



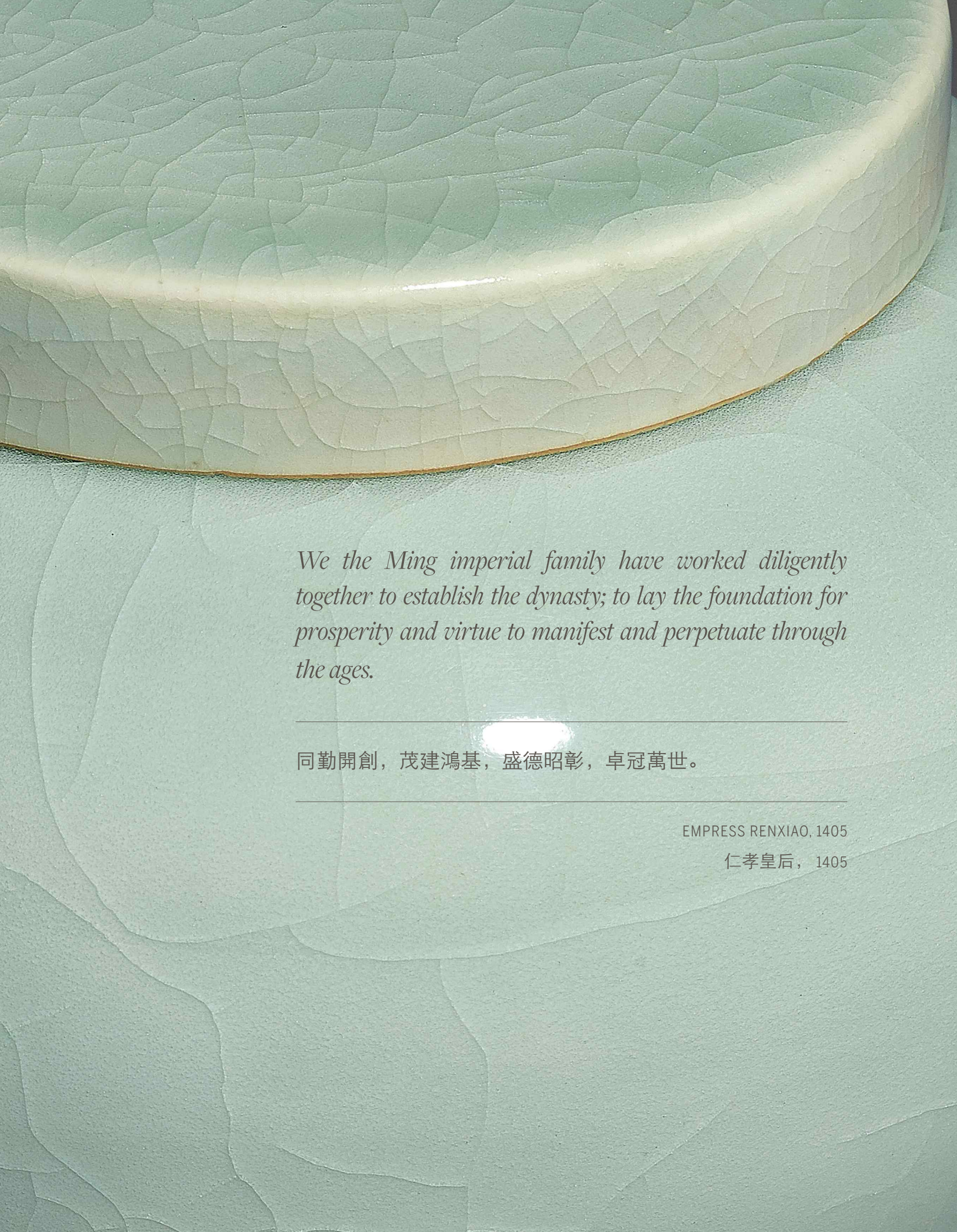
# MING

LUMINOUS DAWN OF EMPIRE

NEW YORK 20 MARCH 2018

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1744





*We the Ming imperial family have worked diligently together to establish the dynasty; to lay the foundation for prosperity and virtue to manifest and perpetuate through the ages.*

---

同勤開創，茂建鴻基，盛德昭彰，卓冠萬世。

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EMPRESS RENXIAO, 1405

仁孝皇后，1405















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MING

LUMINOUS DAWN OF EMPIRE

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## MING: LUMINOUS DAWN OF EMPIRE

The first century of the Ming empire (1368-1644) was a golden age of Chinese history, a time of considerable stability, ambitious construction and extraordinary prosperity. This sale celebrates the 650th anniversary of the founding and consolidation of this new empire by offering some of the finest objects to have survived from the most eminent Imperial reigns of this period: those of the Hongwu (r. 1368-1398), Yongle (r. 1403-1424), Xuande (r. 1426-1435), Chenghua (r. 1465-1487) and Hongzhi (r. 1488-1505) emperors.

In many ways the arts of the early Ming period can be seen as a continuation of the splendid Yuan artistic vision commencing when China was unified for the first time since the mid-10th century, and the finest craftsmen from every corner of the empire had been assembled at the new capital Dadu (Beijing), bringing with them new techniques, shapes and themes. These potters and artisans established a new visual vocabulary for courtly material which influenced the subsequent development of Chinese art through the late Ming period, and which was later revived and referenced by the 18th century Qing dynasty emperors. This new Imperial repertoire of material culture of the early Ming period is largely identified by an improvement in the quality of production standards, with significant developments in the technologies of production, as well as an increased conformity of Sinicized decoration and designs and the introduction of 'foreign' shapes and influence.

Strictly controlled court-approved designs were promulgated to artisans working across the empire. The aesthetics of these new designs signified a new era of refinement, characterized by a movement away from the bold, innovative and occasionally jumbled designs of the Yuan dynasty towards two-dimensional representation and single-subject decoration more closely attuned to the aesthetic of the earlier Song dynasty. These approved forms and patterns are seen on a wide variety of works produced under

Imperial patronage across China. The forms and incised patterns of celadon wares made at Longquan in Zhejiang province echo closely blue-and-white porcelains made at Jingdezhen. Similarly there exist parallels between the designs on cloisonné enamel and carved cinnabar lacquer wares, suggesting that designs were copied from sample books provided by the court.

15th century China was a period of increased trade and diplomatic engagement between China and the Islamic lands of Central Asia and the Middle East, the influence of which is clearly seen in the luxury of arts of the time. The interaction stimulated a desire to incorporate new 'foreign' shapes in traditional Chinese materials, and metal and glass forms from the Middle East and Central Asia were transferred into Chinese porcelain, resulting in one of the most fascinating categories of early Ming Jingdezhen ceramics.

For much of the early Ming period, a close relationship existed between the Imperial court and the Buddhist monastic communities. The Yongle emperor's personal devotion to Tibetan Buddhism is well documented, and throughout his reign Tibetan Buddhism was lavishly patronized by the court resulting in the large-scale production of Buddhist images and ritual objects in all media. Exchanges of sculptures between the Ming court and Tibetan dignitaries during this time were frequent, with artists from Tibet serving the imperial workshops. The Buddhist imagery of this period is characterized by the strong adoption of Himalayan iconography combined with a precision and elegance of workmanship in keeping with the highest Imperial standards.

The works gathered here celebrate the cosmopolitan refinement of the early Ming period by bringing together some of the rarest and most celebrated ceramics, metalwork and Buddhist images produced during this artistic awakening.















101 PROPERTY FROM AN IMPORTANT  
AMERICAN PRIVATE COLLECTION

A RARE AND LARGE 'LONGQUAN' CELADON  
BARBED 'POMEGRANATES' DISH  
MING DYNASTY, LATE 14TH / EARLY 15TH  
CENTURY

sturdily potted, the shallow, widely flared sides rising from a tapered foot, alternately lobed and barbed inside and out into sixteen brackets, finely carved to the center with a pomegranate tree bearing two large fruits, one split to reveal the seeds within, and issuing blooming floral buds, all framed within a barbed hexafoil medallion and pairs of intertwined leaves, each of the barbed panels at the cavetto enclosing a floral spray, with a continuous *lingzhi* scroll encircling the lipped rim, the underside of the rim similarly carved with a leafy scroll above further floral sprays, covered overall with an even translucent glaze of soft sea-green tone with the exception of the wide ring on the recessed base burnt russet in the firing

Diameter 18½ in., 47.2 cm

PROVENANCE

Sotheby's London, 9th July 1974, lot 158.  
Collection of Mr. and Mrs. Jack Chia.  
Sotheby's Hong Kong, 5th November 1996, lot 636.

EXHIBITED

*South-East Asian and Chinese Trade Pottery*, The Oriental Ceramic Society of Hong Kong, Hong Kong Museum of Art, 1979, cat. no. 14.

LITERATURE

Julian Thompson, 'Chinese Celadons', *Arts of Asia*, November-December 1993, p. 70, fig. 15.

明十四世紀末 / 十五世紀初 龍泉窰青釉刻花開光榴開百子圖菱花式大盤

來源

倫敦蘇富比1974年7月9日，編號158  
Jack Chia 伉儷收藏  
香港蘇富比1996年11月5日，編號636

展覽

《東南亞瓷與中國出口瓷》，香港東方陶瓷學會，香港藝術館，  
1979年，編號14

出版

朱湯生，〈Chinese Celadons〉，〈Arts of Asia〉，  
1993年11至12月，頁70，圖15

\$ 350,000-550,000











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本品龍泉大盤，尺寸碩然，紋樣特殊，精緻華縵，難得一見，誠為同類品中頂級之作。本品工藝登峰造極，明初龍泉盤中鮮有出其右者，故此盤或為宮廷專門燒製，作為賞賚重要外邦君主之國禮。同樣紋飾之大盤，目前尚未見他例。

本盤釉質瑩潤上乘，刻花深湛絕美，模製規整利落，具典型明初頂級龍泉器之特點。相類瓷盤殘片於浙江龍泉窯址曾有出土。此類窯址經認定應為明代官窯遺址，尤見龍泉縣大窰楓洞岩窰址出土諸多碎盤殘片，皆胎壁厚實雄渾，瓷質緻密優良，其上劃刻紋飾繁複富麗，與景德鎮明初青花及釉裏紅器有異曲同工之處。此類氣勢磅礴且品質卓越之龍泉大盤，同龍泉窯所燒凡普日用之品概不可同一而論。

據明史載，洪武二十六年，初於龍泉置官窯，專燒貢瓷，直至成化元年止。官窯由專員嚴格監製，惟上乘精品方可進貢宮廷，餘下稍有瑕疵者，概毀棄之。彼時龍泉貢品先運至江蘇淮安，由漕運官員作最後甄別，惟最佳之器方可入選，經由大運河運往京師。

如本品類由宮廷訂燒之大型器，多為迎合外邦審美而製，或銷售他國，或作回賜貢物，其在外銷貿易及朝貢制度中所起作用甚大。自明朝之初，太祖便詔令宣制朝貢制度：惟官方可與外邦往來及通商。明朝初貢貿易與民間走私並盛，大量龍泉遺珍分散至海外諸國。龍泉青瓷聲名遠外，浙江多地窰場林立，煙火相望，甚至影響至鄰省福建一帶；龍泉窰場臨近溫州、泉州兩處通商港口，海運便利，產品可由貨船銷往遠東、東南亞及中東市場，至遠可達非洲。

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Highly impressive in its size, yet exquisite in its very rare decoration, this dish is a true masterpiece. With its superior craftsmanship it stands out among other Longquan dishes known from the early Ming dynasty (1368-1644) and may have been specially commissioned by the court as an imperial gift to an important foreign potentate. No other large dish with this design appears to be recorded.

The fine quality of the glaze and carving, and the crisp molding are characteristic traits of Longquan's best early Ming productions. Shards of similar dishes have been found at Longquan excavation sites in Zhejiang province, which have been identified as imperial Ming dynasty kilns. Particularly the Fengdongyan kiln site at Dayao in Longquan has yielded many dish fragments revealing similar strong bodies of fine quality, usually carved with intricate decorations very similar to those found on blue-and-white and underglaze-red wares of Jingdezhen. Of such large size, fine quality and sophisticated pattern, these fragmented pieces were clearly unlike the regular Longquan ware meant for daily use.

Officially, Longquan began its manufacture of imperial ware in the 26th year of Hongwu (1394, r. 1368-1398) and continued until the 1st year of Chenghua (1465). During this period, Longquan production was under close court supervision. Only the best pieces survived, while the rest was smashed to pieces. The prefectural city of Huai'an in Jiangsu province appears to have been a center where the ultimate selection of court-commissioned Longquan ware took place. It was the seat of the Director-General of Water Transport at the time and the location from where the successfully completed pieces were transported via the Grand Canal up to the capital.

Large-sized vessels, such as the present dish, commissioned by the court, were predominantly made to meet foreign taste. They played an important role in the emperor's control of foreign trade and tributary relations. Upon his ascension to the throne in 1368, the Hongwu Emperor ordered that foreign diplomatic and trade contacts should be conducted through official government channels only, in the form of a tributary system. Further into his reign, these initial regulations became considerably less strict, as evidenced by the many Longquan pieces found outside China. The Longquan kilns, spreading over a large part of Zhejiang province and even further into the neighboring province of Fujian, were indeed conveniently located to reach the trade ports of Wenzhou and Quanzhou from where the merchandise could be shipped to foreign markets in the Far East, Southeast Asia and India, the Middle East and even as far as Africa.



The Ottoman court in Istanbul was particularly keen on the rich, lustrous green glaze of celadon and the large size of the vessels suited Middle Eastern eating habits perfectly. Highly treasured, the best pieces were strictly reserved for the sultan and for special occasions. Valued and prized, they were offered as part of their princesses' dowries or as rewards for outstanding services.

Representations of pomegranates, fertility symbols both in China and in the Middle East, from where the tree reportedly had been introduced to China, are popular wedding presents. The composition of pomegranates in the center together with various flower motifs at the well, displayed on the present dish, is very rare. Pomegranate designs on dishes are unusual. Compare two excavated dish fragments unearthed in Longquan, in Ye Yingting and Hua Yunong, *Faxian: Da Ming Chuzhou Longquan guanyao* [Discovery: Imperial ware of the great Ming dynasty from Longquan in Chuzhou], Hangzhou, 2005, p. 251 and p. 280, as well as dishes and dish fragments incised with a variety of other designs, pp. 240-251 and pp. 272-283. The pomegranate design is otherwise known on upright vessels such as a *yuhuchun* vase in the National Palace Museum, Taipei, illustrated in Tsai Mei-fen, ed., *Bilü – Mingdai Longquan yao qingci /Green – Longquan Celadon of the Ming Dynasty*, Taipei, 2015, no. 58.

The decoration of various flower motifs at the well is extremely rare. Only chrysanthemum sprays appear to be known, as on the large dishes with different fruit and flowering plant designs in the center, illustrated in Regina Krahl, *Chinese Ceramics in the Topkapi Saray Museum, Istanbul*, London, 1986, vol I, nos. 233-9. The dishes and fragments excavated at the Fengdongyan kiln site at Dayao in Longquan, Zhejiang province, are similarly decorated with solely chrysanthemum sprays, encircling a variety of incised patterns in the center, see *Longquan Dayao Fengdongyan yaozhi chutu ciqu* [Porcelains excavated from the Fengdongyan kiln site at Dayao, Longquan], Beijing, 2009, pp. 55-62.

Although Longquan patterns were closely linked to those of Jingdezhen, blue-and-white or underglaze-red counterparts of the present dish are yet to be discovered. Compare a blue-and-white dish of similar size excavated from the Hongwu stratum at the Imperial kiln site at Dongmentou, Zhushan, Jingdezhen, now in the Palace Museum, Beijing, with a design of different flower sprays, but with a central painting of peony included in the exhibition *Mingdai Hongwu Yongle Yuyao Ciqu/Imperial Porcelains from the Reigns of Hongwu and Yongle in the Ming Dynasty*, Beijing, 2015, cat. no. 20 and a somewhat larger underglaze-red example, cat. no. 21. Another blue-and-white dish in the National Palace Museum in Taipei with a chrysanthemum design in the center and lotus sprays at the sides, was included in the exhibition *Lanbai Huiying. Yuan cang Mingdai qinghuaci zhan/Radiating Hues of Blue and White. Ming Dynasty Blue-and-White Porcelains in the National Palace Museum Collection*, Taipei, 2016, cat. no. 6.

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龍泉青瓷釉質醇厚瑩潤，釉色蔥綠純淨，深受奧斯曼宮廷親睽，又因其器型碩大，恰與中東地區「共食」之飲食習慣完美契合。故龍泉妙品價值連城，視若瑰寶，被妥善保存於皇宮，惟蘇丹可享，或遇皇家盛大場合方可使用，亦作公主出嫁之嫁妝，或為功臣恩賞之賜物。

石榴原產於中東，寓意多子，故引進中國後，遂追捧其為婚嫁之吉祥贈禮。此盤盤心劃刻石榴紋，盤壁密飾花卉紋一週，此般紋飾組合極為罕見。石榴紋盤已不常見，龍泉窯遺址出土兩殘例，可資比較，錄於葉英挺及華雨農，《發現：大明處州龍泉官窯》，杭州，2005年，頁251及280，同書另刊些許其他紋飾盤及殘片，頁240-251及272-283。石榴紋亦飾於龍泉立器，例如台北國立故宮博物院貯一玉壺春瓶，刊於《碧綠—明代龍泉窯青瓷》，台北，2015年，編號58。

本品盤壁飾各類花卉，同類紋樣盤亦可謂察若星辰；惟見些許單飾折枝菊花紋者，如托普卡比宮博物館存一件龍泉盤，盤心飾花果紋，載於康蕊君，《Chinese Ceramics in the Topkapi Saray Museum, Istanbul》，倫敦，1986年，卷二，編號233-239。前文提及之楓洞岩窯址，也曾出土相似菊花紋飾盤及瓷片，但盤心紋飾相異，圖見《龍泉大窰楓洞岩窯址出土瓷器》，北京，2009年，頁55-62。

誠然龍泉窯與同時期景德鎮製青花及釉裏紅器在紋樣上有著密切聯繫，但目前尚未發現與本品相同之青花或釉裏紅盤。可參考一青花盤，大小相若，盤心繪牡丹紋，四周飾各類花卉紋，出土於景德鎮珠山東門頭御窰場遺址洪武地層，現藏北京故宮博物院，展並錄於《明代洪武永樂御窰瓷器》，北京，2015年，編號20，同書亦載一釉裏紅盤例，尺寸略大，編號21。台北國立故宮博物院貯一青花盤，盤心繪菊花紋飾，圍飾纏枝蓮紋，刊於展覽圖錄《藍白輝映——院藏明代瓷器展》，台北，2016年，編號6。

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102 PROPERTY FROM AN IMPORTANT  
AMERICAN PRIVATE COLLECTION

A FINELY CARVED 'LONGQUAN'  
CELADON 'PEONY' BOTTLE VASE,  
YUHUCHUNPING  
MING DYNASTY, HONGWU PERIOD

the elegantly proportioned pear-shaped body rising from a slightly splayed foot, sweeping up to a tall waisted neck rising to an everted lipped rim, the body boldly carved with four large peony sprays borne on an undulated stem also issuing furled leaves, above a broad lotus lappet band enclosing *ruyi* heads, with a keyfret border at the foot, the shoulder encircled by a pendent *ruyi* head border, with classic scroll, keyfret and upright lappet bands at the neck, applied overall with an even olive-green glaze save for the foot ring

Height 13 in., 32.9 cm

PROVENANCE

Sotheby's Hong Kong, 29th November 1976, lot 452.  
Collection of Mr. and Mrs. Jack Chia.  
Sotheby's Hong Kong, 5th November 1996, lot 635.

LITERATURE

Julian Thompson, 'Chinese Celadons', *Arts of Asia*, November-December 1993, p. 70, fig. 14.

明洪武 龍泉窰青釉刻纏枝牡丹紋玉壺春瓶

來源

香港蘇富比1976年11月29日，編號452  
Jack Chia 伉儷收藏  
香港蘇富比1996年11月5日，編號635

出版

朱湯生，〈Chinese Celadons〉，〈Arts of Asia〉，  
1993年11至12月，頁70，圖14

\$ 150,000-250,000











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本品玉壺春瓶，釉質溫潤如玉，器型優雅清逸，比例勻稱秀美，器腹劃刻牡丹紋，枝葉蔥鬱繁茂，數朵盛放牡丹點綴其間，整體形制兼顧技藝與創新，誠為龍泉窯之佳作。

洪武年間製瓷標準日趨規範，分別於龍泉、景德鎮設官窯，依樣燒造，故兩地所製器物紋樣可謂同根同源。雖如此，景德鎮製瓷以繪飾為主，易製複雜紋樣，龍泉匠工以刻具代筆，則難度更大。如製紋飾繁密之器，愈需匠人功力嫻熟，獨具慧心，方成佳器。本例便如此，同類紋飾可見於同時期青花及釉裏紅玉壺春瓶，但細觀本品，深刻淺劃，精妙絕倫，明暗可辨，呈效立體，紋飾師法自然，花葉靈動逼真、舒展自如，表現力可謂更勝一籌。

此類玉壺春瓶，時廣受追捧，同時面向本土及海外市場，所飾紋樣各異，直至十五世紀，仍為暢銷之品。可見一相近龍泉瓶例，為宮廷燒製，現存台北國立故宮博物院，錄於蔡玫芬編，《碧綠—明代龍泉窯青瓷》，台北，2009年，編號52，書中將其與兩出土玉壺春瓶進行比較，其一出土於張雲墓，紀洪武二十八年；其二紋飾略簡，出土於安徽平江陳聞墓，紀永樂十二年，同見些許相類作例，編號51及53至58。

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This *yuhuchunping*, with its full blooms loosely carved among lushly rendered foliage, its jade-like glaze and its well-proportioned, elegant shape, exemplifies the Longquan potter's skill and creativity.

Longquan and Jingdezhen sourced from the same type of 'pattern books', assembled during the Hongwu Emperor's reign (1364-1398) when manufacture standards were regularized at both imperial kilns. Yet, some complicated designs may have been primarily designed for Jingdezhen, as they were more suitable for the painting brush than for the carver's tool. The Longquan carver copied the designs to the best of his ability, showing hereby his creativity. The present design, known from blue-and-white and underglaze-red *yuhuchun* vases of this period, is splendidly executed, in an even more naturalistic and free rendering than seen on its Jingdezhen counterparts. Here, the artist cleverly used his technique to its utmost advantage by fashioning the deeply incised pattern in such a way as to reveal a shading of darker green where the glaze pooled, giving the piece a most attractive appeal.

This type of pear-shaped vase was in demand both for the domestic and foreign markets, and continued to be popular into the fifteenth century, with a variety of carved designs. A similar example, fired for the court, in the National Palace Museum, Taipei, is illustrated in Tsai Mei-fen, ed., *Bilü – Mingdai Longquan yao Qingci/Green – Longquan Celadon of the Ming Dynasty*, Taipei, 2009, no. 52, where the vase is compared to an excavated piece from the tomb of Zhang Yun, dated to the 28th year of the Hongwu reign (1395) and to a vase, of simpler design, unearthed from the tomb of Chen Wen of Pingjiang in Anhui, dated to the 12th year of the Yongle reign (1414), together with similar examples, no. 51 and nos 53-58.



Excavations in Longquan, Zhejiang province have yielded similar vases. Compare two *yuhuchunping* reconstructed from shards illustrated in Ye Yingting and Hua Yunong, *Faxian: Da Ming Chuzhou Longquan guanyao* [Discovery: Imperial ware of the great Ming dynasty from Longquan in Chuzhou], Hangzhou, 2005, p.102 and p. 110, as well as several fragments of similar pieces with various incised designs, pp. 112-116.

The Ottoman court in Istanbul expressed their appreciation for a vase of this type, with scrolling lotus, by embellishing it with jewels and silver-gilt mounts, see Regina Krahl, *Chinese Ceramics in the Topkapi Saray Museum*, Istanbul, London, 1986, vol. I, no. 223. A similar vase also with a lotus design from the Alexander and Barlow collections was included in the exhibition *The Barlow Collection of Chinese Ceramics, Bronzes and Jades*, University of Sussex, Brighton, 1997, cat. no. 43.

Blue-and-white and underglaze-red counterparts of these *yuhuchunping* are in the Palace Museum, Beijing, illustrated in *Qinghua Youlihong/Blue and White Porcelain with Underglaze Red (I)*, Gugong Bowuyuan Cang Wenwu Zhenpin Quanji/*The Complete Collections of Treasures of the Palace Museum*, Hong Kong, 2000, pl. 14 and pls. 196 and 197 with peonies and pl. 198 with lotus. Another blue-and-white example in the Philadelphia Museum of Art is illustrated in Margaret Medley, *Yuan Porcelain and Stoneware*, London, pl. 51b.

Similar vases in blue-and-white and underglaze-red are also known with a pattern of large hatched *ruyi* panels, rather than the band of smaller trefoils around the neck. One such example in underglaze-red, from the T.T. Tsui collection was sold in our London rooms, 7th June, 1994, lot 331.





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浙江龍泉窰出土些許相近玉壺春瓶，可參考兩件修復器，錄於葉英挺及華雨農，《發現：大明處州龍泉官窰》，杭州，2005年，頁102及110，同書亦刊錄同類器之殘片，惟所刻紋飾不同，頁112-116。

奧斯曼宮廷鍾情龍泉器，所藏見一玉壺春瓶例，飾纏枝蓮紋，後鑲銀嵌寶，錄於康蕊君，《Chinese Ceramics in the Topkapi Saray Museum, Istanbul》，倫敦，1986年，卷1，編號223。又於 Alexander 及 Barlow 收藏中見一類例，展並錄《The Barlow Collection of Chinese Ceramics, Bronzes and Jades》，薩塞克斯大學，布萊頓，1997年，編號43。

北京故宮博物院可見同類飾青花及釉裏紅玉壺春瓶，載於《故宮博物院藏文物珍品全集·青花釉裏紅（一）》，香港，2000年，圖版14，同書亦見繪牡丹紋類例，圖版196及197；以及繪蓮紋例，圖版198。此外，費城藝術博物館亦貯一青花例，刊於 Margaret Medley，《Yuan Porcelain and Stoneware》，倫敦，1974年，圖版51b。

此類青花及釉裏紅玉壺春瓶另見頸部飾如意雲頭者，可見一釉裏紅例，徐展堂舊藏，後售倫敦蘇富比1994年6月7日，編號331。

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103 PROPERTY FROM AN AMERICAN  
PRIVATE COLLECTION

‘DAMING RENXIAO HUANGHOU  
QUANSHANSHU’ BY EMPRESS RENXIAO  
DATED 9TH DAY OF THE 2ND MONTH OF  
THE 3RD YEAR OF THE YONGLE REIGN,  
CORRESPONDING TO 9TH MARCH 1405

woodblock-printed, published in 1407, comprising six chapters divided into three volumes each secured with stitch binding, the covers of yellow paper, each side of the folio pages printed in clerical script with 14 columns and 28 characters per column, the preface printed in a larger, more calligraphic font with 8 columns per page and 17 characters per column, punctuation in the text indicated by small superscript circles sometimes highlighted in red pigment, a large square seal of the Empress reading *Houzai zhi ji* (written to convey profundity) impressed in red on the final page of the preface and the first page of each chapter, enclosed in a custom paper-board case bound in red fabric and covered with celadon-blue paper printed with crimson bouquets and a further leather-bound outer case lined with yellow silk, enclosed with three letters written by diplomats dated between 1888 and 1927 (8)

13¾ by 8⅝ in., 34.9 by 21.9 cm

PROVENANCE

European Private Collection, acquired in Beijing prior to 1888.  
Francis Edwards Ltd., London, 1965.

明永樂三年 大明仁孝皇后勸善書

來源

歐洲私人收藏，1888年之前得於北京  
Francis Edwards Ltd. · 倫敦 · 1965年

\$ 20,000-30,000



大司馬新刊... 卷四

以想公相... 國始武...



月初九日

大司馬... 德在人者... 德在人者... 德在人者...



之道亦粗備矣。觀者誠能於此而盡心焉。則未必無補於脩省之萬一云。

永樂三年二月初九日



大明仁孝皇后勸善書卷之一

嘉言

積善之家必有余慶。積不善之家必有余殃。○以德遺後者昌。以禍遺後者亡。謙柔卑退者德之餘。強忍姦詐者禍之始。○貞良而亡。先人餘殃。猖獗而活。先人餘烈。○貴賤無常。唯人所速。苟善則庸夫之子可至於三公。不善則王公之子反為庶人。○樂只君子。保艾爾後。○聖人有明德者。若不當世。其後必有達人。○九德不愆。作事無悔。故嚴天祿。子孫賴之。○成天地之大功者。其子未嘗不昌。○惟德不忘。延世承寵。○盛德必百世祀。○器博者無近用。道長者其功遠。○修成淵德。施及子孫。○但能顯立功效。自然福及後昆。○德在人者。死必奉其嗣。○興社稷之利。除萬人之害。則福祿流於無窮。功烈著於不滅。○母貪不可冀。則福祿流於子孫。○賢則茂昌。不賢則速亡。○良臣使身獲美名。君受顯號。子孫傳業。福祿無疆。○樹至德於生前。流遺愛於身後。○功存于人。澤垂于後。○仁之所積者厚。故澤之所流者深。○功既存于社稷。慶宜及於子孫。○積善存仁。必

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永樂三年，明成祖徐皇后親撰《大明仁孝皇后勸善書》，融合儒釋道思想，旨在導人向善。本品為其中一版善本，品相完好。全書旨在宣揚「善惡之報，理有必然」，每篇開首引典句或格言，並附歷史掌故。書末附諸皇子、宗室子侄等後序，以及文武重臣進表。自此書起，《勸善書》一類書籍開始流行。

徐皇后，本名儀華，明太祖洪武帝開國功臣徐達與元配謝夫人之長女，奉太祖賜婚，許皇子朱棣——即日後明成祖永樂帝。徐氏性賢慧好學，史載「幼貞靜，好讀書，稱女諸生」。洪武九年二人成婚；建文四年明成祖即位，同年封徐氏為后。明成祖歷三年靖難之役而登位，徐氏親撰數書，頒行天下，勸善積德之餘，維護皇權正統，為皇帝爭取民心。除本書外，永樂元年曾頒《古今烈女傳》，次年編《內訓》。徐皇后在《內訓》自述進宮初時，獲太祖高皇后馬氏悉心教導，感念在心。據《明：皇朝盛世五十年》展覽圖錄載，「明初歷任皇帝皆重視後宮女眷德行，後宮女子賢淑貞慧，證明皇帝乃正統明君。他們欲先立後宮女德為榜樣，次而推廣至天下諸藩」，大英博物館，倫敦，2014年，頁60。《內訓》與《勸善書》一直流行於明清兩朝，其影響甚至遠播韓國、日本。

《勸善書》存世版本，可見於各大收藏。台北市國家圖書館藏一例，索書號306 07588；北京首都圖書館藏一例，索書號04808；重慶圖書館亦藏一例；Muban Foundation收藏第四例，錄《明：皇朝盛世五十年》，出處同上，編號37。

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The present album is a particularly well-preserved edition of the celebrated book, *Daming Renxiao Huanghou Quanshanshu* [Book of exhortation for virtuous deeds by the Empress Renxiao of the Great Ming] written by Empress Xu (1362-1407) in 1405, which brings together teachings from Confucianism, Buddhism and Daoism that encourage good deeds. Each chapter opens with proverbs and quotations that are supported by historical anecdotes, with the central theme heeding the warning that good deeds will be rewarded and punishment will befall bad deeds. It concludes with the *Exhortations*, where her sons and nephews give their endorsements of the book, followed by a listing of all the important military and civil officials who praised it. The success of this publication helped establish *quanshanshu* (books to promote good deeds) as a popular literary genre.

Empress Xu, whose given name was Yihua, was the eldest daughter of Lady Xie and General Xu Da (1332-1385), a comrade-in-arms of the Hongwu Emperor, father of the later Yongle Emperor. It was the wish of Hongwu that their children be married. Regarded as a virtuous and quiet child, Empress Xu was given the nickname 'the female student' (*nuzhusheng*) because of her love of reading. Married in 1376 and appointed Empress upon the Yongle Emperor's ascension to the throne in 1402, she wrote several books. These writings served to legitimize her imperial line and she attempted to ameliorate the violence following the three-year civil war that brought her husband to power. Her other writings include *Gujin lienu zhuan* [Biographies of illustrious women past and present], published in 1403, and *Neixun* [Household instructions] of 1404. In *Neixun* she gracefully acknowledges the teachings she received in her first years at the palace that she received from her mother-in-law, Empress Ma. According to the catalogue to the exhibition *Ming, 50 Years that Changed China*, The British Museum, London, 2014, p. 60, '[t]he preoccupation of the early Ming emperors with correct behaviour of court ladies was connected to their efforts to prove themselves rightful rulers. They sought to establish Ming ladies' court etiquette and to spread this behaviour to vassal states'. Both *Neixun* and the present book remained influential throughout the Ming and Qing dynasties in China as well as in Korea and Japan.



大明仁孝皇后勸善書

卷三  
卷四

勸善書序

皇天敷佑下民命我  
太祖聖神文武欽明

孝高皇帝膺君師之任  
平治天下極溺專屯

我先人中山武寧王  
乘時際會協心輔佐

削除僭亂提兵安集  
未嘗妄殺見人將殺

太祖深義我先人不殺之功  
吾在豫撰

Le Souverain de la France a examiné l'ouvrage  
de l'ouvrage chinois intitulé 大明仁孝皇后勸善書  
(Cohortations en chinois de l'ém. l'Impératrice  
qui réside de la grande-impératrice)  
a prié M. de la grande-impératrice de  
la légation d'Espagne à Peking et l'arrivé  
fait examiner par deux lettrés chinois, Amédée  
en matière de morale, et de l'arrivé  
Il résulte pour mes impressions de leur pag.  
inspection attentive, la conviction que  
l'auteur a gravé et d'impression. La  
préface porte la date de la troisième année  
de l'ère chrétienne 1888.  
Peking, le 8 septembre 1888.

M. de la grande-impératrice  
de France en Chine.



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本品同附一函，無署年，由 Jaime Masip 神父所撰，描述本書之價值、歷史及內容，特別提及各卷所提倡之德行及輪迴觀，收件者為 Matellan 神父。Masip 神父為道明會教士，在中國傳教二十五年，曾任職於巴塞羅納1929至1930年《Missionary Exhibition》展覽民族及語言學附屬委員會。該展於1925年在梵蒂岡舉行，展示多件中國文物及藝術品，本書可能為其中一項展品。

本品另附相關文件，包括一份西班牙文全書概述及證書，署名 Juan de Licopolis Marzal，日期1888年9月1日，地點北京。Juan de Licopolis Marzal 為西班牙公使館訪華團傳譯員。該概述文件乃按時任西班牙駐中國及暹羅全權公使、歷史學家及政治家 Leopoldo de Alba Salcedo 要求所寫。另見一封信函，作者 A. Nissière 為法國訪華使團首席傳譯官，信函署年1888年9月3日，寫於北京。該信指各卷由兩位專研明代印刷書籍之中國學者檢驗，確認為真品。第三份為英語文件，作者張祥麟，署年1927年4月，亦核實此書為真品。張祥麟在國民政府先後擔任多個要職，包括新聞及傳譯局、內政部等，後官至駐紐約總領事。

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Editions of this book are found in important institutions; one is held in the National Central Library of Taiwan, Taipei, coll. no. 306 07588; another in the Capital Library, Beijing, coll. no. 04808; one in the Chongqing Library, Chongqing; and a fourth in the Muban Foundation collection, included in the exhibition *Ming. 50 Years that Changed China*, *ibid.*, cat. no. 37.

An undated letter enclosed in the volume describing the value, history, and contents of the book, with particular emphasis on the moral aspects of the text and concepts of the afterlife, was written by Father Jaime Masip to Father Matellan. Father Masip was a Dominican missionary in China for 25 years and served on the Ethnology and Linguistics Subcommittee for the 1929-30 *Missionary Exhibition* in Barcelona, which had been previously staged at the Vatican in 1925. The exhibition included numerous Chinese artifacts and artworks, and it is possible that this book was included among the exhibits.

Other enclosed documents include a summary and authentication of the book written in Spanish by Juan de Licopolis Marzal, Interpreter for the Spanish Legation in China, dated 1st September 1888 in Peking (Beijing). The summary was written at the request of Leopoldo de Alba Salcedo (1843-1913), a historian and politician who was the Plenipotentiary Minister of Spain in China and Siam (Thailand) from 1884 to 1886. There is also a letter written by A. Nissière, the First Interpreter to the French Legation to China, dated 3rd September 1888 in Peking, which states that two Chinese literati with expertise in Ming dynasty printed books examined the books and confirmed their authenticity. A third document, written in English by Zhang Xianglin in April 1927, also verifies the authenticity and date of the book as 9th March 1405. Zhang (b. 1880) held important government positions in the Republic Period, including in the News and Translation Bureau, in the Ministry of the Interior, and as the Consul-General in New York, among other posts.



104 AN EXCEPTIONALLY RARE AND IMPORTANT  
BLUE AND WHITE 'LOTUS' RITUAL WATER  
FLASK  
MING DYNASTY, YONGLE PERIOD

the elegant baluster body rising from a tall stepped spreading foot to a slender cylindrical neck divided by an angled disc-shaped collar at the mid-section, painted in rich tones of underglaze blue with characteristic 'heaping and piling', a continuous lotus scroll at the body framed by borders of lappets, the neck with scattered flower heads, further lappet bands at the collar and the rim encircled by a floral band, the concave underside glazed white

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

明永樂 青花纏枝蓮紋甘露瓶

\$ 60,000-80,000













Fig. 2 A fine, magnificent and extremely rare blue and white holy water vessel, Ming dynasty, Yongle period. Sold at Sotheby's Hong Kong, 6th April 2016, lot 15

圖二 明永樂 青花纏枝牡丹紋淨水瓶  
香港蘇富比2016年4月6日，編號15

In the Yongle period, the Jingdezhen kilns also tried to copy these celadon versions of the Song dynasty, but only a discarded example is known from the waste heaps of the Ming imperial kiln sites. The bottle, with a fairly dark olive-green glaze perhaps intended to imitate Yaozhou celadon, has been excavated at Zhushan and was included in the exhibition *Jingdezhen chutu Ming chuguanyao ciqi/Imperial Hongwu and Yongle Porcelain Excavated at Jingdezhen*, Chang Foundation, Taipei, 1996, cat. no. 121.

Compare also another 15th century holy water bottle of blue-and-white porcelain, probably slightly later in date, of different design, of lobed shape and with a smaller foot, illustrated in Giuseppe Eskenazi in collaboration with Hajni Elias, *A Dealer's Hand. The Chinese Art World Through the Eyes of Giuseppe Eskenazi*, London, 2012, pl. 340.

The basic form and design of the present flask are, however, much better known from pieces of the Qianlong reign (1736-1795) painted in iron-red. The Qianlong Emperor had himself painted seated in a garden and looking at a painting, next to a table laid with various vessels, among them a red-decorated *kundika* of this form. A similar vessel of the Qianlong period from the Qing court collection and still in the Palace Museum, Beijing, is illustrated in *The Palace Museum's Essential Collections: Chinese Ceramic Wares with Polychrome Glaze*, Hong Kong, 2016, pl. 272, where it is stated, p. 314, that "the Qing court archive records that Tang Ying, the Director General of the Imperial Kiln, had been commissioned by the imperial court to produce this type of pure-water vase with decorative designs in iron-red enamel on a white ground." A vessel like the present one may well have been sent to Jingdezhen as a model.

永樂年間，景德鎮曾試仿上述宋代青釉瓶。此類品種目前僅見明御窖遺址出土殘器，釉色較深，或意仿耀州窰青釉器，珠山出土，曾展於《景德鎮出土明初官窰瓷器》，鴻禧美術館，台北，1996年，編號121。

另可參考一十五世紀青花淨水瓶例，年代或略晚，紋飾稍異，瓶身作花瓣式，足較小，圖載於埃斯卡納齊及薛好佩，《A Dealer's Hand. The Chinese Art World Through the Eyes of Giuseppe Eskenazi》，倫敦，2012年，圖版340。

本瓶器形及紋飾，乾隆一朝可見於礬紅彩品種。存世清宮畫作之中，可見高宗坐於庭園中賞畫，身伴置一桌，桌上陳設數器，即包括一件礬紅彩甘露瓶，器形與本品相同。另可參考一例，清宮舊藏，現存於北京故宮博物院，圖載於《The Palace Museum's Essential Collections: Chinese Ceramic Wares with Polychrome Glaze》，香港，2016年，圖版272，書中記，清宮檔案載督陶官唐英曾奉命燒製此類白地礬紅彩淨水瓶，頁314。如本品之甘露瓶，或曾自宮中送往景德鎮，以作模本。





AN EXCEPTIONALLY  
RARE 'WINTERGREEN'-GLAZED  
JAR AND COVER  
MING DYNASTY, YONGLE PERIOD

明永樂 翠青釉蓋罐

MING

LUMINOUS DAWN OF EMPIRE

LOT 105













## A SOLITARY GEM IN JADEITE GREEN

### 瓊翠天工

By Regina Krahl 康蕊君

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本品翠青釉蓋罐，永樂御瓷之獨珍，景德鎮官窯之大成。觀其形，怡和謙素，靈俊秀美；賞其釉，清柔禪靜，縹緲空翠。如山，平林漠漠，一帶春煙碧；似水，雲湖漫漫，引夢江南憶。同類者，除本品外，唯見五例，僅兩例連蓋，本為清宮舊藏，現存兩岸故宮，而與本品同形且連蓋者，尚未見它例。

永樂帝，應天登基，後遷都北京，所臨一朝輝煌鼎盛，大行創新，設各類御作，除瓷器外，另作漆器、掐絲琺瑯器、紡織品、鍍金銅佛等，皆工藝出眾，絕冠古今，大放異彩。時景德鎮御器廠，工藝臻精，產量極豐，今御窖遺址之所出，即為佐證，不論釉色、技術、器形、設計，新品層出，幾近所極，以致後世數百年間未見重要創新，直至十八世紀，西方彩料傳入中國，方再次推動瓷業大為發展。

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It will be hard to find a porcelain vessel more pleasing in shape or more ravishing in color than this small covered jar from the imperial Yongle workshops of Jingdezhen in Jiangxi province. The smooth, bulging vessel with its softly rounded cover, enveloped in a luminous, glassy, blue-green tinted glaze, has a gem-like quality as encountered only in the Yongle period (1403-1424). With its superbly designed form, its outstanding material and its perfect execution, it is a masterpiece from a golden era of China's porcelain production. No other 'jadeite green' jar of this shape, complete with its cover, appears to be recorded; altogether only six pieces including this jar, dressed in this dazzling glaze, appear to be extant; and only two comparable jars have retained their covers, both from the Qing court collection and today preserved in the Palace Museums in Beijing and Taipei.

The reign of the Yongle Emperor, whose rule commenced in Nanjing and ended in Beijing, was marked by extraordinary innovation in technology, imagination in design, and rigorous pursuit of quality. Specially designated imperial workshops created not only porcelain, but also lacquerware, cloisonné, textiles, Buddhist gilt-bronzes and other works of art, all of unparalleled excellence, thus initiating an unprecedented flowering of China's arts and crafts. The imperial porcelain workshops at Jingdezhen in Jiangxi province increased quantity as well as quality of their production with awesome rapidity, as the excavations of the kilns' waste heaps have documented. As new glaze colors and firing techniques, new shapes and designs were tried out, the potters' technical leap forward was so immense, that thereafter no real innovation took place for centuries, until the introduction of foreign technology from the West in the eighteenth century supplied new impulses once more.



While many porcelains of the Yongle period were created specifically for diplomatic missions, to be distributed as imperial gifts to foreign potentates, and are characterized by larger sizes and a bolder aesthetic approach, more delicate and sophisticated wares such as this jar, were produced at the same time to cater to the needs of the imperial family and the court at large in the new palace buildings in Beijing. The present jar, which was probably designed to hold chess pieces, may have been destined for the Emperor's private quarters towards the back of the Forbidden City. Such pieces were made with the greatest care, in very small numbers.

Many different glaze colors were experimented with at the imperial kilns during this period, and even closely related, yet clearly distinguishable shades could be created with daunting precision. No less than three types of pale greenish glazes, for example, appear to have been developed and employed side by side in the Yongle reign, all of which look rather different in real life, but less so in illustrations. In the West all three are thus generally referred to as 'wintergreen'. In China, however, they are clearly differentiated by different terms.

The sparkling bluish-green glaze of the present jar – arguably the most desirable and the most prestigious green hue – is in China called *cuiqing*. *Cui* means 'kingfisher' and is used to denote any kind of blue green reminiscent of the bird's plumage, for example, that of a kind of green bamboo, or that of jadeite. What in China is generally called 'wintergreen' (*dongqing*), but also 'Eastern green' (*dongqing* written with a different *dong* character), is a more typical celadon color, more yellowish and less glassy, probably intended to imitate Longquan celadon, which is known from Yongle stem bowls. Finally, a paler, more watery, bluish-tinged glaze is seen on some deep conical bowls with incised lotus scrolls, which have been attributed to various fifteenth-century periods and in China are now generally dated to the Yongle reign. That glaze is called *qingbai* ('bluish- or greenish-white'), thus again relating it to a ware of the past.

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永樂一朝，廣開疆域，奉行通使，常以瓷品賞賜外邦，所製器多尺寸碩大，紋飾風格亦略偏粗曠。然另見秀雅精熟之品，則獨為明廷而燒，供於皇室，以盈新都。本品蓋罐，原應作貯棋子之用，或曾置於皇帝寢宮等處，恭造細製，所燒極少。

此時期御審大膽創新，試燒不同釉色，近色之品，亦嚴加區分，以臻成色精準。時新創此等青釉品種不下三類，實物釉色可見差異，而僅見示圖則概難區分。西方均將此類釉稱為冬青釉，而中國則有更詳類分。

其一謂翠青，色最佳，翠碧嬌嫩，瑩亮光潤。其二為冬青或東青，較接近普通青釉，釉色微微閃黃，釉質略少硬亮，應意仿龍泉，可見永樂高足盃例。其三青白，可見盃例，暗花劃蓮紋，曾多被斷至十五世紀各朝，今中國普遍認為當屬永樂，意仿宋青白瓷。

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'Jadeite green', or *cuiqing*, porcelains are among the rarest monochrome pieces successfully created at that time. Only five other pieces glazed in this color appear to be recorded: The pair to this jar, of the same shape, but lacking its cover, is in the collection of the Palace Museum, Beijing, published on the Museum's website (<http://www.dpm.org.cn/collection/ceramic/227414.html>). Two closely related jars with this kind of glaze are preserved from the Qing court collection, both of very similar form, with a similar cover, but with three small lugs attached around the shoulder: one now in the Palace Museum, Beijing, (fig. 1), is illustrated in *Mingdai Hongwu Yongle yuyao ciqu/Imperial Porcelains from the Reigns of Hongwu and Yongle in the Ming Dynasty*, Beijing, 2015, pl. 122; and again in *The Complete Collection of Treasures of the Palace Museum: Monochrome Porcelain*, Hong Kong, 1999, pl. 123; the other, now in the National Palace Museum, Taiwan, (fig. 2) was included in the Museum's exhibition *Shi yu xin: Mingdai Yongle huangdi de ciqu/Pleasingly Pure and Lustrous: Porcelains from the Yongle Reign (1403-1424) of the Ming Dynasty*, Taipei, 2017, catalogue, pp. 82-3. Two other jars of this latter shape have survived without a cover: one, retaining the three lugs, is now in the Museum of Fine Arts, Boston, (fig. 3) illustrated in Wu Tung, *Earth Transformed: Chinese Ceramics in the Museum of Fine Arts, Boston*, Boston, 1998, pp. 112-3 and on the dust jacket; the other, with the lugs ground down, has been sold at Christie's New York, 16th/17th September 2010, lot 1357.

永樂翠青釉品，尤為珍罕，除本品，僅五例見經著錄：一罐例與本品同形，無蓋，藏北京故宮博物院，載故宮網站 (<http://www.dpm.org.cn/collection/ceramic/227414.html>)。兩相類蓋罐例，皆屬清宮舊藏，形相近，肩作三繫，其一藏北京故宮博物院（圖一），錄《明代洪武永樂御審瓷器》，北京，2015年，圖版122，以及《故宮博物院藏文物珍品全集·顏色釉》，香港，1999年，圖版123；其二藏台北國立故宮博物院（圖二），展《適於心：明代永樂皇帝的瓷器》，台北，2017年，圖錄，頁82-3。另見兩例，亦作三繫，無蓋：其一，藏波士頓美術館（圖三），錄吳同，《Earth Transformed: Chinese Ceramics in the Museum of Fine Arts, Boston》，波士頓，1998年，頁112-3及護封；其二，三繫經截，售紐約佳士得2010年9月16至17日，編號1357。



1



2

Fig. 1 A covered jar with lug handles, Ming dynasty, Yongle period. Qing court collection, Palace Museum, Beijing © Palace Museum, Beijing

圖一 明永樂 翠青釉三繫蓋罐  
清宮舊藏 故宮博物院 北京  
© 北京故宮博物院

Fig. 2 A covered jar with lug handles, Ming dynasty, Yongle period. Collection of the National Palace Museum, Taipei

圖二 明永樂 翠青釉三繫蓋罐  
台北國立故宮博物院收藏

Fig. 3 A jadeite-green glazed jar with lug handles, Ming dynasty, Yongle period. Museum of Fine Arts, Boston Photograph © 2018 Museum of Fine Arts, Boston

圖三 明永樂 翠青釉三繫罐  
波士頓美術館 波士頓  
圖片 © 2018 波士頓美術館·波士頓

Fig. 4 A *tianbai*-glazed jar, Ming dynasty, Yongle period. Shanghai Museum, Shanghai © Shanghai Museum

圖四 明永樂 甜白釉暗花罐  
上海博物館 上海  
© 上海博物館



3



4

After the Yongle period this subtle coloration, which requires impeccably prepared materials and utmost control of the firing, was abandoned and never properly revived, even though a large range of exquisite bluish-green glaze tones were created again three centuries later, in the Yongzheng reign (1723-1735), quite possibly modeled on pieces such as this jar, which undoubtedly would have caught the Yongzheng Emperor's eye.

The celadon glaze (*dongqing*) is known from five contemporary Yongle stem bowls: two in the Palace Museum, Beijing, illustrated in *Mingdai Hongwu Yongle yuyao ciqu*, *op.cit.*, pl. 141 and *The Complete Collection of Treasures*, *op.cit.*, pl. 124; and in Geng Baochang, ed., *Gugong Bowuguan cang gu taoci ciliao xuancui* [Selection of ancient ceramic material from the Palace Museum], Beijing, 2005, vol. 1, pl. 88; one in the Tibet Museum, illustrated in *Xizang Bowuguan cang Ming Qing ciqu jingpin/Ming and Qing Dynasties Ceramics Preserved in Tibet Museum*, Beijing, 2004, pl. 26; and two sold in our rooms, one with *anhua* dragons around the interior and a four-character Yongle mark incised in the center, sold in Hong Kong, 24th November 1981, lot 133, and again in these rooms, 22nd March 2001, lot 90; the other unmarked, sold in our London rooms, 7th April 1981, lot 252, and in our Hong Kong rooms, 11th May 1983, lot 105. For a pale bluish-green (*qingbai*) glazed piece in the Palace Museum, Beijing, see the bowl from the Qing court collection illustrated in *The Complete Collection of Treasures*, *op.cit.*, pl. 125, there also attributed to the Yongle period.

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翠青釉品，必著精材，嚴控窯火，方成佳器，故自永樂之後，已然棄燒，直至三百年後，雍正帝尚雅，始著力復興青釉品種，而此類品即應為模本之一。


永樂冬青釉品，可參考五件高足盃例：兩例藏北京故宮博物院，錄《明代洪武永樂御審瓷器》，前述出處，圖版141及《故宮博物院藏文物珍品全集》，前述出處，圖版124，以及耿寶昌編，《故宮博物院藏古陶瓷資料選粹》，北京，2005年，卷1，圖版88；一例藏西藏博物館，載《西藏博物館藏明清瓷器精品》，北京，2004年，圖版26；蘇富比拍賣兩例，其一內壁飾暗花龍紋，署永樂年製四字篆款，售香港蘇富比1981年11月24日，編號133，繼售紐約蘇富比2001年3月22日，編號90；其二無款，售倫敦蘇富比1981年4月7日，編號252及香港蘇富比1983年5月11日，編號105。青白釉品，見一盃例，斷代永樂，清宮舊藏，現藏北京故宮博物院，錄《故宮博物院藏文物珍品全集》，前述出處，圖版125。

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同形罐例，亦極罕見，類例可見甜白釉品，飾暗花，目前所知均無蓋：參考一例，藏上海博物館，錄陸明華，《上海博物館藏品研究大系》，上海，2007年，圖版4-12（圖四）；亦見一例，售紐約蘇富比1985年6月4日，編號1，胡惠春家族珍藏；第三例藏台北國立故宮博物院，展《明代初年瓷器特展目錄》，台北，1982年，編號55，配蓋而示。如翠青釉品，此類甜白釉暗花罐亦分帶繫及無繫兩種；後者可見一例，載 Bo Gyllensvärd，《Chinese Ceramics in the Carl Kempe Collection》，斯德哥爾摩，1964年，圖版664。

本罐之形，或基於早期圍棋蓋罐，加以變化而精進。參考一宋代蓋罐例，耀州窯，樂從堂珍藏，售香港蘇富比2017年10月3日，編號2，同見一相類作例，耀州窯遺址出土，圖1；另見一元青花例，展《景德鎮出土元明官窯瓷器》，炎黃藝術館，北京，1999年，編號1。

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The endearing shape of this jar is also extremely rare, but is similarly seen on monochrome 'sweet-white' jars with incised decoration, now all lacking their covers; one such piece, preserved in the Shanghai Museum, is published in Lu Minghua, *Shanghai Bowuguan zangpin yanjiu daxi/Studies of the Shanghai Museum Collections: A Series of Monographs. Mingdai guanyao ciqi* [Ming imperial porcelain], Shanghai, 2007, pl. 4-12 (fig. 4); another was sold in these rooms, 4th June 1985, lot 1, from the J.M. Hu Family Collection; and a third jar of this form in the National Palace Museum, Taiwan, was included in the exhibition *Mingdai chunian ciqi tezhan mulu/Catalogue of a Special Exhibition of Early Ming Period Porcelain*, Taipei, 1982, cat. no. 55, illustrated with a non-matching cover. Like the 'jadeite green' jars, these white jars with incised design were also made in two similar versions, with and without lugs; for the latter see an example illustrated in Bo Gyllensvärd, *Chinese Ceramics in the Carl Kempe Collection*, Stockholm, 1964, pl. 664.

The shape may be following earlier jars for chess pieces, although the proportions and form of the cover were much adjusted in the Yongle period; for a Song (960-1279) example from the Yaozhou kilns compare the jar from the Le Cong Tang collection, sold in our Hong Kong rooms, 3rd October 2017, lot 2, illustrated together with a companion piece from the kiln site, fig. 1; for a Yuan (1279-1368) blue-and-white example see the exhibition catalogue *Jingdezhen chutu Yuan Ming guanyao ciqi* [Yuan and Ming imperial porcelain excavated at Jingdezhen], Yan-Huang Art Museum, Beijing, 1999, cat. no. 1.



105 PROPERTY FROM AN IMPORTANT ASIAN  
PRIVATE COLLECTION

AN EXCEPTIONALLY RARE 'WINTERGREEN'-  
GLAZED JAR AND COVER  
MING DYNASTY, YONGLE PERIOD

finely potted, the elegant jar of compressed globular form, with a broad flat base and tapered sides extending to the softly rounded shoulders and rising to a short straight neck, veiled in an exquisitely rich and silky 'wintergreen' glaze thinning at the mouth rim and pooling around the shoulders in a sea-green tone, suffused with a fine network of craquelure resembling silver threads across the surface, the low flat cover similarly glazed (2)

Diameter 4¾ in., 12 cm

PROVENANCE

Important Asian Private Collection.  
Sotheby's Hong Kong, 8th October 2009, lot 1624.

明永樂 翠青釉蓋罐

來源  
重要亞洲私人收藏  
香港蘇富比2009年10月8日，編號1624

\$ 1,500,000-2,000,000





106 PROPERTY FROM AN EAST COAST  
PRIVATE COLLECTION

AN EMBROIDERED SILK THANGKA  
DEPICTING VAJRASATTVA AND  
PRAJNAPARAMITA  
MING DYNASTY, YONGLE PERIOD

finely embroidered in silk and gold thread on a rich silk background, the *bodhisattva* Vajrasattva in ecstatic union with the female consort Prajnaparamita, both wearing the regal jewels and accoutrements of the *bodhisattva*, Vajrasattva holding an upright *vajra* or scepter in the right hand and a *ghanta* or bell in the left hand, seated at center on a square platform atop a tiered and richly embellished double-lotus throne, the throne face adorned with a pair of addorsed *vyalaka* or leogryphs and covered in a textile festooned with golden garlands, the deities within a golden *prabha* or halo with luxuriant foliate motif, the upper quadrants of the thangka depicting two unidentified figures and further surmounted by *Garuda* and celestial beings at upper center, with a further menagerie of addorsed fantastic beasts on either side of the divine couple including *makara* spouting jeweled garlands, *vyala*, snow lions and elephants all atop small lotus thrones within a field of rolling clouds and rocky escarpments, the upper and lower trapezoidal mounts embroidered with a *vajra* and triple gem border motif, further embellished with ten rows of red lotus buds with interconnected scrolling stems, each bud inscribed with a contiguous syllable of the one-hundred-syllable Vajrasattva mantra of supplication in Sanskritized Tibetan script heightened in gold

52 by 35 in., 132.1 by 88.9 cm

PROVENANCE

Rossi & Rossi, London, 2003.

EXHIBITED

*Buddhist Art: Sculpture and Paintings from India, Nepal and Tibet*, Rossi & Rossi, London, 1999, cat. no. 10.

LITERATURE

Michael Henss, 'The Woven Image: Tibeto-Chinese Textile Thangkas of the Yuan and Early Ming Dynasties', *Oriental Art*, vol. 28, no. 10, 1997, p. 29, fig. 5.

明永樂 刺繡金剛薩埵唐卡

來源

Rossi & Rossi, 倫敦, 2003年

展覽

《Buddhist Art: Sculpture and Paintings from India, Nepal and Tibet》, Rossi & Rossi, 倫敦, 1999年, 編號10

出版

Michael Henss, 〈The Woven Image: Tibeto-Chinese Textile Thangkas of the Yuan and Early Ming Dynasties〉, 《Oriental Art》, 卷28, 編號10, 1997年, 頁29, 圖5

\$ 400,000-600,000









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本金剛薩埵唐卡華麗莊嚴，製工精湛，見證永樂帝致力護持藏傳佛教，促使此時期藏傳佛教藝術發展，大放異彩。本品以纖絲單線繡成，費工耗時，針法獨特，成品明亮光麗，且保存極佳，品相絕好。整體主金色，輝華璀璨，崇高之象徵，即代表無上君權，亦代表佛法之出離。此類御製唐卡，乃朝廷賞賜西藏宗教官員之御品。據《西藏史料》載，時朝廷曾御賜大量珍品予西藏喇嘛以及京城、西藏寺廟等。

本唐卡正中繡金剛薩埵與般若佛母雙修像。藏傳佛教新譯派之薩迦傳承及噶瑪傳承，對永樂朝影響深遠，而此二派教義均奉金剛薩埵為本初佛。本初佛，諸佛之始，佛陀智慧之擬像，坦特羅密續總上師，頭戴五寶天冠，代表五智如來。般若佛母，乃大乘佛教《般若波羅密多經》之化身，代表智慧圓滿，大乘佛教中，諸佛皆以其為母。雙修像，母為智慧，父為慈憫，二者雙修結合，廣受大乘教徒信奉，以此證悟空性。細觀本品，金剛薩埵手指微彎，持金剛杵（象徵破除愚癡妄想、摧滅煩惱之菩提心）及金剛鈴（代表空性智慧）、佛母腰帶錦飾珠串，兩者互望，從諸般細節，反映感官覺受。

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This sumptuous thangka illustrates the Yongle Emperor's (r. 1403-1424) devoted patronage of Tibetan Buddhism and the extraordinary ritual objects that were produced as a result. It is remarkably well-preserved, retaining the brilliant surface which has been created using a special and particularly laborious satin stitch technique with silk floss (single thread). An imperial quality is created through the extravagant use of yellow, a color that possesses the highest symbolic quality as it signifies both the emperor, and renunciation and humility. Thangkas of this type were produced and presented by the imperial court as gifts for Tibetan religious officials. Official accounts, in particular the court record of daily events, *Xizang shiliao*, document numerous imperial gifts to Tibetan lamas, and to their temples and monasteries in the Chinese capital and Tibet.

The central scene depicts Vajradhara in the posture of *yabyum* ('father-mother') with his consort, Prajnaparamita. According to the Sakya order and Karma orders of the New (Sarma) School of Tibetan Buddhism, which had significant influence in the court of the Yongle Emperor, Vajradhara is the Primordial Enlightened Being (Adi Buddha), the embodiment of all Buddhist wisdom and the teacher of all tantras. He wears a five-pronged crown, which symbolizes the Five Dhyani Buddhas. An anthropomorphic representation of the Mahayana text of the same name, Prajnaparamita represents supreme wisdom and according to the Mahayana school, the Mother of all the Buddhas. Thus their pose embodies the union of wisdom (female) and compassion (male) that is believed by many Mahayana Buddhists to be necessary for enlightenment. The sensuality of these figures extends to the smallest details, as evidenced in Vajradhara's delicately curved fingers that clutch a *vajra* (thunderbolt scepter denoting clarity of mind) and a *ghanta* (prayer bell associated with wisdom), the delicate rows of beads of Prajnaparamita's girdle and the intimate gaze locked between the two figures.



The 100-syllable mantra of Vajradhara on the borders, each lotus flower containing a syllable, can be translated as follows:

Om Vajrasattva! Preserve the bond!  
 As Vajrasattva stand before me.  
 Be firm for me.  
 Be greatly pleased for me.  
 Deeply nourish me.  
 Love me passionately.  
 Grant me *siddhi* in all things,  
 And in all actions make my mind most excellent.  
*Hum! Ha ha ha ha ho!* Blessed One!  
 Vajra of all the *Tathagatas!* Do not abandon me.  
 Be the *vajra*-bearer, Being of the Great Bond!  
*Aḥ hum phaṭ*

Characteristic of the Yongle period is the physiognomy of the figures, with their round faces and broad foreheads, along with the richness of the diadem and jewels, the flamboyant flowing scarf and the ornate lotus-petal throne. The format of this embroidery, however, with the flared fabric mounts, closely resembles Tibetan paintings of the period. According to Michael Henss, these early 'pictorial embroideries, tapestries, and brocades fall in between established art historical domains in two ways: they cannot be classified as paintings, nor are they textiles in the usual sense; Chinese by technique and origin, but Tibetan by subject and composition (see 'The Woven Image: Tibeto-Chinese Textile Thangkas of the Yuan and Early Ming Dynasties', *Oriental Art*, November 1997, p. 26).

Although no closely related examples appear to have been published, elements of the iconography represented in a similar style can be seen on other thangkas attributed to the same period; see two examples depicting Padmapani, seated on a similar lotus petal throne and stepped pedestal and enclosed within a comparable *mandorla* comprised of elephants, griffins, lions, *makharas*, asparas and surmounted by a *garuda*, included in the exhibition *Heaven's Embroidered Cloths. One Thousand Years of Chinese Textiles*, Hong Kong Museum of Art, Hong Kong, 1995, cat. nos 28 and 30. Compare also two massive silk-embroideries that also feature a *vajra* and *triratna* ('three jewels') border, published in Michael Henss, *op. cit.*, figs 9 and 10, where the author notes that this motif is rarely seen on textiles before 1400 (p. 30).

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唐卡上下兩端繡金剛薩埵百字明，大意如下：

唵，主尊金剛薩埵！請恆常加持！  
 請將金剛薩埵之本質示現予我。  
 予我安定。  
 為我高興。  
 使我增長。  
 請慈悲愛護我。  
 賜我圓滿成就。  
 讓我心善，功德殊勝。  
 吽！訶訶訶訶火！世尊！  
 一切如來金剛！莫捨棄我。  
 成就金剛薩埵之果位！為眾生加持者！  
 阿吽帕。

觀此金剛薩埵及佛母寶相，面圓額寬，寶冠華飾，披巾流麗，坐於華麗蓮座之上，皆為永樂造像特徵。而唐卡裝裱風格，則與其時西藏畫作相似。Michael Henss 述，此類早期刺繡、氈飾及織錦，介乎於不同傳統藝術類區之間，原因有二：其即不屬畫作類，亦非一般織品；其技法來源取自中土，題材構圖則源自西藏。（參考〈The Woven Image: Tibeto-Chinese Textile Thangkas of the Yuan and Early Ming Dynasties〉，《Orientations》，1997年11月，頁26）

本品雖無近例記載，個別元素風格相近者，可見於同期唐卡。參考兩例，蓮華手菩薩像，蓮座相近，外圍飾大象、獅鷲、靈獅、摩竭與飛天組成之曼陀羅，上飾迦樓羅，展於《錦繡羅衣巧天工》，香港藝術館，1995年，編號28及30。另有兩例，大型刺繡，邊飾金剛杵與三寶，載於 Michael Henss，前述出處，圖9及10，作者提及，此類紋飾鮮見於1400年前之織品（頁30）。

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107 PROPERTY FROM A WASHINGTON PRIVATE  
COLLECTION

AN EXCEPTIONAL GILT-BRONZE FIGURE OF  
MANJUSHRI  
YONGLE MARK AND PERIOD

superbly cast in rounded fleshly volume, the *bodhisattva* seated in *dhyanasana* on a double-lotus pedestal, the arms raised in *dharmachakra mudra* to the chest, holding two stalks of *uptala* lotuses rising up the shoulders and supporting a *khadga* and *pustaka*, the gracefully swaying figure wearing a *dhoti* falling into elegant pleats, draped with a celestial sash around the shoulders and arms, the chest and the waist adorned by elaborate beaded necklaces, the face set with a serene and benevolent expression, with wheel-shaped earrings attached to the pendulous earlobes, surmounted by a five-leaf diadem around a high chignon, the lotus base incised with a reign mark reading *Da Ming Yongle nian shi*, the sealed base engraved with a double *vajra*

Height 7¼ in., 18.4 cm

PROVENANCE

Doris Wiener Gallery, New York, acquired between 1965-1970.  
American Private Collection, and thence by descent.

明永樂 銅鎏金文殊菩薩坐像  
《大明永樂年施》款

來源

Doris Wiener Gallery · 紐約 · 得於1965至1970年之間  
美國私人收藏 · 此後家族傳承

\$ 400,000-600,000









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本尊文殊像，典雅別緻，尺寸精巧，鑄工精美，細緻入微，代表明初一類受藏風影響之御製佛像。Ulrich von Schroeder 曾記載四十五尊永樂年施造像收藏於西藏寺院，見《Indo-Tibetan Bronzes》，1981年，當中大部分現存布達拉宮（錄《Buddhist Sculptures in Tibet》，香港，2001年，卷2，頁1237-91）。永樂皇帝在位之時，朝廷對西藏政要及寺院恩遇有加，大賜國禮，使此類珍品傳入西藏並得以善存。本品底座蓮瓣細長挺拔，僅見於小尺寸永樂款造像，平均高度多約為18至22公分。

本文殊像上身微傾，寶飾流暢繁麗，飄然若動，意態瀟灑，反映明初宮廷審美品位。觀其細腰寬肩，明顯受印度風格尼泊爾工藝傳統影響，此風格在元朝時傳入中原，乃藏傳佛教藝術風格之濫觴；藏人傳統喜珠串寶飾，本像刻畫亦身飾珠鍊，華富繁縟。然藏佛造像多作嵌寶，而此類像則不加嵌飾，以應明廷審美；另見其鑄刻精細自然，起伏流暢，亦為中國佛像特色。

文殊菩薩，意譯妙德、妙首、妙吉祥，睿智靈善，常與普賢菩薩並列，或為釋迦如來兩大弟子，侍佛左右。文殊菩薩居五臺山，善說法要，開導眾生，據傳乃奉釋迦如來之命，廣授佛法，五臺山因而香火鼎盛。

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This outstanding figure of the bodhisattva Manjushri, the 'Beautiful and Virtuous Lord', represents a group of Buddhist figures made on the orders of the Imperial Court in China during the first half of the 15th century that displayed a style influenced by the art of Tibet. According to Ulrich von Schroeder in *Indo-Tibetan Bronzes*, Hong Kong, 1981, fifty-four *Da Ming Yongle nian shi* works have been documented in Tibetan monastery collections, most of which are held in Potala Palace, Tibet (see Ulrich von Schroeder, *Buddhist Sculptures in Tibet*, Hong Kong, 2001, vol. II, pp 1237-91). These works have survived in Tibet due to imperial patronage lavished on Tibetan hierarchs and monasteries during the reign of the Yongle Emperor. The slim elongated lotus petals on the base of this piece are only seen on smaller Yongle works which average eighteen to twenty-two centimeters in height. Thus this group of figures are characterized by their delicate appearance, emphasized by the intimate size and exquisitely finished details.

Particularly fine for the gentle sway of the torso, which compliments the curves of the adornments to create a sense of movement, this figure reflects the Chinese taste of the early-Ming court. The well-defined waist and broad shoulders exemplify Indo-Nepalese traditions that were introduced into China during the Yuan dynasty and served as the foundation of the Sino-Tibetan style. Additionally, the craftsman has expertly fused the Tibetan love of ornamentation, seen in the luxurious jewelery, with the delicacy of detail, masterful casting, and the naturalism in style of China. Notably, while Tibetan figures were often embellished with inlaid semi-precious stones, these have been omitted in accordance with the aesthetic of the early Ming court.

Manjushri is the bodhisattva associated with the wisdom of Buddha and is commonly paired with Samantabhadra, the Bodhisattva of Compassion. The two bodhisattvas are important acolytes of Shakyamuni and are believed to have been historical figures, possibly disciples of the Buddha. Manjushri resides in the Five Peak Mountain, Wutaishan, and is on earth to save people from ignorance. It is believed that Manjushri was instructed by Shakyamuni to transmit his teachings and his residence, Wutaishan, became one of the major centers of pilgrimage for his followers.



The figure's carefully rendered hands are held in *dharmachakra mudra*, the 'Wheel of Dharma'. This *mudra* symbolizes one of the most important moments in the life of the Buddha: the occasion when he preached to his companions the first sermon after his Enlightenment in the Deer Park at Sarnath. The three extended fingers of the right hand represent the three vehicles of the Buddha's teachings, namely the 'hearers' of the teachings through the middle finger; the 'solitary realizers' through the fourth finger, and the *Mahayana*, or 'Great Vehicle' through the little finger. The three extended fingers of the left hand symbolize the Three Jewels of Buddhism: the Buddha, the *Dharma*, and the *Sangha*. Stalks of lotus flowers emanate from his hands, from which rest the symbols of Manjushri, the sword (*khadga*), which has been heavily stylized and abbreviated, and the book (the *Prajnaparamita*). Together they symbolize the highest knowledge that is reached by overcoming ignorance and studying the highest book of wisdom.

A related figure of Manjushri of similar size and seated on a base with elongated lotus petals, but lacking the attributes, was sold in our London rooms, 5th November 2014, lot 41. Compare a larger figure of closely related form and attributes, but rendered with broader lotus petals on the base, included in the exhibition *Lamaistic Art*, Société Générale de Banque, Brussels, cat. no. 19, sold at Christie's London, 16th April 1985, lot 300; and another sold at Christie's Hong Kong, 26th November 2014, lot 3106. A related figure, but cast without the gentle sway in the back, from the J.P.H.Y. collection, is illustrated in Ulrich von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, pl. 144F. Figures of this type were also created in the succeeding Xuande reign; see one, with a Xuande mark and of the period, included in the exhibition *On The Path to Enlightenment*, Museum Rietberg, Zurich, 1995, cat. no. 68.

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本品文殊菩薩手結轉法輪印，此手印象徵佛陀初轉法輪，於鹿野苑開演正法，啟迪眾生，乃佛陀一生至關重要時刻。右手中、食、尾三指朝上，分別代表聲聞乘、緣覺乘與菩薩乘，左手伸展三指，象徵佛、法、僧三寶。雙手持蓮莖，兩肩旁各開蓮花一朵，蓮花上各置慧劍與般若經，兩者合一象徵去除痴愚妄念，把握真理，達至圓滿智慧。

比較一作例，尺寸與本品相近，端坐於蓮座，蓮瓣修長，慧劍與般若經缺失，售於倫敦蘇富比2014年11月5日，編號41。另有一近例，尺寸稍大，造型及法器與本品相似，底座蓮瓣較寬，展於《Lamaistic Art, Société Générale de Banque》，布魯塞爾，編號19，售於倫敦佳士得1985年4月16日，編號300。香港佳士得2014年11月26日另售一例，編號3106。再比一例，直背造型，出自J.P.H.Y.收藏，圖見 Ulrich von Schroeder, 《Indo-Tibetan Bronzes》，香港，1981年，圖版144F。繼永樂之後，宣德一朝亦見相近作例，其中一件帶宣德年款造像曾展於《On The Path to Enlightenment》，Museum Rietberg，蘇黎世，1995年，編號68。

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108 PROPERTY FROM AN IMPORTANT  
PRIVATE COLLECTION

A SMALL BLUE AND WHITE BARBED DISH  
MING DYNASTY, YONGLE PERIOD

the flat dish painted in inky-washes of vivid cobalt-blue with scattered flecks of silvery 'heaping and piling', the interior with a central medallion enclosing two peaches borne on a leafy stem, framed by a collar of radiating petals and a wreath of scrolling peony, the well divided into eight fluted panels, each painted with a single lotus spray, set below a sharply everted barbed rim with a band of crested waves, the underside with eight floral sprays including peony, chrysanthemum, peach and lotus enclosed within single line borders, the shallow glazed base burnt to a peachy brown

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

PROVENANCE

English Private Collection.  
Marchant Ltd., London.

EXHIBITED

*Ming Porcelain*, Marchant Ltd., London, 2009, cat. no. 5 and illustrated on the catalogue cover.

Nelson-Atkins Museum of Art, Kansas City, Missouri, from 2013 (on loan).

明永樂 青花花果紋菱花式小盤

來源

英國私人收藏

Marchant Ltd. · 倫敦

展覽

《Ming Porcelain》· Marchant Ltd. · 倫敦 · 2009年 · 編號5及封面  
納爾遜-阿特金斯藝術博物館 · 堪薩斯城 · 密蘇里州 · 自2013年  
(借展)

\$ 500,000-700,000









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永樂青花久負盛名，本品菱花式盤伏麗妍巧，瓷質精良，可堪當朝經典。洪武時期於景德鎮設御窯廠，由朝廷監製以進上方，前期製作稍遜章法，至永樂朝，監管嚴格，胎、釉、彩均大有改進，所製日臻精善。青花瓷發展至永樂一朝，已具規制，定樣標準，特色鮮明，為中國歷史上最受推崇名品之一。本品盤實為永樂青花完美範例：盤底素胎，露胎處微泛火石紅，釉面瑩潤閃青，以蘇麻離青繪飾，濃艷醒目，此類鈷料富含鐵質，積料處經燒製後於器表凝結成黑斑，即所謂之「鐵鏽斑」。

花卉紋菱花式盤，亦屬永樂朝典型樣式。造型、紋飾雖未脫洪武朝之基本框架，然永樂同類盤於各方面均有所增進。洪武時期，此類盤盤心見一凸環，以穩置盃盞，用作盞托。至永樂，其承放盃盞之用途應未更改，但盤心平坦，凸環已不復在，故而適用範圍愈廣，然見此時盤心一圈蓮瓣之繪法，外寬內窄，略有縮短，具錯視感，仍欲表現凸環之視效。

洪武一朝，菱花式盤為模壓成形，故口沿較厚，折沿、菱角、棱脊及凹弧處較為尖銳。永樂菱花式盤，則舒展輕薄，邊緣圓潤，曲線柔緩。對比一洪武盤例，出土於明代御窯遺址，曾展並錄於《景德鎮出土明初官窯瓷器》，鴻禧美術館，台北，1996年，編號17。

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This dish is a picture-book example that embodies the beauty and outstanding quality of blue-and-white wares from the Yongle reign (1403-1424), arguably the best period for the production of porcelain decorated in underglaze cobalt blue. Under the strict supervision of the court, the imperial porcelain kilns at Jingdezhen radically improved the materials used for throwing, glazing and painting in this period, which in the preceding Hongwu reign (1368-1398) had still led to a somewhat haphazard production line. By the Yongle period blue-and-white had developed a reliable standard and a distinct identity that made it one of the most highly revered ceramic wares throughout history. The present dish displays to perfection the features that characterize Yongle blue-and-white: the orange tone of the body, where it remained exposed, the bluish tinge of the transparent glaze, the bright cobalt blue, and particularly the tendency of the iron-rich pigment to fire through the glaze to form blackish spots on the surface, known as 'heaping and piling'.

The barbed shape and the painted flower design are equally characteristic of this great period. Although both are directly derived from Hongwu prototypes, in the Yongle period they were equally improved in every respect. Hongwu prototypes were molded as cup stands, with the ring of petal panels painted onto a raised ring in the centre that would hold the cup. Dishes such as the present one are also believed to have been intended for this purpose, but with their flat centers would obviously have been much more universally useable. The way the short petal panels are painted, however, has a *trompe-l'oeil* effect, also suggesting a raised ring.

In the Hongwu period, the bracket shape, created by double molds, had sharp angles, ridges and grooves, and a thick, angular rim. In the Yongle reign, the brackets – in China likened to the form of the water caltrop (*ling*) – were much softened and the rim became broader and thinner, with a well-rounded edge; for the Hongwu prototype compare a dish excavated from the Ming imperial kiln site, included in the exhibition *Imperial Hongwu and Yongle Porcelain Excavated at Jingdezhen*, Chang Foundation, Taipei, 1996, cat. no. 17.



The painted decoration, which on the Hongwu examples is very precise and orderly, in the Yongle reign became much more lively and less formal. On the present dish, the graceful rose design seems to be in motion, the buds swaying in the wind, and the lotus sprays seem to be dancing, their stems swirling in different directions. Similar Yongle dishes also exist with other related flower designs, but the present pattern is particularly impressive because of its powerful wave border with undulating and crescent waves painted in thick brush strokes, reinforcing the sense of movement which pervades the whole pattern.

A dish of this design in the National Palace Museum, Taipei, was included in the Museum's exhibition *Shi yu xin: Mingdai Yongle huangdi de ciqi/ Pleasingly Pure and Lustrous: Porcelains from the Yongle Reign (1403-1424) of the Ming Dynasty*, Taipei, 2017, catalogue, p. 60, where it is illustrated together with a small bracket-lobed cup, p. 61, of a type that may have been used together with such dishes; that dish was also included in the exhibition *Mingdai chunian ciqi tezhan mulu/Catalogue of a Special Exhibition of Early Ming Period Porcelain*, National Palace Museum, Taipei, 1982, cat. no. 42, where it is illustrated in color. Another dish of this design, but attributed to the Xuande period, is in the Shanghai Museum, published in Lu Minghua, *Shanghai Bowuguan cangpin yanjiu daxi/Studies of the Shanghai Museum Collections: A Series of Monographs. Mingdai guanyao ciqi [Ming imperial porcelain]*, Shanghai, 2007, pl. 1-23.

A similar dish from the collection of Captain and Mrs. Ferris Luboshez, included in the *Exhibition of Chinese Art from the Ferris Luboshez Collection*, University of Maryland Art Gallery, College Park, Maryland, 1972, cat. no. 129 and illustrated as fig. 9, was sold three times in our Hong Kong rooms, 16th November 1973, lot 137; 29th November 1977, lot 24; and 15th May 1990, lot 21, and is illustrated in *Sotheby's Hong Kong – Twenty Years, 1973-1993*, Hong Kong, 1993, pl. 70; another from the collections of A.D. Brankston, Mrs. W. H. Roberts, and later T.Y. Chao, was sold in our London rooms, 30th March 1978, lot 175, and in our Hong Kong rooms, 19th May 1987, lot 239; compare also two other dishes of this design, but with small floral sprigs instead of the waves around the rim, thus creating a completely different impression: one from the collections of Richard Bryant Hobart and later F. Gordon Morrill, exhibited at the William Hayes Fogg Art Museum, Harvard University, Cambridge, Massachusetts, sold in these rooms, 12th December 1969, lot 254, and at Doyle, New York, 16th September 2003, lot 80; the other sold in our Hong Kong rooms, 1st November 1999, lot 314.

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論及紋飾，洪武、永樂兩朝畫風亦不盡同，洪武精細有序，永樂則靈動隨性。本品所繪纏枝花卉，優雅雋永，花蕊似迎風搖曳，活色生香；淺壁上飾折枝蓮花，枝蔓婉轉於不同方向，宛如婆娑起舞。同類永樂盤，亦見其他花卉紋者，然本例折沿處輔飾海水紋，筆觸粗放率性，倍增整體紋飾律動之感，獨獨叫人印象深刻。

參考一相類永樂盤例，藏於台北國立故宮博物院，刊於院展圖錄《適於心：明代永樂皇帝的瓷器》，台北，2017年，頁60，同書另載一花口小盃（頁61），此類盃與盤或成套使用；其館藏另見一相近永樂小盤，展並錄於《明代初年瓷器特展目錄》，國立故宮博物院，台北，1982年，編號42，彩圖。上海博物館存一宣德盤例，錄於陸明華，《上海博物館藏品研究大系：明代官窯瓷器》，上海，2007年，圖版1-23。

另可參考一相類例，為 Ferris Luboshez 上尉及夫人舊藏，展並刊於《Exhibition of Chinese Art from the Ferris Luboshez Collection》，馬里蘭大學美術館，學院市，馬里蘭州，1972年，編號129，圖版9，後三度售於香港蘇富比，分別為1973年11月16日，編號137；1977年11月29日，編號24以及1990年5月15日，編號21，並選錄於《香港蘇富比二十週年（1973—1993）》，香港，1993年，編號70；亦見一例，分別經白蘭士敦·W. H. Roberts 夫人以及趙從衍遞藏，後售於倫敦蘇富比1978年3月30日，編號175，以及香港蘇富比1987年5月19日，編號239；再可比兩相類例，紋飾與本品相近，然口沿繪折枝花卉紋，而非海水紋，故呈現之效果截然不同：例一為 Richard Bryant Hobart 雅蓄，後又為 F. Gordon Morrill 珍藏，曾展於 William Hayes Fogg 藝術博物館，哈佛大學，劍橋，馬薩諸塞州，於1969年12月12日售於紐約蘇富比，編號254，後售於紐約 Doyle 拍賣行，2003年9月16日，編號80；例二則售於香港蘇富比1999年11月1日，編號314。

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## 109 PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

### A SMALL INCISED TIANBAI-GLAZED BARBED DISH MING DYNASTY, YONGLE PERIOD

finely potted, the center deftly incised with a fruiting branch of grape vine framed within a medallion of eight rounded lobes, the cavetto divided into eight barbed lobes, each incised with alternating fruiting and flowering floral sprigs, including peony, pomegranates, peach, lotus and chrysanthemum, the barbed everted rim with detached *lingzhi* sprays, the underside with alternating *lingzhi* and floral sprays on each lobe, all beneath a fine and smooth 'sweet white' (*tianbai*) glaze pooling in the incised lines to a slightly darker tone highlighting the decoration, the shallow foot ring neatly finished, the base unglazed revealing the smooth white body

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

#### PROVENANCE

Collection of Dr. Carl Kempe (1884-1967), one of a pair.  
Sotheby's Paris, 12th June 2008, lot 33.

#### LITERATURE

Bo Gyllensvärd, *Chinese Ceramics in the Carl Kempe Collection*, Stockholm, 1964, no. 671.  
*Kinesiska Keramiska Mästerverk. I Urval från Ulricehamns Östasiatiska Museum, Inkluderande Dr. Carl Kempes Samling/Chinese Ceramic Treasures. A Selection from Ulricehamn East Asian Museum, including The Carl Kempe Collection*, Ulricehamn, 2002, pl. 862 left.

明永樂 甜白釉暗花開光葡萄圖菱花式小盤

#### 來源

Carl Kempe 博士 (1884-1967) 收藏 (一對之一)  
巴黎蘇富比2008年6月12日，編號33

#### 出版

Bo Gyllensvärd, 《Chinese Ceramics in the Carl Kempe Collection》, 斯德哥爾摩, 1964年, 編號671  
《Kinesiska Keramiska Mästerverk. I Urval från Ulricehamns Östasiatiska Museum, Inkluderande Dr. Carl Kempes Samling》, 烏爾裡瑟港, 2002年, 圖版862左

\$ 500,000-700,000







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明永樂一朝，瓷業鼎盛，盡主創新。時景德鎮御窯創燒甜白釉瓷，瑩白素淨，精工卓絕，為此朝獨創。永樂帝篤奉佛教，而「白」一色於佛事儀式功若丘山，是故白瓷雅趣備受宮廷青睞。

永樂甜白，釉料特殊，不見他品，絕非普通無紋素瓷。青花瓷釉，以清澄、無色、光瑩為上，幾欲透明，突出紋飾，然單色白釉器則以釉之色澤、華輝、觸感而論。永樂白釉，釉層濃厚緻密，略顯乳濁，溫婉盈實，雲雅甜膩。Nigel Wood (《Chinese Glazes. Their Origins, Chemistry and Recreation》，倫敦，1999年，頁66) 稱甜白釉料悉以釉石製成，釉灰用量微乎其微，此有別於歷代白釉及同朝青花用釉。

論及器形、紋飾，甜白瓷與青花瓷並行不悖。本盤盤心作花式開光，內飾藤葉葡萄圖，環以折枝花果靈芝紋，皆於胎上精勾細刻而後施釉，線條分明，宛若筆繪而成。比一青花殘器例，紋飾相同，明御窯窯址出土，展於《景德鎮出土明初官窯瓷器》，鴻禧美術館，台北，1996年，編號55，展覽稱此類盤或為菱花式小盃之底托，可見一例，編號56，與前例同錄一處；明官窯遺址中，永樂初年地層另見甜白釉盤一例，形制、大小相若，光素無紋，或因釉面開片而遭棄，出處同上，編號115。

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The Yongle reign (1403-24) is renowned for having dramatically innovated China's porcelain production. One of its unique creations was the 'sweet-white' glaze, which enabled the manufacture of the most exquisite, pure white porcelain ever made by the Jingdezhen imperial kilns of Jiangxi province. Since white was a 'color' of the utmost importance for ritual use in Buddhist ceremonies, which the Yongle Emperor strongly patronized, the refinement of white porcelain vessels was of particular interest to the court.

Yongle porcelains with 'sweet-white' (*tianbai*) glaze are not simply porcelains without painted decoration. If the ideal glaze for blue-and-white porcelain is clear, colorless and translucent, i.e. basically invisible, to bring out the blue decoration to best effect, the beauty of a monochrome white piece depends on the tone, sheen and feel of its glaze. Yongle white wares are glazed with a particularly lush and mellow, slightly opaque, tactile white glaze, that was not used for any other wares, which gives the porcelain a warm, opulent presence. Nigel Wood (*Chinese Glazes. Their Origins, Chemistry and Recreation*, London, 1999, p.66) describes the 'sweet-white' glaze as consisting almost entirely of 'glaze stone' with little or no 'glaze ash', different from white glazes employed in other periods and from glazes used for contemporary blue-and-white.

Sweet-white porcelains were made side-by-side with blue-and-white wares and largely share their shapes and designs. On the present dish the charming design of grape vines within a lobed panel and surrounding fruit, flower and *lingzhi* sprays is delicately incised into the body before application of the glaze, but is distinct and clear to see, as if drawn with a pen. For a blue-and-white counterpart of the same design, see a fragmentary dish recovered from the waste heaps of the Ming imperial kilns, included in the exhibition *Imperial Hongwu and Yongle Porcelain Excavated at Jingdezhen*, Chang Foundation, Taipei, 1996, cat. no. 55, where it is suggested that such dishes may have been used as stands for small bracket-lobed cups, an example of which, cat. no. 56, is illustrated together with it; the early Yongle stratum of the Ming imperial kiln sites have also brought to light an undecorated 'sweet-white' dish of this form and size, which may have been rejected due to its glaze crazing, *ibid.*, cat. no. 115.



Yongle 'sweet-white' dishes of this form in the imperial collection were in the Kangxi period (1662-1722) selected to be decorated in the imperial enameling workshops that the Emperor had set up inside the Forbidden City in Beijing. A similar dish with such later palace enameling, probably roughly following a similar engraved pattern underneath, was included in the exhibition *Qing gongzhong falangcai ci tezhan/Special Exhibition of Ch'ing Dynasty Enamelled Porcelains of the Imperial Ateliers*, National Palace Museum, Taipei, 1992, cat. no. 1, together with a slightly smaller plain white Yongle dish of this form with incised camellia design, cat. no. 2; a slightly smaller plain white dish with incised floral design was also included in the exhibition *Shi yu xin: Mingdai Yongle huangdi de ciqi/Pleasingly Pure and Lustrous: Porcelains from the Yongle Reign (1403-1424) of the Ming Dynasty*, National Palace Museum, Taipei, 2017, catalogue p. 44.

The pair to this dish, also from the Kempe collection, was sold in our Paris rooms, 12th June 2008, lot 41; a similar dish from the collection of Mrs. Nora Lundgren, now in the Museum of Far Eastern Antiquities, Stockholm, was included in the *Mostra d'Arte Cinese/Exhibition of Chinese Art*, Palazzo Ducale, Venice, 1954, cat. no. 589; another is illustrated in Denise Patry Leidy, *Treasures of Asian Art: The Asia Society's Mr. and Mrs. John D. Rockefeller 3rd Collection*, New York, 1994, pl. 16; and one further dish of this design was sold at Christie's London, 13th October 1969, lot 101.

Dr. Carl Kempe was an important Swedish collector whose interest in Chinese art started around 1930. He visited China in 1935 and soon after began to concentrate on Chinese monochrome white ceramics of all types and periods. He also developed a pioneering interest in Chinese gold and silver. The catalogues of his collection, written by Dr. Bo Gyllensvärd, have become standard reference works. He kept his extensive collection in a museum-style display at Ekolsund Castle, a former royal castle he had restored. He lent over a dozen pieces to the ground-breaking *International Exhibition of Chinese Art*, Royal Academy of Arts, London, 1935-36. Most of his collection was sold in 2008 in a series of sales at Sotheby's Hong Kong, London and Paris.

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康熙一朝，聖祖於紫禁城中設珐瑯作，著選御藏永樂甜白盤加以繪飾。參考一例，似依胎上刻畫施珐瑯彩，見《清宮中珐瑯彩瓷特展》，國立故宮博物院，台北，1992年，編號1及一稍小永樂盤例，素白，同形，暗劃山茶花紋，編號2；一例尺寸略小，亦素白，暗劃花卉紋，展《適於心—明代永樂皇帝的瓷器》，國立故宮博物院，台北，2017年，圖錄頁44。

另見一例與本盤成對，皆為 Carl Kempe 博士舊藏，售於巴黎蘇富比2008年6月12日，編號41；亦見一盤相仿，原 Nora Lundgren 夫人蓄，現貯東亞博物館，斯德哥爾摩，曾展於《Mostra d'Arte Cinese/Exhibition of Chinese Art》，總督宮，威尼斯，1954年，編號589；再見一盤例，錄 Denise Patry Leidy, 《Treasures of Asian Art: The Asia Society's Mr. and Mrs. John D. Rockefeller 3rd Collection》，紐約，1994年，圖版16；仍有一盤例，式樣相同，售於倫敦佳士得1969年10月13日，編號101。

Carl Kempe 博士乃瑞典收藏大家，約自1930年起鍾情中國藝術。1935年造訪中國後，博士始專攻中國單色白釉瓷，遍涉各類型及年代；他亦率先關注中國金銀器。其雅藏由 Bo Gyllensvärd 博士撰著圖錄，垂範至今。Carl Kempe 博士重新修繕原為皇家宮苑之 Ekolsund Castle，並將其浩瀚珍藏陳列其中。博士還曾借出十餘件珍藏精品予歷史性大展《中國藝術國際展覽會》，皇家藝術學院，倫敦，1935至1936年。Carl Kempe 博士畢生所藏大多於2008年經香港、倫敦及巴黎蘇富比釋出。

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MING

LUMINOUS DAWN OF EMPIRE

LOT 110

AN EXCEPTIONALLY RARE  
AND IMPORTANT  
BLUE AND WHITE EWER  
XUANDE MARK AND PERIOD

明宣德 青花纏枝花卉紋執壺  
《大明宣德年製》款







# A UNIQUE EWER FROM THE XUANDE IMPERIAL KILNS

## 一件宣德御窰執壺孤器

本宣德帶款執壺，極為珍罕，應屬孤品，器形及紋飾相類者，可見於永樂作例。明永宣兩朝，御瓷之巔峰，景德鎮御器廠受朝廷嚴格管控，僅承官供。宣瓷襲永制，秉其精髓，加以變化，精益求精。

本品執壺，器形特殊，口作方流，非中式傳統，源自中東金屬器。永樂年間，景德鎮瓷匠基舶來壺形，創燒此類執壺兩式；其一，腹微起瓜棱，繪開光，肩頸連接處作菱形凸起，較接近其金屬器原型；其二，腹無瓜棱，不作開光，肩頸連接處作圓盤形凸起，如本品，此類式更為稀少。

景德鎮御窰址永樂初期地層曾出土一白釉執壺殘器，器形與本品相近，唯方流作開口式，此品類目前未見整器存世，見《景德鎮珠山出土永樂宣德官窰瓷器展覽》，香港藝術館，香港，1989年，編號6（圖一）

此類執壺之青花品種，應於此後創燒。壺身繪飾芙蓉、秋葵、牡丹、菊花、月季等花卉，花開似錦，枝葉茂盛，輔以回紋、卷草及花瓣紋等，俱有典型明初青花紋飾風格。此時期執壺方流作葫蘆形流孔。相關作例，參考霍吉淑，《Ming Ceramics in the British Museum》，倫敦，2001年，編號3:15。

本品執壺之原型，即為上述永樂壺例，花卉紋飾近同，唯一點細節相異：永樂例流孔葫蘆作尖口，而本品則為平口。

同類宣德帶款執壺，整器未見他例，然景德鎮珠山明代御窰遺址，曾出土一宣德帶款執壺殘器，與本品幾近相同，廣經著錄，如香港藝術館展覽圖錄，前述出處，1989年，編號79；《景德鎮出土明宣德官窰瓷器》，鴻禧美術館，台北，1998年，編號22；《景德鎮出土元明官窰瓷器》，炎黃藝術館，北京，1999年，編號118；《景德鎮出土明代御窰瓷器》，北京，2009年，圖版076（圖二至四）。

This ewer of Xuande mark and period (1426-1435) appears to be unique, although its form and design are familiar from examples of the Yongle reign (1403-1424). The reigns of Yongle and Xuande in the early Ming period (1368-1644) marked the first great era of China's imperial porcelain production, when the Jingdezhen kilns in Jiangxi province were strictly controlled by and worked exclusively for the court. Although the imperial porcelain production of the Xuande reign is characterized by continuity, as many of the shapes and designs introduced in the Yongle period were retained, the potters never simply duplicated earlier models, but created updated versions by deliberately modifying profiles and fine-tuning details.

The present ewer shape, with its unusual curved, square-sectioned spout that does not seem to emanate from a potter's repertoire of forms, is a perfect case in point. Ultimately indebted to Middle Eastern metal prototypes, it was taken up by Jingdezhen's craftsmen in the Yongle period in two different versions, one more eccentric, faintly lobed and with a star-shaped collar around the neck, closer to the metal original, the other circular and with a circular collar and thus more in tune with a potter's manufacturing methods, as seen in the present piece. In the short period between the early Yongle and the Xuande reign, this latter shape, which is much rarer than the former, was itself modified twice.

The early Yongle stratum of the Jingdezhen imperial kiln sites already brought to light the discarded remains of a monochrome white ewer of this form, with the square spout fully opened, a model of which no example appears to have survived intact, see *Imperial Porcelain of the Yongle and Xuande Periods Excavated from the Site of the Ming Imperial Factory at Jingdezhen*, Hong Kong Museum of Art, Hong Kong, 1989, cat. no. 6 (fig. 1).

A blue-and-white version of this shape may have been developed somewhat later in the Yongle reign. Painted with hibiscus, musk mallow, peony, chrysanthemum, rose and other flowers, all with matching blooms and leaves densely interlaced around the body, pinks around the neck, and key-fret, classic-scroll and petal-panel borders, it combines the archetypal designs of early Ming blue-and-white. The spout is now partly closed and pierced only with a double-gourd shaped opening; see the ewer illustrated in Jessica Harrison-Hall, *Ming Ceramics in the British Museum*, London, 2001, no. 3:15.



This Yongle version is the direct prototype of our Xuande piece, which shows the same lush flower scrolls and supporting designs. Yet it has one distinct, if tiny difference: its spout also has a double-gourd shaped opening, but while the Yongle gourd has a pointed tip, following the shape of the fruit, on the present ewer, it is shaped more like a double-gourd vessel with a flared neck.

No other ewer of this form of Xuande mark and period appears to have survived, but a virtually identical piece was reconstructed from sherds recovered from the waste heaps of the Ming imperial kilns at Zhushan in Jingdezhen. That ewer has been much published, for example, in the Hong Kong Museum of Art catalogue, 1989, *op.cit.*, cat. no. 79; in *Jingdezhen chutu Ming Xuande guanyao ciqi/Xuande Imperial Porcelain Excavated at Jingdezhen*, Chang Foundation, Taipei, 1998, cat. no. 22; in *Jingdezhen chutu Yuan Ming guanyao ciqi/Yuan's and Ming's Imperial Porcelain Unearthed from Jingdezhen*, Yan-Huang Art Museum, Beijing, 1999, cat. no. 118; and in *Jingdezhen chutu Mingdai yuyao ciqi [Porcelains from the Ming imperial kilns excavated at Jingdezhen]*, Beijing, 2009, pl. 076 (figs 2-4).

In the Yongle period a whole range of Islamic metal shapes were reproduced in white and blue-and-white porcelain, and many of them continued to be made in the Xuande period, with slight adjustments to their proportion and details. This ewer shape appears to derive from slightly earlier Persian models, see Lu Minghua, *Shanghai Bowuguan zangpin yanjiu daxi/Studies of the Shanghai Museum Collections: A Series of Monographs. Mingdai guanyao ciqi [Ming imperial porcelain]*, Shanghai, 2007, pp. 103-4, where several bronze vessels from the Keir collection, dating from around the 12th century are illustrated in comparison to an unmarked blue-and-white example, pl. 3-22 (fig. 5); another silver- and copper-inlaid brass prototype from Herat, present Western Afghanistan, of the 13th century is illustrated in James W. Allan, *Islamic Metalwork: the Nuhad Es-Said Collection*, London, 1982 (rev.ed. 1999), pl. 5. As mentioned above, this metal shape was in the Yongle period copied in two different ways in porcelain: while the present shape, which represents the rarer form, shows less similarity to the metal original, the more common version, with a star-shaped collar around the neck and vertical panels around the body follows the metal original more closely.

Unmarked blue-and-white ewers of both forms were sent abroad, probably as imperial gifts to foreign rulers, but equally entered the Chinese court collection. For ewers from the Safavid royal collection in the Ardebil Shrine in Iran see John Alexander Pope, *Chinese Porcelains from the Ardebil Shrine*, Washington, D.C., 1956 (rev.ed., London, 1981), pls 54 and 55; and T. Misugi,

永樂青花器形，多受伊斯蘭金屬器影響，繼而延至宣德一朝，僅於比例及細節稍作調整。本品器形，應源自早期波斯雛本，見陸明華，《上海博物館藏品研究大系：明代官窯瓷器》，上海，2007年，頁103-4，該書將數例 Keir 所藏約十二世紀銅器與一無款青花例進行對比，圖版3-22（圖五）；另見一錯銀銅例，出自赫拉特，今西阿富汗，斷代十三世紀，載於 James W. Allan，《Islamic Metalwork: the Nuhad Es-Said Collection》，倫敦，1982年（新版1999年），圖版5。如前文所述，永樂年間藝匠按此器形創製瓷壺兩式：本品式更為稀罕，與金屬器原型有較多不同，另一式略為多見，腹作瓜棱，肩頸處作菱花形凸起，更接近金屬器原型。

上述兩類青花執壺之無款例，當時均有出口海外，或為明天子御賜外邦之國禮，同時亦見於中國宮廷御藏。伊朗阿德比爾聖廟薩非



Fig. 1 A white ewer, Ming Dynasty, early Yongle period. Jingdezhen Archeology Institute, Jingdezhen  
© Jingdezhen Archaeology Institute

Figs. 2-4 A blue and white ewer, Xuande mark and period. Jingdezhen Archeology Institute, Jingdezhen  
© Jingdezhen Archaeology Institute

圖一 明永樂初 白釉執壺 景德鎮陶瓷考古研究所 景德鎮  
© 景德鎮陶瓷考古研究所

圖二至四 明宣德 青花纏枝花卉紋執壺 景德鎮陶瓷考古研究所 景德鎮  
《大明宣德年製》款  
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*Chinese Porcelain Collections in the Near East: Topkapi and Ardebil*, Hong Kong, 1981, vol. III, p. 160, no. A.82; for an example from the Ottoman royal collection in Turkey see Regina Krahl, *Chinese Ceramics in the Topkapi Saray Museum, Istanbul*, ed. John Ayers, London, 1986, vol. 2, no. 622.

Yongle blue-and-white ewers of both versions in the National Palace Museum were included in the Museum's exhibition *Shi yu xin: Mingdai Yongle huangdi de ciqi/Pleasingly Pure and Lustrous: Porcelains from the Yongle Reign (1403-1424) of the Ming Dynasty*, Taipei, 2017, catalogue pp. 114-115; further examples from the Qing court collection are also preserved in the Palace Museum, Beijing, see Geng Baochang, ed., *Gugong Bowuyuan cang Ming chu qinghua ci* [Early Ming blue-and-white porcelain in the Palace Museum], Beijing, 2002, vol. 1, pls 37, 38 and 92.

While all other extant porcelain examples are unmarked, Geng attributes those ewers that are closer to the metal prototype to the Yongle reign, and the version, which is similar in shape to the present piece, to the Xuande

王朝寶藏收藏數例，載於約翰·亞歷山大·波普，《Chinese Porcelains from the Ardebil Shrine》，華盛頓，1956年（修訂版，倫敦1981年），圖版54及55；三杉隆敏，《中近東之中國瓷器》，香港，1981年，卷3，頁160，編號A.82；再比一例，出自土耳其奧斯曼王國皇室典藏，見康蕊君，《Chinese Ceramics in the Topkapi Saray Museum》，伊斯坦布爾，John Ayers 編，倫敦，1986年，卷2，編號622。

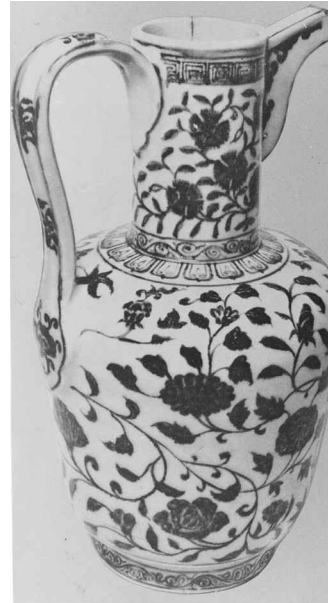
故宮博物院收藏當中，亦見兩式永樂青花執壺例，展《適於心—明代永樂皇帝的瓷器》，台北，2017年，編號114-115；另可比數例，清宮舊藏，現存於北京故宮博物院，耿寶昌編，《故宮博物院藏明初青花瓷》，北京，2002年，上冊，圖版37、38及92。







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Fig. 5 A blue and white ewer, Ming dynasty, Xuande period. Shanghai Museum, Shanghai © Shanghai Museum

圖五 明宣德 青花纏枝花卉紋執壺  
上海博物館 上海  
©上海博物館

Fig. 6 A blue and white ewer, Ming dynasty, Yongle period. Sold at Sotheby's London, 3rd December 1963, lot 106.

圖六 明永樂 青花纏枝花卉紋執壺  
倫敦蘇富比1963年12月3日·編  
號106

此類執壺存世整器皆無款，據耿寶昌論述，較接近金屬器原型者應為永樂，近本品類者為宣德。劉新園於香港藝術館展覽圖錄內以線描圖展示此器形之永樂及宣德作例，前述出處，頁30，評論見頁69。劉氏論述，宣德作例壺柄較直，不如前朝彎曲。同書並錄兩例，其一出自台北，其二出自北京，連蓋，或為後配。

同類青花執壺，僅三例曾現身拍場，均無款，其一售倫敦蘇富比1963年12月3日，編號106（圖六）；其二出自東印度公司孟加拉審計長 John Murray MacGregor of MacGregor 爵士 (1745-1822) 收藏，得自印度孟加拉，銘波斯文，表示此例曾屬印度莫臥兒皇帝賈漢吉爾（在位1605-1627）收藏，紀年1625年，售於倫敦佳士得1981年7月15日，編號73，後易手於香港蘇富比1988年5月17日，編號18；其三售於香港蘇富比1995年5月2日，編號17，現屬區百齡珍藏，曾展於《Hundred Masterpieces of Imperial Chinese Ceramics from the Au Bak Ling Collection》，皇家美術學院，倫敦，1998年，編號19。

永樂青花，清朝多有仿製，以雍正為最，亦包括此類執壺，僅見開光式，見柯玫瑰等，《Chinese Antiquities from the Wou Kiuan Collection: Wou Lien-Pai Museum》，切姆斯福德，2011年，編號136；另比兩例，售於倫敦蘇富比，其一與明代原型較接近，售於1980年4月15日，編號289，另一例略加變化，1981年12月15日，編號248。

period. In the Hong Kong Museum of Art catalogue, *op.cit.*, 1989, Liu Xinyuan compares the shapes of Yongle and Xuande ewers of this model in a line drawing, p. 30 top right, and remarks, p. 69, on the fact that by the Xuande period the handle runs down more vertically and has lost its former curve. One of the ewers in Taipei and one in Beijing are illustrated with a cover, but the covers might be later additions.

Only three blue-and-white ewers of the present design, all unmarked, have ever been sold at auction: one, sold at Sotheby's London, 3rd December 1963, lot 106 (fig. 6). Another, acquired in Bengal, India, by Sir John Murray MacGregor of MacGregor (1745-1822), Auditor General of Bengal under the Hon. East India Company, with an engraved Persian inscription that indicates that it once belonged to the Mughal Emperor Jahangir (r. 1605-1627) and a date corresponding to the twentieth year of his reign, AD 1625, was sold at Christie's London 15th July 1981, lot 73 and in our Hong Kong rooms, 17th May 1988, lot 18; the third was sold in our Hong Kong rooms, 2nd May 1995, lot 17, is now in the Au Bak Ling collection and was included in the exhibition *Hundred Masterpieces of Imperial Chinese Ceramics from the Au Bak Ling Collection*, Royal Academy of Arts, London, 1998, no. 19.

Many blue-and-white designs of the Yongle period were copied in the Qing dynasty (1644-1911), particularly to the order of the Yongzheng Emperor (r. 1723-1735), among them also ewers of this form, but only the related version with star-shaped collar, see Rose Kerr et al., *Chinese Antiquities from the Wou Kiuan Collection: Wou Lien-Pai Museum*, Chelmsford, 2011, cat. no. 136; and two pieces sold in our London rooms, one more closely copying the Ming prototype, 15th April 1980, lot 289, the other interpreting the design more freely, 15th December 1981, lot 248.





1

The present ewer was collected in China during the late Qing period and is part of a collection formed by two of the most influential Germans living and working in Tianjin in the late 19th century: Gustav Detring (1842-1913) and his son-in-law Constantin von Hanneken (1854-1925) (fig. 1). Individually both men operated at the highest levels of the Qing bureaucracy and played historically significant roles in the politics, diplomacy and military of the tumultuous late Qing period.

#### GUSTAV DETRING (1842-1913)

Born in the Northern Rhine-Westphalia, Gustav Detring (fig. 2) moved to China in 1865 to join the Customs Service, working under Sir Robert Hart, Inspector General of the Imperial Maritime Customs Service. By 1872 Detring had risen to become a Customs Commissioner in Tianjin and, six years later was appointed to serve as the private and trusted advisor to Viceroy Li Hongzhang, a position he held for twenty seven years. During his time in China, Detring rose to have one of the most senior positions in the Qing bureaucracy, including in the Zongli Yamen (Foreign Ministry) and as Commissioner for the Northern Ports. His achievements in China are nothing short of staggering. He negotiated a series of treaties and trade agreements on behalf of the Chinese government; was used by Li during various diplomatic missions in the 1870s-80s; and was relied upon to deal with German arms manufacturers and in hiring military experts. During the Sino-Japanese War, an Imperial edict ordered Detring 'to proceed to Japan to effect a settlement'. In 1896, Detring was conferred with *Dingdaihauling* 'Rank One' by the Dowager Empress Cixi, making him the highest ranking Westerner in China, as memorialized by a painting at the Astor Hotel in Tianjin (fig. 3).

Detring's contributions to Tianjin - the city he made his home - were no less commendable: he founded Tianjin University, co-published the Chinese Times, constructed the Tianjin racecourse, paved the roads of the foreign settlement, and was instrumental in the construction of the City Hall, named 'Gordon Hall' after Charles 'Chinese' Gordon. At the time of his death in 1913, a Chinese newspaper wrote: "His Influence upon the permanent prosperity of [Tianjin] is incalculable. We can hardly find a stage of public life in our present society which has not been associated with the great and valuable contribution made by Detring."



2

本品執壺出自一來源顯赫的中國藝術品珍藏。此珍藏集成於晚清時期，藏家乃十九世紀下半葉在天津最具影響力的兩位德國人——德瑾琳 (Gustav Detring 1842-1913) 及其女婿漢納根 (Constantin von Hanneken 1854-1925) (圖一)。兩位分別在清政府最高權力機構擔任要職，在局勢動蕩的晚清時期於中國政治、外交和軍事等領域扮演了極其重要的角色。

#### 德瑾琳 (1842-1913)

德瑾琳 (圖二) 出生於德國北部萊茵-威斯特伐利亞，於1865年移居中國，在海關總稅務司赫德爵士 (Sir Robert Hart) 的手下工作。1872年德瑾琳開始供職天津海關稅務司，六年後，被委任為總督李鴻章的私人親信顧問，並擔任此職務長達二十七年之久。德瑾琳在中國期間，曾任職於總理衙門 (外交部) 以及北方港口稅務司，皆屬清政府最高權力機構。他在中國取得的成就非常人所能，才能卓越出眾。出於李鴻章的信任，他在1870到1880年代之間代表清政府參與了多項外交條約和貿易協定的談判，並且全權負責與德國軍火商交易及僱傭軍事專家。甲午戰爭時期，他奉旨前往日本議和。1896年，慈禧太后授予德瑾琳一品頂戴花翎，使他成為當朝官銜最高的洋人。天津利順德大飯店內懸掛的一幅油畫詳細的記載著這份榮耀 (圖三)。

德瑾琳以天津為家，並為天津做出了很多重要貢獻。他創立了天津大學，合辦了《中國時報》，建造天津賽馬道，在租界地鋪路、修建市政廳，並以英國軍官查理·喬治·戈登

Fig. 1 Gustav Detring and Constantin von Hanneken photographed with Li Hongzhang, Berlin, 1896. Image: akq-images

圖一 德瑾琳、漢納根與李鴻章合照，柏林，1896年  
圖片:akq-images

Fig. 2 Gustav Detring (1842-1913)

圖二 德瑾琳 (1842-1913)

Fig. 3 Detring conferred as 'Rank One', the highest ranking Westerner in the Qing dynasty, by the Empress Dowager and Li Hongzhang, 1896. This painting is displayed in the Astor Hotel, Tianjin.

圖三 德瑾琳受封一品頂戴花翎，1896年  
此畫掛於天津利順德大飯店

Fig. 4 Constantin von Hanneken (1854-1925)

圖四 漢納根 (1854-1925)

## CONSTANTIN VON HANNEKEN (1854-1925)

Born in Trier on the Rhine, and described by his family as a 'patriot of China', Constantin von Hanneken (fig. 4) had served as a Captain in the Prussian Field Artillery before being hired as one of Detring's military advisors. He moved to China in 1879 to take up the position and quickly established himself as a close friend and advisor to Li Hongzhang, whom he worked for until 1887. Li put von Hanneken in charge of reorganizing and modernizing the Chinese army and in designing and building several naval forts including, most significantly, Port Arthur (Lüshun gang). Von Hanneken was highly decorated for having established Port Arthur in 1881, eventually rising to the rank of Chinese general, and later tasked with the fortification of Talienwan and Weihaiwei. During the Sino-Japanese war, in November 1894, the Guangxu Emperor issued a decree making von Hanneken commander in chief of China's armies with 'ample funds and power', in the hope that a Western general could defeat the Japanese army. Under pressure from xenophobic factions within the court, the plan was later reversed, eventually leading to the capturing of Port Arthur and Weihaiwei. Together Detring and von Hanneken also oversaw the vast British controlled Kaiping Mining Company, which was the first successful large-scale effort to introduce Western technology and methods into industrial production in China. Von Hanneken married Detring's eldest daughter, Elsa, in 1895, thereby uniting these two prominent families (fig. 5).

Whilst Detring and von Hanneken's professional endeavours in China are well documented, their collecting activities are less known. Collecting Chinese art appears to have been something for a hobby for both men - no doubt facilitated through their close working relationships with Li Hongzhang as well as their access to the Qing court, including to the Dowager Empress Cixi and to the Guangxu Emperor. Certain works from the collection were likely personally gifted to them by the Qing court, but collecting may well have also been a means of decorating

(Charles 'Chinese' Gordon) 的名字將其命名為戈登堂 (Gordon Hall)。德瑾琳1913年逝世時，一份中國報紙寫道：「他對天津的繁榮發展有著極大的影響。天津公共空間的每一階段的發展，都可看到德瑾琳先生對這個社會既偉大又寶貴的貢獻。」

## 漢納根 (1854-1925)

漢納根 (圖四) 生於萊茵河畔上的特里爾鎮 (Trier)，被家人稱為「愛中國主義者」，漢納根曾任普魯士野戰砲兵隊的上尉，後被德瑾琳納為軍事顧問。1879年移居中國，迅速成為李鴻章的密友兼幕僚，一直為其工作到1887年。李鴻章委任漢納根設計建造多處海軍砲台，包括著名的旅順口砲台。漢納根由於1881年建造旅順砲台有功，表現突出，迅速升任統領位置，獲建造大連灣、威海衛砲台之重任。1894年11月中日甲午戰爭爆發，光緒皇帝委任漢納根領總兵銜入北洋水師充總教習兼副提督，並承諾充足的經費和權力，望其帶領新軍擊潰日敵。然而，迫於朝內仇外情緒的壓力，計劃最終被擱淺，遂導致旅順砲台和威海衛砲台淪陷。德瑾琳與漢納根共同掌管的英資企業開平礦產，是第一家把西方工業技術引進中國的公司。漢納根於1895年與德瑾琳長女艾爾莎 (Elsa) 成婚，是為兩個顯赫家族的完美聯姻 (圖五)。

德瑾琳和漢納根在中國取得的汗馬功勞均有詳細的記載，然而他們的收藏愛好卻鮮為人知。

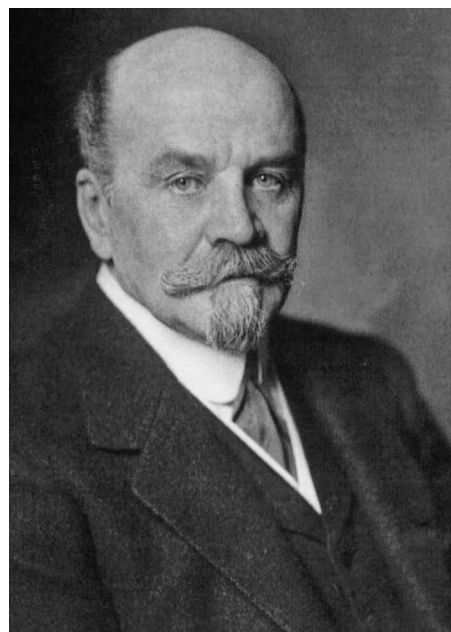




Fig. 5 Gustav Detring (second row, third from left), his wife Eveline Detring (first row, second from right) and daughter Elsa Detring (first row, right), and Constantin von Hanneken (second row, right) at the Detring's family home Nibelheim in Tianjin, 1904, on the occasion of the Detring's 30th wedding anniversary

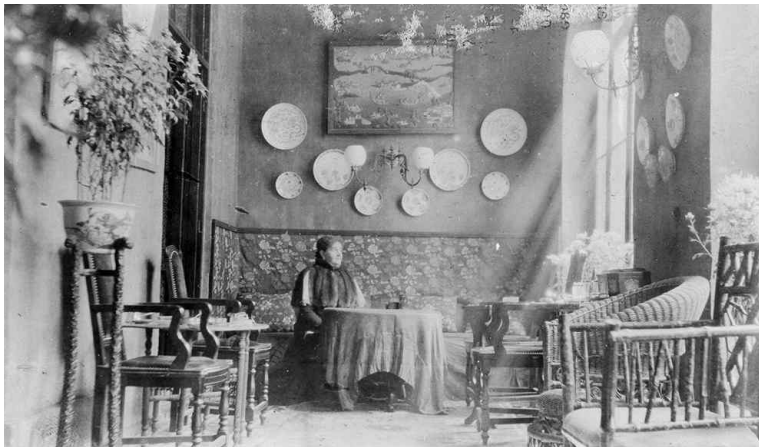
圖五 德瑞琳(後排左三)·其妻 Eveline Detring (前排右二)·其女 Elsa Detring (前排右一)及漢納根(後排右一)·德瑞琳結婚三十年紀念日攝於德瑞琳家族宅邸 Nibelheim ·天津·1904年



5

Fig. 6 Mrs Detring, in her home, Commissioner's House, Tianjin, circa 1903-6. Image obtained from Hedgeland collection at SOAS, London (Reference, PP MS 82/2/1/145) with kind permission from Mrs M. L. Nation-Dixon.

圖六 德瑞琳夫人在其宅邸·天津·約1903至1906年  
圖片來源倫敦大學亞非學院 Hedgeland 收藏 (Reference, PP MS 82/2/1/145) ·經 M. L. Nation-Dixon 授權



6

their palatial Tianjin homes (fig. 6). Furthermore, both men moved in the same professional and social circles in China as some of the most legendary Chinese art collectors of the time, including Alfred E. Hippisley (1848-1939), commissioner of the maritime customs between 1876 and 1884, who formed one of the greatest collection of the Qing dynasty porcelain; Herbert Hoover (1874-1964), a mining engineer who worked at the Kaiping Mining operation, later becoming the 31st President of the United States, who collected Chinese blue and white porcelain; and von Hanneken's brother-in-law Ernst Ohlmer (1847-1927), a maritime customs officer better known for providing one of the earliest photographic records of the remains of the Yuanmingyuan in 1872, and whose extensive collection of Chinese porcelain is today housed in the Roemer-Pelizaeus Museum in Hildesheim.

Constantin von Hanneken returned briefly to Germany in 1895, bringing a large quantity of porcelain from his collection back with him for safekeeping. In 1899, approximately 160 pieces from his collection were loaned to the Roemer Museum in Hildesheim. In 1919, the family left Tianjin for good, settling first in Hannover. Against the backdrop of the post-war economic depression in Germany, some of the family emigrated to the United States in the 1920's and 1930's. Parts of the collection remained in Germany through through the first half of the 20th century, and a small number of works were lent to the groundbreaking 'Ausstellung Chinesischer Kunst' exhibition in Berlin in 1929, before also making their journey to America in the 1950's where they have remained with Detring and von Hanneken's descendants to this day.

Further ceramics and works of art from the Detring and von Hanneken collections will also be offered in the sales of Important Chinese Art, 21st March 2018, and Saturday at Sotheby's: Asian Art, 24th March 2018.

因為兩人皆為李鴻章的親信幕僚，長期與清朝廷、慈禧太后和光緒帝密切往來，為他們的收藏提供了極大的便利。其部分藏品為朝廷所賞，部分藏品則為裝點兩人在天津富麗堂皇的宅院而納(圖六)。當時兩人在中國的官場及社交圈結交了許多滿負盛名的收藏家——包括在1876年至1884年間擔任海關稅務總司的賀璧理(Alfred E. Hippisley 1848-1939)，他曾擁有著最為重要的清瓷珍藏之一；另有藏家胡佛(Herbert Hoover 1874-1964)，曾在開平礦業任工程師，後成為美國第三十一任總統，他偏愛收藏中國青花瓷；而漢納根擔任海關關員的妹夫伊斯特·奧爾(Ernst Ohlmer 1847-1927)，亦收藏有大量中國瓷器，目前藏於德國希爾德斯海市的姆羅默和佩利措伊斯博物館；此外，目前所見圓明園最早的圖像記錄——攝於1872年的圓明園遺址的照片，亦出於奧爾之手。

1895年，漢納根回德國短暫停留了一段時間，出於安全保管的考量，他將大量的中國瓷器帶回德國。1899年，他借出收藏中的160件藏品給羅默和佩利措伊斯博物館。1919年，漢納根一家離開天津，先移居漢諾威，時值德國戰後經濟蕭條，部分家人於1920、30年代陸續移居美國。其中一部分藏品被留在德國直到20世紀上半葉，而少部分藏品曾被借展於1929年柏林首屆「中國藝術展」，這些藏品在1950年代飄洋過海來到美國，並由德瑞琳和漢納根的後代珍藏保存至今。

更多德瑞琳與漢納根珍藏中國瓷器及器物，將上拍於2018年3月21日「中國藝術珍品」及2018年3月24日「蘇富比週末拍場：亞洲藝術」拍賣。





110 PROPERTY FROM THE DETRING / VON HANNEKEN  
COLLECTION

AN EXCEPTIONALLY RARE AND IMPORTANT  
BLUE AND WHITE EWER  
XUANDE MARK AND PERIOD

Following a Sassanian metal prototype, the upright cylindrical body rising from a short straight foot, painted in soft tones of underglaze blue with characteristic 'heaping and piling', with a large composite floral meander, the open blooms including peony, musk mallow, lotus, camellia and chrysanthemum enclosed by scrolling stems with their characteristic leaves, the top of the rounded shoulder with a raised band with pendent lappets enclosing *ruyi*-shaped trefoils, all below a tall cylindrical neck painted with scrolling dianthus between classic scroll and keyfret borders, set to one side with a spout of S-shaped profile and rectangular section, pierced at the tip with a double-gourd-shaped aperture and painted with *ruyi* borders, the other side with a wide grooved strap handle, painted with detached floral and *lingzhi* sprigs, the foot ring with a classic scroll band, the base with a six-character mark in underglaze blue within a double circle

Height 13 in., 33 cm

PROVENANCE

Collection of Gustav Detring (1842-1913) or Constantin von Hanneken (1854-1925), and thence by descent.

明宣德 青花纏枝花卉紋執壺  
《大明宣德年製》款

來源  
德瑾琳 (1842-1913) 或漢納根 (1854-1925) 收藏，此後家族傳承

\$ 600,000-800,000







111 AN EXTREMELY RARE GILT-BRONZE 'QILIN'  
WATER DROPPER  
XUANDE MARK AND PERIOD

the recumbent mythical beast cast with the face of a dragon, antlers of a ram, and body of a deer covered in fish scales, and the mane and tail of a lion, the thin legs with hooved feet tucked under the body, its sides emblazoned with flame-like wings, the hollow body set with a small circular opening on the back and another aperture in the mouth, the underside cast with a vertical six-character reign mark in a cartouche

Length 3<sup>5</sup>/<sub>8</sub> in., 9.2 cm

明宣德 銅鑲金麒麟形水滴  
《大明宣德年製》款

\$ 150,000-200,000









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宣德帶款水滴極其珍罕，目前尚未見他例，而風格相近者，則有例可尋。可參考一宣德銅爐，飾龍紋，風格與本品相若，刻畫威猛，鬃毛分明，龍角剛勁，六字宣德款，錄於東方陶瓷學會，《文玩萃珍》，香港大學馮平山博物館，香港，1986年，編號139。

本品麒麟造型，背脊突出，古氣灼然，極富張力，皆屬明初特徵，可比北京明陵前神道石像，其中一麒麟石像姿態與本品相近，現存於北京明陵，圖載於 Ann Paludan，《The Chinese Spirit Road》，紐黑文，1991年，圖版220。

比較一瑞獸水滴例，斷代明，前述出處，編號208。另一例售於倫敦佳士得1984年6月20至21日，編號353。再比一香爐例，製作時期稍晚，造型與本品相近，獨角，售倫敦佳士得1983年12月14至16日，編號326。另比一例，站立造型，售於倫敦佳士得1993年6月8日，編號140。

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Xuande reign-marked water droppers are extremely rare, and no other example appears to have been published. However, the depiction of the well-cast ferocious facial expression, finely combed-effect of the whorls of its mane and its powerful horns can be compared to the dragons on a Xuande bronze censer, also with a reign mark and of the period, included in the Oriental Ceramic Society of Hong Kong exhibition *Arts from the Scholar's Studio*, Fung Ping Shan Museum, Hong Kong, 1986, cat. no. 139.

The rigid spine, prominent archaic features and the almost deliberate dramatic quality of the present piece are characteristic of early Ming sculpture and recall the stone sculpture lining the spirit road of the Ming Tombs near Beijing, such as a *qilin*, depicted in a similar pose on a ceremonial archway, *in situ* at the Valley of the Ming Tombs, Beijing, illustrated in Ann Paludan, *The Chinese Spirit Road*, New Haven, 1991, pl. 220.

For a water dropper in the form of a mythical animal attributed to the Ming period, see one included *op cit.*, cat. no. 208; and another sold at Christie's London, 20th-21st June 1984, lot 353. Compare also slightly later incense burners of similar *qilin* form, but with one horn on its head; such as one cast in a similar kneeling position sold at Christie's London, 14th-16th December 1983, lot 326; and a standing version sold at Christie's London, 8th June 1993, lot 140.



A SUPERB AND EXTREMELY  
RARE CLOISONNE ENAMEL  
BOX AND COVER  
XUANDE MARKS AND PERIOD

明宣德 銅胎掐絲琺瑯纏枝花卉番蓮紋蓋盒  
《大明宣德年製》款

# MING

LUMINOUS DAWN OF EMPIRE

LOT 112







## AN EXCEPTIONAL XUANDE IMPERIAL CLOISONNÉ BOX AND COVER

### 珍器卓藝：宣德銅胎掐絲琺瑯纏枝花卉番蓮紋蓋盒

By Regina Krahl 康蕊君

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宣德御製掐絲琺瑯器，帶年款者，異常難得，本品更似為孤例，屬於一類極少見掐絲琺瑯品種。此類珍例，年款均鑿於器身，融於整體掐絲琺瑯紋飾之中，除本品外，記載僅五例。

五例當中，兩例為蓋盒，一例為圓牌，均飾蓮心紋，鑿宣德款於紋飾之間，後者出自 Stephen Winkworth 收藏及大維德爵士伉儷收藏，現三例均屬 Pierre Uldry 博士珍藏。見 Helmut Brinker 及 Albert Lutz, 《Chinese Cloisonné: The Pierre Uldry Collection》，倫敦，1989年，編號1、2及4，後者另為該圖錄德文版封面，1985年出版。

其餘兩例為一對大罐，無疑屬現存最重要之中國掐絲琺瑯器。該對罐尺寸碩大，分別屬 Uldry 及倫敦大英博物館收藏，前者借展蘇黎世 Rietberg Museum，出處同上，編號5；後者圖載於 Harry Garner 爵士，《Chinese and Japanese Cloisonné Enamels》，倫敦，1962年，圖版12及13，及頁54-55，並曾展於《明—皇朝盛世五十年》，大英博物館，倫敦，2014年，圖載於封面及圖64（圖一）。

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Imperial cloisonné wares of Xuande mark and period are very rare and this covered box appears to be unique. It belongs to a most remarkable and exceedingly rare group of cloisonné vessels which have the reign mark so prominently placed, in plain view, integrated into the overall cloisonné design, but executed in the champlévé technique. Only half a dozen such vessels are recorded, among them the two most important pieces of Chinese cloisonné ware extant.

The Xuande mark appears, inscribed in the same way in champlévé technique within a cloisonné design, on two cylindrical covered boxes and a circular disc shaped like the top of such a box, the latter from the collection of Stephen Winkworth and Sir Percival and Lady David and all three now in the collection of Dr. Pierre Uldry. Each of these pieces is decorated with a large petal-panel rosette and foliate scrollwork, with the reign mark cutting across the design on top, like on the present piece; see Helmut Brinker & Albert Lutz, *Chinese Cloisonné: The Pierre Uldry Collection*, London, 1989, cat. nos 1, 2 and 4, the latter also illustrated on the cover of the original German version of this catalogue, published 1985.

The remaining two pieces bearing a Xuande mark in champlévé are unquestionably the most important pieces of Chinese cloisonné known to be preserved, the pair of massive jars now split between the Uldry collection and the British Museum, London; for the former, on loan to the Rietberg Museum, Zurich, see *ibid.*, cat. no. 5; the latter is illustrated and discussed in Sir Harry Garner, *Chinese and Japanese Cloisonné Enamels*, London, 1962, pls. 12 and 13 and pp. 54-55, and was included in the exhibition *Ming. Fifty Years that Changed China*, The British Museum, London, 2014, illustrated on the catalogue cover and as fig. 64 (fig. 1).

On both jars a six-character Xuande reign mark is inscribed on the neck, in a style very similar to the mark on the present box, in addition to the characters *Yuyongjian zao*, 'Made by the Directorate for Imperial Accouterments'. This office, which undoubtedly was responsible also for the production of our box, was, according to Charles O. Hucker, *A Dictionary of Official Titles in Imperial China*, Stanford, 1985, p. 595, no. 8213, "one of 12 major Directorates ...



in which palace eunuchs were organized; headed by a eunuch Director ... responsible for preparing fine wood and ivory objects for the Emperor's use", but – as these jars attest – also works in other media.

This way of emphasizing the reign mark and the mention of the government office responsible for a work's production are highly unusual for Chinese works of art and suggest an elevated status for the pieces thus inscribed. Similar measures only come to mind from pure gold items manufactured in the Yongle (1403-1424) and the brief Hongxi period (1425) that preceded the Xuande reign, recovered from the mausoleum of one of the Hongxi Emperor's sons; several gold objects excavated there were inscribed with the name of the Jewelry Service (*Yinzuojū*), an office manufacturing gold and silver wares for palace use, similarly headed by palace eunuchs, see Liang Zhu, ed., *Liang Zhuang wang mu/Mausoleum of Prince Liang Zhuangwang*, Beijing, 2007, vol. 1, pp. 32-35.

The champlevé technique, where design or inscription are cast or carved into the metal body of the vessel rather than being composed of soldered-on wires, as in the cloisonné technique, was extremely rarely employed in the Xuande reign; yet the Palace Museum, Beijing, holds one unique box of Xuande mark and period entirely decorated with lotus scrolls in champlevé; see *The Complete Collection of Treasures of the Palace Museum. Metal-bodied Enamel Ware*, Hong Kong, 2002, pl. 31; and champlevé was also used to decorate the handles of cloisonné incense burners, such as one from the Avery Brundage collection in the Asian Art Museum of San Francisco, see *Cloisonné: Chinese Enamels from the Yuan, Ming, and Qing Dynasties*, Bard Graduate Center, New York, 2011, cat. no. 23, and p. 6, fig. 1.6; p. 153, fig. 8.3; and two in the Uldry collection, see Brinker & Lutz, *op.cit.*, cat. nos 13 and 15.

The reign mark on Xuande cloisonné wares was more typically engraved into the metal body, on the underside of the vessel or its cover. On the present box a second mark, finely incised, appears on the base. Xuande marks written in this style appear also on the base of a box and cover decorated with melons, in the Palace Museum, Beijing, from the Qing court collection, see *The Complete Collection of Treasures, op.cit.*, 2002, pl. 32; and twice on the beautiful 'crab-apple' box from the David David-Weill collection in the Musée des Arts Décoratifs, Paris, once inside the cover and once on the base, see the Bard Graduate Center exhibition catalogue, *op.cit.*, 2011, cat. no. 26, and p. 20, fig. 2.4.

Cloisonné vessels of Xuande mark and period are the first securely datable Chinese pieces executed in this technique. Although the existence of Yuan (1279-1368) or other pre-Xuande cloisonné has long been postulated, attempts of attribution are so far based almost purely on stylistic evidence without much attention to material and technical considerations and are still in debate (see the discussion by Béatrice Quette in the Bard Graduate Center exhibition catalogue, *op.cit.*, pp. 31-34).

兩罐均於頸部鑿六字宣德款，風格與本品相近，另署「御用監造」款，證明本品為御用監所製。據 Charles O. Hucker 述，御用監乃明朝十二監之一，有掌印太監，下設太監各員，掌造皇帝所用木器及象牙器等，亦應製其他各類器，本品即為佐證，見《A Dictionary of Official Titles in Imperial China》，斯坦福，1985年，頁595，編號8213。

同署年款及監造機構之器，頗為鮮見，可推測地位非凡，近類之器，或僅見於永樂、洪熙金器。該類金器出土自洪熙帝皇子陵墓，帶「銀作局」款。銀作局，專為宮廷製金、銀器，由太監掌管，見梁柱，《梁莊王墓》，北京，2007年，卷1，頁32-35。

鑿胎琺瑯，以鑄、刻方式作飾，與掐絲琺瑯掐絲成紋不同。此技法於宣德一朝極為罕見。見北京故宮博物院收藏一宣德盒例，通體鑿蓮紋，帶款，載於《故宮博物院藏文物珍品全集·金屬胎琺瑯器》，香港，2002年，圖版31。另可見一類掐絲琺瑯爐例，爐耳施鑿胎琺瑯，Avery Brundage 收藏一例，現存舊金山亞洲藝術博物館，載於《Cloisonné: Chinese Enamels from the Yuan, Ming, and Qing Dynasties》，Bard Graduate Center，紐約，2011年，編號23及頁6，圖1.6；頁153，圖8.3；另比兩例，Uldry 收藏，見 Brinker 及 Lutz，前述出處，編號13及15。

宣德銅胎掐絲琺瑯器，帶款者多為刻款，署於器底或蓋底。本品蓋盒底部，亦見宣德年款，即為刻款。參考一宣德刻款例，藏北京故宮博物院，清宮舊藏，載《故宮博物院藏文物珍品全集》，前述出處，2002年，圖版32；另比一例，出自大維·威爾收藏，現存於巴黎裝飾藝術博物館，蓋內及盒底均見刻款，見於 Bard Graduate Center 展覽圖錄，前述出處，2011年，編號26及頁20，圖2.4。

帶款宣德掐絲琺瑯器，為中國銅胎掐絲琺瑯起源提供了不爭實證。雖歷來學術界多有推測中國早在元代已有掐絲琺瑯，然始終僅限於在風格上進行論斷，並無確實證據，故至今此觀點仍多有爭議（見 Béatrice Quette 討論，Bard Graduate Center 展覽圖錄，前述出處，頁31-34）。

Although most Xuande cloisonné vessels appear to be unmarked, enough marked pieces exist to identify this period's style and quality. Both in its shapes and designs Xuande cloisonné wares also fit in well with other works of art of the period, particularly contemporary porcelain and lacquer ware. Although Xuande cloisonné wares are predominantly decorated with lotus motifs, composite flower scrolls like on this box appear similarly on a stem cup attributed to the Xuande period in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures, op.cit.*, 2002, pl. 30, and on a *gu*-shaped vase attributed to the Xuande reign, also in the Palace Museum, which in addition shows a foliate scroll and linear classic scroll related to those on our piece, see *Zhongguo meishu quanji. Gongyi meishu bian* [Complete series on Chinese art. Arts and crafts section], vol. 10: *Jin yin boli falang qi* [Gold, silver, glass and enamel wares], Beijing, 1987, pl. 299.

Flower scrolls, whether made up of composite blooms or featuring one single plant, were favorite motifs of Yongle and Xuande blue-and-white porcelains, whereby for the cloisonné technique blooms and leaves had to be simplified to what are basically silhouettes; compare a contemporary porcelain bowl with composite flower scroll in *Mingdai Xuande guanyao jinghua tezhan tulu/ Catalogue of the Special Exhibition of Selected Hsüan-te Imperial Porcelains of the Ming Dynasty*, National Palace Museum, Taipei, 1998, cat. no. 135. The central flower-head with its spiralling petals probably represents a lotus flower seen head-on, as is suggested by its foliate scrollwork, which is not found in combination with other blooms. It appears similarly, for example, in the center of a Xuande porcelain bowl, *ibid.*, cat. no. 63, or the center of a dish, where it is surrounded by a lotus scroll with three different styles of blooms in profile, *ibid.*, cat. no. 186.

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宣德掐絲琺瑯器，雖以無款者居多，但憑存世帶款作例，從中可知此時期之風格及品質。無論器型及紋飾，宣德掐絲琺瑯器與其他宣德瓷器、漆器等工藝風格同出一轍。紋飾方面，主要以蓮紋為主，亦見如本品纏枝花卉紋者，可參考一高足盃例，北京故宮博物院收藏，圖見《故宮博物院藏文物珍品全集》，前述出處，2002年，圖版30，故宮博物院另收藏一宣德出戟尊例，纏葉及卷葉紋，與本品相近，見《中國美術全集：工藝美術篇》，卷10，金銀玻璃琺瑯器，北京，1987年，圖版299。

混合花卉及單種花卉紋飾，均常見於永樂及宣德青花瓷，飾於掐絲琺瑯器，受技術所限，則需作簡化處理。可參考一宣德青花盃例，飾纏枝花卉，載於《明代宣德官窯菁華特展圖錄》，故宮博物院，台北，1998年，編號135。本品蓋盒，中心飾蓮頭，比較一宣德青花盃例，盃心紋飾相類，出處同上，編號63，另可比較一盤例，盤心飾蓮頭，圍飾纏蓮六朵，出處同上，編號186。

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大明宣德年製





Fig. 1 A large cloisonné enamel jar and cover, Xuande mark and period, The British Museum, London © The Trustees of the British Museum. All rights reserved.



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圖一 明宣德 銅胎掐絲琺瑯雲龍紋大罐 大英博物館 倫敦  
《大明宣德年製》款  
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本品器形，亦屬極罕，其他宣德作例，多作圓筒形盒或花瓣式盒，應受同時期漆器影響，同類紋飾亦可見於永宣漆器；比較兩漆盒例，器形相近，尺寸更大，清宮舊藏，現存於北京故宮博物院，圖載於《故宮博物院藏文物珍品全集·元明漆器》，香港，2006年，圖版42及57。

宣德銅胎掐絲琺瑯蓋盒，即使無款例，亦屬極罕；見一例出自 Duchange 收藏，菱花式，飾纏枝蓮紋及卷葉紋，售於香港蘇富比2007年4月8日，編號520；圓筒形盒，飾蓮紋或牡丹紋，可見一例，售香港佳士得2012年11月28日，編號2130，出自Walter及Phyllis Shorenstein 收藏；亦見一例，售紐約佳士得2006年9月19日，編號94。此外尚可參考一例，器形與本品相近，然應製於十五世紀，售於倫敦佳士得1996年12月16日，編號126。

細觀本品，蓋、盒所飾纏枝花卉及卷葉紋並非一致，此類飾法頗為常見。清宮舊藏數例，現藏於北京故宮博物院，出處同上，2002年：圖版32為一宣德盒例，帶款，書中論及上下紋飾之區別；圖版 33，宣德盒例，上方飾葡萄藤紋，下方為花卉紋；圖版52，萬曆盒例，帶款，紋飾色彩上下兩部份各有不同；圖版53，萬曆盒例，上下著色不同；圖版65，明末盒例，上飾雲鶴，下飾蓮紋；圖版66，上飾歲寒三友，下飾蓮紋。上述作例，雖上下紋飾並非一致，然整體風格統一，工藝物料亦同，整體效果和諧悅目，本品亦不例外，絕非靠拼湊而可成。

The present box is also extremely rare in its shape, other Xuande examples being cylindrical, or similarly domed but bracket-lobed in section. All these forms seem to derive from lacquer rather than porcelain prototypes, where similar flower decoration was equally prevalent in the Yongle and Xuande reigns; compare two large lacquer boxes of this form from the Qing court collection in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Lacquer Wares of the Yuan and Ming Dynasties*, Hong Kong, 2006, pls 42 and 57.

Even unmarked Xuande cloisonné boxes are extremely rare; one example, from the Duchange collection, of domed, bracket-lobed shape, decorated with lotus scrolls and foliate motifs, was sold in our Hong Kong rooms, 8th April 2007, lot 520; boxes of straight cylindrical form with lotus or peony designs were sold at Christie's Hong Kong, 28th November 2012, lot 2130, from the collection of Walter and Phyllis Shorenstein; and at Christie's New York, 19th September 2006, lot 94; one box of similar domed form as the present piece, but probably made later in the 15th century, was sold at Christie's London, 16th December 1996, lot 126.

At first glance, it may surprise that this box and its cover show different flower and scroll borders around the sides, yet such discrepancies seem to have been far from unusual. Several such examples from the Qing court collection are found in the Palace Museum, Beijing, see *The Complete Collection of Treasures, op.cit.*, 2002: pl. 32, a box of Xuande mark and period, where the difference between top and bottom is discussed in the text; pl. 33, a box attributed to the Xuande period with grape vines on top and a floral scroll below; pl. 52, a box of Wanli mark and period (1573-1620) with differently designed and colored floral scrolls on the two parts; pl. 53, another Wanli box with differently colored top and bottom; pl. 65, a late Ming box with cranes and clouds on top and a lotus scroll at the bottom; and pl. 66, another with the 'Three Friends' on top and a lotus scroll on the bottom. In all these cases, however, an overall impression of harmony is assured since the general style of the different patterns, their workmanship as well as the material of the two parts match very closely, as is the case on the present piece. The chance to find and match two so exceedingly well-fitting, contemporary pieces at a later date, seems remote.



## 112 PROPERTY FROM AN ASIAN PRIVATE COLLECTION

A SUPERB AND EXTREMELY RARE  
CLOISSONNE ENAMEL BOX AND COVER  
XUANDE MARKS AND PERIOD

of circular form, decorated in a brilliant palette of iron-red, dark green, white, yellow, and lapis-blue on a turquoise ground, the upper surface depicting a single large stylized lotus bloom with radiating petals and feathery leaves, with a gilt six-character reign mark in champlévé in a horizontal line, the sides enameled with bands of continuous floral scrolls and classic scroll, all framed by gilt borders, the interiors and base gilded, the base incised with a vertical six-character reign mark (2)

Diameter 4½ in., 11.5 cm

## PROVENANCE

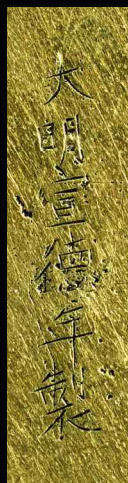
Christie's Hong Kong, 31st October 2000, lot 941.

明宣德 銅胎掐絲琺瑯纏枝花卉番蓮紋蓋盒  
《大明宣德年製》款

來源

香港佳士得2000年10月31日，編號941

\$ 600,000-800,000







# MING

LUMINOUS DAWN OF EMPIRE

LOT 113



AN EXTREMELY RARE BLUE  
AND WHITE 'LOTUS BUD' VASE  
MING DYNASTY, CHENGHUA PERIOD

明成化 青花纏枝花蓮瓣口瓶





## A CHENGHUA IMPERIAL ‘LOTUS’ BOTTLE

### 成化御製青花纏枝花蓮瓣口瓶

By Regina Krahl 康蕊君

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明成化一朝歷時雖短，卻在中國製瓷史上譜寫出了一段璀璨的傳奇。時景德鎮御窯所用瓷胎、釉料均屬至臻，藝匠創思妙意，新品層出。觀本品瓶，紋飾獨特，精工巧製，屬成化御窯極罕立件，尤為稀珍。耿寶昌先生於《明清瓷器鑒定》一書中以彩圖載錄此瓶，並稱其為「成化時期青花器的典型」（《明清瓷器鑒定》，香港，1993年，頁88）。

成化瓷器，以釉質瑩滑如絲、明潤淨膩見稱，選材極精，觀之清然，撫之穆怡，他朝瓷器概不可及，本瓶正屬臻例。

成化瓷中立件極少，見《成化瓷器特展圖錄》，台灣故宮博物院，台北，2003年，除小型蓋罐及一小執壺外，即無展出其他立件。

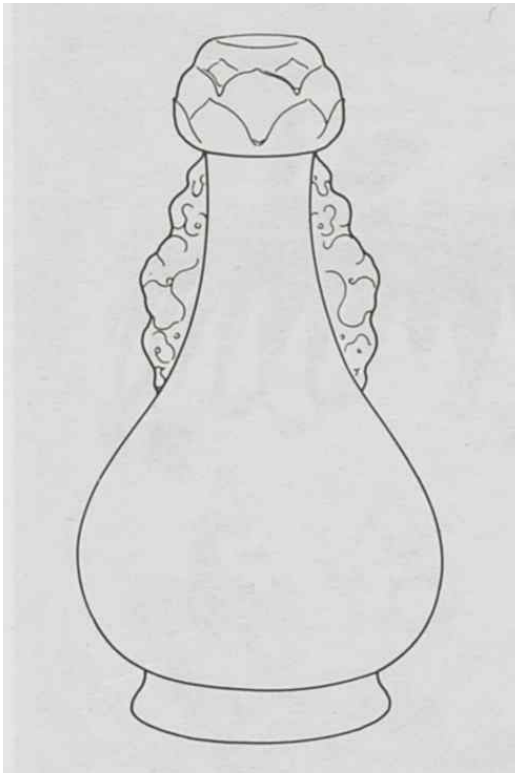
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The short Chenghua reign (1465-1487) is renowned as one of the most remarkable periods of China's porcelain production, where the body and glaze materials used at the Jingdezhen imperial kilns reached the highest quality and where the potters were particularly inventive in their designs. The present bottle – an extremely rare upright vessel from the imperial manufacture of this period – is most unusually fashioned and masterfully executed. Geng Baochang, who illustrates it in colour in his standard work on Ming and Qing porcelain, calls this bottle a model example (*dianxing*) of Chenghua blue-and-white (*Ming Qing ciqi jian ding* [Appraisal of Ming and Qing porcelain], Hong Kong, 1993, p. 88).

The most distinctive feature of Chenghua porcelain is its superb, smooth, silky texture, which derives from an extremely pure material and is a delight not only for the eyes, but also to the touch, and unequalled by porcelains from any other period. The tactility of its surface is one of the features immediately noticeable when holding this piece.

The Chenghua period is not noted for its production of vases or any upright shapes and no such pieces, except for small covered jars and one small unmarked wine ewer, are included, for example, in the exhibition catalogue of Chenghua porcelains from the imperial collection now in Taiwan, *Chenghua ciqi tezhan tulu/Catalogue of the Special Exhibition of Ch'eng-hua Porcelain Ware, 1465-1487*, National Palace Museum, Taipei, 2003.





Line drawing of the present lot illustrated in Geng Baochang, *Ming Qing ciqi jian ding* [Appraisal of Ming and Qing porcelain], Hong Kong, 1993, p. 89, fig. 151 (3).

本品線描示圖於耿寶昌，《明清瓷器鑒定》，香港，1993年，頁89，圖151(3)

A neck fragment of a companion vase was, however, excavated from the Ming imperial kiln sites at Jingdezhen and is illustrated in *Gugong Bowuyuan yu Jingdezhen taoci kaogu xin chengguo. Ming Qing yuyao ciqi/The New Achievements on Ceramic Archaeology of the Palace Museum and Jingdezhen. The Porcelain of Imperial Kiln in Ming and Qing Dynasties*, Beijing, 2016, no. 091 and p. 387, fig. 4 (fig. 1), where it is stated, p. 386, that blue-and-white bottles in general are very rare in the Chenghua reign and that no heirloom or excavated bottle of this form is recorded. The imperial kiln sites also brought to light, however, fragments of one other unmarked blue-and-white flask, shaped like a holy water bottle, *ibid.*, pl. 092.

The neck fragment of the present shape was discovered to the north of Longzhu Pavillion of Zhushan in Jingdezhen in a stratum containing both marked and unmarked Chenghua items, located immediately above a layer pertaining to the 'Interregnum' period (1436-1464), and below another Chenghua stratum, thus obviously belonging to the early Chenghua period. Porcelain production at the imperial kilns in the Chenghua reign is generally divided into an early and a late phase (with some scholars proclaiming a less distinctly defined third phase between the two), whereby the early phase is believed to have begun a few years into the reign, around 1468. This early production for the court, which in many ways still follows styles from the Xuande period (1426-1435), is particularly noted for its freely decorated blue-and-white wares, while the later period is most famous for its polychrome *doucai* style and its more formal blue-and-white 'palace' bowls.

此類瓶之殘器，出土於景德鎮明代御窯遺址，所存僅為口部及頸部，錄《明清御窯瓷器：故宮博物院與景德鎮陶瓷考古新成果》，北京，2016年，編號091及頁387，圖4（圖一），文中記，「成化時期青花瓶類器物並不多見，且此種樣式的瓶在傳世品和出土品中均未見有相同者」，頁386。除此外，該遺址另出土一無款青花淨瓶，出處同上，圖版092。

上述蓮瓣口瓶殘器，出土於景德鎮珠山龍珠閣北側地層。該地層包含無款及帶款成化瓷器，位於空白期地層之上、另一成化地層之下，故此可斷此地層應屬成化早期。成化御瓷，可分早晚兩期（亦有學者認為兩期之間尚有第三期，唯定義不如此兩期明確），早期自約1468年始，此時期宮廷製瓷尚沿用宣德風格，以畫風自由之青花瓷見著，晚期則以鬥彩及風格正統之青花宮盤聞名。







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While the painted decoration on the present bottle still echoes styles known from the Xuande reign, its shape, with its unexpected, playful, sculptural elements of a lotus-bud mouth and lotus-leaf handles with pierced openings, is totally innovative and does not seem to be following any precedents.

Although the basic shape may have been inspired by bronze bottles, *hu*, from the late Bronze Age, the floral mouth and handles have nothing to do with such models; compare, for example, a silver-inlaid bronze *hu* of the Western Han period (206 BC – AD 9) from the Sze Yuan Tang collection, with garlic-shaped mouth with pendent leaf motifs and applied animal masks to hold ring handles, illustrated in Li Xueqin, *The Glorious Traditions of Chinese Bronzes*, Singapore, 2000, cat. no. 89.

The painted designs of the present bottle are drawn from Xuande blue-and-white, which reinforces the assumption that the piece was made in the early phase of Chenghua production. The lotus scroll that combines stylized foliate scrollwork with naturalistic lotus leaves and water weeds, can be found similarly on Xuande porcelains, see, for example, *Jingdezhen chutu Ming Xuande guanyao ciqu/Xuande Imperial Porcelain excavated at Jingdezhen*, Chang Foundation, Taipei, 1998, cat. no. 64; or Geng Baochang, ed., *Gugong Bowuyuan cang Ming chu qinghua ci* [Early Ming blue-and-white porcelain in the Palace Museum], Beijing, 2002, vol. 1, pl. 97, vol. 2, pl. 108. The formal curled scrollwork border around the shoulder reminds us of scroll borders on Xuande bowls, see *Mingdai Xuande guanyao jinghua tezhan tulu/Catalogue of the Special Exhibition of Selected Hsüan-te Imperial Porcelains of the Ming Dynasty*, National Palace Museum, Taipei, 1998, cat. nos 50 or 117; individual prunus blossoms around the foot can also be seen on Xuande bowls, *ibid.*,

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本瓶紋飾，尚帶宣德遺風，器型卻屬新創，蓮瓣口，荷葉耳，趣味盎然，創意新巧，似乎並無先例。本瓶基本器形似源自青銅時代晚期所見青銅壺，而花形口及葉形耳，則與其原型無關。可比較一例，西漢鑲銀青銅壺，出自思源堂收藏，鋪首耳，蒜頭口，口部鑲銀，向下延伸作垂葉狀，圖載於李學勤，《中國青銅器萃賞》，新加坡，2000年，編號89。

本瓶紋飾源自宣德青花器，更加印證本品屬成化早期之說。其纏蓮風格，可見於宣德瓷器，例見《景德鎮出土明宣德官窯瓷器》，鴻禧美術館，台北，1998年，編號64；或見耿寶昌編，《故宮博物院藏明初青花瓷》，北京，2002年，卷1，圖版97，卷2，圖版108。肩部卷紋，與宣德盃身紋飾相似，見《明代宣德官窯菁華特展圖錄》，故宮博物院，台北，1998年，編號50或117；足部梅花紋，亦見於宣德盃例，前述出處，編號44及49；頸部蓮花紋，或演化自宣德折枝蓮紋，如見於宣德藍查文出戟蓋罐，藏北京故宮博物院，耿寶昌，2002年，前述出處，卷2，圖版109。

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Fig. 1 Fragment of a blue and white 'lotus bud' vase, Ming dynasty, Chenghua period, excavated at Jingdezhen in 2014 © Jingdezhen Archaeology Institute

Fig. 2 A blue and white 'lotus bud' vase, Jiajing mark and period, Huaihaitang Collection

圖一 明成化 青花蓮瓣口瓶殘件  
2014年御窖遺址出土  
© 景德鎮陶瓷考古研究所

圖二 明嘉靖 青花雙耳蓮花口瓶  
懷海堂收藏  
《大明嘉靖年製》款



nos 44 and 49; and the lotus blooms on the neck may be derived from detached lotus sprays, as they appear, for example, interspersed between Tibetan characters, on a Xuande jar in the Palace Museum, Beijing, see Geng, 2002, *op.cit.*, vol. 2, pl. 109.

Only one companion bottle appears to be recorded, a bottle sold in our Hong Kong rooms 9th October 2007, lot 1557. Another bottle of this design, but somewhat differently executed and probably slightly later in date, was offered in our Hong Kong rooms, 8th October 2006, lot 1162; and in the Jiajing reign (1522-1566) this design was again copied by the imperial kilns: a similar bottle of Jiajing mark and period was included in the exhibition *Enlightening Elegance. Imperial Porcelain of the Mid to Late Ming. The Huaihaitang Collection*, the Art Museum, Institute of Chinese Studies, The Chinese University of Hong Kong, Hong Kong, 2012-13, cat. no. 36 (fig. 2).

When the Yongzheng Emperor (r. 1723-1735) tried to revive the production of the imperial kilns at Jingdezhen, he selected Song (960-1279) and Ming (1368-1644) porcelains either to be closely copied or to serve as inspiration for new, contemporary designs. In his reign a very tall blue-and-white bottle was produced, which looks like a compromise between the present vase and an archaic bronze *hu*, the former providing the lotus-bud mouth, the latter the animal-mask handles; see *Sotheby's Hong Kong – Twenty Years, 1973-1993*, Hong Kong, 1993, no. 171.

同類瓶如本品者，目前僅知另有一例，售於香港蘇富比2007年10月9日，編號1557。另一瓶例，紋飾相近，年代應更晚，上拍於香港蘇富比2006年10月8日，編號1162；嘉靖一朝，御窖亦燒製此類瓶：比較一例，書嘉靖款，曾展於《機暇明道：懷海堂藏明代中晚期官窯瓷器》，香港中文大學文物館，香港，2012-13年，編號36（圖二）。

至清一朝，雍正皇帝大力復興景德鎮御窖，以宋明珍瓷為模本，或仔細仿效，或推陳創新。可參考一青花直頸瓶例，蓮口與本品相近，鋪首耳則如高古青銅壺，見《香港蘇富比二十週年》，香港，1993年，編號171。



113 PROPERTY FROM A PENNSYLVANIA  
PRIVATE COLLECTION

AN EXTREMELY RARE BLUE AND WHITE  
'LOTUS BUD' VASE  
MING DYNASTY, CHENGHUA PERIOD

the well potted pear-shaped body rising to a lotus bud-shaped mouth with raised overlapping layers of petals, the body freely painted in tones of soft cobalt-blue with lotus blooms on meandering leafy stems interspersed with occasional ears of millet, between bands of upright and pendent trefoils, the neck decorated with lotus florets and flanked by a pair of finely pierced and molded scrolling lotus leaf handles, the splayed foot encircled with florets, covered overall in a thick unctuous glaze

Height 10½ in., 26.6 cm

PROVENANCE

Acquired in New Jersey, *circa* 1979.

Offered at Sotheby's Hong Kong, 24th-25th November 1981, lot 71.

LITERATURE

Geng Baochang, *Ming Qing ciqi jianding* [Appraisal of Ming and Qing porcelain], Hong Kong, 1993, col. pl. 33, and in a line drawing, p. 89, fig. 151 (3).

明成化 青花纏枝花蓮瓣口瓶

來源

得於新澤西，約1979年

上拍於香港蘇富比1981年11月24至25日，編號71

出版

耿寶昌，《明清瓷器鑒定》，香港，1993年，彩圖版33，及線描圖，頁89，圖151 (3)

\$ 1,000,000-1,500,000





## 114 A FINE WHITE-GLAZED BOWL HONGZHI MARK AND PERIOD

finely potted with deep rounded sides rising from a short slightly tapered foot to a gently flared rim, applied overall with a rich transparent glaze, the base with a six-character mark in underglaze blue within a double circle

Diameter 7¾ in, 19.8 cm

### PROVENANCE

Collection of Mrs. Alfred Clark (1890-1976), (no. 475).

Sotheby's London, 24th March 1953, lot 38.

Collection of Raymond F.A. Riesco (1877-1964).

Sotheby's London, 11th December 1984, lot 279.

Collection of Adele and Stanley Hertzman (1906-2001).

### EXHIBITED

*The Arts of the Ming Dynasty*, Oriental Ceramic Society, London, 1957, cat. no. 93.

明弘治 白釉盃

《大明弘治年製》款

來源

Alfred Clark 夫人 (1890-1976) 收藏，編號475

倫敦蘇富比1953年3月24日，編號38

Raymond F.A. Riesco (1877-1964) 收藏

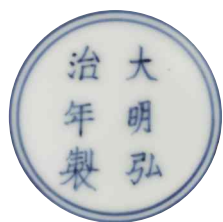
倫敦蘇富比1984年12月11日，編號279

Adele 及 Stanley Hertzman (1906-2001) 伉儷收藏

展覽

《The Arts of the Ming Dynasty》，東方陶瓷學會，倫敦，1957年，編號93

\$ 100,000-150,000









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此盃樸秀，恬雅素麗，與弘治帝之情致同符合契。身為一國之君，弘治帝勤政抱德，然出入起居，淡泊榮華，為人稱頌。弘治帝1470年生，1475年被立為太子，自幼聰慧，精曉儒學；1488年，其父成化帝崩，旋即即位，奉孔孟之道為治國之本。弘治帝躬行節儉，罷黜權宦，驅逐奸佞，治下朝綱清肅，物阜民安。

弘治瓷承成化器之遺韻，器形修美，精胎細釉。此盃屬弘治朝典範，集眾長於一身。全器光素無紋，更顯脫俗神致，窰工精湛，比例端整，弧腹圓勻，瑩釉如雪，底釉閃青，幽淡怡人。

此類白釉盃或為供養所用。「白」一色於儒家儀典意義非凡。明初，瓷製禮器取代青銅，單色釉器便與宗廟之事息息相關。藍、紅、黃、白四色分別對應天、日、地、月四壇；四壇位於北京，以資天子祭祀；「白」乃月壇象徵。白釉瓷亦見宮中，用於供奉皇族先祖。

弘治一朝，景德鎮御窰克約節斯，以應天子尚儉之風，故此時期瓷器燒造數量不及他朝。

參考一相類盃例，略小，故宮博物院藏，北京，錄《故宮博物院藏文物珍品全集》，香港，1999年，圖版104。另比一例，上海博物館蓄，刊陸明華，《上海博物館藏品研究大系：明代官窰瓷器》，上海，2007年，圖版3-73。

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Sophisticated in its simplicity, this bowl conveys calm and beauty, which seems entirely in accordance with the spirit of the Hongzhi Emperor's personal taste (r. 1488-1505). As a ruler, Hongzhi was known to be virtuous and conscientious. In his personal life he was reported to be unattached to luxury. Born in 1470 and made crown prince in 1475, he was a brilliant child, excelling in Confucian studies. When his father, the Chenghua Emperor, died, Hongzhi ascended the throne in 1488 and modeled his government on Confucian principles. By curtailing expenses, eunuch power and court intrigue, he managed to bring about a new era of transparency, peace and prosperity.

Hongzhi porcelain continued the legacy of Chenghua ware with its beautiful shapes, refined bodies and subtle glazes. The present bowl is an exemplary product of its time, displaying all these hallmarks. The lack of decoration moreover highlights the exceptional quality of the piece, its very fine potting, its perfectly proportioned shape with appeasing, deep rounded sides and its lustrous creamy glaze, which shows an attractive bluish tint on the base, inside the foot rim, due to reduction firing in the enclosed space where the bowl touched the firing support.

White bowls of this type may have been used for offering. Their color, white, played a special role in Confucian rituals. Ming monochromes were associated with sacrificial rites since the beginning of the Ming dynasty when porcelain replaced bronze as primary material for ritual vessels. Blue, red, yellow and white were the four colors assigned to the four temples in Beijing where the emperor conducted the offerings to the gods. White would have been connected with the Altar of the Moon. White-glazed vessels were also present in imperial ceremonies of ancestor worship within the Palace.

Relatively few Hongzhi pieces were made during the short reign period since porcelain production at the imperial kilns at Jingdezhen in Jiangxi province was deliberately kept low in light of Hongzhi's economic policy.

A similar, slightly smaller, bowl in the Palace Museum, Beijing is illustrated in *Gugong Bowuyuan zang wenwu zhenpin quanji/The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 1999, pl. 104. Another bowl in the Shanghai Museum is published in Lu Minghua, *Shanghai Bowuguan zangpin yanjiu daxi/Studies of the Shanghai Museum Collections: A Series of Monographs. Mingdai guanyao ciqi* [Ming imperial porcelain], Shanghai, 2007, pl. 3-73.



Equally exported, particularly to the Middle East, similar bowls are found in palace collections. Three bowls of this size from the Ardabil Shrine collection are now in the Iran Bastan Museum in Teheran. All three are inscribed with a dedicatory inscription of Shah Abbas, King of Persia from 1571 to 1629, one of these bowls is illustrated in John Alexander Pope, *Chinese Porcelains from the Ardabil Shrine*. Washington D.C., 1956, pl. 114, no. 29.714. Pope, *ibid*, p. 146, mentions a similar bowl in the Chehel Sotun in Isfahan, with the Shah Abbas mark, additionally engraved with the words *Shah Jahangir Shah Abbas*, which suggests that this bowl was a gift from Shah Jahangir (the Mughal emperor of India from 1605 to 1627) to Shah Akbar, it may be one of the two bowls illustrated in T. Misugi, *Chinese Porcelain Collections in the Near East. Topkapi and Ardebil*, vol. 3, Hong Kong, 1981, no. A 250. A similar bowl of slightly smaller size in Istanbul, is illustrated in Regina Krahl, *Chinese Ceramics in the Topkapi Saray Museum, Istanbul*, vol. II, London, 1986, pl. 771.

Compare two similar pieces, one formerly in the collection of Sir John Addis and now in the British Museum, is illustrated in Jessica Harrison-Hall, *Ming Ceramics in the British Museum*, London, 2001, p. 177, no. 7:1; the other in the collection of the City Art Museum of Saint Louis, Missouri was included in the exhibition *Ming Porcelains, A Retrospective*, China House Gallery, China Institute in America, New York, 1971, cat. no. 27 and is illustrated in Daisy Lion-Goldschmidt, *Ming Porcelain*, New York 1978, pl. 94.

The present bowl has a remarkable provenance, having been in the hands of three important collectors. Mr. and Mrs. Alfred Clark started collecting in the 1920s. They were enthusiastic supporters of the Oriental Ceramic Society in London and lent their pieces generously to several of its exhibitions. They also donated to the British Museum. Parts of their collection were sold after Alfred Clark's death at Sotheby's in 1953, 1971 and 1975. Raymond F.A. Riesco began his Ming and Qing porcelain collection in 1918, later broadening his scope to the Neolithic period. He was also a keen member of the Oriental Ceramic Society in London and he lent the present bowl to the exhibition *Arts of the Ming Dynasty* in 1957. He donated as well to the British Museum, but most of his collection went to the Corporation of Croydon where he lived and is now in the Riesco Gallery at Croydon Clock House. The last notable collectors to have owned the present bowl were Stanley and Adele Herzman who collected Chinese ceramics from the Eastern Han through to the Qing dynasty. Stanley Herzman traveled to China many times, on business, bringing back interesting pieces. He donated to the Metropolitan Museum of Art in New York and to the Art Institute of Chicago.

此類盃當時亦作出口，多至中東，為宮廷藏。可比三例，與本盃尺寸相當，阿德比爾神殿珍藏，現存伊朗國家博物館，德黑蘭。三例皆帶波斯國王阿拔斯一世（在位1571-1629）之供奉銘文，其中一例錄約翰·亞歷山大·波普，《Chinese Porcelains from the Ardabil Shrine》，華盛頓特區，1956年，圖版114，編號29.714。波普提及伊斯法罕四十柱宮一相類盃，帶阿拔斯一世款及銘文「Shah Jahangir Shah Abbas」，可知此盃乃賈漢吉爾（印度莫臥兒王朝君主，在位1605-1627）贈予沙·阿克巴，出處同上，頁146；此盃或與另一例同載於三杉隆敏，《中近東之中國瓷器》，卷3，香港，1981年，編號A250。仍見一伊斯坦布爾近似例，略小，刊康蕊君，《Chinese Ceramics in the Topkapi Saray Museum, Istanbul》，卷2，倫敦，1986年，圖版771。

對比二例，其一乃艾惕思爵士舊藏，現貯大英博物館，見霍吉淑，《大英博物館藏中國明代陶瓷》，倫敦，2001年，頁177，編號7:1；其二為密蘇里州 City Art Museum of Saint Louis 寶蓄，展於《Ming Porcelains, A Retrospective》，China House Gallery，華美協進社，紐約，1971年，編號27，並載 Daisy Lion-Goldschmidt，《Ming Porcelain》，紐約，1978年，圖版94。

本盃來源顯赫，經三位大家遞藏。Alfred Clark 伉儷之收藏始於上世紀二十年代。二人熱忱扶助倫敦東方陶瓷學會，數次慷慨借展，大英博物館亦受其捐贈。Clark 先生辭世後，二人所藏先後於1953年、1971年及1975年經蘇富比分批釋出。Raymond F.A. Riesco 自1918年起收藏明清瓷器，後亦關注上古器物。Riesco 先生同為倫敦東方陶瓷學會中流砥柱，曾出借此盃予展覽《Arts of the Ming Dynasty》，1957年。其藏品除少數捐獻大英博物館外，其餘歸入生前居住地克羅伊頓之地方政府，現於 Croydon Clock House 之 Riesco Gallery 展陳。最後，此盃由 Stanley Herzman 伉儷保有；Herzman 中國陶瓷收藏豐富，自東漢至清，無所不包。Herzman 先生屢次因公造訪中國，帶奇珍異寶而歸。紐約大都會博物館及芝加哥藝術學院皆曾獲其捐贈。



大明弘治年製

AIC  
625

R.F.A. No. 308  
R.F.A. No. 220e  
R.F.A. No. 220e  
R.F.A. No. 220e

ORIENTAL CERAMIC SOCIETY  
1957 EXHIB N. 93



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《大明宣德年製》款



Lot 113 An Extremely Rare Blue and White 'Lotus Bud' Vase  
Ming Dynasty, Chenghua Period

明成化 青花纏枝花蓮瓣口瓶



Lot 114 A Fine White-Glazed Bowl  
Hongzhi Mark and Period

明弘治 白釉盆  
《大明弘治年製》款



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**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 of 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, 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.

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## TERMS OF GUARANTEE

As set forth below and in the Conditions of Sale, for all lots Sotheby's guarantees that the authorship, period, culture or origin (collectively, "Authorship") of each lot in this catalogue is as set out in the BOLD or CAPITALIZED type heading in the catalogue description of the lot, as amended by oral or written salesroom notes or announcements. Purchasers should refer to the Glossary of Terms, if any, for an explanation of the terminology used in the Bold or Capitalized type heading and the extent of the Guarantee. Sotheby's makes no warranties whatsoever, whether express or implied, with respect to any material in the catalogue other than that appearing in the Bold or Capitalized heading and subject to the exclusions below.

In the event Sotheby's in its reasonable opinion deems that the conditions of the Guarantee have been satisfied, it shall refund to the original purchaser of record the hammer price and applicable Buyer's Premium paid for the lot by the original purchaser of record.

This Guarantee is provided for a period of five (5) years from the date of the relevant auction, is solely for the benefit of the original purchaser of record at the auction and may not be transferred to any third party. To be able to claim under this Guarantee of Authorship, the original purchaser of record must: (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the original purchaser of record to question the accuracy of the Bold or Capitalized type heading, specifying the lot number, date of the auction at which it was purchased and the reasons for such question; and (ii) return the Lot to Sotheby's at the original selling location in the same condition as at the date of sale to the original purchaser of record and be able to transfer good title to the Lot, free from any third party claims arising after the date of such sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the original purchaser of record to obtain at the original purchaser of record's cost the reports of two independent and recognized experts in the field, mutually acceptable to Sotheby's and the original purchaser of record. Sotheby's shall not be bound by any reports produced by the original purchaser of record, and reserves the right to seek additional expert advice at its own expense. It is specifically understood and agreed that the rescission of a sale and the refund of the original purchase price paid (the successful hammer price, plus the buyer's premium) is exclusive and in lieu of any other remedy which might otherwise be available as a matter of law, or in equity. Sotheby's and the Consignor shall not be liable for any incidental or consequential damages incurred or claimed, including without limitation, loss of profits or interest.

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## ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to live online bidding via BIDnow, eBay, Invaluable, and any other Online Platform through which bidding is made available ("Online Platforms").

These Conditions are in addition to and subject to the same law and our standard terms and conditions of sale, including the authenticity guarantee and any other terms and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Sale applicable in the relevant sale and by these additional Conditions.

1. The procedure for placing bids via Online Platforms is a one-step process; as soon as the "Bid Now" button is clicked, a bid is submitted. By placing a bid via any Online Platform, you accept and agree that bids

submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, phone, tablet, or any other device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges.

2. If you have the leading bid, it will be indicated on the screen with the statement "Bid with you" (on BIDNow) or "You're the highest bidder" (on eBay) or "Bid with you" (on Invaluable). If a bid is placed online simultaneously with a bid placed by a bidder in the room or on the telephone (a "floor" bid), the "floor" bid generally will take precedence; the auctioneer will have the final discretion to determine the successful bidder or to reopen bidding. The auctioneer's decision is final.

3. The next bidding increment is shown on the screen for your convenience. The auctioneer has discretion to vary bidding increments for bidders in the auction room and on the telephones, but bidders using Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. All bidding for this sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.

5. Online bidders are responsible for making themselves aware of all salesroom notices and announcements. All 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](mailto:uspostsaleservices@sothebys.com)

Once your payment has been received and cleared, property may be released. Unless otherwise agreed by Sotheby's, all purchases must be removed by the 30th calendar day following a sale.

**Shipping Services** Sotheby's offers a comprehensive shipping service to meet all of your requirements. If you received a shipping quotation or have any questions about the services we offer please contact us.

**Collecting your Property** As a courtesy to purchasers who come to Sotheby's to collect property, Sotheby's will assist in the packing of lots, although Sotheby's may, in the case of fragile articles, choose not to pack or otherwise handle a purchase.

If you are using your own shipper to collect property from Sotheby's, please provide a letter of authorization and kindly instruct your shipper that they must provide a Bill of Lading prior to collection. Both documents must be sent to Post Sale Services prior to collection.

The Bill of Lading must include: the purchaser's full name, the full delivery address including the street name and number, city and state or city and country, the sale and lot number.

Sotheby's will contact your shipper within 24 hours of receipt of the Bill of Lading to confirm the date and time that your property can be collected. Property will not be released without this confirmation and your shipper must bring the same Bill of Lading that was faxed to Sotheby's when collecting. All property releases are subject to the receipt of cleared funds.

Please see the Conditions of Sale for further details.



**Endangered Species** Certain property sold at auction, for example, items made of or incorporating plant or animal materials such as coral, crocodile, ivory, whalebone, tortoiseshell, rhinoceros horn, rosewood, etc., irrespective of age or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to another country. Sotheby's suggests that buyers check on their government wildlife import requirements prior to placing a bid. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. It is the purchaser's responsibility to obtain any export or import licenses and/or certificates as well as any other required documentation. In the case of denial of any export or import license or of delay in the obtaining of such licenses, the purchaser is still responsible for making on-time payment of the total purchase price for the lot.

Although licenses can be obtained to export some types of endangered species, other types may not be exported at all, and other types may not be resold in the United States. Upon request, Sotheby's is willing to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that an export license or certificate can be obtained. Please check with the specialist department or the Shipping Department if you are uncertain as to whether a lot is subject to these export/import license and certificate requirements, or any other restrictions on exportation.

**The Art Loss Register** As part of Sotheby's efforts to support only the legitimate art market and to combat the illegitimate market in stolen property, Sotheby's has retained the Art Loss Register to check all uniquely identifiable items offered for sale in this catalogue that are estimated at more than the equivalent of US\$1,500 against the Art Loss Register's computerized database of objects reported as stolen or lost. The Art Loss Register is pleased to provide purchasers with a certificate confirming that a search has been made. All inquiries regarding search certificates should be directed to The Art Loss Register, First Floor, 63-66 Hatten Garden, London EC1N 8LE or by email at [artloss@artloss.com](mailto:artloss@artloss.com). The Art Loss Register does not guarantee the provenance or title of any catalogued item against which they search, and will not be liable for any direct or consequential losses of any nature 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](http://sothebys.com).

**Valuations and Appraisals** Sotheby's Valuations and Appraisals Services offers advice regarding personal property assets to trusts, estates, and private clients in order to help fiduciaries, executors, advisors, and collectors meet their goals. We provide efficient and confidential advice and assistance for all appraisal and auction services. Sotheby's can prepare appraisals to suit a variety of needs, including estate tax and planning, insurance, charitable contribution and collateral loan. Our

appraisals are widely accepted by the Internal Revenue Service, tax and estate planning professionals, and insurance firms. In the event that a sale is considered, we are pleased to provide auction estimates, sales proposals and marketing plans. When sales are underway, the group works closely with the appropriate specialist departments to ensure that clients' needs are met promptly and efficiently.

**Financial Services** Sotheby's offers a wide range of financial services including advances on consignments, as well as loans secured by art collections not intended for sale.

**Museum Services** Tailored to meet the unique needs of museums and nonprofits in the marketplace, Museum Services offers personal, professional assistance and advice in areas including appraisals, deaccessions, acquisitions and special events.

**Corporate Art Services** Devoted to servicing corporations, Sotheby's Corporate Art Services Department can prepare appraisal reports, advise on acquisitions and deaccessions, manage all aspects of consignment, assist in developing arts-management strategies and create events catering to a corporation's needs.

## INFORMATION ON SALES AND USE TAX RELATED TO PURCHASES AT AUCTION

To better assist our clients, we have prepared the following information on Sales and Use Tax related to property purchased at auction.

**Why Sotheby's Collects Sales Tax** Virtually all State Sales Tax Laws require a corporation to register with the State's Tax Authorities and collect and remit sales tax if the corporation maintains a presence within the state, such as offices. In the states that impose sales tax, Tax Laws require an auction house, with a presence in the state, to register as a sales tax collector, and remit sales tax collected to the state. New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York, regardless of the state or country in which the purchaser resides or does business.

### Where Sotheby's Collects Sales Tax

Sotheby's is currently registered to collect sales tax in the following states: California, Colorado, Connecticut, Florida, Illinois, Maryland, Massachusetts, Minnesota, Missouri, New Jersey, New York, Ohio, Pennsylvania, Texas and Washington. For any property collected or received by the purchaser in New York City, such property is subject to sales tax at the existing New York State and City rate of 8.875%.

**Sotheby's Arranged Shipping** If the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered.

**Client Arranged Shipping** Property collected from Sotheby's New York premises by a common carrier hired by the purchaser for delivery at an address outside of New York is not subject to New York Sales Tax, but if the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered. New York State recognizes shippers such as the United States Postal Service, United Parcel Service, FedEx, or the like as "common carriers". If a purchaser hires a shipper other than a common carrier to pick up property, Sotheby's will collect New York sales tax at a rate of 8.875% regardless of the ultimate destination of the goods. If a purchaser utilizes a freight-forwarder who is registered with the Transportation Security Administration ("TSA") to deliver property outside of the United States, no sales tax would be due on this transaction.

### Where Sotheby's is Not Required to

**Collect Sales Tax** Sotheby's is not required to collect sales tax on property delivered to states other than those listed above. If the property is delivered to a state where Sotheby's is not required to collect sales tax, it is the responsibility of the purchaser to self-assess any sales or use tax and remit it to taxing authorities in that state.

Sotheby's is not required to collect sales tax for property delivered to the purchaser outside of the United States.

### Restoration and Other Services

Regardless of where the property is subsequently transported, if any framing or restoration services are performed on the property in New York, it is considered to be a delivery of the property to the purchaser in New York, and Sotheby's will be required to collect the 8.875% New York sales tax.

**Certain Exemptions** Most states that impose sales taxes allow for specified exemptions to the tax. For example, a registered re-seller such as a registered art dealer may purchase without incurring a tax liability, and Sotheby's is not required to collect sales tax from such re-seller. The art dealer, when re-selling the property, may be required to charge sales tax to its client, or the client may be required to self-assess sales or use tax upon acquiring the property.

**Local Tax Advisors** As sales tax laws vary from state to state, Sotheby's recommends that clients with questions regarding the application of sales or use taxes to property purchased at auction seek tax advice from their local tax advisors.

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## GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Please note that all statements made in this catalogue are made subject to the provisions of the Conditions of Sale and Terms of Guarantee printed in this catalogue:

### GLOSSARY FOR CHINESE CERAMICS AND WORKS OF ART

#### **Pottery Figure of a Horse, Tang Dynasty**

This heading, with date or period included, means that the piece is, in our opinion, of the date or period indicated with no major alterations or replacements unless otherwise indicated in the cataloguing.

With respect to ceramics and sculpture, if, in our opinion, the piece was made at a specific kiln or location, the name of the kiln or location will appear in bold or capital letters, i.e., DING OVOID VASE, SONG DYNASTY. However, if the heading appears as follows, 'DING' OVOID VASE, SONG DYNASTY, this indicates that, in our opinion, the piece is of the Ding type or location, and although of the date specified, not necessarily made at the Ding kiln or location.

**Pottery Figure of a Horse, Tang Style** This inclusion of the word "style" indicates that, in our opinion, either the piece (i) while basically of the period indicated, has undergone significant restoration or alteration, or (ii) was made as an intentional reproduction of an earlier style.

Where a ceramic or work of art bears a signature or seal of an artist or studio, if the heading appears as follows:

**By Ma Shaoxuan** This work is, in our best judgment, by the named artist.

**Attributed to Ma Shaoxuan** In our opinion, probably a work by the artist but less certainty as to authorship is expressed than in the preceding category.

**Signed Ma Shaoxuan** The piece bears the signature or seal of the artist or studio but with no firm attribution as to the hand.

**Absence of Guarantee of Authenticity for Chinese Paintings** The artists' names recorded in this catalogue are not to be taken as unqualified attributions to the artists named. No unqualified attributions to any artist or date are made or intended. The current scholarship in the field of Chinese paintings does not permit unqualified statements as to authorship or date of execution. **Therefore, none of the paintings in this catalogue is subject to any guarantee of authenticity and all the property is sold "AS IS". Any reference to the Terms of Guarantee does not apply to Chinese paintings.** Any assistance given by Sotheby's staff to a buyer in selecting a purchase is given without prejudice to the above. Buyers are recommended to take independent professional advice on selection of purchases.

### GLOSSARY FOR CHINESE FURNITURE

With respect to Asian hardwoods, the terms "Huanghuali", "Huali" "Hongmu" "Zitan" and others appearing within single quotes in bold or capital letters in the heading are descriptive identifications based on appearance, and are not intended to denote a specific species.

Notwithstanding the above, if within five years of the sale of any lot, the buyer gives written notice to Sotheby's that the lot sold is a forgery and if within three months after giving such notice, the buyer returns the lot in the same Condition as it was at the time of sale to the premises of Sotheby's and demonstrates to the satisfaction of Sotheby's that the lot sold is a forgery, Sotheby's is authorized to and will rescind the sale and refund the purchase price received by it. For this purpose a 'forgery' is defined as a work created with intent to deceive.

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## IMPORTANT NOTICES

### **Notice Regarding Burmese Jadeite**

Jadeite of Burmese origin less than 100 years old may not be imported into the US. Certification of non-Burmese origin will be required before importing lots containing jadeite into the US. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation before shipping. The inability of import of any such items shall not justify cancellation or rescission of the sale contract or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

### **Notice Regarding Endangered Species**

• Property containing certain endangered species will require a CITES license upon export from the U.S. and may require an additional license upon import into another country. There is no guarantee that such licenses will be granted. In the case of denial of any license or of delay in obtaining such licenses, the purchaser remains responsible for making on-time payment for the total purchase price.

The artists' names recorded in this catalogue are not to be taken as unqualified attributions to the artists named. No unqualified attributions to any artist or date are made or intended. The current scholarship in the field of Chinese paintings and calligraphy does not permit unqualified statements as to authorship or date of execution. Therefore, the property in this catalogue is sold "AS IS" in accordance with the Conditions of Sale and subject to a limited guarantee of authenticity as set forth in the Terms of Guarantee. Any assistance given by

Sotheby's staff to a buyer in selecting a purchase is given without prejudice to the above. Buyers are recommended to take independent professional advice on selection of purchases.

### **Important Notice Regarding Packing**

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

### **Design**

Eri Koizumi  
Andrew Condron

### **Photography**

Jon Lam  
Elliot Perez



## INTERNATIONAL DEPARTMENTS

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

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Ching Yi Huang  
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+81 3 3230 2755

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

#### **Hong Kong**

*Classical Chinese Paintings*  
Steven Zuo  
Rongde Zhang\*  
Sally Fong  
Alex Weng  
+852 2822 9013

#### *Chinese Paintings*

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

#### *Contemporary Ink Art*

Mee-Seen Loong\*  
Katherine Don  
+852 822 9019

\* Based in New York

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Anuradha Ghosh-Mazumdar  
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Consultant ‡

## FORTHCOMING AUCTIONS

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

### IMPORTANT CHINESE ART

3 April 2018  
Hong Kong

### IMPORTANT CHINESE ART

16 May 2018  
London

### ARTS D'ASIE

12 June 2018  
Paris





## GUIDE FOR ABSENTEE AND TELEPHONE BIDDERS

If you are unable to attend an auction in person, you may give Sotheby's Bid Department instructions to bid on your behalf by completing the form overleaf. This service is confidential and available at no additional charge.

### General

This service is free and confidential.

Please record accurately the lot numbers, descriptions and the top hammer price you are willing to pay for each lot.

We will try to purchase the lot(s) of your choice for the lowest price possible and never for more than the maximum bid amount you indicate.

"Buy" or unlimited bids will not be accepted.

Alternative bids can be placed by using the word "OR" between lot numbers. Then if your bid on an early lot is successful, we will not continue to bid on other lots for you. Or, if your early bids are unsuccessful, we will continue to execute bids for alternative lots until a bid is successful.

Bids must be placed in the same order as in the catalogue.

The form should be used for one sale only – please indicate the sale number, title and date on the form.

Please place your bids as early as possible, as in the event of identical bids the earliest received will take precedence. Wherever possible bids should be submitted at least twenty-four hours before the auction.

Where appropriate, your bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Absentee bids, when placed by telephone, are accepted only at the caller's risk and must be confirmed by letter or fax to the Bid Department on +1 212 606 7016.

Please note that the execution of written bids is offered as an additional service for no extra charge at the bidder's risk and is undertaken subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for error or failure to place such bids, whether through negligence or otherwise.

Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods. Unsuccessful bidders will be advised.

Please note Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

All bids are subject to the conditions of sale and terms of guarantee applicable to the sale printed in the sale catalogue. Buyer's premium in the amount stated in paragraph 3 of the Conditions of Sale in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable sales tax.

In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, credit card (which may be subject to a convenience fee), check or cash (up to US\$10,000). You will be sent full details on how to pay with your invoice. It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of US\$10,000.

It is Sotheby's policy to request any new clients or purchasers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's license) and confirmation of permanent address.

We reserve the right to seek identification of the source of funds received.

### Data Protection

Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains from eBay or other sources relating to its clients) for the provision of auction and other art-related services, loan services, client administration, marketing and otherwise to manage and operate its business, or as required by law, in accordance with Sotheby's Privacy Policy. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for these purposes.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes.

If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take great care to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Business, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website, the eBay website and other Online Platforms. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021, Attn: Compliance, or emailing enquiries@sothebys.com. 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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