一個古董店櫥窗裡展示的一件繪有瑞獸紋的中國素胎黑彩小瓶，吸引了一對年輕的夫婦，他們花了一美元買下了這個小瓶（在匈牙利辨戈嚴重通貨膨脹的年代，一美元可是大手筆）。他，當時是一名美軍士兵，而她，則是一名手包工藝師，在不久的將來，兩人將隨著美軍退伍返鄉回到美國，回歸平民生活。他們將乘坐由美軍安排的專列火車從布達佩斯到德國不來梅港，從那裡登上USS Thomas Berry號運輸艦，該運輸艦也被稱作「新娘」艦，這艘船將帶著這些美軍士兵以及他們的妻子們回到美國布魯克林海軍基地。

這件中國陶瓷小瓶以及裝有Judy設計工具的綠色小工具箱，將對兩人的未來產生深遠的影響。它們標誌著兩人即將步入到二戰後美國所經歷的翻天覆地的變化狂潮之中。

OPPOSITE

Gerson and Judith Leiber, 1994
Photograph © Sandra Geroux. Courtesy of
the Leiber Collection

對頁

Gerson 及 Judith Leiber, 1994年
照片來源: Sandra Geroux
Leiber 收藏



The green tool box would go on to help Judy's skilled hands create what her brilliant mind dreamed, and the black and white 'Mythical Beast' bottle vase from the Qing dynasty captured our imagination in such a way as to inspire the collection of the objects here today. Yes, there was the enormous aesthetic pleasure when glimpsing a piece of Chinese porcelain, but we were also drawn to the rarity, the rich symbolism, and the glimpse into the artmaking and storytelling of the extremely fascinating five-millennium-old culture of China. It was that spark that was ignited when viewing a work of Chinese art, pure propinquity.

It became a favorite quest of Judy's and mine to surround ourselves with Chinese porcelain and pottery. Our adoration of these works of art inspired some of Judy's most beloved handbags and minaudières; the Chinese Foo Dog, the Resting Crane, the Crouching Tiger, the Firecrackers, the Chinese Hand Warmer and others.

From our very first purchase from a small antiques shop in Budapest in 1946, to our personal exhibition of Chinese art at our East Hampton museum in 2008, our lives and our work have been inspired by Chinese art. We've delighted in the intricate designs and beautiful motifs for the past seventy years, and we hope that these works of art will bring similar joy in their new homes.

這個綠色小工具箱將幫助心靈手巧的Judy把她的才華展露無遺，而這個清代素胎黑彩的小瓶則引導並激發了我們二人的想像力，成就了我們今天的這個Leiber中國藝術博物館。在觀賞中國瓷器的時候，我們可以獲得賞心悅目的極大享受；同時，我們也深深地被這些瓷器的稀有性、豐富的象徵意義所吸引，從它們的精美工藝和紋飾寓意中窺探中國這個有著五千年悠久歷史的偉大文明。而正是在近距離接觸這些中國藝術珍品的時候，點燃了我們心中無限接近這個文明的渴望之火。

於是，收藏中國藝術品、讓它們時刻充盈我們的生活成了我和Judy最大的愛好。我們對中國藝術品的鍾愛也啟發Judy設計出多款讓她名聲大震的手包和密鑲水晶晚宴包——例如中國佛獅造型手包、瑞鶴手包、臥虎手包、爆竹晚宴包、中式手爐手包以及其它款式的中國元素手包。

從1946年在布達佩斯那家小古董店購入第一件中國藝術品，到2008年在東漢普頓成立我們自己的中國藝術博物館，我們的的生活和工作都浸潤在中國藝術的熏陶之中。在過去七十年中，這些纖巧的設計和精美的圖案帶給我們極大的喜悅和享受，我們希望它們也能夠為各自的新家增添同樣的樂趣。

OPPOSITE

Judith and Gerson Leiber Wedding
Photograph by Steven Peto (Judith Leiber's cousin), 1946, in the Peto apartment in Budapest, Hungary. Courtesy of The Leiber Collection

對頁

Judith 及 Gerson Leiber 婚照
由 Steven Peto (Judith Leiber 堂兄弟) 攝於
匈牙利布達佩斯 Peto 公寓, 1946年
照片來源: Leiber 收藏

RIGHT

Lot 431 illustrated in Edgar Gorer, *Catalogue of Old Chinese Porcelains formed by Richard Bennett Esq.*, London, 1913, pl. 298

右

編號431示圖於 Edgar Gorer, 《Catalogue of the Collection of Old Chinese Porcelains formed by Richard Bennett, Esq.》, 倫敦, 1913年, 圖版298





INSPIRED LEIBER ART

靈氣四溢的 LEIBER 藝術

The court artisans presented to the Emperor Qianlong, the most jaded of palates, exquisitely crafted examples of gem-encrusted vessels, cleverly designed, meticulously executed and unsparing of material and time. Such was my decades long fascination with bejeweled works of art from trompe l'oeil masterpieces of the Qing court to Fabergé eggs, flowers by JAR to the exquisite bags by Judith Leiber, all having in common the wizardry of imagination and spell-binding beauty.

In 2007 we offered at auction a beautiful embellished Qianlong vase and I immediately associated it with certain Leiber bags I had admired and thought had Chinese-inspired themes. In the Fall of 2017, visiting the Leiber Collection Museum on Long Island, I came upon wonderful examples of the Chinese art prototypes: a Cizhou pottery tiger-form pillow with its brilliant creams, browns and black glazes intact, an artistic avatar to the gorgeous and witty Leiber Tiger bag and a porcelain box in the form of a bundle of fire-crackers. In the Leiber collection are Ming architectural tiles, and blue and white vessels decorated with 'The Hundred Antiques', reflecting Judith and Gerson Leiber's eye and appreciation for Chinese art.

I am excited to now be able to work with Judith and Gerson Leiber to bring their collection of Chinese art—which inspired so many of the bags I have long admired—to auction.

Mee-Seen Loong
Vice Chairman, Chinese Art and Asian Paintings

OPPOSITE

Lot 433 with a butterfly-form minaudière, from
The Gerson and Judith Leiber Foundation

對頁

編號433與蝴蝶形晚宴包 (Gerson 及 Judith
Leiber 基金會收藏)

宮廷藝匠向乾隆皇帝呈上鑲金嵌銀綴滿寶石的琳瑯珍品,巧奪天工的設計,鬼斧神差的做工,不計材料和時間代價追求完美,只為讓飽覽世間極品佳物的乾隆皇帝眼前一亮。而我數十年來一直迷戀此風格類型的藝術品,從清宮廷御製的仿生瓷到法貝熱彩蛋,從珠寶大師JAR的密鑲花卉首飾到 Judith Leiber 的水晶手提包,皆融合了天馬行空的想像力和讓人著迷的美。

2007年我們拍賣了一件乾隆銅鑲金滿鑲五色彩料的蓋瓶,立刻使我聯想到一直鍾愛的Leiber密鑲水晶手提包,其設計深受中國藝術影響。2017年秋季,我有幸參觀了位於長島的Leiber博物館,目睹了啟發Leiber手包設計的中國瓷器原型——其中一件品相甚佳的磁州窯虎形枕,正是 Leiber 虎型手提包的設計原型;另有以煙花爆竹為造型的瓷盒也被Leiber借鑒到了設計當中。Leiber 博物館還收藏了明代壁磚,飾有博古圖的青花瓷等,都展現了Judith 和 Gerson Leiber 對中國藝術獨具慧眼。

Judith 和 Gerson Leiber 的中國藝術珍藏為其手包創作提供了很多靈感。本次我十分榮幸可以與夫婦二人合作,將他們的中國藝術藏珍以專場形式呈之於世。

龍美仙
副主席,中國藝術品及亞洲書畫

Judith Leiber with Handbags, 1994
Photograph © Gordon Munro
Courtesy of The Leiber Collection

Judith Leiber 與手包, 1994年
照片來源: Gordon Munro
Leiber 收藏



CHINESE CERAMICS AND THE ART OF THE LEIBER HANDBAG

中國瓷器: LEIBER 手包藝術之繆斯

No other name is more synonymous with the minaudière than Judith Leiber. Known for her artful, elegant and charming handbag designs, her crystal-embellished minaudières have become icons in the world of fashion and design. Since setting up her own handbag company in 1963, her bags have been sought after by socialites, celebrities and First Ladies alike, and to this day are familiar fixtures on the red carpet. Including jeweled, shaped minaudières, minimalist evening clutches, and colorfully patterned purses, Judith Leiber's repertoire of designs ranges from the elegantly understated to the whimsically wonderful.

Many of these original handbags are exhibited next to Gerson Leiber's vibrant abstract expressionist paintings in the Leiber Collection—an elegant, specially built Renaissance and Palladian-inspired building in East Hampton. The couple's Chinese art collection is displayed amongst their personal artistic creations, and the presence of Chinese art in Judith Leiber's designs is palpable when comparing the two. A minaudière in the form of a Buddhist lion, an embroidered floral purse reminiscent of textiles stitched in Peking knot, a clutch shaped like a 'boy' pillow, a bamboo-handled bag echoing a picnic box (*tihe*)—these are just some of the Chinese-inspired elements one discerns. Perhaps it is not so surprising, considering that the Leibers have lived with their art throughout their life. Their collection was not only connected to their home through a serene sculpture garden, many Chinese ceramic and furniture pieces were also proudly displayed in their home.

提及水晶手提包，無人不會聯想到 Judith Leiber 品牌。Judith Leiber 鑲滿水晶顆粒的金屬質手提包以其富有藝術性的，優雅迷人的設計著稱，享譽時尚設計圈。自從1963年該品牌創建以來，Judith Leiber手包廣受名媛明星追捧，連政界第一夫人們也不例外，至今仍是各大紅地毯儀式現場的常客。從造型別緻的水晶手提包，到設計簡約的晚宴包，再到色彩明亮紋樣豐富的錢夾，Judith Leiber 的手包設計詮釋了從低調奢華到異想天開的一切定義。

這些原創手包與 Gerson Leiber 鮮活的抽象表現主義油畫一併陳列在位於東漢普頓的Leiber博物館，這是一棟設計典雅的，刻意遵循文藝復興時期及帕拉蒂奧風格的建築。對比博物館中展示的中國瓷器藏品，它們對該夫婦的藝術創作和設計的影響顯而易見。從佛獅造型的手提包，到模仿中國花卉刺繡的錢夾，到以孩兒枕為造型的晚宴包，再到配以竹葉提手設計的仿真「提盒」手包，這些設計都彰顯著濃厚的中國元素。這或許並不稀奇，畢竟Leiber夫婦一輩子都以藝術為伴，他們的住宅毗鄰博物館，中間由一座幽靜的雕塑公園連接，客廳臥室處處陳設著他們引以為榮的中國藝術品。

Whether through form, motif or theme (or a combination of these), East Asian-inspired design manifests itself in a variety of ways. This is clearest when Leiber translates Chinese art objects directly into minaudières. For example, the knobs of the grand Fonthill ‘soldier’ vases are repeated in Leiber’s lotus bud-form minaudière, reflected in the articulation of its curved petals. Her vibrant teal and cobalt firecracker-shaped minaudière is almost identical in form to the Qing dynasty *famille-rose* ‘firecracker’ box and cover, even mimicking the orientation of the wicks.

Animals also feature prominently in her designs. A dazzling tiger-form evening clutch is a mirror image of the Jin dynasty ‘Cizhou’ pillow from the collection, also in the form of a recumbent tiger. Its calligraphic painted stripes and piercing eyes have been rendered into graphic lines of jet black crystals. Similarly, a crystal encrusted gold Buddhist lion-form bag echoes the rare blue and white *luduan*-form censer from the Wanli reign, while a charming recumbent horse-form clutch resembles the delightful horses depicted in her collection of *famille-verte* biscuit ‘sea horse’ vessels or the horse-form water dropper, all from the Kangxi period.

Aside from form, themes and motifs often play out in Leiber’s creations in cheerful and amusing ways. The delicate yet lively floral motifs present in *famille-rose* and *famille-verte* porcelain find their companion in Leiber’s blossoming chatelaines. Her ribbon-tied clutch brings to mind beribboned Qing dynasty auspicious emblems, as seen in the Kangxi period ‘flower basket’ dish. Although not a direct adaptation of this theme, Judith Leiber’s whimsical asparagus-form minaudière is also embellished with a bow, with a nod to European ceramics from the 18th and 19th centuries.

It may seem far-fetched that the first female apprentice and master in the Hungarian handbag guild would turn to Chinese art (amongst other things) for artistic inspiration. Valuing meticulous technique, craftsmanship and harmony of design as with the Chinese potters she admires, Judith Leiber clearly understands the beauty and elegance of a culture so far removed from her native country. As she says so eloquently, “the beauty of objects is a language of its own.”

無論是從形態，圖案還是題材（亦或是這些元素的組合），Leiber品牌設計在許多方面都滲透著東亞藝術的氣息。這尤其體現在Leiber直接把中國藝術借鑒到手提包的設計當中。例如，本場所呈一對放山居藏粉彩大瓶蓋鈕的蓮花造型曾被Leiber融入到其手提包的設計當中。而她青藍兩色相間的爆竹造型手提包幾乎與本場中的粉彩爆竹形蓋盒如出一轍，甚至連爆竹上引芯的走向也一併仿效。

動物形像也常出現在 Leiber 的設計中。其中一款璀璨奪目的臥虎造型晚宴包，正是藉鑑了他們所收藏的一件磁州窑虎形枕。只是該臥虎用黑彩描繪的炯炯眼神，被黑水晶顆粒連成的流暢線條取而代之。同理，一個綴滿水晶的金色獅型手提包，映射了其收藏中一件青花用端形熏爐的造型，而一款晚宴包以颯爽英姿的駿馬為造型，該靈感來源於她收藏的素三彩海馬紋瓷器或素三彩臥馬形水滴中對馬的描繪。

除了形態以外，題材和紋樣則為 Leiber 品牌增添了歡快明亮及富有幽默的層次感。粉彩和五彩瓷器中細膩而鮮活的花卉圖樣也被用來裝點 Leiber 品牌的Chatelaine系列金屬制首飾包。她所設計蝴蝶結式的晚宴包讓人聯想到清朝繫有飄帶的吉祥圖案，如本場所呈一件康熙青花花籃圖盤。Judith Leiber天馬行空採用蘆筍造型設計的手提包亦加上了蝴蝶結設計，即呼應了清朝吉祥紋樣的題材，同時也向十八、十九世紀的歐洲蘆筍形仿生瓷致敬。

似乎很難想像，這位來自匈牙利的首位女性手包設計大師會從中國瓷器中吸取設計靈感。她欣賞中國工匠們在瓷器製作和工藝方面的嚴苛標準以及對和諧設計的執著追求，她深諳一個遠在東方的古老文明中所沉澱的審美與雅趣。正如她最具信服力的說辭：「萬物之美本即是一種無界的語言」。

OPPOSITE TOP

Lot 446 with a ‘tiger-pillow’-form minaudière, from The Kelly Ellman Collection

對頁上

編號446與虎形晚宴包 (Kelly Ellman 收藏)

OPPOSITE BOTTOM

Lot 432 with a firecracker-form minaudière, from The Gerson and Judith Leiber Foundation

對頁下

編號432與爆竹形晚宴包 (Gerson 及 Judith Leiber 基金會收藏)



THE LEIBER COLLECTION

LEIBER 伉儷珍藏中國藝術品

Like their stewards, the Chinese works of art and ceramics in the Leiber Collection are filled with character and creativity. In keeping with all great collections acquired over a lengthy period of time, the objects are often souvenirs, milestones that are linked to events and memories that form a personal history. In the Leibers' case, the objects tell a story of a strong-willed couple confronted with extraordinary challenges. A son of Depression-era New York City and a Holocaust survivor in war-torn Budapest took life's hurdles in their stride and flourished.

The Leibers met in 1945 on Gerson's second day in Budapest as an American GI, and by all accounts were a duo from that day onward. In Budapest, Judith had already mastered the making and designing of handbags, and with her encouragement Gerson began training in painting and visual arts. Their formal training shows through in their collection of Chinese art, as the couple's sensibilities of form, color, and balance are exemplified especially in their monochromes and flambé-glazed vessels. After their marriage in 1946, they soon planned to move to New York, full of hope and expectation. Their first acquisition, lot 490, was acquired in Budapest by the newlyweds, and perhaps is a symbol of their daring—as a first acquisition, it is a striking choice, with starkly contrasting colors and robust depictions of mythical beasts.

Parents on both sides opposed their choices of vocation, however the Leibers persisted and diligently practiced their crafts, fully committed to his and her métier. The American model of cookie-cutter manufacturing stifled Judith's creativity but she persevered in her new home and in 1948 was offered a position by the celebrated fashion and accessories designer Nettie Rosentein. Judith rose through the ranks from assistant pattern maker to foreman of the firm's New York factory. In 1953 she designed a handbag under the Rosenstein label that was carried by the First Lady Mamie Eisenhower to the presidential inauguration of Dwight D. Eisenhower. The highly publicized event earned her acclaim and Judith Leiber was established as a celebrated handbag designer.

In 1963 the Leibers made a leap of faith and launched the Judith Leiber Company, with Gerson taking charge of the business elements. The company was made successful through dedication and hard work. Anecdotes of Gerson himself couriating minaudières through busy New York streets, and the birth of the signature crys-

Leiber珍藏中的中國瓷器與藝術品如同他們的主人一般，個性迥然，創意無限。正如所有優秀的收藏系列，這些珍品的收集跨越了無數個春秋，它們彷彿是紀念品，記載著藏家人生旅途中的重大事件和珍貴記憶的里程碑。Leiber收藏中的每一件珍品，都述說著這對藏家夫婦的故事以及他們面對各種極端挑戰時的堅強意志。一位是出生在經濟大蕭條時期的紐約，另一位逃過了布達佩斯大屠殺的生靈塗炭，兩位藏家從容面對生活的不如意，迎難而上，共同創造了精彩成功的傳奇人生。

1945年，Gerson跟隨美國軍隊到達布達佩斯的第二天，邂逅了Judith，據說兩人次日起便形影不離。Judith在布達佩斯時已經精通設計和製作手提包的工藝，在她的鼓勵下，Gerson亦開始學習油畫和視覺藝術。Leiber藏品中每件珍品的甄選將兩人在藝術方面的正統訓練展露無遺，其中的單色釉和窑變釉珍品更體現了兩位藏家對線條，色彩和搭配方面的高度敏感。兩人在1946年成婚後，怀揣著希望和雄心壯志搬遷至紐約。本場第490號拍品是兩人新婚時在布達佩斯購入的第一件藏品，瓶身瑞獸造型生機勃勃，色彩對比強烈，印證了兩人膽識過人的藝術趣味。

雖然雙方父母都反對兩人的職業選擇，但是Leiber夫婦在藝術道路上堅持不懈，勤學苦練，全身心投入到自己鍾愛的事業。剛到美國的時候，這裡刻板的生產模式嚴重束縛了Judith的創造力，但是Judith還是堅持了下來。1948年她找到了一份新工作，在時裝飾品設計師Nettie Rosentein手下當助理紋樣師，Judith努力工作，迅速升遷至工廠領班的職位。1953年，她以Rosentein品牌名義設計了一款手包，當時的美國第一夫人攜這款手包出席艾森豪威爾總統就職儀式，這場高度曝光率的公共事件奠定了Judith Leiber手包設計師的地位。



Judith Peto and Gerson Leiber Engagement
Photograph. Photograph by Veres, 1945,
Budapest, Hungary. Courtesy of The Leiber
Collection

Judith Peto 及 Gerson Leiber 訂婚照
由 Veres 攝於匈牙利布達佩斯, 1945年
照片來源: Leiber 收藏



tal decoration through necessity to cover inferior hardware finish, illustrate both their dedication and their ingenuity. The processes of labor and planning are fully masked by creativity, as the final product appears to be a joyful burst of whimsy. Much like the colorful *famille-rose* and *famille-verte* works in the collection, the brilliant creation does not exhibit the challenges of the artisan.

Judith drew inspiration for many of her minaudières from Chinese ceramics, a perhaps unexpected muse for a handbag, and this inventiveness reflects her boundless creativity and imagination. In truth the Leibers drew inspiration for their works from many sources, including books, exhibitions, conversations, and places. As they grappled with, and conquered unpredictable obstacles in life, they interpreted their surroundings and expressed their experiences in their art as only they could. The culmination of their lifetime of creating and collecting together is now the Leiber Collection. The East Hampton museum's permanent collection consists of visual art by Mr. Leiber, minaudières and handbags by Mrs. Leiber, and a gallery of their Chinese works of art, acquired over six decades. This extraordinary couple have created and collected so many fine works and objects, and armed with grit and imagination, overcame difficult circumstances; the Leiber Collection is a most apt testament to their life's work and accomplishments.

ABOVE

Installation view of *Antique Chinese Porcelains from Eight Dynasties (206 BCE to 1912)*, 2008, at The Leiber Collection Museum.

Photograph © Gary Mamay. Courtesy of The Leiber Collection

上
展覽實圖，《Antique Chinese Porcelains from Eight Dynasties (206 BCE to 1912)》，2008年，Leiber 收藏博物館
照片來源：Gary Mamay
Leiber 收藏

OPPOSITE

The Leiber Collection Museum, East Hampton, New York Photograph © Wil Weiss. Courtesy of The Leiber Collection

對頁

Leiber 收藏博物館，東漢普頓，紐約
照片來源：Wil Weiss
Leiber 收藏

1963年，Leiber夫婦滿懷信念，創建了Judith Leiber公司，由Gerson掌管商業事務。通過兩人的不懈努力，公司獲得極大成功。更有傳聞Gerson甚至曾經親自走街串巷，在忙碌的紐約街道中遞送Leiber手提包。Judith Leiber 品牌特有的水晶裝飾最早被用來遮蓋早期手提包金屬外殼硬件上的瑕疵，這個奇思妙想不僅凝聚了Leiber對手包的專注執著，造就了Leiber手包五彩繽紛，趣味盎然的品牌獨創性，同時又巧妙掩蓋了手包製作和設計過程留下的硬件缺陷。這與Leiber藏品中色彩斑斕的粉彩瓷和五彩瓷珍品蘊藏了工匠們解決層層技術挑戰直到精品出爐的匠心有著異曲同工之妙。

Judith從中國瓷器中吸收了大量的設計靈感，將兩個看似毫不相干的藝術類別完美融合，融會貫通中國瓷器的精髓於時裝飾品中，體現了她突破框架束縛的創新意識。事實上，Leiber夫婦從廣泛事物中吸取靈感，例如書籍，展覽，對話和所到達探訪的城市人文。他們在積極應對各種生活挑戰的同時，通過獨特的藝術創作和設計語言來解讀和述說自己的周遭境遇，甜酸苦辣。兩人終生的創造和收藏成就了現在的Leiber珍藏。在位於東漢普頓的Leiber博物館裡陳列著Judith設計的手包，Gerson的藝術作品，以及兩人六十年來共同收藏的一系列中國瓷器——這些藏品承載著藏家的無限勇氣與想像力，經歷了人生百態，五味雜陳的歷練，見證了這對非凡夫婦的傳奇人生。



401

A BLUE AND WHITE 'HUNDRED ANTIQUES' JAR AND COVER, QING DYNASTY, KANGXI PERIOD, of ovoid form rising from a straight foot, painted in bright shades of underglaze blue with two groups of archaic vessels interspersed with auspicious and scholarly objects, with a chevron band encircling the neck and double rings around the foot, the domed cover similarly decorated and with a band of upright lappets around the mouth (2)

清康熙 青花博古圖蓋罐

Height 8½ in., 22 cm
\$ 4,000-6,000

** PROVENANCE

* Sotheby's London, 14th November 1978, lot 36.
Ralph M. Chait Galleries, New York.

來源

倫敦蘇富比1978年11月14日，編號36
Ralph M. Chait Galleries, 紐約

402

A BLUE AND WHITE 'HUNDRED ANTIQUES' BALUSTER VASE, QING DYNASTY, KANGXI PERIOD, the rounded body rising from a splayed foot to a waisted neck and flared mouth, painted in rich cobalt hues with auspicious and scholarly objects, censers, and a vase bearing plumes, with a band of scrollwork and a row of circlets around the neck, the base with an underglaze blue double circle

清康熙 青花博古圖瓶

Height 8½ in., 22 cm
\$ 4,000-6,000



401



402

403

A PAIR OF BLUE AND WHITE 'LOTUS' DISHES, QING DYNASTY, KANGXI PERIOD, each with gently curved sides rising to an everted rim, painted in varying tones of blue with two egrets in a pond amid budding, flowering, and leafing lotus, one bird enjoying the shelter of a large lotus leaf, the water depicted with fine lines and pale blue wash, all within a line border at the rim, the exterior encircled by leafy bamboo on one dish, the other with floral sprigs, the base with an underglaze blue *wan* symbol within a double square within a double circle (2)

清康熙 青花路路連科圖盤一對

Diameter of each 8¼ in., 21 cm
\$ 4,000-6,000

** PROVENANCE
*
Ralph M. Chait Galleries, New York.

來源
Ralph M. Chait Galleries, 紐約

The particular combination of a pair of egrets, lotus pond, and reed painted on this pair of dishes is more than simply an aesthetically pleasing composition. The grouping of these three elements illustrate the benevolent wish *lulu lianke*, 'May you pass the civil service examinations, one after the other.'

404

A BLUE AND WHITE 'HUNDRED ANTIQUES' BOTTLE VASE, QING DYNASTY, KANGXI PERIOD, the ovoid body rising to a narrow cylindrical neck with a round bulb and trumpet mouth, painted in soft blue tones with four assemblages of vessels of varying type bearing flowering branches, amid auspicious and scholarly objects, each group set between lappet borders decorated with reserved lotus on blue ground, repeated at the neck below and above the 'cracked-ice' bulb, the base with a double circle in underglaze blue with a wheel engraved Japanese Palace, Dresden inventory mark N:273

清康熙 青花開光博古圖長頸瓶

Height 12¾ in., 31.4 cm
\$ 4,000-6,000

** PROVENANCE
*
Collection of Augustus the Strong, Elector of Saxony, King of Poland (1670-1733), Saxony, Dresden, inv. no. N:273.
Collection of Countess Beatriz di Rovasenda (1911-2009).
Ralph M. Chait Galleries, New York.

來源
波蘭國王薩克森選帝侯奧古斯特二世 (1670-1733) 收藏，
薩克森，德累斯頓，編號N:273
Beatriz di Rovasenda 女伯爵 (1911-2009) 收藏
Ralph M. Chait Galleries, 紐約





403



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405

A PAIR OF BLUE AND WHITE 'FLORAL' BOTTLE VASES, QING DYNASTY, KANGXI PERIOD, each with a globular body rising from a tapering foot to a long, narrow cylindrical neck, painted in vivid cobalt blue tones with a continuous meander of flowers blossoming on leafy stems on the body and neck, a reverse-decorated collar at the shoulder of white flowers reserved on a blue ground, and a band of blue outlined flowers and waves on the mouth, the base with an underglaze blue 'G' mark (2)

清康熙 青花纏枝團花紋長頸瓶一對

Height of taller 8½ in., 21.6 cm

\$ 6,000-8,000

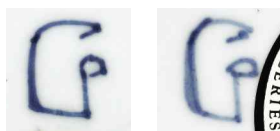
** PROVENANCE

* Sotheby's London, 3rd July 1984, lot 150.
Marc Michot, Bruges.
Ralph M. Chait Galleries, New York.

來源

倫敦蘇富比1984年7月3日，編號150
馬克·蜜修特 (Marc Michot)，布呂赫
Ralph M. Chait Galleries，紐約

The origin of the mark on the base remains a matter of conjecture among scholars. It has long been assumed that it stands for the Latin letter 'G' and perhaps the initial of the Westerner who commissioned the group, while others believed that these vases were copies after Delft wares and that the marks should be read 'D.' However, if turned 90 degrees, the character may be interpreted as the Persian letter *ye*, raising the possibility that the group was made for a Persian or Mughal Indian client. For further discussion see Daniel Suebsman and Daniela Antonin, *Kangxi Porcelain Treasures of the Kangxi Period*, Hetjens Deutsches Keramikmuseum, Dusseldorf, 2016, cat. no. 148.



406

A PAIR OF BLUE AND WHITE 'HUNDRED ANTIQUES' BOTTLE VASES, QING DYNASTY, KANGXI PERIOD, each ovoid body rising from a splayed foot to an everted mouth, painted in shades of cobalt blue with the 'Hundred Antiques,' including archaistic vessels and books, below a *ruyi* collar encircling the shoulder, with bands of stiff leaves bordering the neck and a further band of *ruyi* at the mouth (2)

清康熙 青花博古圖瓶一對

Height 8 in., 20.3 cm

\$ 6,000-8,000

** PROVENANCE

* Ralph M. Chait Galleries, New York.

來源

Ralph M. Chait Galleries，紐約



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407

A PAIR OF SANCAI-GLAZED BOWLS, QING DYNASTY, KANGXI PERIOD, each thinly potted with steeply rounded walls and freely splashed with yellow, aubergine, white, and green glazes, the white-glazed base with an apocryphal Chenghua mark (2)

清康熙 虎皮三彩盃一對
《成化年製》仿款

Diameters 4¾ in., 12 cm
\$ 3,000-5,000

** PROVENANCE
* Ralph M. Chait Galleries, New York.

來源
Ralph M. Chait Galleries, 紐約

While western collectors coined the name 'egg and spinach,' the Chinese name for this type of *sancai* decoration is 'tiger skin.' A related pair in the Shanghai museum collection with Kangxi reign marks is illustrated in Wang Qingzheng, *Kangxi Porcelain Wares from the Shanghai Museum Collection*, Shanghai, 1998, pl. 139.

408

A WHITE-GLAZED STEM BOWL, MING DYNASTY, 16TH CENTURY, thinly potted, the steep rounded sides rising from a hollow spreading foot to a flared lipped rim, applied with an even white glaze save the foot ring, wood stand (2)

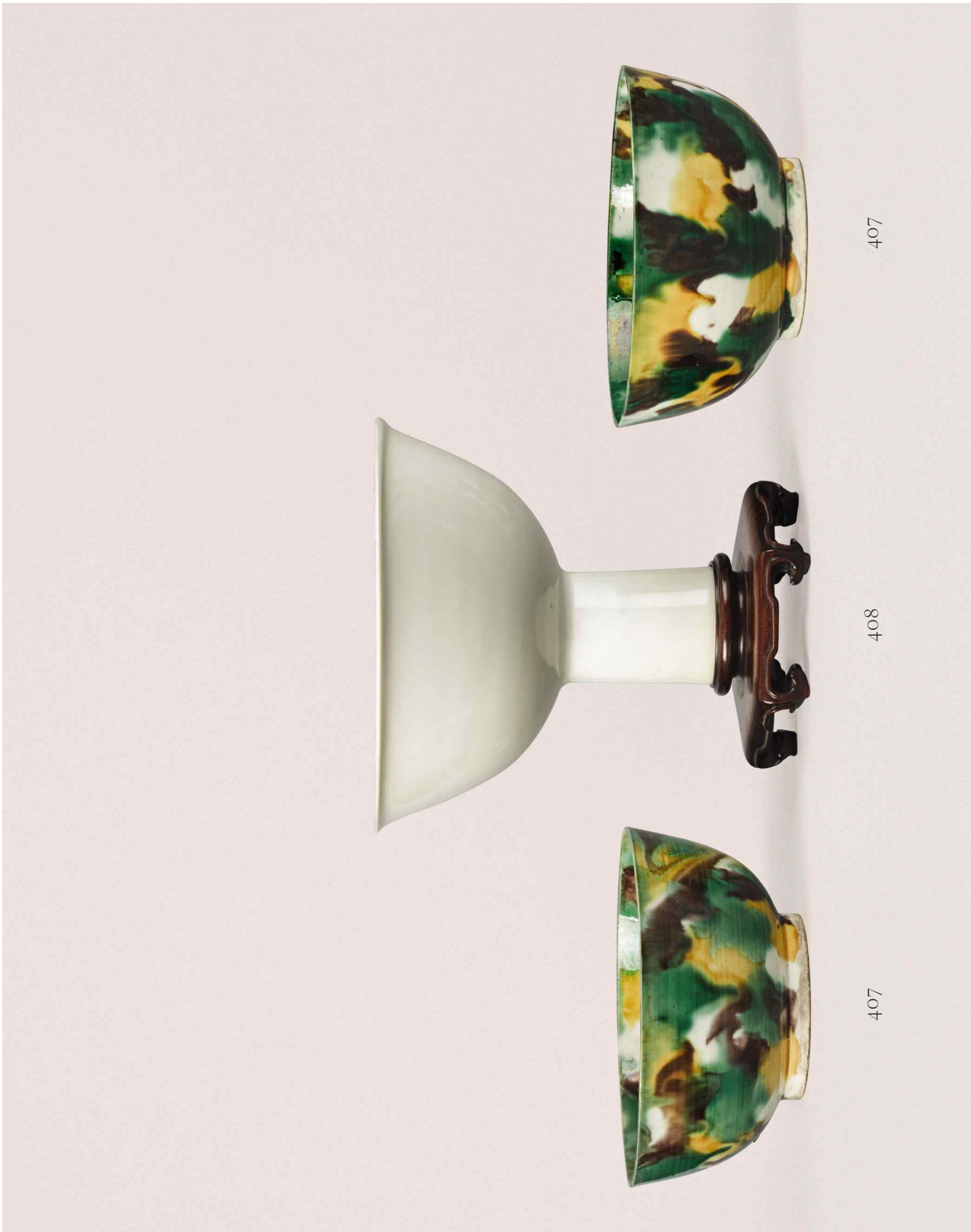
明十六世紀 白釉高足盃

Height 4¾ in., 12.1 cm
\$ 6,000-8,000

** PROVENANCE
* Mathias Komor, New York.
Ralph M. Chait Galleries, New York.

來源
Mathias Komor, 紐約
Ralph M. Chait Galleries, 紐約

Compare a similar example from the Carl Kempe collection, published in Bo Gyllensvärd, *Chinese Ceramics in the Carl Kempe Collection*, Stockholm, 1964, pl. 683, and sold in our London rooms, 5th November 2008, lot 579.



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409

A FAMILLE-VERTE BISCUIT FIGURE OF AN IMMORTAL, QING DYNASTY, KANGXI PERIOD, modeled as the deity Han Xiangzi standing atop a floral plinth and holding a flute, attired in green-ground robes decorated with magnolia and peony with a stippled green and prunus border at the hem

清康熙 素三彩韓湘子立像

Height 10% in., 27 cm

\$ 3,000-5,000

** PROVENANCE

*

Collection of John T. Dorrance, Jr. (1919–1989).
Sotheby's New York, 20th October 1989, lot 346 (part lot).
Ralph M. Chait Galleries, New York.

來源

John T. Dorrance, Jr. (1919–1989) 收藏
紐約蘇富比1989年10月20日，編號346（其一）
Ralph M. Chait Galleries, 紐約

410

A LARGE FAMILLE-VERTE BISCUIT 'SEA HORSE' DISH, QING DYNASTY, 17TH CENTURY, the interior painted with four horses of aubergine, yellow, and white, frolicking over a green ground of swirling water interspersed with imposing white cresting waves amid scattered auspicious emblems and flowers around a central aubergine conch, the exterior with further foaming waves crashing against mountain peaks, the white biscuit base with a thin transparent glaze and the foot ring left undressed

清十七世紀 素三彩海馬雜寶紋大盤

Diameter 12% in., 32.8 cm

\$ 4,000-6,000

** PROVENANCE

*

Collection of Ruth Henschel.
Sotheby's New York, 16th January 1976, lot 307.
Ralph M. Chait Galleries, New York.

來源

Ruth Henschel 收藏
紐約蘇富比1976年1月16日，編號307
Ralph M. Chait Galleries, 紐約

A related dish is illustrated in Sir Michael Butler *et al*, *Seventeenth Century Chinese Porcelain from the Butler Family Collection*, Alexandria, 1990, pl. 124, where it is also mentioned that this type of decoration was first employed in the 1640s but more often on bowls, and continued to be used through the end of the century. Another similar example can be found in the Grandidier collection of Musée Guimet, Paris, inventory no. G478.

411

A FAMILLE-VERTE BISCUIT FIGURE OF AN IMMORTAL, QING DYNASTY, KANGXI PERIOD, modeled as Zhongli Quan standing on a rectangular plinth, holding a fan painted in pale yellow, wearing an aubergine-ground robe with a dense lotus pattern around a central *shou* character

清康熙 素三彩鐘離權立像

Height 10% in., 27 cm

\$ 2,000-3,000

** PROVENANCE

*

Collection of John T. Dorrance, Jr. (1919–1989).
Sotheby's New York, 20th October 1989, lot 346 (part lot).
Ralph M. Chait Galleries, New York.

來源

John T. Dorrance, Jr. (1919–1989) 收藏
紐約蘇富比1989年10月20日，編號346（其一）
Ralph M. Chait Galleries, 紐約



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412

A PAIR OF FAMILLE-VERTE BISCUIT 'SEA HORSE' BOWLS, QING DYNASTY, 17TH CENTURY, each painted with beribboned green, yellow, aubergine, and white horses prancing amidst green spiraling waves, auspicious emblems, and florettes, with white waves cresting from the rim, the exterior similarly decorated, one bowl with a green-glazed base, the other with white glaze (2)

清十七世紀 素三彩海馬雜寶紋盤一對

Diameter 6 $\frac{7}{8}$ in., 17.6 cm
\$ 3,000-5,000

**
* PROVENANCE

Chait Galleries, New York.
New York City Private Collection.
Christie's New York, 4th June 1992, lot 308.
Ralph M. Chait Galleries, New York.

來源

Chait Galleries, 紐約
紐約私人收藏
紐約佳士得1992年6月4日, 編號308
Ralph M. Chait Galleries, 紐約

413

A FAMILLE-VERTE BISCUIT 'SEA HORSE' BRUSHPOT, QING DYNASTY, 17TH CENTURY, of cylindrical form, painted with yellow, aubergine, and white horses frolicking on a ground of green swirling waves among florettes and auspicious emblems, above three mountain peaks with cresting waves rising from the base, the rim and foot ringed with white and green molded bands

清十七世紀 素三彩海馬雜寶紋筆筒

Height 5 $\frac{1}{4}$ in., 13.4 cm
\$ 2,000-3,000

**
* PROVENANCE

Sotheby's London, 27th February 1973, lot 156.
Marchant, London.
Ralph M. Chait Galleries, New York.

來源

倫敦蘇富比1973年2月27日, 編號156
Marchant, 倫敦
Ralph M. Chait Galleries, 紐約



412



413



412

414

A LARGE AUBERGINE-GROUND FAMILLE-VERTE BISCUIT JAR AND COVER, QING DYNASTY, 17TH CENTURY, of stoutly potted baluster form, painted in bright enamels with flowers and auspicious objects amidst waves crashing against mountain peaks, all reserved on a spiral-covered ground of aubergine, the domed cover similarly decorated (2)

清十七世紀 素三彩海水江崖雜寶紋蓋罐

Height 19¼ in., 49 cm

\$ 8,000-12,000

** * PROVENANCE

Collection of James A. Garland (1840–1902), inv. no. 1067.

Duveen Brothers, New York.

Collection of J. Pierpont Morgan (1867–1943), inv. no. 556.

Ralph M. Chait Galleries, New York.

來源

James A. Garland (1840–1902) 收藏，編號1067

Duveen Brothers，紐約

約翰·皮爾龐特·摩根 (1867–1943) 收藏，編號556

Ralph M. Chait Galleries，紐約

415

A LARGE FAMILLE-NOIRE JAR AND COVER, QING DYNASTY, 18TH CENTURY, of baluster form, the robust rounded shoulders rising to a short cylindrical neck, later enameled with peony, magnolia, and hydrangea springing from rocks against a rich black ground, with a band of chevrons on yellow ground below the neck with further blossoms, the domed cover similarly decorated (2)

清十八世紀 墨地素三彩花卉圖大蓋罐

Height 22¾ in., 58.1 cm

\$ 8,000-12,000

** * PROVENANCE

Duveen Brothers, New York.

The Norton Simon Foundation Collection.

Sotheby's New York, 7th May 1971, lot 12.

Ralph M. Chait Galleries, New York.

Collection of John D. Rockefeller (1839–1937).

Collection of Ira (1912–2004) and Nancy (1915–2005) Koger.

Sotheby's New York 27th November 1990, lot 21.

Ralph M. Chait Galleries, New York.

EXHIBITED

Los Angeles County Museum of Art, 1965–1971.

John and Mable Ringling Museum of Art, Sarasota, Florida, 1985, cat. no 398.

Jacksonville Art Museum, Florida, 1987.

LITERATURE

John Ayers, *Chinese Ceramics, The Koger Collection*, London, 1985, pl. 99.

來源

Duveen Brothers，紐約

諾頓·西蒙基金會收藏

紐約蘇富比1971年5月7日，編號12

Ralph M. Chait Galleries，紐約

約翰·戴維森·洛克菲勒 (1839–1937) 收藏

Ira (1912–2004) 及 Nancy (1915–2005) Koger 伉儷收藏

紐約蘇富比1990年11月27日，編號21

Ralph M. Chait Galleries，紐約

展覽

洛杉磯郡藝術博物館，1965至1971年

John and Mable Ringling Museum of Art，薩拉索塔，

佛州，1985年，編號398

Jacksonville Art Museum，佛州，1987年

出版

John Ayers, 《Chinese Ceramics, The Koger Collection》，倫敦，1985年，圖版99



414



415

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A PAIR OF FAMILLE-ROSE BLACK-GROUND JARS AND COVERS, QING DYNASTY, 18TH CENTURY, each ovoid body rising from a low bowed waist angled above the tapering foot to a short straight neck, painted in bright enamels with peony, prunus, and aster blossoms within conjoined circles to either side, alternating with two sets of panel reserves enclosing peony, birds, and fruiting vines, all amid a vibrant chrysanthemum meander on a rich black enamel ground, the collar and foot encircled with rose-colored diaper bands and floral reserves, the domed covers similarly decorated and surmounted by flower petal peaked finials (4)

清十八世紀 墨地粉彩開光花鳥圖蓋罐一對

Height of each 18 $\frac{3}{8}$ in., 46 cm
\$ 30,000-50,000

** * PROVENANCE

Collection of James A. Garland (1840–1902), inv. no. 479.
Duveen Brothers, New York.
Collection of J. Pierpont Morgan (1867–1943), inv. nos. 944 and 945.
Duveen Brothers, New York.
The Norton Simon Foundation Collection.
Sotheby's New York, 7th May 1971, lot 74.
Collection of Ira (1912–2004) and Nancy (1915–2005) Koger.
Offered at Sotheby's New York, 27th November 1990, lot 45.
Ralph M. Chait Galleries, New York.

EXHIBITED

Metropolitan Museum of Art, New York, 1910–1915 (on loan).
Los Angeles County Museum of Art, 1965–1971.
John and Mable Ringling Museum of Art, Sarasota, Florida, 1985, cat. nos. 403 and 404.
Jacksonville Art Museum, Florida, 1987.

LITERATURE

John Ayers, *Chinese Ceramics, The Koger Collection*, London, 1985, pl. 125.

In Stephen W. Bushell and William M. Laffan, *Catalogue of the Morgan Collection of Chinese Porcelains*, New York, 1907, p. 171 the present pair of vases is identified as two of 'three ovoid jars'. James A. Garland's *Handbook of a Collection of Chinese Porcelains*, New York, 1895, lists three jars described as exhibited in case 3, and one which is similar to the present example, is illustrated in the second plate titled *Case 3*.

來源

James A. Garland (1840–1902) 收藏，編號479
Duveen Brothers, 紐約
約翰·皮爾龐特·摩根 (1867–1943) 收藏，編號944及945
Duveen Brothers, 紐約
諾頓·西蒙基金會收藏
蘇富比紐約1971年5月7日，編號74
Ira (1912–2004) 及 Nancy (1915–2005) Koger 伉儷收藏
上拍於紐約蘇富比1990年11月27日，編號45
Ralph M. Chait Galleries, 紐約

展覽

大都會藝術博物館，紐約，1910至1915年 (借展)
洛杉磯郡藝術博物館，1965至1971年
John and Mable Ringling Museum of Art, 薩拉索塔，佛州，1985年，編號403及404
Jacksonville Art Museum, 佛州，1987年

出版

John Ayers, 《Chinese Ceramics, The Koger Collection》, 倫敦, 1985年, 圖版125



416

THE FONTHILL SOLDIER VASES

放山居藏粉彩錦堂富貴圖大蓋瓶一對

This outstanding pair of vases, formerly in the collection of Alfred Morrison at Fonthill House, is an exquisite example of 'soldier' vases produced during the early Qianlong period (r. 1736-95). The monumental size of 'soldier' vases required great technical skill during the potting, firing, and enameling. Consequently, vases of this type, which were normally made in pairs or in quadruples, were very difficult and costly to produce. The present vases represent the highest quality of the type. Decorated in the highly developed *famille-rose* palette with a rare design of pheasants among branches of auspicious flowers between equally extravagant bands, their superiority is evidenced in the masterful enameling that is embellished with generous use of gilding on the peony blooms, and in their perfectly proportioned form and design.

The luxurious and exotic style of these vases captures the height of the popularity of *chinoiserie* that was sweeping through Europe in the 18th century. In response to the current European taste, elements of the Baroque and Rococo aesthetic infiltrated the Chinese craftsman's repertoire. Traditional Chinese motifs were synthesized with Western styles, as indicated by the elaborate lambrequin borders on the neck and shoulder, which combine richly-patterned grounds, leafy tendrils, and C-scrolls with shaped panels containing various auspicious Chinese motifs. This fanciful Europeanized Chinese design is also seen in the extensive gilding and asymmetrical composition.

While 'soldier' vases were frequently enameled with phoenixes and flowers, it is particularly unusual to find examples depicting pheasants. The craftsman has cleverly captured the exoticism of phoenixes by rendering the pheasants with vibrant, long-flowing feathers.

'Soldier' vase examples exist in blue and white, iron-red and gilt, Imari, and *famille-rose* palettes. Most of these are now found in the West and it is generally assumed that they were made for the export market, however a rare subset of 'soldier' vases bearing figural motifs might suggest the presence of a concurrent domestic market for these vessels. Among this group are a pair of vases illustrating Xiwangmu (Queen Mother of the West) riding on a phoenix and greeted by elegant ladies and auspicious animals, sold in our London

此對蓋瓶器型宏碩，燒製艱鉅繁複，彰顯瓷匠造詣，屬乾隆早期同類器中精佳之作。此類瓶多為成對或一組四件，因燒成不易，故成本高昂。本品正屬其中臻例，器形比例恰當，紋飾佈局和諧，施粉彩，彩色艷麗，畫工精妙，繪繁花錦雞，寓意錦堂富貴，輔以錦紋花飾，繁彩奪目，富麗堂皇，誠為珍品。

此對大瓶奢華新穎，反映十八世紀席捲歐洲之中國風熱潮。中國瓷匠融匯中西，巧妙加入歐式巴洛克及洛可可藝術風格，迎合歐洲人審美情趣。見瓶身多處描金，紋飾佈局刻意追求不對稱、肩頸錦地及卷葉等紋飾，皆具西方藝術風格，而肩頸處開光內所繪吉祥花卉及花鳥主題則明顯為中國元素。

此類大瓶一般以鳳凰花卉為主題，如本品繪錦雞者甚為罕見。然觀本品所繪錦雞，尾部豐滿修長，鮮豔穠麗，卻又與鳳凰之瑞彩斑斕有著異曲同工之妙。

同類大瓶，存世可見青花、礬紅彩描金、伊萬里及粉彩品類，大多見於西方收藏，故多被認為屬外銷瓷範疇，然而見有繪人物者，雖存世相對稀罕，但可見同時期此類瓶亦為中國本土市場燒製。相關作例可見一對大瓶，繪西王母慶壽圖，售倫敦蘇富比1969年11月4日，編號182，後再售於紐約蘇富比2011年3月29日，編號2；另見一對，佛州棕櫚灘私人收藏，售紐約蘇富比2011年3月29日，編號2。再見一例，同出自放山居收藏，繪仕女亭台博奕，售於倫敦佳士得1971年10月18日，編號30，後易手於巴黎蘇富比2001年6月27日，編號316。





FIG. 1

The drawing room of Fonthill House,
19th June, 1888. By permission of Historic
England Archive

圖一

放山居客廳, 1888年6月19日
照片授權: Historic England Archive



rooms, 4th November 1969, lot 182, and again in these rooms, 29th March 2011, lot 2; and a pair depicting ladies on a terrace playing a game of *go*, that pair was also formerly in the collection of Alfred Morrison at Fonthill House, and was sold at Christie's, London, 18th October, 1971, lot 30, and then in our Paris rooms, 27th June, 2001, lot 316.

Comparable vases of this size with elaborately decorated borders, but painted with phoenixes amongst flowers, include a pair in the Museu Calouste Gulbenkian, Lisbon, illustrated in Maria Antonia Pinto de Matos, *Porcelana Chinesa/Chinese Porcelain*, Lisbon, 2003, pl. 58; a pair, from the collection of Edmund de Rothschild, Esq. T.D., sold twice at Christie's London, 28th July 1975, lot 181, and again, 10th June 1996, lot 135; and a single vase, from the collection of the Hon. Mrs. Ronal Greville, published in G.C. Williamson, *The Book of Famille Rose*, London, 1927, pl. LVII (left).

The terms 'soldier' or 'dragoon' are frequently applied to vases of this massive size after an event in 1717, when Augustus the Strong (1670-1733), King of Poland and Elector of Saxony and inveterate porcelain collector, traded a regiment of 600 soldiers for a group of porcelain including several blue and white Kangxi period vases of this monumental size. Those vases came from the collection of Friedrich Wilhelm I of Prussia and had been housed within his own porcelain collection at Schloss Oranienburg.

This pair of 'soldier' vases was formerly in the collection of Alfred Morrison (1821-1897) and was displayed at Fonthill House in Wiltshire, England. After inheriting Fonthill House in 1857, Morrison commissioned the internationally renowned architect, Owen Jones (1809-1874), to design a room in an opulent *cinquecento* (16th century) style to house his collection of Chinese ceramics, one of the most significant western collections of Chinese ceramics in modern history. Photographs of the interior of Fonthill, taken in June 1988, show a number of large 'soldier' vases, including one of the present pair, along with other Chinese ceramics from his collection adorning the grand drawing room (fig.1).

再可參考其他尺寸相近作例，繪鳳凰花卉圖，包括一對，藏里斯本古爾本基安美術館，圖錄於 Maria Antonia Pinto de Matos,《Porcelana Chinesa/Chinese Porcelain》，里斯本，2003年，圖版 58；另見一對，屬 Edmund de Rothschild, Esq. T.D 舊藏，兩度售於倫敦佳士得，先後為 1975 年 7 月 28 日，編號 181 及 1996 年 6 月 10 日，編號 135；再見一單瓶例，出自 Hon. Mrs. Ronal Greville 收藏，載於 G. C. Williamson,《The Book of Famille Rose》，倫敦，1927 年，圖版 LVII (左)。另見一對錦雞圖例，售倫敦蘇富比 2010 年 5 月 12 日，編號 70。

此類大瓶在西方被稱為「soldier (士兵)」或「dragoon (龍騎兵)」瓶，源於 1717 年波蘭國王兼薩克森選帝侯奧古斯特用六百士兵換取一批瓷器，其中即包括數件尺寸與本品相若之康熙青花大瓶。這批瓷器原先為普魯士國王腓特烈·威廉一世私人珍藏，曾陳於奧拉寧堡。

本品大瓶一對，曾為阿爾弗雷德·莫里森 (1821-1897) 收藏，並陳於放山居，蒂斯伯裡，威爾特郡。1857 年，莫里森從其父手中繼承放山居，隨後便聘請國際知名建築師 Owen Jones (1809-1874) 設計了一個「cinquecento」風格的收藏室，用於陳列其中國瓷器收藏。他這批瓷器收藏被譽為近代史上西方最為重要的中國瓷器收藏之一。從 1988 年六月拍攝的放山居內部照片來看，主客廳中放置了數件大瓶，而本對瓶之一亦可見於其中，與其他中國瓷器珍品並列 (圖一)。

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AN IMPRESSIVE AND LARGE PAIR OF FAMILLE-ROSE 'SOLDIER' VASES AND COVERS, QING DYNASTY, QIANLONG PERIOD, C. 1740, each of baluster form, the rounded shoulders sweeping to a waisted neck and galleried rim, gently tapering to a flared base, the domed covers surmounted with lotus bud-form finials, superbly enameled in bright colors with a cock-pheasant proudly perched on rockwork gazing at its mate beyond the balustrade in a fenced garden of blossoming peony, magnolia, prunus with smaller birds and butterflies, the continuous scene below four shaped floral reserves against a sgraffiato ground of ruby-red scrollwork alternating with iron-red and gilt blossoms on blue ground, the necks painted with lobed reserves enclosing the 'Three Abundances' against a ground of iron-red and spaced with gilt lotus and white foliage, the covers repeating the sgraffiato pattern below the iron-red and gilt bud enclosing a lotus root, wood stands (6)

清乾隆 約1740年 粉彩錦堂富貴圖大蓋瓶一對

Height 52½ in., 133.4 cm
\$ 250,000-400,000

** * PROVENANCE

Collection of Alfred Morrison (1821-1897), Fonthill House, Tisbury, Wiltshire.
Collection of the Rt. Hon. The Lord Margadale of Islay, T.D., J.P., D.L. (1906-1996).
Christie's London, 31st May 1965, lot 72.
Ralph M. Chait Galleries, New York.

來源

阿爾弗雷德·莫里森 (1821-1897) 收藏，放山居，蒂斯伯裡，威爾特郡
Rt. Hon. Margadale of Islay 勳爵，T.D., J.P., D.L. (1906-1996) 收藏
倫敦佳士得1965年5月31日，編號72
Ralph M. Chait Galleries, 紐約



417

418

TWO LARGE VERTE-IMARI DISHES, QING DYNASTY, KANGXI PERIOD, C. 1720, each brightly enameled in the center with a vase of flowers in a balustraded terrace within an underglaze-blue and gilt-decorated trellis diaper band reserved with alternating butterfly and flower cartouches, the rim in underglaze-blue with iron-red and gilt painted flowerheads, reserved with elaborately decorated panels of birds or butterfly among blossoms, the underside with flowering branches and a border of six cartouches enclosing a butterfly, crustaceans and floral sprays on a diaper ground, the center of the base with a wheel-engraved Japanese Palace, Dresden inventory mark *N:120* over the letter *I* (2)

清康熙 約1720年 五彩描金花瓶圖大盤兩件

Diameters 15¼ in., 38.8 cm
\$ 20,000-30,000

** PROVENANCE

*

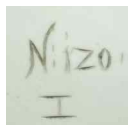
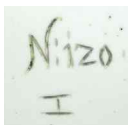
Collection of Augustus the Strong, Elector of Saxony, King of Poland (1670-1733), Saxony, Dresden, inv. no. N:120 I
Ralph M. Chait Galleries, New York.

來源

波蘭國王薩克森選帝侯奧古斯特二世 (1670-1733) 收藏，薩克森，德累斯頓，編號N:120 I
Ralph M. Chait Galleries, 紐約

The present examples are based on Japanese *Imari* plates of the same type and decoration. Due to its popularity, the pattern was copied in China, as well as Europe. Notable European factories that copied the pattern include Meissen (circa 1725), Frankenthal and Warsaw faïence (both circa 1770). For examples of all three, along with a Chinese original, see Fredrich H. Hofmann, *Das Porzellan*, Berlin, 1932, pls. 493-496. These types of dishes were produced in various sizes, a small 22 cm diameter example from the Mottahedeh collection is illustrated in David Howard and John Ayers, *China for the West*, 1978, Vol. I, pp. 144-145, cat. no. 126, and subsequently sold in these rooms on 30th January 1985, lot 75. Larger examples measuring 54 cm also exist, such as one in the Salting collection of the Victoria and Albert Museum, London, and illustrated in John Ayers, Oliver Impey, J.V.G. Mallet, *Porcelain for Palaces*, London, 1990, cat. no. 257.

The incised numbers on the present pair, N:120 I, indicates that these were in the collection of Augustus the Strong (Augustus II), Elector of Saxony and King of Poland (1670-1733). An avid art collector, he amassed an extensive collection of porcelain which was housed in the 'Japanese Palace' in Dresden. A similarly sized example to the present pair, at 34.4 cm, from the Boymans Van Beuningen Museum, Rotterdam, is illustrated in Christiaan J. A. Jörg, *Famille Verte*, Groningen, 2011, cat. no. 47, bearing inventory number N:279. Another pair of similar size, and bearing the same inventory number as the aforementioned example, was sold at Christie's London, 11th July 2006, lot 177.





418

419

A BLUE AND WHITE BOMBE-FORM CENSER, QING DYNASTY, EARLY KANGXI PERIOD, the wide, compressed globular body rising from a splayed foot to a flared rim, painted in bright shades of blue with two outlined panels to either side, one with dahlias blossoming from rockwork, the other with a similar composition of peonies, divided by floral motifs all within double line borders at the mouth and foot, the base with an underglaze-blue double circle

清康熙初 青花開光花石圖爐

Diameter 10 in., 25.4 cm
\$ 4,000-6,000

420

A BLUE AND WHITE ROSE WATER SPRINKLER, QING DYNASTY, KANGXI PERIOD, of triple-gourd form with a slender tapering neck supported on a splayed foot, the rounded body painted with a broad, lapped collar enclosing leafing lotus reserved in white, set between bands of rosettes on the foot and lower bulb, the neck with flower sprigs below a chevron band at the rim

清康熙 青花花卉紋長頸瓶

Height 7¼ in., 18.4 cm
\$ 1,000-1,500

421

A RARE BLUE AND WHITE BOTTLE VASE, QING DYNASTY, KANGXI PERIOD, the vertically ribbed globular body rising from a flared pedestal foot to a long, cylindrical neck and flared galleried rim, painted in soft blue tones with a horned *chilong* encircling the neck and three medallions on the body, two with compositions of the 'Hundred Antiques,' the third with a poetry inscription with two drawn seals bordered above and below by pale café-au-lait glazed borders, four auspicious emblems encircling the foot, the base with an apocryphal Chenghua mark

清康熙 青花開光博古圖詩文長頸瓶
《大明成化年製》仿款

Height 7½ in., 19.1 cm
\$ 5,000-7,000



419



420

421

422

A PAIR OF BLUE AND WHITE BEAKER VASES, QING DYNASTY, KANGXI PERIOD, each with a bulging center rising from a spreading foot to a trumpet neck, painted in shades of blue with scenes of ladies, the uppermost register with a seated court lady entertained by a dancer and a band of musicians, the middle with two ladies admiring potted peony in a garden, and the lower with four ladies on a terrace bearing a *qin* and a basin, each composition bordered with chevron bands, the base with an artemisia leaf in underglaze blue within a double circle (2)

清康熙 青花仕女圖花觚一對

Height of taller 16¾ in., 42.6 cm

\$ 10,000-15,000

**
* PROVENANCE
* Ralph M. Chait Galleries, New York.

來源
Ralph M. Chait Galleries, 紐約

423

A BLUE AND WHITE BEAKER VASE, TRANSITIONAL PERIOD, C. 1640, the cylindrical form sweeping to a flared rim, painted in deep cobalt blue tones with myriad vessels bearing foliage and blossoms and a beaker vase of scrolls among them on a low table, the middle section with a band of foliate and ingot-form emblems above a row of pendent plantain leaves, all set between varying bands of deftly incised diaper, foliate, and auspicious motifs

過渡期 約1640年 青花花卉圖花觚

Height 17¾ in., 45.4 cm

\$ 20,000-30,000

**
* PROVENANCE
* Sotheby's London, 3rd July 1984, lot 4.
E & J Frankel, New York.

來源
倫敦蘇富比1984年7月3日, 編號4
E & J Frankel, 紐約

A vase of this form with similar decoration and bearing a cyclical date mark corresponding to 1639 is illustrated and discussed in the opening essays of *Transitional Wares and Their Forerunners*, Hong Kong Museum of Art, Hong Kong, 1981, fig. 18, and another similar example, included in the same exhibition and bearing a cyclical date mark corresponding to 1640, is illustrated *op.cit.*, cat. no. 65.



422



423



422

424

A PAIR OF BLUE AND WHITE 'DRAGON' BOTTLE VASES, QING DYNASTY, KANGXI PERIOD, each with a compressed pear-shaped body rising from a tall, splayed foot to an elongated narrow neck and flared mouth, painted in strong cobalt tones with a pair of four-claw dragons in pursuit of 'flaming pearls', clouds, blossoming leafy branches, and further flames above cresting waves, the neck painted with a ring of arabesques below a patterned band and stiff leaves, the foot encircled by arabesques and the base with a flower mark in underglaze blue (2)

清康熙 青花趕珠龍紋長頸瓶一對

Height of taller 10½ in., 26.7 cm
\$ 3,000-5,000

425

A PAIR OF BLUE AND WHITE FACETED BOTTLE VASES, QING DYNASTY, KANGXI PERIOD, each of hexagonal form, with a compressed body rising from a flared foot to a long narrow neck and flared mouth, painted in bright cobalt blue with shaped reserves of elegant ladies gazing at the moon, alternating with panels of 'Hundred Antiques' or a scholar and attendant in a landscape, set against a 'cracked-ice' ground, the neck with florets between varying foliate and lappet bands, the foot encircled with wide lappets to each facet, the base with an underglaze blue 'G' mark (2)

清康熙 青花開光人物博古圖六方長頸瓶一對

Height 12 in., 30.5 cm
\$ 8,000-12,000

** PROVENANCE

* Collection of Sir George Robey, C.B.E. (1869-1954).
Ralph M. Chait Galleries, New York.

來源

George Robey 爵士, C.B.E. (1869-1954) 收藏
Ralph M. Chait Galleries, 紐約

Two nearly identical pairs were sold in our London rooms, one on 27th June 1974, lot 100, the other on the 16th November 1976, lot 72. For a discussion of the significance of the 'G' mark see note, lot 405.



426

A LARGE BLUE AND WHITE 'DRAGON' DISH, QING DYNASTY, KANGXI PERIOD, vigorously painted in cobalt blue, the center medallion depicting a writhing dragon among a dense leafing lotus meander, encircled by eight foliate motifs in the cavetto, the exterior with two further dragons, the base centered with an apocryphal Chenghua mark

清康熙 青花穿蓮龍紋大盤
《大明成化年製》仿款

Diameter 15½ in., 39.5 cm
\$ 6,000-8,000

** PROVENANCE

* Sotheby's New York, 18th September 1981, lot 414.

來源

紐約蘇富比1981年9月18日, 編號414



424



425



426



425



424

427

A LARGE FAMILLE-VERTE 'YENYEN' VASE, QING DYNASTY, KANGXI PERIOD, the ovoid body rising from a flared foot to a tall trumpet neck and flaring rim, the body painted to a softer effect with a serene lotus pond harboring egrets and mandarin ducks, the calm waters depicted with fine iron-red strokes from which emerge a colorful, resplendent array of leafing, flowering lotus, the upper register boldly enameled with a continuous scene of birds and a large butterfly amidst lush peony, dahlia, prunus, and lotus above a stippled green-ground collar encircling the base of the neck with further blossoms

清康熙 五彩花鳥荷塘圖大鳳尾尊

Height 30½ in., 77.5 cm
\$ 30,000-50,000

** PROVENANCE
* Ralph M. Chait Galleries, New York.

來源
Ralph M. Chait Galleries, 紐約



427

428

A POWDER BLUE AND GILT-GROUND FAMILLE-VERTE 'FIGURAL' JAR AND COVER, QING DYNASTY, KANGXI PERIOD, of ovoid form rising to a straight cylindrical neck, the body with scalloped reserves painted in famille-verte enamels with scenes of ladies in rock gardens, interspersed with floral compositions of potted peony and prunus, all against a vibrant powder-blue ground with gilt-painted 'Hundred Antiques' and gilt borders, the domed cover similarly decorated and surmounted by a knob finial, the interior and base glazed white (2)

清康熙 灑藍地開光五彩仕女花卉圖蓋罐

Height 17½ in., 44.5 cm
\$ 20,000-30,000

** PROVENANCE
*
Ralph M. Chait Galleries, New York.

來源
Ralph M. Chait Galleries, 紐約

An almost identical vase and cover from the Richard Bennett collection is illustrated in Edgar Gorer and J.F. Blacker, *Chinese Porcelain and Hardstone*, Vol. 2., London, 1911, pl. 153; and also in *Catalogue of the Collection of Old Chinese Porcelains of Richard Bennett, Esq. Thornby Hall, Northampton*, London, 1913, cat no. 169, identified as one of a pair. The pair can now be found at the Lady Lever Art Gallery, Liverpool, acc. nos LL6113 and LL6114.

429

A PAIR OF FAMILLE-VERTE BEAKER VASES, QING DYNASTY, KANGXI PERIOD, each rising from a flared foot to a bulbous middle register and a trumpet neck, painted in bright enamels, the upper register with a pheasant on rockwork, amidst swallows and other birds, with flowering peony, magnolia, and roses, the central register with the 'Hundred Antiques' between yellow *leiwén* borders, the base with blossoming dahlia, peony, and aster below a fluttering butterfly (2)

清康熙 五彩錦堂富貴圖花觚一對

Height 18¾ in., 47.9 cm
\$ 25,000-40,000

** PROVENANCE
*
Sotheby's London, 9th May 1989, lot 78.
Michael Hogg, London.
Ralph M. Chait Galleries, New York.

來源
倫敦蘇富比1989年5月9日, 編號78
Michael Hogg, 倫敦
Ralph M. Chait Galleries, 紐約



428



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430

A RARE GLAZED-BISCUIT 'RECUMBENT HORSE' WATER DROPPER, QING DYNASTY, KANGXI PERIOD, enameled with a yellow and dark brown piebald coat, the hind legs tucked underneath the body and the two forelegs outstretched and bent as if rising, the bridled head and neck turned to one side with mouth slightly open, the molded white-glazed forelock and mane falling naturally to both sides, all supported by a green-enameled base

清康熙 素三彩臥馬形水滴

Length 5 in., 12.8 cm
\$ 3,000-5,000

**
* PROVENANCE

Collection of W. J. Holt.
Christie's London, 15th -16th May 1946, lot 247.
Ralph M. Chait Galleries, New York.

LITERATURE

R. L. Hobson, Bernard Rackham and William King,
Chinese Ceramics in Private Collections. London,
1931, fig. 265.

來源

W. J. Holt 收藏
倫敦佳士得1946年5月15至16日, 編號247
Ralph M. Chait Galleries, 紐約

出版

R. L. Hobson, Bernard Rackham 及 William King,
《Chinese Ceramics in Private Collections》, 倫敦,
1931年, 圖265

431

A FAMILLE-VERTE BISCUIT 'HUNDRED ANTIQUES' TEAPOT AND COVER, QING DYNASTY, KANGXI PERIOD, of hexagonal section, the rounded shoulders rising from a tapering foot, a square-section S-form spout set to one side, with auspicious emblems all on a pale green ground, the conforming cover similarly decorated and surmounted by a 'faux rattan' handle with canted corners, the vessel supported on low bracket feet (2)

清康熙 素三彩博古圖六方提梁壺

Height 5½ in., 14.3 cm
\$ 4,000-6,000

**
* PROVENANCE

Collection of Richard Bennett, Esq., D.L.
Edgar Gorer, London.
Collection of the Hon. Nellie Ionides (1883-1962).
Sotheby's London, 14th July 1964, lot 388.
Ralph M. Chait Galleries, New York.

LITERATURE

Edgar Gorer and J.F. Blacker, *Chinese Porcelain and Hardstone*, vol. 2, London, 1911, pl. 183.
Edgar Gorer, *Catalogue of the Collection of Old Chinese Porcelains formed by Richard Bennett, Esq.*, London, 1913, pl. 298.

來源

Richard Bennett, Esq., D.L. 收藏
Edgar Gorer, 倫敦
Hon. Nellie Ionides (1883-1962) 收藏
倫敦蘇富比1964年7月14, 編號388
Ralph M. Chait Galleries, 紐約

出版

Edgar Gorer 及 J.F. Blacker, 《Chinese Porcelain and Hardstone》, 卷2, 倫敦, 1911年, 圖版183
Edgar Gorer, 《Catalogue of the Collection of Old Chinese Porcelains formed by Richard Bennett, Esq.》, 倫敦, 1913年, 圖版298

432

A FAMILLE-ROSE 'FIRECRACKER' BOX AND COVER, QING DYNASTY, molded as a bundle of ten firecracker sticks enameled in iron-red, blue, yellow, green, and aubergine, each with a painted diaper ground and with a modeled white wick folded realistically over the top, the interior and recessed base enameled turquoise, wood stand (3)

清 粉彩爆竹形蓋盒

Height 4 in., 10.2 cm
\$ 2,000-3,000

See catalogue note at SOTHEBYS.COM



432



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430

433

A PAIR OF FAMILLE-ROSE 'BUTTERFLY' VASES, QING DYNASTY, QIANLONG PERIOD, each of pear form with a slender neck rising to a flared rim, finely painted with fluttering butterflies, flowering sprigs and fruiting branches in bright enamels and gilding, the mouth encircled with an elaborate blue-ground lambrequin border enclosing pink rosettes all supported on a splayed foot (2)

清乾隆 粉彩花蝶圖瓶一對

Height 8 $\frac{7}{8}$ in., 22.5 cm
\$ 4,000-6,000

** PROVENANCE
*
Ralph M. Chait Galleries, New York

來源
Ralph M. Chait Galleries, 紐約

A nearly identical pair to the current examples was sold at Christie's Amsterdam, 20-21st May, 2008, lot 86.

434

AN IRON-RED AND FAMILLE-VERTE ROULEAU VASE, QING DYNASTY, 19TH CENTURY, of slightly tapering cylindrical form rising to a cylindrical neck with an everted mouth, Zhong Kui and a quelled demon finely enameled in iron-red and gilt, riding a jet-black steed, the reverse with rockwork in shades of green and blue issuing a gnarled tree, with an indistinct character mark within a square, the shoulder painted with iron-red blossoms on a ground of green and black enamel spirals below, the neck with leafing bamboo

清十九世紀 五彩引福歸堂圖小棒槌瓶

Height 10 in., 25.4 cm
\$ 3,000-5,000

** PROVENANCE
*
E & J Frankel, New York.

來源
E & J Frankel, 紐約



433



434



433

435

AN IRON-RED AND FAMILLE-VERTE JAR AND A COVER, QING DYNASTY, KANGXI PERIOD, robustly potted with a globular body rising from a flared foot to a cylindrical neck, painted with two panels of flowering prunus trees emerging from rockwork, interspersed with two sets of pomegranate and circular shaped panels depicting landscape scenes and a butterfly, all reserved against an iron-red ground with densely scrolled white scrollwork and lotus blossoms in pale yellow, aubergine, and green, bordered above by a band of *ruyi* at the shoulder below a collar of carp reserved in oval panels against green stippled ground with blossoms, the neck with flowering foliate branches and a band of aubergine and green alternating stripes encircling the foot, the base with a double circle in underglaze blue, the domed cover surmounted by an underglaze blue finial above fruiting leafy pomegranate and peach branches painted in bright enamels (2)

清康熙 五彩開光花鳥圖罐配蓋

Height 13 $\frac{5}{8}$ in., 34.6 cm
\$ 7,000-10,000

** PROVENANCE
* Ralph M. Chait Galleries, New York.

來源
Ralph M. Chait Galleries, 紐約



435

436

A LARGE IRON FIGURE OF A SEATED LUOHAN, SONG / YUAN DYNASTY, the languid figure seated, the left knee raised and supporting the draped left arm, the expressive face with a high pointed nose and deep-set mouth, set in a joyful smile, clothed in an outer robe open in pleats revealing the broad, bare chest and the *dhoti* contoured over the rounded belly, a squared ring pendent from the surplice over the left shoulder, raised on a squared base supported on four angled, tapering feet

宋 / 元 鐵羅漢坐像

Height 21½ in., 54.6 cm

\$ 40,000-60,000

** PROVENANCE
* Ralph M. Chait Galleries, New York.

來源
Ralph M. Chait Galleries, 紐約



436

437

A FINE TEADUST-GLAZED BOTTLE VASE, QIANLONG SEAL MARK AND PERIOD, the compressed globular body rising from the splayed foot to a long cylindrical neck, richly covered overall with a lustrous, mottled olive-green glaze subtly flecked with gold tones, the foot ring dressed in a dark brown wash, the base incised with a six-character seal mark reserved in a square and applied with a mottled brown glaze

清乾隆 茶葉末釉荸薺瓶
《大清乾隆年製》款

Height 13 in., 33 cm
\$ 60,000-80,000

** PROVENANCE
*
Ralph M. Chait Galleries, New York.

來源
Ralph M. Chait Galleries, 紐約

The present vase is notable for its lustrous and rich 'tea dust' glaze, representing the technical perfection achieved by the potters working in the imperial kilns in Jingdezhen at the time. This type of glaze, which was exclusively for imperial consumption, was successfully achieved under the supervision of the great Tang Ying (1682-1756), Superintendent of the Imperial kilns during the Yongzheng (r. 1723-1735) and Qianlong (r. 1736-1795) reigns. The flecked olive-green tone was created in the course of high-temperature firing, during which the yellow crystals in the glaze precipitated to contrast against the dark green ground, consequently producing the tea-dust effect.

A pair of closely related vases preserved in the Seikado Bunko Museum, Tokyo, was included in the Museum's exhibition, *Seikado zo Shincho toji. Keitokuchin kanyo no bi* [Qing porcelain collected in the Seikado. Beauty of the Jingdezhen imperial kilns], Tokyo, 2006, cat. no. 109; one from the Meiyintang Collection, is illustrated in Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, London, 1994-2010, vol. 2, no. 936; and another, but with a pale rim, from the Victoria and Albert Museum, London, is published in Rose Kerr, *Chinese Ceramics. Porcelain of the Qing Dynasty 1644-1911*, London, 1986, pl. 25. Further Qianlong marked tea-dust glazed vases of this type include one recently sold in our Hong Kong rooms, 3rd October 2017, lot 3665; another in these rooms, 13th September 2017, lot 24; and a third sold at Christie's New York, 17th March 2017, lot 1245. Compare also one from the T.Y. Chao Collection, sold in our Hong Kong rooms, 19th May 1987, lot 294, and again at Christie's New York, 20th March 1997, lot 128.





437

438

A 'LANGYAO' BALUSTER VASE, QING DYNASTY, 18TH CENTURY, elegantly proportioned with rounded shoulders rising from an elongated tapering base and spreading foot to a short cylinder neck and flared mouth, covered with a lustrous crackle-suffused red glaze thinning at the shoulders and neck to a peach tone, pooling at the elevated stepped foot to a deep crimson with striated mottling pouring over but stopping short of the unglazed foot ring, the recessed base and interior both applied with a translucent pale blue glaze, wood stand (2)

清十八世紀 郎窑紅釉觀音尊

Height 16¼ in., 41.3 cm
\$ 40,000-60,000

A similar example can be found in the National Palace Museum, Taipei, illustrated in the *Catalogue of a Special Exhibition of Ch'ing Dynasty Monochrome Porcelains in the National Palace Museum*, Taipei, 1981, pl. 1; and another in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum: Monochrome Porcelain*, Hong Kong, vol. 37, 1999, pl. 15; both are described as *Guanyin zun* and attributed to the Kangxi period. Another related example previously in the E.T. Hall Collection, inv. no. 184, was sold at Christie's London, 7th June 2004, lot 150.



438

439

A FLAMBE-GLAZED FANGHU-FORM VASE, QING DYNASTY, 18TH / 19TH CENTURY, the archaistic pear-shaped body of rectangular section with molded peach-form panels to the front and back, set with a pair of lug handles flanking the neck, covered in a bright red glaze streaked with pale blue and violet at the corners, handles, and at the mouth, the top of the lip applied with a raspberry-red glaze dappled with bright violet, the glaze stopping neatly at the foot and the base dressed with a light brown wash

清十八 / 十九世紀 窰變釉貫耳方壺

Height 12¼ in., 31 cm
\$ 10,000-15,000

**
* PROVENANCE

Collection of Johannes Hellner, Stockholm, inv. no. G11.
Ralph M. Chait Galleries, New York.

來源

Johannes Hellner 收藏，斯德哥爾摩，編號G11
Ralph M. Chait Galleries, 紐約

440

A FLAMBE-GLAZED BALUSTER VASE, QING DYNASTY, 19TH CENTURY, the robustly potted compressed globular body rising from a high splayed foot to a waisted neck flanked by elephant-mask form handles and surmounted by an inverted bulbous stepped rim, covered overall with a lustrous glaze of deep aubergine streaked with brilliant crimson in two swathes to the body and foot, transmuted to vibrant shades of mottled violet at the neck and draining to a mushroom-gray at the mouth and handles, the recessed base left unglazed

清十九世紀 窰變釉象耳瓶

Height 15¼ in., 38.7 cm
\$ 2,000-3,000

**
* PROVENANCE

American Private Collection.
Ralph M. Chait Galleries, New York.

來源

美國私人收藏
Ralph M. Chait Galleries, 紐約

441

A RED-GLAZED BOTTLE VASE, QING DYNASTY, 18TH / 19TH CENTURY, the tapering globular body rising to a tall cylindrical neck, covered overall with a bubble-suffused red glaze thinning just below the mouth and concentrating to a deep crimson shade before stopping neatly above the unglazed foot ring

清十八 / 十九世紀 紅釉長頸瓶

Height 12¾ in., 31.4 cm
\$ 8,000-12,000

**
* PROVENANCE

Collection of J. Pierpont Morgan (1867-1943), inv. no. 1377.
Ralph M. Chait Galleries, New York.

來源

約翰·皮爾龐特·摩根 (1867-1943) 收藏，編號1377
Ralph M. Chait Galleries, 紐約



442

A LARGE BLUE-GLAZED HANDLED BALUSTER VASE, QING DYNASTY, QIANLONG / JIAQING PERIOD, the tall ovoid body rising from a splayed foot to a trumpet neck flanked by pierced dragon handles and surmounted by a flared, galleried rim, covered overall in a vitreous deep blue glaze thinning at the contours of the handles, the interior glazed white and the base unglazed

清乾隆 / 嘉慶 霽藍釉龍耳大瓶

Height 31¼ in., 79 cm

\$ 40,000-60,000

** PROVENANCE

*

Collection of Sir Thomas Fermor-Hesketh, later 1st Baron Hesketh (1881-1944).
Ralph M. Chait Galleries, New York.

來源

Thomas Fermor-Hesketh 男爵 (1881-1944) 收藏
Ralph M. Chait Galleries, 紐約



442

443

A GRAY LIMESTONE HEAD OF BUDDHA, TANG DYNASTY, the round, full face framed with relief carved whorls of hair low and straight on the forehead and around the pendulous, large ears, the crescent-form brows carved in a bevel sweeping into an aquiline nose and sheltering the delineated, downcast eyes, the compact and fleshy lips with a clear bowed outline, the tranquil composition mounted on a modern base

唐 石灰石雕佛首像

Height 19 in., 48.3 cm
\$ 50,000-70,000

** PROVENANCE

*
Collection of Gustaf VI Adolf of Sweden (1882-1973),
by repute.
Albert Rudolph (Swami Rudrananda), New York,
before 1973.

來源

瑞典古斯塔夫六世·阿道夫 (1882-1973) 收藏 (傳)
Albert Rudolph (Swami Rudrananda), 紐約, 1973年之前



444

SIX GLAZED STONEWARE ARCHITECTURAL TILES, MING DYNASTY, the rectangular tiles forming two friezes well modeled and carved in varying relief, applied with yellow, green, and white glazes, the first depicting a fierce dragon, the expressive face with bulging eyes and knitted brows, craning back towards its tail, the writhing body with well-defined, incised crescent scales and raised green filaments of flames flanking the limbs; the other tiles forming a phoenix in flight, the head raised back towards the tail plumes trailing behind and mingling with the dense green foliage background, the mythical bird flanked by two massive yellow peony blossoms with white-tipped petals and green centers (6)

明 三彩穿花龍鳳紋壁磚六件

Height of each tile 14¼ in., 36.2 cm; Width 22 in., 56 cm
\$ 80,000-120,000

Skilfully modeled and vibrantly glazed, these large ceramic tiles represent a group of dynamic sculptural components that adorned some of the most ambitious architecture during the Ming dynasty (1368-1644). Stoneware tiles sculpted with auspicious symbols and mythical creatures were extensively utilized in imperial palaces and temples, such as along roof ridges, not only to serve a decorative purpose, but also to convey specific symbolic messages and to ward off evildoers. The writhing dragon on the present lot, vividly represented traversing peonies and foliage, symbolizes wisdom and power and is believed to possess the talismanic power to frighten away evil spirits. Its harmonic counterpart, a lively phoenix sculpted with crescent eyes and an elaborate crown flying amongst foliage, signifies immortality and resurrection. This symbolic union of both mythical creatures in the current piece together reflects the deep-rooted Chinese belief in the complementary powers of *yin* and *yang*.

Glazed tiles featuring a prominent four-clawed dragon and a gracefully rendered phoenix, both notable emblems associated with the emperor and empress respectively, are testaments to the importance of the location where it originally belonged. Stoneware tiles of such design are found on temples in Shanxi; see the centrepieces on the front hall at *Shuanglingsi* temple, Shanxi, depicting flying dragons amongst foliage in *sancai* glaze dated to 1499, illustrated in Clarence Eng, *Colours and Contrasts. Ceramic Traditions in Chinese Architecture*, Leiden, 2015, pl. 4.79, together with a *sancai*-glazed centrepiece modeled with phoenixes, on the *Mituodian* [Ambitabha Hall] at *Guangshengsi* Temple, Shanxi, pl. 4.67.

A pair of smaller *sancai*-glazed tilework panels decorated with two writhing dragons and immortals was sold at Christie's New York, 15th September 2011, lot 1481. Compare also a set of *fahua*-type glazed ceramic tiles of larger sizes, molded with vigorous three-clawed dragons, sold at Christie's Hong Kong, 23rd March 1993, lot 583; and another smaller example sold at Christie's New York, 3rd June 1993, lot 218.



444

445

A 'QINGBAI' JAR AND COVER, SONG DYNASTY, thinly potted, the bulbous body rising from a splayed foot to a cylindrical neck encircled by four scrolled handles, set with a flat circular cover bordered by molded rings, covered with a thin bone-white glaze pooling to pale seafoam around the foot (2)

宋 青白釉四繫蓋罐

Height 5¼ in., 14.6 cm

\$ 3,000-5,000

**
* PROVENANCE

Collection of Ira (1912-2004) and Nancy (1915-2005) Koger.
Ralph M. Chait Galleries, New York.

來源

Ira (1912-2004) 及 Nancy (1915-2005) Koger 伉儷收藏
Ralph M. Chait Galleries, 紐約

446

A 'CIZHOU' TIGER-FORM PILLOW, JIN DYNASTY, the recumbent beast modeled with its head resting upon the front paws, the tail wrapped around the haunches, painted with bold black stripes over a russet-orange glaze covering the body, the white slip reserved at the top of the head and applied over the tip of the tail, the base left unglazed to reveal the buff clay body

金 磁州窰虎形枕

Length 15¼ in., 38.7 cm

\$ 12,000-15,000

**
* PROVENANCE

Blitz Oriental Art, Amsterdam.

來源

Blitz Oriental Art, 阿姆斯特丹

Jin dynasty tiger-form pillows of this type are rare. Most tiger-form pillows from that era surviving today were modeled with a white slip-covered and outlined headrest often painted with a foliate composition. The present example more subtly incorporates the headrest as a flattened continuation of the beast's back. An example similar to the present is illustrated in *Chinese Ceramic Pillows: the Mr. & Mrs. Yeung Wing Tak Gift*, Hong Kong, 1993, cat. no. 124. Another similar example formerly with Eskenazi Ltd., London, was offered at Christie's New York, 6th June 1985, lot 357.



445



446

447

A LINGBI-TYPE SCHOLAR'S ROCK, of vertical orientation with two prominent limbs seeming to twist at counterpoint angles from the base, the dark gray resonant stone with numerous grooves and troughs terminating in round perforations, raised on a fitted wood base carved as cresting waves (2)

靈璧式石供

Height including stand 14¾ in., 37.5 cm
\$ 10,000-15,000

** PROVENANCE
* Ralph M. Chait Galleries, New York.

來源
Ralph M. Chait Galleries, 紐約

448

AN ELM CORNER-LEG TABLE (ZHUO), QING DYNASTY, 18TH / 19TH CENTURY, well-proportioned, of rectangular form, the top with a single-board floating panel set in a molded edge frame, above a recessed waist, the square-sectioned humpback stretchers with pairs of vertical struts, joined by mortise and tenon construction to corner legs of square section terminating in hoof feet

清十八 / 十九世紀 榆木羅鍋根條桌

Height 32 in., 81.3 cm; Length 65½ in., 166.4 cm;
Depth 20 in., 50.8 cm
\$ 6,000-8,000



447



448

449

TWO PAINTED STUCCO 'APSARA' FIGURES, MING DYNASTY, each depicted in a fluid aerial position with their extended limbs trailing the flowing garments, with carefully coiffed and secured hair, painted in polychrome pigments, modern stands (4)

明 泥塑彩繪飛天像兩尊

Heights 10½ in., 26.7 cm
\$ 20,000-30,000

**
*
* PROVENANCE

Ralph M. Chait Galleries, New York.
Collection of Mrs. Anna Isley Kneeland (1869-1955),
acquired between 1920 and 1940.
Sotheby's New York, 1st June 1994, lot 394.
Ralph M. Chait Galleries, New York.

EXHIBITED

Tenth Loan Exhibition of Chinese Art, Detroit Institute
of Arts, 1929.

來源

Ralph M. Chait Galleries, 紐約
Anna Isley Kneeland 夫人 (1869-1955) 收藏, 購於
1920至1940年之間
紐約蘇富比1994年6月1日, 編號394
Ralph M. Chait Galleries, 紐約

展覽

《Tenth Loan Exhibition of Chinese Art》, 底特律
美術館, 1929年

450

A LARGE SANCAI-GLAZED FIGURE OF A LION, MING DYNASTY, the beast modeled crouching low on all fours with its head turned back over the right haunch, the jaws open in a growl, the body covered in a green glaze with a deep brown stripe down the spine, the tufts of fur amber-glazed, the claws and teeth glazed white, raised on a low conforming base with an oval opening to the underside for firing

明 三彩臥獅

Width 26 in., 66 cm
\$ 4,000-6,000



449



450

451

A RARE BLUE AND WHITE 'LUDUAN' CENSER AND A COVER, MING DYNASTY, WANLI PERIOD, stoutly potted, the mythical creature modeled four-square, the body painted in inky tones of cobalt blue with a foliate meander interspersed with trailing flame wisps, the neck applied with a collar suspending a bell and tassels, a curled upswept tail at the rear, the cover in the form of the raised head with bulging eyes, mouth agape baring teeth, spiraling and straight tufts of hair, bearing a fierce demeanor, all supported on four scaly legs terminating in clawed feet (2)

明萬曆 青花角端形熏爐配蓋

Height 13 in., 33 cm
\$ 60,000-80,000

** PROVENANCE
* Ralph M. Chait Galleries, New York.

來源
Ralph M. Chait Galleries, 紐約

This robustly potted and boldly decorated vessel belongs to a select group of wares modeled in the form of *luduan* that were produced during the Wanli period (r. 1573-1620). Both the playfulness and majesty of *luduan*, a legendary animal in Chinese mythology, are meticulously captured through the animated expression and bulging eyes. *Luduan*, an auspicious creature with the ability to traverse vast distances in a day and to master all languages, was said to appear only in areas where a virtuous leader was present. Censers modeled in the form of a *luduan* are known to have been produced in bronze as early as the Han dynasty (206 BC- 220 AD), such as one from the Bondy Collection, included in the Berlin Exhibition of Chinese Art, Berlin, 1929, cat. no. 45. These bronze prototypes provided inspiration for numerous ceramic and porcelain interpretations, including the present.

Porcelain featuring such intricate modeling is prone to distortion during the firing process, and as a result few censers of this large size and form are known; a closely related example also decorated with a leafy scroll over the body, was sold in our London rooms, 10th May 1994, lot 2; and another painted with a floral scroll was included in the exhibition *Chinesisches Porzellan der Mingdynastie. 14. Bis 17 Jahrhundert*, Zwinger Museum, Dresden, 1987, cat. no 3767. These larger censers are particularly notable for their extensive detailed designs that emphasize the auspiciousness and other-worldliness of the creature.

Smaller censers of this type are also known, but are notably simpler in form and design; see one sold in our London rooms, 9th December 1986, lot 203, and another, dated to the 17th century, sold at Christie's London, 26th April 2016, lot 81. Compare also a censer painted in *wucui* enamels, sold at Christie's South Kensington, 4th November 2014, lot 291, and a Ming Longquan celadon example, sold in our London rooms 19th June 1984, lot 246.



451

452

A PAIR OF BLUE AND WHITE 'PHOENIX HEAD' EWERS, QING DYNASTY, KANGXI PERIOD, each of the faceted bodies following a lozenge-form outline, rising from a barbed foot to a ridged neck and an inverted galleried mouth, the tapering serpentine spout joined to the neck by phoenix heads in profile, painted in bright shades of cobalt blue with flowers and foliage (2)

清康熙 青花四季花卉圖菱花式鳳首壺一對

Height 9¼ in., 23.5 cm
\$ 6,000-8,000

**
* PROVENANCE
Ralph M. Chait Galleries, New York.

來源
Ralph M. Chait Galleries, 紐約

Ewers of this form were originally inspired by Middle Eastern metal wares and were made for the export market. They were meant to exist in pairs and were also created in the *famille-verte* palette. Compare a closely related ewer from the Avery Brundage collection now at the Asian Art Museum, San Francisco, acc. no. B60P249. A pair from the Grandidier collection, now at the Louvre museum, was paired with three blue and white bottle vases to form an *ad hoc* garniture set and is illustrated in *La Ceramique Chinoise: De l'epoque de K'ang-Hi a nos jours*, Paris, 1922, pl. 244.

453

A BLUE AND WHITE BALUSTER VASE AND A COVER, QING DYNASTY, KANGXI PERIOD, the elongated ovoid body rising from a flared foot to a waisted neck, painted with bright shades of cobalt blue with an elegant lady seated with attendants about her, gaily observing a dancer and a band of musicians on a garden terrace with massive rockwork and palm fronds, a canopy of scrolling clouds above, the neck with sprigs of leafy blossoms and the base with an artemesia leaf mark in underglaze blue within a double circle, the domed and flared cover painted with ladies in a garden terrace and surmounted by a *qilin*-form knob (2)

清康熙 青花仕女圖觀音尊配蓋

Height 19¾ in., 50 cm
\$ 10,000-15,000

**
* PROVENANCE
Ralph M. Chait Galleries, New York.

來源
Ralph M. Chait Galleries, 紐約

Blue and white vases from the Kangxi period with this particular subject were often acquired by western collectors as parts of garniture sets. The scenes painted on this group of vessels are so closely related that they were likely produced in the same workshop.



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A YELLOW-GROUND 'LOTUS' DOUBLE-GOURD VASE, JIAJING MARK AND PERIOD, the compressed globular lower body rising through a waisted center to the pear-form tapering upper bulb, painted with bold iron-red lotus blossoming on a scrolling underglaze blue leafing stems, the waist with auspicious emblems and stylized clouds, all between double line borders and on a bright semi-translucent yellow enameled ground, the base with a six-character mark in underglaze blue within a double circle

明嘉靖 黃地青花礬紅彩纏枝蓮紋葫蘆瓶
《大明嘉靖年製》款

Height 9 in., 23 cm
\$ 10,000-15,000

** PROVENANCE

* Sotheby's Hong Kong, 20th May 1987, lot 425.
* Ralph M. Chait Galleries, New York.

來源

香港蘇富比1987年5月20日，編號425
Ralph M. Chait Galleries, 紐約

Compare similar Jiajing mark and period yellow-ground double-gourd vases, one in the Ise Collection, illustrated in Sophie Makariou and Tetsuro Degawa, *The Enchanting Chinese Ceramics from the Ise Collection*, Osaka, 2017, cat. no 57; and one from the Ataka Collection, now at the Museum of Oriental Ceramics, Osaka, illustrated in *The Beauty of Asian Ceramics*, Osaka, 2014, pl. 58. These examples differ from the present example in that they are painted with a peony scroll, have blossoms enameled on the waist, and scrollwork encircling the foot. Other examples can be found at the Metropolitan Museum of Art, illustrated in Suzanne G. Valenstein, *A Handbook of Chinese Ceramics*, New York, 1989, pl. 170, and in the Percival David Foundation, illustrated in *Oriental Ceramics: The World's Great Collections*, vol. 7, Tokyo, 1976, pl. 64. Another example from the Edward C. Moore Collection, and now at the Metropolitan Museum of Art, painted with a lotus scroll entirely in underglaze blue on a yellow field, is illustrated *op.cit.*, pl. 171.





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A MIRROR-BLACK GLAZED GILT-DECORATED VASE, QING DYNASTY, KANGXI PERIOD, the elongated ovoid body rising from a tapering foot to a flared neck and everted mouth, boldly painted in gilt with two vigorous dragons pursuing a 'flaming pearl' amidst scrolled clouds and flames against a lustrous black ground, the shoulder with a diaper pattern at the base of the neck painted with *shou* roundels between lappet borders, the interior and base glazed white

清康熙 烏金釉描金趕珠雲龍紋瓶

Height 17 in., 43.2 cm

\$ 20,000-30,000

** PROVENANCE
* Ralph M. Chait Galleries, New York.

來源
Ralph M. Chait Galleries, 紐約

A Kangxi period mirror-black gilt-decorated rouleau vase with similar dragon and *shou* decoration is illustrated in W.B. Honey, *Chinese Porcelain: Periods of K'ang Hsi, Yung Cheng and Ch'ien Lung*, London, 1927, pl. 8. Another, of closely related form to the present vase, painted with a figural scene, was offered at Sotheby's London, 8th November 2006, lot 144.



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THREE SMALL CAFE-AU-LAIT-GLAZED VASES, QING DYNASTY, 18TH / 19TH CENTURY, comprising two baluster vases, each with wide rounded shoulders rising from a narrow low waist and flared foot to a trumpet neck, the interior glazed white, with a bottle vase of compressed globular form rising to a tall cylindrical neck to a flared mouth, with white-glazed interior and unglazed foot (3)

清十八 / 十九世紀 淺醬釉袖珍瓶三件

Height of tallest 3 $\frac{1}{8}$ in., 7.9 cm
\$ 500-700

** PROVENANCE

*

Collection of Sir George Robey (1869-1954), no. 653 (according to label).

Collection of Ira (1912-2004) and Nancy (1915-2005) Koger.

Ralph M. Chait Galleries, New York.

來源

George Robey 爵士 (1869-1954) 收藏, 編號653 (標籤)

Ira (1912-2004) 及 Nancy (1915-2005) Koger 伉儷收藏

Ralph M. Chait Galleries, 紐約

457

FOUR SMALL MONOCHROME-GLAZED VASES, QING DYNASTY, 18TH / 19TH CENTURY, comprising two black-glazed bottle vases, an 'eel skin' glazed *meiping*, and an 'iron-rust' glaze simulating bronze *meiping* (4)

清十八 / 十九世紀 單色釉袖珍瓶四件

Height of tallest 3 in., 7.6 cm
\$ 1,500-2,000

** PROVENANCE

*

Ralph M. Chait Galleries, New York.

來源

Ralph M. Chait Galleries, 紐約



456



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458

A CELADON-GLAZED BOTTLE VASE, QING DYNASTY, 19TH CENTURY, the globular body rising from a tapered foot to a tall cylindrical neck and flared mouth, with incised upright fronds to the neck and leafy scrolling blossoms encircling the body between double-line borders, a ring of lappets above the foot, covered with an unctuous sea foam-green glaze thinning at the mouth to a pale gray and stopping neatly at the brown-dressed foot ring

清十九世紀 青釉刻纏枝花卉紋瓶

Height 7½ in., 19 cm
\$ 1,000-1,500

459

A CELADON-GLAZED DOUBLE-GOURD FIVE-NECKED VASE, QING DYNASTY, 19TH CENTURY, the quadrilobed bulbous lower section rising from a recessed foot to a waisted middle and tapering neck set with four tubular spouts, covered overall in a pale celadon glaze, the base glazed white

清十九世紀 青釉五孔瓜棱葫蘆瓶

Height 9¾ in., 23.8 cm
\$ 2,000-3,000

**
* PROVENANCE
Ralph M. Chait Galleries, New York.

來源
Ralph M. Chait Galleries, 紐約

A closely related example, possibly the present vase, from the collection of P. J. Donnelly was exhibited and illustrated in *Chinese Monochromes from the P. J. Donnelly Collection*, Sydney L. Moss Ltd., London, 1974, cat. no. 15.

460

A GREEN-GLAZED BEAKER VASE, QING DYNASTY, 19TH CENTURY, the *gu*-form vase with a splayed foot, globular center and trumpet mouth, the middle section bordered with horizontal ridges, covered overall with a rich iridescent green glaze suffused with a fine network of crackle; **together with** a green-glazed crackled tripod censer with white-glazed interior (2)

清十九世紀 綠釉花觚 及綠釉三足爐

Height of taller 8¾ in., 22.5 cm
\$ 800-1,200

**
* PROVENANCE
The beaker vase:
Ralph M. Chait Galleries, New York.

來源
花觚:
Ralph M. Chait Galleries, 紐約

461

A TURQUOISE-GLAZED DOUBLE-GOURD VASE, QING DYNASTY, 18TH CENTURY, the ovoid lower bulb and tapering upper bulb covered overall with a rich peacock-blue glaze suffused with a network of fine crackle and extending to the interior of the mouth, pooling at the waist and above the foot, with black glaze applied to the rim, the countersunk base left unglazed

清十八世紀 孔雀藍釉葫蘆瓶

Height 8¾ in., 21.9 cm
\$ 1,500-2,500

**
* PROVENANCE
Collection of Walter Bareiss (1919-2007).
Collection of Mr. and Mrs. Samuel T. Peters (1854-1921), no.1237.
Sotheby Parke-Bernet New York, 12th-14th January 1944, lot 304.

EXHIBITED
Metropolitan Museum of Art, New York.

來源
Walter Bareiss (1919-2007) 收藏
Samuel T. Peters (1854-1921) 伉儷收藏, 編號1237
蘇富比 Parke-Bernet 紐約, 1944年1月12至14日,
編號304

展覽
大都會藝術博物館, 紐約



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A TEADUST-GLAZED LOBED VASE, QING DYNASTY, 19TH CENTURY, of archaistic quadrilobed baluster form, rising from a splayed foot to a trumpet neck flanked by openwork handles, covered overall in a thick teadust glaze, the foot ring left unglazed, applied with a brown wash

清十九世紀 茶葉末釉海棠式雙耳瓶

Height 11½ in., 29 cm

\$ 2,000-3,000

** PROVENANCE
*
Ralph M. Chait Galleries, New York.

來源
Ralph M. Chait Galleries, 紐約

463

A RARE JAPANESE LACQUER-IMITATION BALUSTER VASE, QING DYNASTY, KANGXI / YONGZHENG PERIOD, of elongated baluster form rising from a splayed foot to a flared mouth, covered with a bright coral-red glaze with a gilt poetic inscription preceded by a leaf motif and signed *Yun An* with a seal mark reading *Linju*, embellished with a gilt-lacquer-style prunus spray

清康熙 / 雍正 仿日本漆器式珊瑚紅地描金黑彩花卉圖詩文瓶

Height 17 in., 43.2 cm

\$ 3,000-5,000

** PROVENANCE
*
Ralph M. Chait Galleries, New York.

來源
Ralph M. Chait Galleries, 紐約

A vase of closely related form and attributed to the Yongzheng period was sold in our London rooms, 6th July 1971, lot 268, and another in our Hong Kong rooms, 29th November 1977, lot 149, each enameled in the *famille-rose* palette with figural scenes and sparingly incorporated pink enamel.

464

A COPPER-RED GLAZED MEIPING, QING DYNASTY, 18TH CENTURY, finely potted with rounded, sloping shoulders rising to a short waisted neck, covered overall with a rich ruby-red glaze, the recessed base unglazed, wood stand (2)

清十八世紀 紅釉梅瓶

Height 10 in., 25.4 cm

\$ 4,000-6,000

** PROVENANCE
*
Ralph M. Chait Galleries, New York.

來源
Ralph M. Chait Galleries, 紐約



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A BLUE AND WHITE 'ASTER' FLUTED BOWL, QING DYNASTY, KANGXI PERIOD, with barbed rim, the exterior painted with sixteen flowering asters above a lappet border, the interior with four detached lotus sprays above, the central medallion with a single large aster among scrolling foliage

清康熙 青花紫菀紋花式盃

Diameter 7½ in., 19.1 cm

\$ 4,000-6,000

**
* PROVENANCE
Ralph M. Chait Galleries, New York.

來源
Ralph M. Chait Galleries, 紐約

466

TWO POWDER-BLUE 'HUNDRED ANTIQUES' BOTTLE VASES, QING DYNASTY, 19TH CENTURY, each with a rounded body rising from a slightly spreading foot to a garlic-bulb neck and flared mouth, painted with three lobed reserves against the bright mottled-blue ground, wood stands (4)

清十九世紀 灑藍地開光青花山水花卉博古圖瓶兩件

Heights 9¼ in., 23.5 cm

\$ 600-800

467

A BLUE AND WHITE BEAKER VASE AND COVER, QING DYNASTY, KANGXI PERIOD, of waisted cylindrical form, painted with four central shaped medallions reserving stylized lotus, set between borders of stiff leaves and scrollwork at the rim and foot; the slightly domed cover similarly decorated, with a gilt lacquer repair (2)

清康熙 青花開光蓮紋蓋觚

Height 7 in., 17.8 cm

\$ 400-600



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A FAMILLE-NOIR VASE, QING DYNASTY, 19TH CENTURY, the tall, tapering cylindrical body rising to a waisted neck and flaring mouth, boldly enameled with a cock-pheasant on a rock formation of bright green tones regarding his mate perched on a hydrangea branch, with large peony and magnolia flowering about them, all against a rich black ground

清十九世紀 墨地素三彩錦堂富貴圖瓶

Height 20¾ in., 52.7 cm

\$ 4,000-6,000

**
* PROVENANCE

The Parish-Watson Collection.
Collection of John D. Rockefeller (1839-1937).
Collection of Nelson A. Rockefeller (1908-1979).
Ralph M. Chait Galleries, New York.

來源

Parish-Watson 收藏
約翰·戴維森·洛克菲勒 (1839-1937) 收藏
納爾遜·奧爾德里奇·洛克菲勒 (1908-1979) 收藏
Ralph M. Chait Galleries, 紐約

469

A WHITE-GLAZED ARCHAISTIC GU-FORM VASE, QING DYNASTY, 18TH / 19TH CENTURY, of slender beaker form, rising from a splayed foot to a flaring mouth, the central section with four flanges in low relief separating archaistic motifs and beast masks, all on a carved *leiwén* ground, bordered by incised rings and bands of upright and pendent petals, covered overall with a milky-white glaze

清十八 / 十九世紀 白釉仿古紋花觚

Height 16¾ in., 43 cm

\$ 6,000-8,000

**
* PROVENANCE

Ralph M. Chait Galleries, New York.

來源

Ralph M. Chait Galleries, 紐約



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TWO BLUE AND WHITE BEAKER VASES, QING DYNASTY, KANGXI PERIOD, each of archaic *gu* form, painted with scrolling, leafy stems issuing chrysanthemum blooms divided by chevron, classic scrolls and *ruyi* borders, the base with a *lingzhi* sprig in underglaze-blue in a double circle (2)

清康熙 青花纏枝花卉紋花觚兩件

Height of taller 9¼ in., 23.5 cm

\$ 5,000-7,000

**
* PROVENANCE
Ralph M. Chait Galleries, New York.

來源
Ralph M. Chait Galleries, 紐約

471

A LARGE MOLDED BLUE AND WHITE 'FLOWER BASKET' DISH, QING DYNASTY, KANGXI PERIOD, the lobed sides rising to a barbed rim, painted in deep and varying shades of blue with a ribbon-tied woven basket of magnolias and peonies within the central medallion, the cavetto with outlined petals painted with flowering leafy branches of alternating camellia, peony, and prunus against alternating grounds of diaper, fish scales, and cross-hatch, the exterior with three branches of further blossoms and the base with an underglaze blue sprig of leaves within a double circle

清康熙 青花花籃圖花式大盤

Diameter 13½ in., 34.3 cm

\$ 4,000-6,000

**
* PROVENANCE
Ralph M. Chait Galleries, New York.

來源
Ralph M. Chait Galleries, 紐約

The floral and geometric elements included in the present dish show a fully conceived work of art with a balance of nature and design. The petal-molding of the sides of the dish, the petal-form outlines on the cavetto, the painted blossoms to the interior and exterior, and even the mark all can be interpreted as a representation of nature in abundance. Meanwhile, the woven sides of the painted basket, the geometric patterns below the rim, and the organization of the decoration as a whole all reference components of Chinese architecture and design.



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A PAIR OF BLUE AND WHITE 'CHRYSANTHEMUM' DISHES, QING DYNASTY, KANGXI PERIOD, each painted in vivid shades of blue, the center with two chrysanthemum blossoms growing from rockwork, a bird perched below the smaller blossom with white-tipped petals, the scene within double-line borders and encircled by groups of wild dahlias, peonies, and prunus, all springing from craggy peaked rocks, the underside with three branches of further blossoms, the base with a censor within a double circle in underglaze blue (2)

清康熙 青花花鳥圖盤一對

Diameter 8¼ in., 21 cm
\$ 3,000-5,000

**
* PROVENANCE
Ralph M. Chait Galleries, New York.

來源
Ralph M. Chait Galleries, 紐約

473

A PAIR OF BLUE AND WHITE 'CARP' DISHES, QING DYNASTY, KANGXI PERIOD, each with shallow, flared sides rising to a scalloped rim, painted in shades of underglaze blue, the central medallion with four alternating bream and carp encircling a crab among aquatic plants within a double-line border, the cavetto with similar decoration, the exterior with blossoms (2)

清康熙 青花魚藻紋花式盤一對

Diameter of each 10 in., 35.4 cm
\$ 3,000-5,000

**
* PROVENANCE
Ralph M. Chait Galleries, New York.

來源
Ralph M. Chait Galleries, 紐約

474

A PAIR OF BLUE AND WHITE AND CAFE-AU-LAIT GARLIC-NECKED BOTTLE VASES, QING DYNASTY, KANGXI PERIOD, each of pear form with a slender garlic neck and flaring rim, the upper section painted with flowering foliage in cobalt-blue, the mid-section with a black slip band and the lower section covered in a cafe-au-lait glaze stopping neatly above a slightly splaying foot (2)

清康熙 青花花卉紋淺醬釉瓶一對

Height of each 7 in., 17.9 cm
\$ 1,000-1,500

**
* PROVENANCE
Collection of Ira (1912-2004) and Nancy (1915-2005)
Koger.
Ralph M. Chait Galleries, New York.

來源
Ira (1912-2004) 及 Nancy (1915-2005) Koger 伉儷收藏
Ralph M. Chait Galleries, 紐約

475

A PAIR OF BLUE AND WHITE DISHES, QING DYNASTY, 17TH CENTURY, each painted in inky blue shades with a symmetrical design of large, furred leaves curling to the outer edges of the dish, backing a trio of stiff upright leaves emerging behind a radial design of alternating shaded and diaper-pattern petals, with a butterfly and three small insects hovering above, all within a chevron border, the lip applied with a tan wash, the underside with an abstract branch design (2)

清十七世紀 青花蟲葉紋盤一對

Diameter of each 9 in., 23 cm
\$ 1,500-2,000

**
* PROVENANCE
Stockspring Antiques, London.

來源
Stockspring Antiques, 倫敦



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A PAIR OF BLUE AND WHITE 'FIGURAL' DISHES, QING DYNASTY, KANGXI MARKS AND PERIOD, each painted in the center with scenes from the *Romance of the Western Chamber*, the rim with four reserved figural vignettes on diaper grounds, the underside with four auspicious emblems at the rim, the base with a six-character mark within a double-circle (2)

清康熙 青花西廂記人物故事圖盤一對
《大清康熙年製》款

Diameter of 10¼ in., 26 cm
\$ 6,000-8,000

**
* PROVENANCE
* Ralph M. Chait Galleries, New York.

來源
Ralph M. Chait Galleries, 紐約



477

A BLUE AND WHITE 'HUNDRED BOYS' JAR AND A COVER, QING DYNASTY, 19TH CENTURY, the baluster body rising from a flared foot to a cylindrical neck, painted with a delightful scene of a scholar official seated before a folding screen, observing boys engaged in various pursuits including riding a hobby horse, practicing swordplay, and playing the *qin*, the neck decorated with floral sprigs, the base with an artemisia leaf in underglaze blue within a double circle, the domed cover with further boys at play (2)

清十九世紀 青花百子圖罐配蓋

Height of jar 11 in., 28 cm
\$ 1,000-1,500

**
* PROVENANCE
* Ralph M. Chait Galleries, New York.

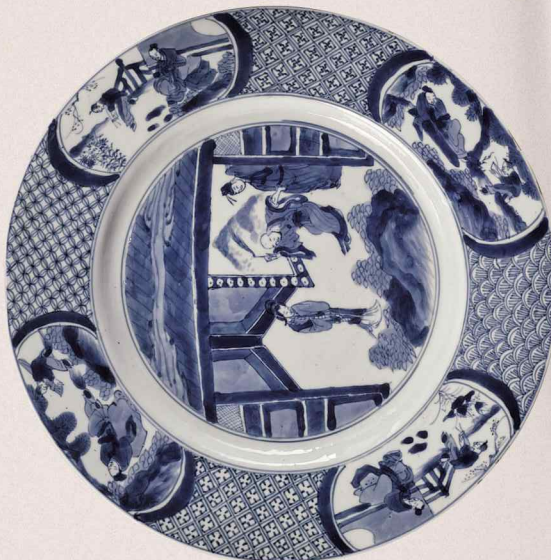
來源
Ralph M. Chait Galleries, 紐約



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A PAIR OF BLUE AND WHITE 'FLORAL' VASES, QING DYNASTY, KANGXI PERIOD, each with rounded bodies rising from a splayed foot to a tall cylindrical neck, painted in bold, inky blue tones with floral meander on leafy stems, a band of scrollwork encircling the foot (2)

清康熙 青花纏枝花卉紋長頸瓶一對

Height 9½ in., 24.1 cm

\$ 3,000-5,000

479

A BLUE AND WHITE HOOKAH BASE, QING DYNASTY, KANGXI PERIOD, the body of bell form rising from a splayed foot to a garlic-bulb neck and a cup-shaped mouth, painted in cobalt blue with foliate and floral motifs, the garlic neck decorated with a trellis diaper band below a stiff leaf band below the mouth with further flowers and lozenges, the base with an apocryphal six-character Chenghua mark surrounded by two green leaves, enamels possibly later added in Europe

清康熙 青花蓮紋水煙座
《大明成化年製》仿款

Height 11 in., 17.9 cm

\$ 4,000-6,000



478



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TWO POWDER-BLUE GROUND FAMILLE-VERTE DISHES, QING DYNASTY, KANGXI PERIOD, the first with rounded shallow sides, the cavetto with four shaped reserves painted in bright famille-verte enamels with the 'Hundred Antiques,' a magpie on a prunus branch, and dahlias and aster blooming from rockwork, all around a central floriform reserve with an iron-red peony, set against a powder-blue ground with gilt foliate accents continuing to the reverse, the base glazed white; the other with a central scene of iron-red prunus blossoming on branches springing from rocks with butterflies nearby, within scalloped borders, the rim with four reserved cartouches with insects among flowers, all set against a powder-blue ground with gilt floral sprays, the base glazed white and centered by an underglaze blue vessel within a double circle (2)

清康熙 灑藍地描金開光五彩盤兩件

Diameter of larger 10 $\frac{1}{8}$ in., 27.6 cm
\$ 7,000-9,000

** PROVENANCE

* The 'prunus' dish:
Collection of James A. Garland (1840-1902), inv. no. 374.
Duveen Brothers, New York.
Collection of J. Pierpont Morgan (1867-1943), inv. no. 27.
Ralph M. Chait Galleries, New York.
The 'Hundred Antiques' dish:
Collection of Lord Suffield.
Ralph M. Chait Galleries, New York.

EXHIBITED

The 'prunus' dish:
Metropolitan Museum of Art, New York, 1910-1915 (on loan).

LITERATURE

The 'prunus' dish:
Stephen W. Bushell and William M. Laffan, *Catalogue of the Morgan Collection of Chinese Porcelains*, New York, 1907, no. 27.

來源

花蝶圖盤:
James A. Garland (1840-1902) 收藏, 編號374
Duveen Brothers, 紐約
約翰·皮爾龐特·摩根 (1867-1943) 收藏, 編號27
Ralph M. Chait Galleries, 紐約
花鳥博古圖盤:
Suffield 勳爵收藏
Ralph M. Chait Galleries, 紐約

展覽

花蝶圖盤:
大都會藝術博物館, 紐約, 1910至1915年 (借展)

出版

花蝶圖盤:
Stephen W. Bushell 及 William M. Laffan, 《Catalogue of the Morgan Collection of Chinese Porcelains》, 紐約, 1907年, no. 27

481

A PAIR OF BLUE AND WHITE BEAKER VASES, QING DYNASTY, KANGXI PERIOD, each of archaic bronze *gu* form, rising from a raised flared foot to a trumpet neck, brightly painted in rich cobalt blue tones with phoenix and *qilin* amidst hydrangea-laden branches and beribboned auspicious emblems, the lip interior ringed with double-lines and the exterior with a band of *ruyi*, the foot encircled with a dentil band, the base with a double circle in underglaze blue (2)

清康熙 青花聚瑞圖花觚一對

Height of taller 11 $\frac{7}{8}$ in., 30.2 cm
\$ 4,000-6,000

** PROVENANCE

* Ralph M. Chait Galleries, New York.

來源

Ralph M. Chait Galleries, 紐約

Most Kangxi period vases of this form bear decoration separated into three sections corresponding with the body profile, while the present example, in contrast, is painted with a continuous scene bordered only at the mouth and foot. A similar pair was sold in our Hong Kong rooms, 5th December 1979, lot 759.



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TWO BLUE AND WHITE TULIPIÈRES, QING DYNASTY, 19TH CENTURY, each in the form of five baluster vases enclosing a taller tapered cylindrical vase with a bulbous mouth, one painted with battle scenes and warriors on horseback; the other painted with stylized lotus (2)

清十九世紀 青花六聯瓶兩件

Height of taller 9¾ in., 24.8 cm
\$ 1,500-2,500

483

A LARGE MOLDED BLUE AND WHITE 'FLORAL' BOWL, QING DYNASTY, KANGXI PERIOD, the steep sides rising from a tapering foot to a flared foliate rim, molded with a ring of petals below a tier of wrythen pentagonal panels, painted to the exterior with floral and rockwork compositions, the interior centered with a medallion of prunus, pine, rockwork, and two birds, with floral cartouches reserved against a diaper ground around the rim, the base with a *zhi* mark in underglaze blue within a double square, within a double circle

清康熙 青花花鳥圖花式大盃
《制》款

Diameter 13¾ in., 34 cm
\$ 6,000-8,000

** PROVENANCE
* Sotheby's London, 1st March 1977, lot 164.
Ralph M. Chait Galleries, New York.

來源
倫敦蘇富比1977年3月1日，編號164
Ralph M. Chait Galleries, 紐約



482



483



482

484

A PAIR OF FAMILLE-ROSE CELADON-GLAZED VASES, QING DYNASTY, 19TH CENTURY, each of square section with tapering vertical ribs centering each of the four facets and alternating with the grooves of the canted corners, brightly enameled with balsam pears, peaches, lotus, chrysanthemum, peony, grasshoppers, and butterflies, the mouth rimmed in gilt, wood stands (4)

清十九世紀 粉青地粉彩折枝花卉紋方瓶一對

Height 12 $\frac{3}{4}$ in., 32.7 cm
\$ 5,000-7,000

485

A PAIR OF YELLOW-GROUND FAMILLE-ROSE GARDEN SEATS, QING DYNASTY, LATE 19TH CENTURY, each of hexagonal barrel form, richly enameled depicting a verdant garden terrace with exotic birds and butterflies among rockwork and flowers, all between bands of molded studs and *ruyi*-head shaped reserved vignettes painted with birds among plants, two sides pierced with interlocking cash medallions and the top with a single pierced cash medallion (2)

清十九世紀末 黃地廣彩花鳥圖六方坐墩一對

Height 18 $\frac{1}{4}$ in., 46.4 cm
\$ 10,000-15,000



484



485

486

AN IRON-RED AND GILT BEAKER VASE, QING DYNASTY, EARLY 19TH CENTURY, the rounded body rising from a tall pedestal foot to a wide, cylindrical neck and flared galleried mouth, densely painted with butterflies, birds, and flowers in iron-red with gilt highlights

清十九世紀初 礬紅彩描金花鳥蝶葉紋尊

Height 15¼ in., 38.7 cm

\$ 3,000-5,000

487

A RETICULATED FAMILLE-ROSE HEXAGONAL VASE AND STAND, QING DYNASTY, 18TH CENTURY, with six tapering sides rising from a splayed, conforming foot to sloping angular shoulders and a flared rim, each side painted in bright enamels with reserves in the form of vases issuing blossoms and depicting boys in gardens bearing auspicious objects, the shoulders with painted landscape medallions, all reserved on a reticulated turquoise honeycomb diaper ground, the neck molded with vases of flowering prunus branches against a lime-green ground, the foot with panels reserving *grisaille*-painted bamboo outlined in iron-red with gilt scrollwork, raised on a conforming stand with scalloped floral reserves against a ground of iron-red with gilt foliate motifs and supported on *ruyi*-form bracket feet (2)

清十八世紀 粉彩鏤空開光嬰戲圖六方瓶連座

Height 16 in., 40.6 cm

\$ 15,000-25,000

**
* PROVENANCE
Ralph M. Chait Galleries, New York.

來源
Ralph M. Chait Galleries, 紐約

Reticulated wares of the 18th century show the technical mastery achieved by Jingdezhen potters during this time. The present lot incorporates many stylistic similarities with reticulated hexagonal lanterns with conforming stands also made during this period.



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A PAINTED STUCCO FIGURE OF A WARRIOR, QING DYNASTY, 18TH CENTURY, the figure on horseback, once brandishing a weapon and modeled in full gallop, the colorfully painted armor and headdress in shades of blue, turquoise, red, white, yellow, and gold, the cobalt-blue horse caparisoned in equally colorful fashion, metal stand (2)

清十八世紀 泥塑彩繪騎馬俑

Width 11¼ in., 28.6 cm

\$ 1,000-1,500

489

A PAIR OF FAMILLE-ROSE OCTAGONAL 'DRAGON AND PHOENIX' BOWLS, 20TH CENTURY, each thinly potted, painted to the interior with a central dragon medallion encircled by four phoenixes below a *ruyi* border, the exterior with nine dragons vying for 'flaming pearls' amidst turbulent waves, the foot encircled by a band of blue enameled *leiwen*, the base with an apocryphal Qianlong mark (2)

二十世紀 粉彩九龍戲珠圖八方盃一對
《乾隆年製》仿款

Diameter 5¼ in., 13.3 cm

\$ 1,000-1,500

490

A BLACK AND WHITE 'MYTHICAL BEAST' BOTTLE VASE, LATE QING DYNASTY / REPUBLIC PERIOD, the globular body rising to a waisted cylindrical neck and flared mouth, enameled on the unglazed biscuit in black and gray with a pair of *qilin* amidst scrolled clouds, flames, and books on the body, the neck encircled by a writhing dragon above cresting waves above a fine scroll pattern band along the shoulder, the base bearing an apocryphal Xuande mark

清末 / 民國 素胎黑彩麒麟吐書圖長頸瓶
《大明宣德年製》仿款

Height 9¼ in., 24 cm

\$ 400-600

** PROVENANCE
* Acquired in Budapest, 1946.

來源
購於布達佩斯，1946年

END OF SALE



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CONDITIONS OF SALE

The following Conditions of Sale and Terms of Guarantee are Sotheby's, Inc. and the Consignor's entire agreement with the purchaser and any bidders relative to the property listed in this catalogue.

The Conditions of Sale, Terms of Guarantee, the glossary, if any, and all other contents of this catalogue are subject to amendment by us by the posting of notices or by oral announcements made during the sale. The property will be offered by us as agent for the Consignor, unless the catalogue indicates otherwise.

By participating in any sale, you acknowledge that you are bound by these terms and conditions.

1. As Is Goods auctioned are often of some age. The authenticity of the Authorship (as defined below) of property listed in the catalogue is guaranteed as stated in the Terms of Guarantee and except for the Limited Warranty contained therein, all property is sold "AS IS" without any representations or warranties by us or the Consignor as to merchantability, fitness for a particular purpose, the correctness of the catalogue or other description of the physical condition, size, quality, rarity, importance, medium, frame, provenance, exhibitions, literature or historical relevance of any property and no statement anywhere, whether oral or written, whether made in the catalogue, an advertisement, a bill of sale, a salesroom posting or announcement, or elsewhere, shall be deemed such a warranty, representation or assumption of liability. We and the Consignor make no representations and warranties, express or implied, as to whether the purchaser acquires any copyrights, including but not limited to, any reproduction rights in any property. We and the Consignor are not responsible for errors and omissions in the catalogue, glossary, or any supplemental material. Sotheby's will not be responsible or liable for damage to frames and glass coverings, regardless of the cause.

2. Inspection Prospective bidders should inspect the property before bidding to determine its condition, size, and whether or not it has been repaired or restored.

3. Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including \$300,000, 20% of any amount in excess of \$300,000 up to and including \$3,000,000, and 12.9% of any amount in excess of \$3,000,000.

4. Withdrawal We reserve the right to withdraw any property before the sale and shall have no liability whatsoever for such withdrawal.

5. Per Lot Unless otherwise announced by the auctioneer, all bids are per lot as numbered in the catalogue.

6. Bidding We reserve the right to reject any bid. The highest bidder acknowledged

by the auctioneer will be the purchaser. The auctioneer has absolute and sole discretion in the case of error or dispute with respect to bidding, and whether during or after the sale, to determine the successful bidder, to re-open the bidding, to cancel the sale or to re-offer and re-sell the item in dispute. If any dispute arises after the sale, our sale record is conclusive. In our discretion we will execute order or absentee bids and accept telephone bids and online bids via BIDnow, eBay, Invaluable or other online platforms as a convenience to clients who are not present at auctions; Sotheby's is not responsible for any errors or omissions in connection therewith. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

By participating in the sale, you represent and warrant that any bids placed by you, or on your behalf, are not the product of any collusive or other anti-competitive agreement and are otherwise consistent with federal and state antitrust law.

In order to bid on "Premium Lots" you must complete the required Premium Lot pre-registration application. Sotheby's decision whether to accept any pre-registration application shall be final. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays.

Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid(s).

7. Online Bids via BIDnow or other Online Platforms: Sotheby's may offer clients the opportunity to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. By participating in a sale via any of these Online Platforms, you acknowledge that you are bound by these Conditions of Sale as well as the Additional Terms and Conditions for Live Online Bidding ("Online Terms"). By participating in a sale via any Online Platform, Bidders accept the Online Terms, as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

8. Bids Below Reserve If the auctioneer determines that any opening bid is below the reserve of the article offered, he may reject the same and withdraw the article from sale, and if, having acknowledged an opening bid, he determines that any advance thereafter is insufficient, he may reject the advance.

9. Purchaser's Responsibility Subject to fulfillment of all of the conditions set forth herein, on the fall of the auctioneer's hammer, the contract between the consignor and the purchaser is concluded, and the winning bidder thereupon will immediately pay the full purchase price or such part as we may require. Title in a purchased lot will not pass until Sotheby's has received the full purchase price in cleared funds. The purchaser's obligation to immediately pay the full purchase price or such part as we may require is absolute and unconditional and is not subject to any

defenses, setoffs or counterclaims of any kind whatsoever. Sotheby's is not obligated to release a lot to the purchaser until title to the lot has passed and any earlier release does not affect the passing of title or the purchaser's unconditional obligation to pay the full purchase price. In addition to other remedies available to us by law, we reserve the right to impose from the date of sale a late charge of the annual percentage rate of Prime + 6% of the total purchase price if payment is not made in accordance with the conditions set forth herein. Please note Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Unless otherwise agreed by Sotheby's, all property must be removed from our premises by the purchaser at his expense not later than 30 calendar days following its sale. 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.

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. 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. For information about registering to bid on eBay, please see www.ebay.com/sothebys. For information about registering to bid on Invaluable, please see 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.

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

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. 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 howsoever 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.

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.

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:

Jon Lam
Ber Murphy
Jeff Schnorr
Paul Shima

INTERNATIONAL DEPARTMENTS

For a full listing of our offices and salerooms worldwide with detailed information on all of Sotheby's services, visit sothebys.com

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Chinese Paintings

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Contemporary Ink Art

Mee-Seen Loong*
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Modern & Contemporary Art

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Middle East and Islamic Art
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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

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

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.

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Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021, Attn: Compliance, or emailing enquiries@sothebys.com. Sotheby's use of information collected about eBay users may differ and is governed by the terms of the eBay Privacy Policy and Sotheby's on eBay Live Auction Platform Privacy Policy, which can be found on the Sotheby's on eBay Live Auction Website.

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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