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IMPORTANT CHINESE ART

AUCTION IN NEW YORK
21 MARCH 2018
SALE N09830

SESSION ONE: 10:00 AM
SESSION TWO: 2:00 PM

EXHIBITION

Thursday 15 March
10 am-5 pm

Friday 16 March
10 am-5 pm

Saturday 17 March
10 am-6 pm

Sunday 18 March
10 am-6 pm

Monday 19 March
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Red circular seal with Chinese characters.

Two red square seals with Chinese characters.

Vertical calligraphy on the left side of the vase.

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SESSION ONE

NEW YORK
WEDNESDAY
21 MARCH 2018
10AM

LOTS 501-576





PROPERTY FROM A CANADIAN FAMILY
COLLECTION

A COPPER-RED GLAZED 'DRAGON' BOWL

KANGXI MARK AND PERIOD

the deep rounded sides rising from a short foot to a gently flaring rim, painted to the exterior in underglaze copper red ranging from burgundy to ash-rose scattered dark green flecks, with two five-clawed dragons striding amongst flame wisps in pursuit of 'flaming pearls' above two overlapping rows of lappets, the base with a six-character mark within a double circle in underglaze blue

Diameter 5 $\frac{7}{8}$ in., 14.9 cm

PROVENANCE

The Hundred Antiques, Toronto, Canada, 28th October 1973, and thence by descent.

The use of copper-red underglaze as well as the lively composition of the present bowl are inspired by early Ming dynasty prototypes. Similar examples include a bowl in the Palace Museum, Beijing, published in *The Complete Collection of Treasures of the Palace Museum. Blue and White Porcelain with Underglazed Red (III)*, Hong Kong, 2000, pl. 169; another in the exhibition *Ch'ing Porcelain from the Wah Kwong Collection*, Chinese University of Hong Kong, Hong Kong, 1973, cat. no. 53, and a third was sold in our Hong Kong rooms, 3rd October 2017, lot 3692.

\$ 8,000-12,000

清康熙 釉裏紅雲龍趕珠紋盃
《大清康熙年製》款

來源

The Hundred Antiques，多倫多，加拿大，1973年10月28日，此後家族傳承



PROPERTY FROM THE COLLECTION OF ANN AND GORDON GETTY

**THREE FAMILLE-VERTE
'BIRTHDAY' DISHES
QING DYNASTY, KANGXI PERIOD**

each finely potted and enameled at the center with a scholar on horseback, turning to watch an attendant throw a sword, the rim with alternating butterflies and scattered peach blossoms, the base with an apocryphal Chenghua mark in underglaze blue within a double circle (3)
Diameter 6 $\frac{5}{8}$ in., 17 cm

PROVENANCE

Christie's New York, 23rd March 1995, lot 359.

Compare a dish of this same design and subject design in the W.J. Holt collection, illustrated in R.L. Hobson, Bernard Rackham and William King, *Chinese Ceramics in Private Collections*, London, 1931, pl. 247.

\$ 15,000-25,000

清康熙 五彩人物故事圖盤三件
《大明成化年製》仿款

來源

紐約佳士得1995年3月23日·編號359



PROPERTY FROM THE COLLECTION OF ANN AND GORDON GETTY

A RARE PAIR OF INCISED AND SLIP-DECORATED FAMILLE-VERTE 'BIRTHDAY' DISHES
QING DYNASTY, KANGXI PERIOD

each finely potted with shallow rounded sides rising to an everted rim, the center slip-decorated with a *shou* character framed by an incised design of two striding dragons enclosed within a classic scroll border, brilliantly enameled with a laughing-thrush, *huamei*, perched on a branch issuing three plump peaches surrounded by verdant leaves furling to reveal their undersides, all framed within an iron-red border of stylized bats at the rim, the base with an apocryphal Chenghua mark in underglaze blue within a double circle (2)
 Diameter 8 $\frac{1}{8}$ in., 20.6 cm

PROVENANCE

Collection of Ivan B. Hart.
 Christie's New York, 23rd March 1995, lot 366.

The present pair is a variation of a group of very finely potted and painted dishes known as 'birthday' dishes, which are believed to have been made for the Kangxi Emperor's sixtieth birthday in 1713. The combination of incised and slip-molded decoration together with enamels on the present pair is particularly unusual. Compare an identical pair of dishes, formerly in the Guy Mayer and Donald Morrison Collection, first illustrated in Warren Cox, *The Book of Pottery and Porcelain*, vol. II, New York, 1949, pl. 855, and later included

in the exhibition *Selections of Chinese Art from Private Collections in the Metropolitan Museum Area*, China Institute in America, 1966, cat. no. 66. Similar decoration is also seen on smaller (14.4 cm) Kangxi mark and period 'birthday' dishes, enameled with a different border at the rim, of which an example in the Museum of Far Eastern Antiquities, Stockholm, is illustrated in *Oriental Ceramics. The World's Greatest Collections*, vol. 9, Tokyo, 1976, pl. 88. Similar examples of this smaller type have been sold in our Hong Kong rooms, 22nd May 1985, lot 192, and in these rooms, 23rd March 1999, lot 391.

\$ 40,000-60,000



清康熙 五彩暗花祝壽圖盤一對
《大明成化年製》仿款

來源

Ivan B. Hart 收藏

紐約佳士得1995年3月23日，編號366



PROPERTY FROM THE COOK FAMILY COLLECTION

LOTS 504–518 & 590

Sidney Cook was born in Reading, England in 1910, the youngest of six children. The family came from the village of Aldbourne, Wiltshire. His father had moved first to Bath and then in 1899 to Reading, where he established a construction business improving stations on the London to Bristol railway line and building houses in the town. Sidney's mother was born in the Wiltshire village of Ramsbury and was a hard driving woman, who made sure that her children all obtained professional qualifications.

Sidney attended the local Church of England primary school, walking to school every day from the family's modest semi-detached house next to his father's builder's yard in the Reading suburb of Earley. His walk took him past the large Manor House and the young boy promised himself that one day he would own that house. After secondary education at Reading School, Sidney joined his father's building firm, the only one of the six siblings to do so. He earned a civil engineering qualification at night, while working during the day.

At his older brother's 21st birthday party, Sidney met Mollie Hayter, the oldest of three sisters, whose father and grandfather were both house decorators in Reading. A pretty blonde, Mollie was the only one of the sisters who her family could afford to educate at private schools. They dated for seven years while saving money and married in 1937, moving into a house not far from where Sidney had grown up. Later that year Sidney's father died, and at the age of 26 he inherited the family building business which now had some 75 employees.

It was not long before war broke out and by 1940 the country was being pounded by German bombs in the Battle of Britain. British Spitfire and Hurricane fighters, aided by the invention of radar, took off and intercepted approaching German bombers, but while they were in combat, their bases were being bombed, and they had nowhere to land. It was essential that the damaged runways be repaired immediately, and Sidney's company won contracts for this work in southeast England. The entrepreneurial young man also bought a farm which milked Ayrshire cows and dealt in commercial real estate. Meanwhile, Mollie's youngest sister was a single mother working in the Royal Army Pay Corps while her husband was overseas fighting as an officer in the Royal Berkshire Regiment and Mollie helped look after their young son. Mollie also gave a home to highly traumatized children from the East End of London who had been evacuated to escape the bombing, receiving a commendation from the Queen after the war for her work.

In 1946 Sidney and Mollie were expecting a baby which turned out, unexpectedly, to be twin boys. They needed a larger house. Sidney was able to negotiate a house swap with the owners of The Manor House, so realizing his boyhood dream, he set about restoring it. The house needed a new larder window, and none could be bought, so Sidney worked with a local welder to design a steel casement window. He set up a company producing windows for his house building firm, and before long he was receiving orders for windows from other builders. The company, Ideal Casements (Reading) Ltd., was



Sidney T. Cook, 1946.
西德尼·庫克·1946年

so successful that by the time of Sidney's death eighteen years later, it was the second largest window manufacturer in Britain.

The Cooks became friends with their new neighbors, Bill and Winifred Dormer. Bill was a historian, a writer for the local newspaper and an antiquarian. His wife was a judge of Dalmatian dogs. The friendship led Sidney and Mollie to realize that their new house would be perfect to display antiques. So started the couple's collecting, which gradually became a central passion in their lives.

The Manor House, Earley, dated to the 1500s. Sidney and Mollie restored it to how it would have looked in the 18th century and they collected antiques from this period. Starting in 1946 they bought English walnut furniture and silver, Dutch and Flemish old master paintings and Chinese Qing dynasty porcelain. They increased their knowledge by reading and by family weekend drives to antique shops in the country, eventually making most of their purchases from dealers in the London area.

They bought their Chinese porcelain from Peter Vaughan of John Sparks Ltd., 128 Mount Street, London W1. The Cooks would drive to London, look at porcelain, have lunch at the nearby Connaught Hotel and perhaps do some shopping. Initially their purchases were quite modest, but over the years they were able to afford more important pieces, culminating in Sidney's final purchase, a pair of Canton enamel figures of boys, which was bought three months before his death at the age of 53 in 1964.

Sidney and Mollie's approach to collecting was to buy chiefly from one reputable dealer in a particular field, in whom they would place complete trust. A guiding principal was the importance of quality. Sidney's houses were advertised as "Craftsman Built" and he wanted the porcelain that he bought to meet the same high standards.

After Sidney's death, Mollie continued to live in The Manor House and in 1973 she married Julian Marsh, a retired solicitor whom she and Sidney had known for many years. In due course they moved to a smaller house that they built on the grounds. Mollie died at the age of 101, still living at home.

The porcelain collection passed to the older of the Cooks' twin sons, Peter, who married an American and moved to the horse country of Virginia, U.S.A. The pieces being sold now have all been owned by the Cook family for over 50 years and have been in Virginia since the 1980s, where they have been displayed and cared for in a house that dates to 1765. The family hopes that they will continue to be admired and cherished as they have been for so many years by the Cooks.

庫克家族珍藏 中國藝術品

編號 504-518 & 590

西德尼·庫克 (Sidney Cook) 於1910年出生在英格蘭雷丁鎮，是家裡六個孩子中年紀最小的。庫克家族原先來自於威爾特郡的奧爾德本。他的父親先是搬遷到巴斯，後於1899年移居雷丁，並且在那裡成立了一家建築公司。公司業務包括修繕從倫敦到布里斯托鐵路之間的火車站，還有小鎮裡的房屋。西德尼的母親則是出生於威爾特郡的拉姆斯伯里村。她對孩子管教十分嚴厲，並且要求所有的孩子都要有一技之長。

西德尼一家當時住在雷丁郊區厄利一棟質樸的房子裡，房子半挨著父親的建築工地。當年他在當地的英格蘭教堂小學唸書，每天走路去學校時，會經過一座宏偉的莊園式宅院，年幼的西德尼暗暗在心裡下定決心，有一天他要成為這個宅院的主人。在雷丁學校念完中學後，西德尼加入父親的建築公司，成為了六個孩子中唯一加入家族企業的人。他白天工作，晚上研習土木工程，並獲取了土木工程師的專業證照。

西德尼在哥哥21歲的生日派對上認識了莫莉·海特爾 (Mollie Hayter)。莫莉是三姐妹中的長女，她的父親和祖父都是雷丁鎮上的室內設計師。莫莉金髮碧眼、亭亭玉立，是家中唯一供得起念私立學校的孩子。兩人相戀七年後於1937年結婚，隨後搬到西德尼童年舊宅附近的一棟房子。同年，西德尼的父親去世，26歲的西德尼繼承家族企業，管理75名員工。

然而平靜的日子並不長久，1940年戰爭爆發，英國受到德國空軍的狂轟濫炸，打響了大不列顛戰役。英國的噴火戰鬥機和颯風戰鬥機，在新興雷達科技的協助下，順利的攔截節節逼近的德國轟炸機。然而在空戰過程中，英空軍基地不斷受到轟炸，導致英軍戰鬥機無法降落。於是，迅速修復跑道成了致勝關鍵。就在這個時候，西德尼的建築公司成功拿下修繕英格蘭東南部軍用跑道的工程。這位年輕的企業家同時買下了一個飼養埃爾夏種牛的農場，並且涉足商業地產。當時莫莉的小妹一邊在皇家陸軍財務隊工作，一邊獨自撫養孩子，因為她的丈夫作為皇家伯克郡團的一名軍官，必須赴戰場保衛國家。莫莉不僅幫助小妹照看她年幼的兒子，同時還為倫敦東區遭受砲擊而無家可歸的孩子們提供住所，使這些因為戰火受到精神創傷的孩童有了暫時的居所。莫莉的善行在戰爭結束後受到英國女皇的表彰。

1946年，西德尼與莫莉發現自己懷了雙胞胎男嬰，這出乎意外的驚喜代表他們需要一個更大的房子。西德尼成功說服莊園宅邸的主人來交換房子，成功的實現了兒時願望。然當務之急，便是修復這座老舊的莊園宅邸。由於這座大宅年久失修，並且需要新式的窗戶，然而當時無法買到這樣的窗戶。於是西德尼與當地一位焊工合作，設計出一款鋼製鑿鉸鏈窗。隨後他創建了一個窗戶製造公司，專門為自己的建築公司生產供應窗戶，名為 Ideal Casements (Reading) Ltd.。這家公司經營妥善，在西德尼去世18年後，成為全英國第二大窗戶生產商。

庫克一家與他們的新鄰居比爾 (Bill) 和溫妮弗雷德 (Winifred Domer) 成為朋友。比爾當時是一位歷史學家，在當地一家報社



The Manor House, Earley, Reading, England, early 1960s.
The Manor House, 厄利, 雷丁, 英格蘭, 1960年代初

做專欄作家，同時也是一位古玩收藏家。他的太太則是一位大麥町犬種審查員。在新鄰居的影響下，西德尼和莫莉發現他們的新家很適合展示古董。於是夫妻兩人開始涉獵收藏古玩，並逐漸將其發展成為他們的畢生愛好。

庫克夫婦的莊園式宅院始建於十六世紀。夫婦二人修繕的目標是還原這座大宅十八世紀時的風貌，兩人也著手收藏十八世紀的古玩以相互呼應。他們從1946年開始收藏英式胡桃木家具和銀器、荷蘭和弗蘭德斯派西洋古典油畫以及清代中國瓷器。他們通過大量閱讀來增長知識，且每逢週末一家人駕車去英國各地的古董店學習鑑賞。他們的大部分藏品都是從倫敦的古玩商手中購入的。

他們一般從位於倫敦Mount街128號的 John Sparks Ltd. 的彼得·沃恩 (Peter Vaughan) 那裡購買中國瓷器。通常，庫克一家早上駕車到倫敦去看瓷器，中午會在康諾特酒店用餐，並順便採購一些古董。一開始他們的收藏比較保守謹慎，到了中後期他們逐漸有能力收購更為珍稀的古玩。西德尼在1964年買下了一對銅胎畫琺瑯加象牙童子像，這是他在去世前三個月買的最後藏品。

西德尼和莫莉的收藏之道是在每個藝術領域只從一個有信譽的古董商那裡購買藏品，他們對這些古董商有著絕對信任，且主要原則是高品質。西德尼所建造的房子被譽為「精工巧作」，所以他希望自己收藏的瓷器也可以達到同樣的程度。

西德尼去世後，莫莉在這座宅院中一直居住到1973年，那一年她再婚，嫁給了一位名為朱利安·馬什 (Julian Marsh) 的退休律師。朱利安在西德尼在世時與夫婦兩人皆為好友。婚後兩人搬到一座新建的較小的房子裡。莫莉直到去世時仍住在那個房子裡，享年101歲。

夫婦二人的中國瓷器珍藏由其子之一彼得 (Peter) 繼承。彼得後來娶了一位美國太太，搬到有「馬鄉」美名的美國弗吉尼亞州。庫克家族中國瓷器收藏經由家族成員珍藏超過五十年，於1980年代隨彼得遷至美國弗吉尼亞州，並陳列在一座建於1765年的房子裡。庫克家族誠心希望這些世代家傳的珍寶，可以繼續為新藏家們帶來收藏的快樂與享受。

**A RARE PAIR OF FAMILLE-VERTE
'ROMANCE OF THE WESTERN
CHAMBER' CUPS
KANGXI MARKS AND PERIOD**

each finely potted, of beaker form, supported on a tall straight foot, the steep, gently flaring sides rising to an everted rim, the exterior superbly enameled with an animated continuous scene featuring the warrior monk Huiming; one depicting the young scholar Zhang Sheng, standing in a long green robe, a bald-headed monk to either side and the elegantly attired Yingying and her attendant Hongnian observing from the background, bidding farewell to the bare chested monk, dashing off, staff in hand, seeking aid from General Du against the rebellious troops; the other illustrating a victorious moment as Huiming, robes flying in the wind, running alongside General Du, depicted sitting astride a galloping steed with arms raised preparing to throw a long lance, in pursuit of the fleeing rebel Sun Feihu, the recessed base with a six-character mark in underglaze blue within a double circle, wood stands (4)
Height 3 in., 7.6 cm

PROVENANCE

Collection of Sidney T. Cook (1910-1964), and thence by descent.

\$ 100,000-150,000

清康熙 五彩西廂記人物故事圖仰鐘式盃一對
《大清康熙年製》款

來源

Sidney T. Cook (1910-1964) 收藏，此後家族傳承





This pair of cups is an outstanding example of the high level of skill of porcelain artists working at Jingdezhen in the Kangxi period. Despite the small surface of the cups, the craftsman has successfully captured the drama of the scenes, which are taken from woodblock print illustrations and rendered in a *famille-verte* palette. A sense of dynamism is captured through the use of outlines which have been drawn in swift yet fine strokes, and attention is cleverly drawn to the central scene by rendering the figures in iron red.

The cups depict a scene from the play *Xixiangji* (*Romance of the Western Chamber*) compiled by Wang Shifu (1260-1336). In style the illustration echoes the celebrated works of the painter Chen Hongshou (1598-1652), who created multiple woodblock prints of the play from 1630. Scenes from popular literature are rarely found on Kangxi imperial porcelains, particularly on small vessels such as these cups. It is possible that a small group of wares were decorated with such narrative designs as another means of consolidating his right to the throne as a foreign ruler. Kangxi is known to have worked incessantly to understand China's history, culture and achievements to gain and retain the respect necessary to rule over a predominantly Han-Chinese elite. Further small porcelain vessels decorated with figural scenes from literature include a cup also depicting a passage from *Xixiangji*, illustrated in Regina Krahl, *Chinese*

Ceramics from the Meiyintang Collection, vol. 4, pt. II, London, 2010, pl. 1740, sold in our Hong Kong rooms, 4th April 2012, lot 51; and a bowl rendered with a scene from the 14th century drama *Han gong qiu* (*Autumn of the Han Palace*) composed by Ma Zhiyuan (1250-1321), from the collection of Allen J. Mercher, sold in our Hong Kong rooms, 6th April 2016, lot 3008.

With its narrow foot and tall flared sides, cups of this form were first created in the Jiajing reign (1522-1566) and produced in a small number during the Kangxi period with various designs; a *doucai* cup with mountains and river, in the Palace Museum, Beijing, is published in *Qingdai yuyao ciqi*, vol. 1, pt. 1, Beijing, 2005, pl. 76; and another decorated with a landscape in underglaze blue, in the Shanghai Museum, Shanghai, is illustrated in *Kangxi Porcelain Wares from the Shanghai Museum Collection*, Shanghai, 1998, pl. 29. For the Jiajing prototype, see one painted with rams in cobalt, included in the exhibition *The Fame of Flame. Imperial Wares of the Jiajing and Wanli Periods*, Art Gallery, The Chinese University of Hong Kong, Hong Kong, 2009, cat. no. 12; and a yellow-glazed version of larger size, from the Sir Percival David collection and now in the British Museum, London, included in *Illustrated Catalogue of Ming and Qing Monochrome Wares in the Percival David Foundation of Chinese Art*, London, 1989, no. A 595.





A PEACHBLOOM-GLAZED BEEHIVE-FORM WATERPOT KANGXI MARK AND PERIOD

finely potted of classic domed 'taibai zun' form, the slightly tapered sides rising to a rounded shoulder and short waisted neck below a lipped mouth rim, the exterior evenly applied overall save for the rim and base with a rich crimson-red glaze characteristically mottled with shades of lighter pink and dots of emerald green imitating the skin of a ripening peach, the body faintly incised with three stylized archaic dragon roundels, the recessed base with a six-character mark in underglaze blue in three columns
Diameter 5 in., 12.7 cm

PROVENANCE

John Sparks Ltd., London.
Collection of Sidney T. Cook (1910-1964), and thence by descent.

The present piece is a particularly successful example of peachbloom glaze as evidenced by the vibrant copper-red that evenly covers the surface. Notoriously difficult to achieve due to the temperamental nature of the copper pigment, the attractive blushing glaze is only found on the eight prescribed vessels made for the scholar's table, one of the most iconic groups of porcelain created under the Kangxi Emperor.

Copper-red glazes had been largely abandoned at Jingdezhen since the early Ming dynasty and were revived and drastically improved only during the Kangxi reign. Recent research conducted by Peter Lam and other leading scholars indicate that the famous 'peachbloom' group was produced during the early years of the Kangxi

period under the supervision of the skilled Zang Yingxuan, who was sent to Jingdezhen in 1681 to oversee the rebuilding of the kilns and serve as imperial supervisor. To manage the fugitive copper-lime pigment, it is believed to have been sprayed via a long bamboo tube onto a layer of transparent glaze and then fixed with another layer, so as to be sandwiched between two layers of clear glaze.

A waterpot of this type in the Palace Museum, Beijing, is illustrated in *Kangxi. Yongzheng. Qianlong. Qing Porcelain from the Palace Museum Collection*, Hong Kong, 1989, pl. 125; one in the Shanghai Museum, Shanghai, is published in Wang Qingzheng, ed., *Kangxi Porcelain Wares from the Shanghai Museum Collection*, Hong Kong, 1998, pl. 206; another from the Sir Percival David Collection, now in the British Museum, London, is published in Margaret Medley, *Ming and Qing Monochrome Wares in the Percival David Foundation of Chinese Art*, London, 1989, pl. 580; and a further example of slightly smaller size, in the Metropolitan Museum of Art, New York, is illustrated in Suzanne G. Valenstein, *A Handbook of Chinese Ceramics*, New York, 1989, pl. 234.

These waterpots are known as *taibai zun* after the Tang dynasty poet Li Taibai, who is often depicted leaning against a large wine jar of similar form; for example see a porcelain sculpture, which shows the poet seated with closed eyes and a cup in hand, published in *Kangxi. Yongzheng. Qianlong. Qing Porcelain from the Palace Museum Collection, op. cit.*, pl. 89. They are also referred to as *jizhao zun*, because their shape resembles that of a chicken coop.

\$ 80,000-120,000

清康熙 豇豆紅釉暗刻團龍紋太白尊
《大清康熙年製》款

來源

John Sparks Ltd. · 倫敦

Sidney T. Cook (1910-1964) 收藏 · 此後家族傳承





**A PEACHBLOOM-GLAZED
BEEHIVE-FORM WATERPOT
KANGXI MARK AND PERIOD**

finely potted of classic domed 'taibai zun' form, the slightly tapered sides rising to a rounded shoulder and short waisted neck below a lipped mouth-rim, the exterior evenly applied overall save for the rim and base with a glaze of deep rose shading to grayish-rose and mottled with raspberry tinged flecks, the body further faintly incised with three stylized archaic dragon roundels, the recessed base with a six-character mark in underglaze blue in three columns
Diameter 5 in., 12.7 cm

PROVENANCE

Collection of Sidney T. Cook (1910-1964), and thence by descent.

\$ 20,000-30,000

清康熙 豇豆紅釉暗刻團龍紋太白尊
《大清康熙年製》款

來源

Sidney T. Cook (1910-1964) 收藏，此後家族
傳承



**A PAIR OF COPPER-RED-GLAZED
STEM BOWLS
YONGZHENG SEAL MARKS AND
PERIOD**

each sturdily potted with deep rounded sides rising from a spreading hollow foot encircled by a raised horizontal rib, the exterior applied with a rich strawberry-red glaze thinning at the rim, the base with a six-character seal mark in underglaze blue, wood stands (4)
Diameter 7½ in., 18.8 cm

PROVENANCE

Collection of Sidney T. Cook (1910-1964), and thence by descent.

A pair of copper-red-glazed stembowl of this type, from the Edward T. Chow collection, was sold in our Hong Kong rooms, 25th November 1980, lot 65, one of which was subsequently illustrated in *Chinese Porcelain, The S.C. Ko Tianminlou Collection*, Hong Kong, 1987, pl. 126. Another pair was sold in our London rooms, 12th June 2003, lot 184.

\$ 40,000-60,000

清雍正 紅釉高足盃一對
《大清雍正年製》款

來源

Sidney T. Cook (1910-1964) 收藏，此後家族傳承





508

A FAMILLE-VERTE 'EROTIC BEAUTY' DISH QING DYNASTY, KANGXI PERIOD

the shallow rounded sides rising to a gently everted rim, the interior painted with an elegant courtesan sitting on a rectangular stool with a woven seat, one diminutive slipped foot resting lightly on a footstool, the figure wearing a luxuriant iron-red skirt and a revealing diaphanous floral silk gauze jacket, attending to stray strand of hair while gazing into a mirror, the reflection providing another vantage point revealing the smiling beauty, the dressing table with various cosmetic accoutrements and a vase holding a single lotus blossom, a gilt couplet inscribed to one side and a *Mushiju* seal mark within a circle, the base with an artemisia leaf in underglaze blue within a double circle

Diameter 10 $\frac{5}{8}$ in., 27 cm

PROVENANCE

Bluett & Sons, London.

Collection of Sidney T. Cook (1910-1964), and thence by descent.

\$ 8,000-12,000

清康熙 五彩貴妃粧點圖詩文盤

來源

Bluett & Sons · 倫敦

Sidney T. Cook (1910-1964) 收藏 · 此後家族傳承

509



509

A FAMILLE-VERTE 'EROTIC BEAUTY' DISH QING DYNASTY, KANGXI PERIOD

the shallow sides gently curving to an everted rim, the interior painted with a luxuriantly attired woman gazing into a tasseled mirror set into a cosmetic box, and adding finishing touches to an elaborate coiffure adorned with an ornate gilt diadem, the dressing table strewn with various combs and cosmetics, a lit candle indicating nighttime, a shawl draped over a yokeback chair and a blue silk gauze wrap tossed casually atop a stool nearby, inscribed in gilt with a couplet and with an iron-red *Mushiju* square seal mark, the base with an apocryphal Chenghua mark in underglaze blue

Diameter 10 $\frac{1}{2}$ in., 26.7 cm

PROVENANCE

John Sparks, Ltd., London.

Collection of Sidney T. Cook (1910-1964), and thence by descent.

\$ 6,000-8,000

清康熙 五彩美人試粧圖詩文盤

《大明成化年製》仿款

來源

John Sparks, Ltd. · 倫敦

Sidney T. Cook (1910-1964) · 此後家族傳承

A PAIR OF FAMILLE-VERTE 'ELEGANT BEAUTIES' DISHES
QING DYNASTY, KANGXI PERIOD

each resting on a tapered foot rising to curved steep sides, the interior well-painted with an informal domestic scene of two aristocratic ladies, the first with one figure reclining on a daybed smiling and her laughing confidant playfully tugging at the sash around her waist, the other depicting the same ladies with one seated on a stool resting one arm along the edge of a rustic trunk-form stand, gazing at her companion standing behind with one hand resting atop her shoulder, a large recessed leg table in the background bearing a vase with coral, a teapot and cup, a tray of food, a book and other luxurious objects (2)

Diameter 7 $\frac{5}{8}$ in., 19.4 cm

PROVENANCE

John Sparks Ltd., London.

Collection of Sidney T. Cook (1910-1964), and thence by descent.

Paintings of elegant women in intimate settings form a distinctive group among domestic genre scenes. James Cahill suggests that these informal depictions of intimates were produced to appeal to women consumers. Cahill describes and illustrates a 17th century eight-leaf album, each leaf centering on the close friendship between the same two elegantly attired ladies. It seems likely that such paintings influenced the artisans at Jingdezhen who painted similar subjects on porcelain. For more on this subject see James Cahill, *Pictures for Use and Pleasure, Vernacular Painting in High Qing China*, Berkeley, 2010, pp. 124-129.

\$ 8,000-12,000

清康熙 五彩仕女圖盤一對

來源

John Sparks Ltd. · 倫敦

Sidney T. Cook (1910-1964) 收藏 · 此後家族傳承





511

**A FAMILLE-ROSE RUBY-BACK DISH
QING DYNASTY, YONGZHENG PERIOD**

enameled to the center with a large blossoming peony beside chrysanthemum and lily stems, with a butterfly in flight above, and a snail below, the rim with three prunus sprays, the underside applied with a mottled raspberry-red enamel
Diameter 8 in., 20.3 cm

PROVENANCE

D. Katz, Dieren, The Netherlands.
John Sparks Ltd., London.
Collection of Sidney T. Cook (1910-1964), and thence by descent.

EXHIBITED

Catalogus van de Tentoonstelling van Oude Kunst uit het bezit van den Internationalen Handel [Exhibition of Ancient Art Belonging to the International Trade], Rijksmuseum Amsterdam, 1936.

\$ 8,000-12,000

清雍正 外胭脂紅內粉彩福疊富貴圖盤

來源

D. Katz，迪倫，荷蘭

John Sparks Ltd.，倫敦

Sidney T. Cook (1910-1964) 收藏，此後家族傳承

展覽

《Catalogus van de Tentoonstelling van Oude Kunst uit het bezit van den International en Handel》，阿姆斯特丹國家博物館，1936年

**A PAIR OF FAMILLE-ROSE RUBY-BACK
DISHES**
QING DYNASTY, YONGZHENG PERIOD

each vibrantly enameled to the center with a magpie perched on a branch of blossoming prunus, with peony flowers in bloom below, all framed by scattered floral and fruit sprays at the rim, the underside applied with a raspberry-red enamel (2)
Diameter 8½ in., 20.6 cm

PROVENANCE

Mark Collection, no. M60 (label).

John Sparks Ltd., London.

Collection of Sidney T. Cook (1910-1964), and thence by descent.

\$ 15,000-25,000

清雍正 外胭脂紅內粉彩喜上眉梢圖盤一對

來源

Mark 收藏，編號M60 (標籤)

John Sparks Ltd.，倫敦

Sidney T. Cook (1910-1964) 收藏，此後家族傳承



**A RARE PAIR OF IVORY AND
PAINTED ENAMEL FIGURES OF
KNEELING BOYS
QING DYNASTY, QIANLONG
PERIOD**

each enameled metal body with carved ivory heads and hands, modeled kneeling in mirror of the other, their bodies turned slightly to the side with arms extended, vibrantly painted with gilt blue-ground robes above puce trousers, the faces finely detailed with smiling expressions. the hair gathered into two top knots, raised on fixed gilt-metal stands in incised with lotus scroll (2)
Height 8 $\frac{1}{8}$ in., 20.6 cm

PROVENANCE

Collection of R.H.R. Palmer (1898-1970).
Collection of the Hon. Mrs. Nellie Ionides (1883-1962).
Sotheby's London, 18th February 1964, lot 192.
John Sparks, Ltd., London, 10th June 1964.
Collection of Sidney T. Cook (1910-1964), and thence by descent.

LITERATURE

R. Soame Jenyns, *Chinese Art III*, New York, 1965, col. pl. 96 and front cover.

Painted enamel and ivory figures of this type are rare and only one other closely related example is known, from the J.E.G. Kulkindis collection, offered at Bonhams London, 10th November 2016, lot 100. Compare also a pair of kneeling figures modeled in a related style, formed of a variety of materials including wooden bodies, enameled copper attributes, and ivory heads and hands, attributed to the eighteenth century, from the collections of H.M. Queen Mary and Mrs Rafi Y. Mottahedeh, included in the *International Exhibition of Chinese Art*, Royal Academy of Arts, London, 1935, cat. no. 688, and exhibited in *Chinese Ivories from the Shang to the Qing*, Sotheby's, London, 1984, cat. no. 135, where it mentions that the set was probably made in Guangdong, which was 'not only the main foreign trading port in the eighteenth century but also a centre of enamelled copper wares for the European market' (p. 115).

◎ \$ 60,000-80,000

Please note that this lot is limited to buyers in the United States only and cannot be exported.

敬請注意，本拍品禁止出口至美國境外。

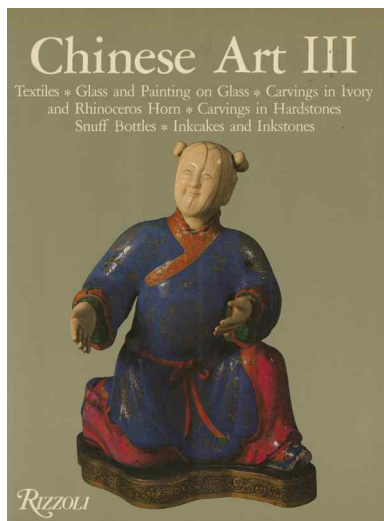
清乾隆 銅胎畫珐瑯加象牙童子像一對

來源

R.H.R. Palmer (1898-1970) 收藏
Hon. Nellie Ionides 夫人 (1883-1962) 收藏
倫敦蘇富比1964年2月18日，編號192
John Sparks, Ltd.，倫敦，1964年6月10日
Sydney T. Cook (1910-1964) 收藏，此後家族傳承

出版

R. Soame Jenyns, 《Chinese Art III》, 紐約, 1965年, 彩圖版96及封面



One of the present pair illustrated on the front cover of R. Soame Jenyns, *Chinese Art III*, New York, 1965
本品其一錄於封面 R. Soame Jenyns ·
《Chinese Art III》·紐約·1965年



**A PAIR OF FAMILLE-ROSE 'LOTUS'
BOWLS**
YONGZHENG MARKS AND PERIOD

each with deep rounded sides rising from a straight foot, delicately enameled on the exterior with lotus flowers and pads growing in a pond, with stems entwined amidst other aquatic flowers to one side, the other side with two butterflies in flight beside a rocky outcrop, the interior enameled with a single floret and a small bud, the base with a six-character mark in underglaze blue written in two horizontal lines within a double circle, wood stands (4)
Diameter 4½ in., 11.4 cm

PROVENANCE

Collection of Sidney T. Cook (1910-1964), and thence by descent.

\$ 60,000-80,000

清雍正 粉彩蓮塘圖盃一對
《大清雍正年製》款

來源

Sidney T. Cook (1910-1964) 收藏，
此後家族傳承



These bowls epitomize the new style of porcelain painting developed during the reign of the Yongzheng emperor (1724-35). This innovative technique heightens the sense of naturalism of the lotus flowers and leaves through the use of multiple shades of opaque green, pink and yellow enamels. The style appears to have been inspired by the paintings of one of China's most celebrated artists, Yun Shouping (1633-1690), whose vibrant and elegant portrayals of flowers were highly treasured by the emperor, and thus referenced on ceramic designs.

Bowls of this form, which are characterized by a slightly taller foot, are known decorated with various floral designs; a related example from the collection of Dorothy, Lady Balfour of Burleigh, was sold at Christie's London, 5th July 1976, lot 13, together with a bowl painted with hydrangea and peony; another, enameled with rose and mallow, was sold in our Hong Kong rooms, 30th April 1996, lot 496; and a third, painted with *kui* flower and rose, was sold at Christie's New York, 22nd March 2007, lot 422. A similarly decorated bowl, but of slightly smaller size and with a lipped rim, was sold at Christie's Hong Kong, 7th January 1989, lot 685.



**A PAIR OF PALE CELADON-GLAZED
MOLDED 'FLORAL' BOWLS
YONGZHENG MARKS AND PERIOD**

each with well-rounded sides rising from a slightly tapered foot, molded on the exterior in shallow relief with a formal flower scroll with finely incised details and an upright petal border below, covered overall with a pale bluish-green glaze, the white-glazed base with a six-character mark in underglaze blue within a double circle, wood stands (4)

Diameter 4½ in., 11.4 cm

PROVENANCE

John Sparks Ltd., London.
Collection of Sidney T. Cook (1910-1964), and
thence by descent.

\$ 60,000-80,000

This pair of bowls epitomizes the sophisticated qualities characteristic of porcelains made in the Yongzheng period (1723-35). The combination of a contemporary form with the luminous, jade-like qualities of Song dynasty celadon wares reflects the emperor's fascination with antiquities, which in turn became an important source of inspiration in the production of imperial porcelain. According to the *Taocheng jishi bei* [Commemorative stele on a ceramic production], compiled by the brilliant supervisor of the imperial factory in Jingdezhen, Tang Ying, in the 13th year of the Yongzheng reign (corresponding to 1735), pale celadon glazes were amongst the most successful creations of the 57 types of glazes developed at the time.

A closely related piece from the Eumorfopoulos Collection and now preserved in the British Museum, London, is illustrated in R.L. Hobson, *The George Eumorfopoulos Collection of Chinese, Korean and Persian Pottery and Porcelain*, London, 1925-8, vol. V, pl. E 314; a fractionally larger one in the Ohlmer Collection, Roemer Museum, Hildesheim, is published in Ulrich Wiesner, *Chinesisches Porcelain*, Mainz, 1981, pl. 87; and another from the Meiyintang Collection, illustrated in Regina Krahl, *Meiyintang Collection*, London, 1994-2010, vol. II, pl. 856, was sold in our Hong Kong rooms, 7th April 2011, lot 23. Another bowl of this type was sold in our Hong Kong rooms, 5th October 2017, lot 3643; and one from the Morton and Grace Gordon Collection was sold at Christie's New York, 24th March 2011, lot 1146.

清雍正 粉青釉浮雕纏枝花卉紋盃一對
《大清雍正年製》款

來源

John Sparks Ltd. · 倫敦
Sidney T. Cook (1910-1964) 收藏 · 此後家族
傳承





**A FINE PAIR OF LATER-ENAMELED
FAMILLE-ROSE 'BIRD AND
FLOWER' DISHES
YONGZHENG SEAL MARKS AND
PERIOD**

each elegantly potted with shallow flared sides rising to an everted rim, intricately enameled with a colorful long-tailed bird perched on the branch of a blossoming prunus tree rising above flowering magnolia, the branches continuing over the rim and extending around the sides, the base with a six-character reign mark in underglaze blue within a double circle (2)
Diameter 6 $\frac{7}{8}$ in., 17.5 cm

PROVENANCE

Collection of H.R.H. Palmer (1898-1970), no. 200. Sotheby's London, 27th November 1962, lots 82 and 83.
John Sparks Ltd., London.
Collection of Sidney T. Cook (1910-1964), and thence by descent.

\$ 60,000-80,000

清雍正 白釉後加粉彩花鳥圖盤一對
《大清雍正年製》款

來源

H.R.H. Palmer (1898-1970) 收藏，編號200
倫敦蘇富比1962年11月27日，編號82及83
John Sparks, Ltd.，倫敦
Sidney T. Cook (1910-1964) 收藏，此後家族傳承



White-glazed dishes of this form and size are extremely rare and no other closely related example appears to have been published. The shape is known in a smaller size, covered in a lemon-yellow glaze, such as a pair from the collection of the Hosokawa clan, sold in our Hong Kong rooms, 8th October 2014, lot 3110; and another pair, from the T.Y. Chao Collection, included in the exhibitions *Ch'ing Porcelain from the Wah Kwong Collection*, The Art Institute, Chinese University of Hong Kong, Hong Kong, 1973, cat. no. 38, and *One Hundred Selected Pieces of Chingtechen Porcelain of the Ming and Ch'ing Dynasties from the Collection of the T.Y. Chao Family Foundation*, Hong Kong Museum of

Art, Hong Kong, 1978, cat. no. 54, and also sold in our Hong Kong rooms, 19th May 1987, lot 282.

Finely enameled with a colorful bird amongst flowering prunus and magnolia branches, this pair of dishes has been enameled using the difficult artistic device known as *changzhi* (long branch), a homophone of the phrase 'eternal governance'. This technique first gained popularity in the Yongzheng period and was employed for illustrating flowering branches of various types, often together with other auspicious motifs such as bats, peaches or butterflies, extending from the exterior over the rim to the interior. The ingenuity of this technique allowed each side to be viewed as a complete design in its own right.



A YELLOW-GLAZED DISH ZHENGDE MARK AND PERIOD

with shallow rounded sides rising from a short tapered foot to a slightly everted rim, applied overall with a semi-translucent yellow glaze of rich egg-yolk tone, save for the base left white with a six-character mark in underglaze blue within a double ring
Diameter 6 $\frac{7}{8}$ in., 17.5 cm

PROVENANCE

John Sparks Ltd., London.
Collection of Sidney T. Cook (1910-1964), and thence by descent.

\$ 20,000-30,000

The deep and rich yellow covering this dish is characteristic of imperial yellow wares of the Zhengde reign, achieved through a slight increase in the amount of iron oxide to the iron-yellow enamel. Zhengde mark and period dishes of this form and glaze are held in important museum and private collections worldwide; see for example one in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Monochrome Porcelain*, Hong Kong, 1999, pl. 41; another from the Sir Percival David Collection and now in the British Museum, London, published in Margaret Medley, *Illustrated Catalogue of Ming and Ch'ing Monochrome in the Percival David Foundation of Chinese Art*, London, 1973, pl. 597; and a third from the Koger collection, included in John Ayers, *Chinese Ceramics. The Koger Collection*, London, 1985, pl. 69.

明正德 黃釉盤
《大明正德年製》款

來源

John Sparks Ltd. · 倫敦
Sidney T. Cook (1910-1964) 收藏，此後家族傳承



**A YELLOW-GLAZED DISH
ZHENGDE MARK AND PERIOD**

with shallow rounded sides rising from a short tapered foot to a slightly everted rim, applied overall with a semi-translucent yellow glaze of rich egg-yolk tone, save for the base left white with a six-character mark in underglaze blue within a double ring
Diameter 7 $\frac{1}{8}$ in., 18 cm

PROVENANCE

John Sparks Ltd., London.
Collection of Sidney T. Cook (1910-1964), and
thence by descent.

\$ 20,000-30,000

明正德 黃釉盤
《大明正德年製》款

來源

John Sparks Ltd. · 倫敦

Sidney T. Cook (1910-1964) 收藏，此後家族
傳承



A RED AND GREEN-ENAMELED 'BOYS' SQUARE BOWL JIAJING MARK AND PERIOD

of square section, potted with deep rounded sides rising from a tapered foot to a flared rim, the exterior painted in green outlined in black with a continuous scene depicting eight boys cheerfully engaged in various pursuits in a garden landscape with verdant vegetation and rockwork, including flying a kite, sitting astride a hobby horse, all framed by narrow green-enameled borders at the rim and foot, the interior similarly decorated and centered with a square panel enclosing a pine tree twisted to form a *shou* character, with lingzhi growing beneath, the with a six-character mark in underglaze blue, all reserved on a deep iron-red ground

Width 5 $\frac{1}{8}$ in., 13.1 cm

PROVENANCE

Japanese Private Collection (by repute).

\$ 80,000-120,000

The playful scene adorning this square bowl illustrates the artistic vitality characteristic of porcelain designs of the Jiajing period (r. 1522-1566). Painted in red and green enamels of children at play, symbolic of the Confucian ideal for the education and advancement of many sons, this decorative theme was especially prolific during this period in response to the emperor's desire for many sons. Another meaning of this motif is suggested by Rosemary E. Scott in *Percival David Foundation of Chinese Art*, London, 1989, p.80, where the author notes that scenes of boys at play may be linked to the Daoist theme of the old regaining their youth. As the Jiajing emperor was a devout Daoist and sought to find the elixir of immortality throughout his life, decoration influenced by Daoist iconography was prevalent at court.

Closely related bowls are held in important private and museum collections worldwide; see one in the Staatliche Kunstsammlungen Dresden, Dresden, included in the Museum's exhibition, *Chinesisches Porzellan der Mingdynastie. 14. bis 17. Jahrhundert*, 1987, cat. no. 27; one from the Baur Collection, published in John Ayers, *Chinese Ceramics in The Baur Collection*, vol. 1, Geneva, 1999, pl. 87; and a third bowl, from the S.C. Ko Tianminlou Collection, included in the exhibition *Chinese Porcelain. The S. C. Ko Tianminlou Collection*, Hong Kong Museum of Art, Hong Kong, 1987, pl. 71. See also a bowl of this type illustrated in *Sekai toji zenshu/ Ceramic Art of the World*, vol. 11, Tokyo, 1955, pl. 107 (bottom); and two further examples sold in our London rooms, one, included in the *Exhibition of Ancient Chinese Ceramics from The Collection of The Kau Chi Society of Chinese Art*, The Chinese University of Hong Kong, Hong Kong, 1981, cat. no. 102, sold, 9th June 1987, lot 247, and the other, 10th June 1986, lot 253.

明嘉靖 紅地綠彩嬰戲圖方盃
《大明嘉靖年製》款

來源
日本私人收藏 (傳)





520

PROPERTY OF AN AMERICAN PRIVATE COLLECTOR

**A LARGE BLUE AND WHITE 'CRANE' DISH
JIAJING MARK AND PERIOD**

sturdily potted, the rounded sides rising from a tapered foot, the interior painted in inky cobalt tones with a large central medallion enclosing six cranes soaring amidst cloud scrolls, with long straight legs artfully counterbalancing their S-curved necks and articulated plumage, the motif repeated around the exterior, line borders encircling the medallion, rim, and foot, the horizontal six character reign mark in a rectangular cartouche at the exterior rim, the base unglazed

Diameter 23³/₈ in., 59.4 cm

A dish of this type with a Jiajing reign mark is illustrated in Leopold Reidemeister and J. Hellner, *Ming-Porzellane in Schwedischen Sammlungen*, Berlin, 1935, pl. 18b. A slightly smaller version of the dish, also marked, sold in our Hong Kong rooms, 27th April 1993, lot 44.

\$ 15,000-25,000

明嘉靖 青花雲鶴紋大盤
《大明嘉靖年製》款



520



521

**A BLUE AND WHITE 'PEONY AND PEACOCK' JAR
MING DYNASTY, JIAJING PERIOD**

the elegant broad shouldered body rising from a spreading recessed base to a short waisted neck with a lipped rim, painted around the exterior in rich dark cobalt-blue tones with a broad band of peacocks in flight over leafy scrolling peony, all between upright lappet and *ruyi* bands at the base and shoulder and a crane and *ruyi* cloud band at the neck

Height 13¹/₂ in., 34.2 cm

PROVENANCE

Italian Private Collection.
Sotheby's London, 6th November 2013, lot 91.

\$ 8,000-12,000

明嘉靖 青花穿花孔雀紋罐

來源
意大利私人收藏
倫敦蘇富比2013年11月6日，編號91

521



**A BLUE AND WHITE FIGURE OF
ZHENWU
MING DYNASTY, WANLI PERIOD**

seated on an integrally molded two-part seat with the feet shoulder-width apart and the hands resting on the knees, the face directed forward with a calm expression and framed by long locks, clad in a floral mantle draped over a long robe painted in underglaze blue with clouds at the shoulders and arms and centered with a roundel over the deity's rotund belly illustrating a dragon pursuing a 'flaming pearl', the motif repeated in a band spanning the lower section of the

garment, the seat painted with a scene of flame scrolls amidst mountains, the base unglazed, an aperture to the base and to the back
Height 12 $\frac{7}{8}$ in., 32.7 cm

Figures of deities gained popularity from the middle of the Ming dynasty, and images such as the present lot were probably made for domestic shrines. A related blue and white figure of a seated Daoist deity sold in these rooms, 17th-18th September 2013, lot 303; another sold at Christie's London, 15th June 1999, lot 62.

\$ 15,000-25,000

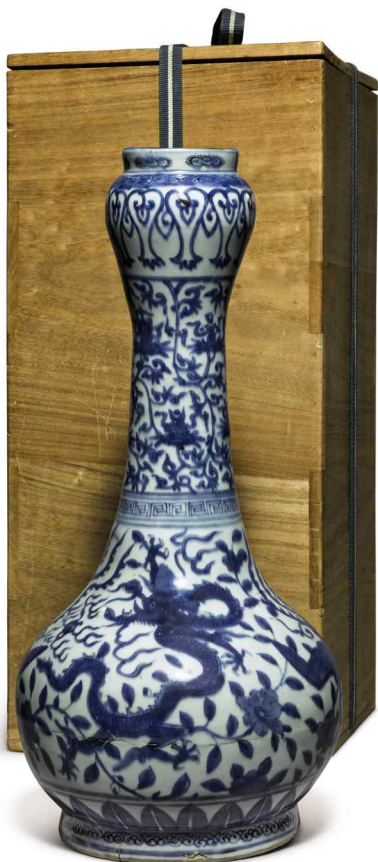
明萬曆 青花真武坐像



**A FINELY PAINTED BLUE AND WHITE 'DRAGON' GARLIC-MOUTH BOTTLE VASE
WANLI MARK AND PERIOD**

sturdily potted, the pear-shaped body supported on a short foot, tapering to a tall neck with a garlic-head mouth and upright mouth rim, the body painted with two pairs of confronted phoenix and sinuous five-clawed dragons in pursuit of 'flaming pearls' amidst a composite floral scroll, all above a band of upright lappets and *ruyi* at the foot and below a border of keyfret at the shoulder, the slightly waisted neck painted with a meandering floral scroll and auspicious emblems, with bands of stylized pendent *ruyi* and cloud scroll encircling the mouth, the six-character reign mark inscribed in a horizontal line within a rectangular cartouche at the rim, Japanese wood box (3)
Height 17³/₈ in., 44.2 cm

Garlic-mouth vases of this distinctive form are outstanding among the larger Wanli wares and are known decorated with several variations in the horizontal bands. The dynamism of the leaping dragons and swooping phoenix, emblems of the emperor and empress, confronting a 'flaming pearl' is accentuated by the tight lotus and *baijixiang* scrolls adorning the neck, all



surmounted by a bulbous mouth. Related dragon and phoenix vases include a slightly larger example, but with a border of prunus flowers on a wave ground on the shoulder and stylised lappet bands around the mouth, published in *Mayuyama, Seventy Years*, vol. I, Tokyo, 1976, pl. 298, and sold at Christie's Hong Kong, 1st June 2011, lot 3591, from the collection of the B.S.N. Niigata Hosono Museum, Niigata; and a smaller example, but with interlocking pomegranates on the mouth, sold in these rooms, 7th December 1983, lot 301, again in our London rooms, 13th December 1988, lot 169, and a third time in our Hong Kong rooms, 2nd May 2000, lot 659. See also a vase of this type decorated with a pair of five-clawed dragons below a lotus scroll on the neck and pearl strings on its mouth, from the Meiyintang Collection, illustrated in Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, London, 1994-2010, vol. IV, pl. 343; and another painted with two pairs of sinuous dragons in pursuit of 'flaming pearls' amidst floral scrolls, sold in these rooms, 15th March 2017, lot 11.

Vases of this form and design are also found decorated in polychrome enamels; for example see one with varying bands of decoration, from the collection of A.A. Ballard, sold at Christie's London, 9th June 1975, lot 79; and another in the Matsuoka Museum of Art, Tokyo, published in *Toyo Toji Meihin Zuroku* [Illustrated Catalogue of Famous Pieces of Oriental Pottery and Porcelain], Tokyo, 1991, pl. 94.

Pear-shape vases with a bulbous mouth resembling a garlic head were produced in bronze from as early as the Western Han period (206 BC – AD 9); see a pair of vases sold in these rooms, 12th-13th March 1975, lot 157, and again, from the collection of J.T. Tai & Co., 22nd March 2011, lot 191.

\$ 60,000-80,000

明萬曆 青花龍鳳趕珠紋蒜頭瓶
《大明萬曆年製》款





A LARGE BLUE AND WHITE 'RED CLIFFS' BRUSHPOT QING DYNASTY, KANGXI PERIOD

of cylindrical form, the exterior painted to one side with a rectangular panel enclosing a scene with the poet Su Shi and companions seated at a table enjoying wine with an attendant standing by working a fly whisk under the canopy of a sampan as an oarsman at the stern poles the water while conversing with a young lady, one scholar gesturing toward a crooked pine tree growing from the vertical cliff ahead, a crane flying above near the moon and a constellation, the other side painted with Su Shi's *Latter Ode to the Red Cliff*, the partially unglazed based centered with a recessed medallion painted with the characters *Wen zhang shan dou* (mountain peak of literary works) in underglaze blue
Diameter 7¼ in., 18.4 cm

PROVENANCE

Christie's New York, 22nd March 2007, lot 324.

This brushpot is notable for the skilful craftsmanship in the rendering of both a lively scene in vivid shades of underglaze blue and the calligraphy which is inscribed in precise regular script. It illustrates a scene and the text from the famous rhapsody *Hou Chibifu/Latter Ode to the Red Cliff*, composed by the celebrated Northern Song poet, Su Shi (1037-1096), to commemorate his trips to the historical battlefield of Red Nose Cliffs during his political exile. Concluding with a *qilu* (comprised of eight lines of seven characters) of related subject, the calligraphy is likely have been inscribed by Xie Qing Zhu Ren as indicated by the signature and seal.

A Kangxi mark and period brushpot decorated with a closely related scene and inscription, in the Palace Museum, Beijing, is illustrated in Chen Runmin, *Qing Shunzhi Kangxi chao qinghua ci* [Qing blue and white porcelain from the Shunzhi and Kangxi periods], Beijing, 2005, pl. 206; one was included in the exhibition *Ceramics in Scholarly Taste*, National Museum Art Gallery, Singapore, 1993, cat. no. 76; and another was sold in these rooms, 30th March 2006, lot 312.

The concluding four-character mark in seal script, *Xi Chao Chuan Gu* (transmitting antiquities in the Kangxi reign), exemplifies the popular trend of referencing Chinese antiquities in works of arts produced during this time as a means for the Manchu court to obtain support from the Han intellectual elites. A brushpot with a similar mark, but inscribed in underglaze red, preserved in the Nanjing Museum, Nanjing, is illustrated in Xu Huping, ed., *Qingdaicqi. Nanjing bowuguan zhencang xilie/Imperial Kiln Porcelain of Qing Dynasty. Gems of Collections in the Nanjing Museum*, Shanghai, 1998, pl. 2. See also another brushpot with a similar seal mark in underglaze blue, sold at Christie's New York, 4th June 1987.

The four-character mark on the base of the present piece, *wen zhang shan dou*, is also found on a brushpot, but decorated with another scene from Su Shi's *Qian Chibi Fu/Former Ode to the Red Cliff*, sold in our Hong Kong rooms, 31st October 1995, lot 191; and another sold at Christie's New York, 25th March 2010, lot 957.

\$ 60,000-80,000

清康熙 青花赤壁夜遊圖詩文筆筒
《文章山斗》款

來源

紐約佳士得2007年3月22日，編號324





A RARE BLUE AND WHITE 'PHOENIX' MALLETT-FORM VASE KANGXI MARK AND PERIOD

elegantly potted, the bell-shaped body surmounted by a cylindrical neck with lipped rim, painted on both sides in with a highly stylized *kui* phoenix design, its head on the neck of the vase dissolving into abstract blue scrolls draping over the shoulders against a plain white ground, the down-turned crested head grasping a ring between its beak, the recessed base with a six-character reign mark in three columns in underglaze blue
Height 6 $\frac{5}{8}$ in., 16.8 cm

Finely potted and brightly painted with a phoenix in vivid shades of cobalt blue, this vase displays the innovations made possible by the technical advances in porcelain production during the Kangxi period (r. 1662-1722). The emperor's revival of the imperial kilns at Jingdezhen early in his reign appears to have initiated a new departure for porcelain design, creating vessels of fresh forms and spirited designs like the present vase. The motif of a *kui*-phoenix, king of all birds, is known from bronze vessels from as early as the Warring States period (ca. 475-221 BC), and the present stylized design demonstrates the Qing trend of reinterpreting archaistic designs to achieve modern aesthetics.

A slightly larger vase of this type in the Palace Museum, Beijing, is illustrated in Chen Runmin, *Qing Shunzhi Kangxi chao qinghua ci* [Qing blue and white porcelain from the Shunzhi and

Kangxi periods], Beijing, 2005, pl. 266; one in the National Museum of China, Beijing, is published in *Zhongguo Guojia Bowuguan guancang wenwu yanjiu congshu/Studies on the Collections of the National Museum of China. Ciqi juan* [Porcelain section], *Qingdai* [Qing dynasty], Shanghai, 2007, pl. 2; and a larger vase, but with the reign mark within double circles, from the Meiyintang Collection, illustrated in Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, London, 1994-2010, vol. II, pl. 754, was sold in our Hong Kong rooms, 5th October 2011, lot 32 and again, 5th April 2017, lot 3623. See also another vase, but with the reign mark written in two horizontal lines, from the collections of J.T. Tai and Cyrus and Mildred Churchill, sold at Christie's New York, 31st May 2010, lot 1993.

Vases of this type were also produced with the design executed in copper red; see one in the Shanghai Museum, Shanghai, illustrated in *Zhongguo taoci quanji* [Complete series on Chinese ceramics], Shanghai, 1999, vol. 14, pl. 24; one in the National Palace Museum, Taipei, published in *Gugong Qing ci tulu. Kangxi yao, Yongzheng yao/Illustrated Catalogue of Ch'ing Dynasty Porcelain in the National Palace Museum, Republic of China. K'ang-hsi Ware and Yung-cheng Ware*, Tokyo, 1980, pl. 21; and another sold in our Hong Kong rooms, 8th October 2013, lot 3116.

\$ 60,000-80,000

清康熙 青花夔鳳紋搖鈴尊
《大清康熙年製》款







526

PROPERTY OF A LADY

**A MING-STYLE BLUE AND WHITE
LOBED 'SANDUO' STEM BOWL
YONGZHENG MARK AND PERIOD**

finely potted with wide rounded sides rising from a splayed foot to a lobed rim, the exterior divided into six panels each enclosing blossoming and fruiting branches of pomegranate, peach and finger citron in shaped panels, above a border of six *lingzhi* sprays encircling the foot, a band of scrolls waves repeated on the inner and outer rims, the interior centered with a lobed cartouche enclosing a single branch of peaches, the base with a six-character mark in underglaze blue
Width 6 in., 15.3 cm

PROVENANCE

Acquired in China before 1949, and thence by descent.

Very similar Yongzheng mark and period stem bowls have sold in our London rooms, 9th December 1975, lot 209, and in our Hong Kong rooms, 5th November 1997, lot 1452.

\$ 25,000-35,000

清雍正 青花開光折枝花果紋花口高足盃
《大清雍正年製》款

來源

1949年之前得於中國，此後家族傳承



A FINE BLUE AND WHITE 'LANÇA CHARACTERS' STEM BOWL QIANLONG SEAL MARK AND PERIOD

supported on a splayed hollow stem foot angled to the cup with steep sides rising from a flat base to a flared mouthrim, the exterior painted in bright cobalt tones with eight *lança* characters surrounded by an undulating stem of lotus issuing large flower-heads and curled acanthus leaves, the underside with petal lappets above bands of halved florets divided by a raised rib picked out with arrowheads, the stem skirted by *ruyi*-heads suspending interlinked tassels, the interior with a stylized peony medallion within a double-line border repeated at the rim, the interior of the foot with a six-character seal mark in a horizontal line in underglaze blue
Height 5 $\frac{3}{8}$ in., 13.6 cm

Finely potted and elegantly decorated, this stem bowl embodies two major interests of the Qianlong emperor (r. 1736-1795): his love of antiquity and his devotion to Tibetan Buddhism. The emperor's patronage of Buddhism directed the production of many sophisticated artifacts referencing various sacred ritual objects. The present vessel appears to have been inspired by the metal butter lamp, a popular ritual item of Tibetan Buddhism symbolizing the wisdom of the awakened mind. Although blue and white stem bowls of this type were produced in porcelain from as early as the 15th century, this well-potted bowl, featuring steeper sides and a more prominent splayed foot, demonstrates the ability of craftsmen working at the imperial kilns to create a modern representation of a classic form.

A closely related stem bowl, in the Asian Art Museum of San Francisco, San Francisco, is illustrated in He Li, *Chinese Ceramics. The New Standard Guide*, London, 1996, pl. 595; another in

the Roemer-Museum, Hildesheim, is published in *Chinesisches Porzellan*, Mainz am Rhein, 1981, pl. 59; and two were sold in our London rooms, 17th January 1999, lot 785, and the other, 20th June 2001, lot 122.

For a smaller version of this vessel, see one in the National Palace Museum, Taipei, published in *Illustrated Catalogue of Ch'ing Dynasty Porcelain in the National Palace Museum. Republic of China. Ch'ien-lung Ware and Other Wares*, vol. 2, Tokyo, 1981, pl. 13; and another sold in our Hong Kong rooms, 20th May 1981, lot 746, and again, 8th October 2013, lot 3024.

\$ 70,000-90,000

清乾隆 青花梵文纏枝番蓮紋高足盃
《大清乾隆年製》款



**A MING-STYLE BLUE AND WHITE
EWER
QIANLONG SEAL MARK AND
PERIOD**

finely potted with the pear-shaped body rising from a short, slightly splayed foot to a waisted neck and an everted rim, set on one side with a curved spout joined to the neck by a cloud-shaped strut, opposite the arched strap handle adorned by grooves and surmounted by a small loop on top and accented with three knobs at the base imitating metalwork studs, finely painted in early Ming style with vibrant cobalt blue imitating 'heaping and piling' with a quatrefoil panel on either side, one enclosing a branch of peaches, the other with a branch of loquat, flanked by scrolling flowers, all above upright lappets and a band of classic scroll encircling the foot, the neck with a broad lotus scroll band below overlapping plantain leaves, the spout decorated with classic scrolls, with *ruyi*-clouds on the strut and sprays of *lingzhi* on the handle, the base with a six-character seal mark
Height 10¼ in., 26 cm

PROVENANCE

Christie's New York, 19th September 2006, lot 307.

This elegant ewer, with its well-proportioned shape and expertly painted design, captures the essence of its Yongle (1403-24) prototype. The form originates from the Yuan dynasty, which was in turn inspired by Middle Eastern metal-bodied wares. During the Qianlong period, early porcelains celebrated for their unique form and superb craftsmanship such as early-Ming blue and white wares were consciously emulated in the imperial kilns in Jingdezhen, demonstrating the Qing craftsmen's ability to adapt classic designs into a contemporary aesthetic.

A closely related ewer from the Qing Court Collection is preserved in the Palace Museum, Beijing, illustrated in Geng Baochang, ed., *Gugong Bowuyuan cang Ming chu qinghua ci* [Early Ming blue-and-white porcelain in the Palace Museum], Beijing, 2002, vol. II, pl. 210, together with a Yongle prototype, vol. I, pl. 19, and others attributed to the Xuande period, vol. I, pls 95 and 96; and another in the National Palace Museum, Taipei, is published in *the Illustrated Catalogue of Ch'ing Dynasty*, vol. 2, Tokyo, 1981, pl. 7. See also a ewer in the Topkapi Saray Museum, Istanbul, together with two Yongle prototypes, illustrated in John Ayers and Regina Krahl, *Chinese Ceramics in the Topkapi Saray Museum*, Istanbul, London, 1986, vol. III, pl. 2565, and vol. II, pl. 618; and another from the Meiyintang Collection, published in Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, London, 1994-2010, vol. IV, pl. 1714, sold in our Hong Kong rooms, 26th October 1993, lot 179, and again, 4th April 2012, lot 28.

For a reconstructed Yongle prototype that was excavated from the Ming imperial kiln sites, see one included in the exhibition *Jingdezhen Zhushan chutu Yongle guanyao ciqu* [Yongle Imperial porcelain excavated at Zhushan, Jingdezhen], Capital Museum, Beijing, 2007, cat. no. 66.

\$ 60,000-80,000

清乾隆 青花開光花果紋執壺
《大清乾隆年製》款

來源
紐約佳士得2006年9月19日，編號307





LITERATI SENSIBILITY : A RARE PAIR OF VASES ATTRIBUTED TO TANG YING

This elegant pair of vases belongs to an exclusive group of vessels bearing the *Taocheng Tang* (Hall of Accomplished Learning) seal, which is widely considered to be a seal of Tang Ying (1682-1756), China's most famous Superintendent of the imperial kilns. Under Tang Ying's supervision, the late Yongzheng (r. 1723-35) and early Qianlong (r. 1736-95) periods boasted the finest of porcelain production, when the expectations of a piece of porcelain were set to the highest level. Credited with some of the greatest porcelain technical developments and innovative designs in China's history, Tang Ying's genius was usually reserved for the imperial courts and pieces marked with his seal are relatively rare. Porcelains bearing this seal are characterized by a fineness of potting and painting, similar to that made for the imperial court, but lacking reign marks. These vessels may have been produced for the personal enjoyment of Tang Ying himself, or as a gift to friends. Unrestrained by the requirements of the emperor and his court, Tang Ying unleashed his personal aesthetic on such wares, which reveal the literati sensibility of a deep reverence for famous paintings and calligraphy of China's celebrated history.

Perhaps most striking about these vases is the craftsman's treatment of the surface as a scroll. Vases of this select group are characterized by their simple shouldered form and design of a pictorial scene on one side and inscription on the other. The form provides an understated elegant surface for the charming scene of a crane under a blossoming peony tree. This auspicious motif is rendered in a naturalistic manner similar to that found in court paintings, with varying shades of cobalt blue capturing the various different textures of the rocks, plants and feathers. Furthermore, the notoriously temperamental copper red has been brought under the masterful control of Tang Ying, which has been expertly applied and fired to retain the depth and brilliance of color.

The masterfully executed excerpts are lifted from Wang Xizhi's (303-361 AD) *Shiqi tie*, a collection of letters written to his friend, Zhou Fu, who served as a Prefect in Yizhou, yearning for a glimpse of the breath-taking sceneries of the Shu state. The *Shiqi tie* is named after its first two characters, which denotes the date, and each letter is named after its first few characters. Its high esteem saw the entire text reproduced into stone steles and the ink rubbings were widely distributed. Wang's calligraphy throughout the letters has been acclaimed as the supreme model of cursive script. The end note and two seals that follow the inscription on these vases indicate that an official, Wu Yue, was responsible for the calligraphy on these vases.

The *Danshi tie* inscribed on one vase can be translated as follows:

Recently, the capital (Nanjing) has been fairly calm and peaceful, this time when you return from your duty, you should have the qualities to be promoted to the military general of the state. Heng Gong (the military official who spent nearly three decades defending the Shu state) was delighted to hear about you after reading my letter and wish to see you successfully complete further duties. Xie Wu Yi and I have been communicating through letters and he is doing fine. After his brother (Xie Ren Zu) passed away, I recently visited his home and it is difficult to express my sadness from my heart.

The *Qingyan tie* on the second vase can be translated as follows:

Knowing that the Shu State is a rather peaceful region, and have great harvests for many years in succession producing crops that no other places can grow, along with its name well-known since the ancient times and its magnificent landscape, how can I not pay a visit?

Two vases also belonging to this group, both decorated with a deer under a large pine tree, the reverse of one similarly inscribed with an extract from the *Shiqi tie* and other from Sun Guoting's *Shupu*, both with the same seals as the present vases, were sold at Christie's New York, 19th-20th September 2013, lot 1313; and another depicting two magpies perched on a blossoming plum tree, the reverse inscribed in cursive script with a poem, together with the *Taocheng Tang* seal and a seal reading *Wu Pei zhi* (made by Wu Pei), was sold in our Hong Kong rooms, 8th October 2013, lot 3186. See also a smaller vase of similar form, decorated in underglaze blue and red with five deer standing under a tall pine tree, but lacking an inscription and seals, sold in our Hong Kong rooms, 23th May 1971, lot 1261.

Further vessels bearing the *Taocheng Tang* seal include a vase of related form but with rounded shoulder, decorated with a peony branch and inscription in clerical script on the reverse, as well as a seal reading *Wu Fu* (Hall of Wu), in the Qing Court Collection and still in Beijing, published in *The Complete Collection of Treasures of the Palace Museum. Blue and White Porcelain with Underglazed Red (III)* Shanghai, 2000, pl. 196 (**fig. 1**); and a brushpot inscribed with Sun Guoting's *Shupu* as well as a seal reading *Dianhu dugong*, with a Qianlong reign mark and of the period, in the National Museum of China, Beijing, illustrated in *Zhongguo Guojia Bowuguan Guancang Wenwu Yanjiu Congshu* [Studies on the collections of the National Museum of China], *Ciqi juan* [Porcelain section]: *Qingdai* [Qing dynasty], Shanghai, 2007, pl. 86 (**fig. 2**). A celadon-glazed garlic-mouth vase with a two-character *Taocheng* mark to the base was sold at Christie's London, 12th November 2002, lot 64.



雅韻文心： 傳唐英製青花釉裏紅一品富貴圖瓶一對

本品瓶一對，典雅秀麗，清灑雲逸，畫意綿綿，文韻悠然，誠上品之作。所署「陶成堂」款被普遍認定為唐英之印。雍正末至乾隆初，御審質素要求至臻，而在唐英掌管之下，御審屢出佳器，堪稱精絕。唐英博學思敏，於製瓷技術大行創新，巧思層出，恪守己任，竭心承供，偶見自作閒品，尤為稀珍。署「陶成堂」款器，皆繪飾精美，近同御品，唯無官款，或唐英為自賞而製，亦或作贈友之用。此類器不必刻循官瓷典制或宮廷規式，但憑個人審美，作以頃心抒懷。觀此器，可見唐英心懷尚古，一書，一畫，足以暢抒幽情，深蘊文人雅趣。

此類瓶繪飾佈局猶如書畫捲軸，器形清秀簡美，一側繪畫，一側書法，心思巧妙。本品器形內斂雅蘊，繪靈鶴立於牡丹樹下，意趣盎然。此紋飾寓意吉祥，筆法自然細膩，與宮廷畫相近，鈷青發色濃淡有度，山石蒼堅，草木蔥蘢，鶴羽分明，活靈活現。釉下銅紅，成色極難，經唐英鑽研，已臻爐火純青，所得發色，層次分明，色澤禮艷。

對瓶所書草書，臨自王羲之《十七帖》。該帖乃王氏晚年致友人益州刺史周撫之信札，信中流露王氏對蜀地山川奇勝悠然嚮往。《十七帖》因卷首有「十七」二字而得名，「十七」為日期，每帖以文首二三字命名，乃草書典範，全帖曾刻於石碑之上，墨拓本流傳甚廣。觀本瓶題識及印款，可知臨書者名為吳鉞。

對瓶其一臨《旦夕帖》：旦夕都邑動靜清和，想足下使還，具時州將。桓公告慰情，企足下數使命也。謝無奕外任，數書問，無他。仁祖日往，言尋悲酸，如何可言。

其二臨《清晏帖》：知彼清晏歲豐，又所出有無，鄉故是名處，且山川形勢乃爾，何可以不遊目？

同類瓶另見兩例，繪鶴鹿同春圖，款識與本品相同，其一臨《十七帖》，其二臨孫過庭《書譜》，售於紐約佳士得2013年9月19至20日，編號1313。此外尚有一例，繪喜上眉梢圖，署「陶成堂」、「吳培製」印款，售於香港蘇富比2013年10月8日，編號3186。再有一較小例，器形相近，繪松鹿延年圖，無題識，售於香港蘇富比1971年5月23日，編號1261。

另可參考其他相關作例。清宮舊藏一例，器形與本品相若，圓肩，繪牡丹圖，另一側棟書題字，署「吳府」、「陶成之寶」印款，現存北京，錄《故宮博物院藏文物珍品全集·青花釉裏紅（下）》，上海，2000年，圖版196（圖一）。北京中國國家博物館藏一乾隆筆筒例，器身青花書孫過庭《書譜》，署「陶成堂」及「殿虎篤公」印款，圖見《中國國家博物館館藏文物研究叢書：瓷器卷（清代）》，上海，2007年，圖版86（圖二）。另見一青釉蒜頭瓶例，底署「陶成」二字款，售於倫敦佳士得2002年11月12日，編號64。



Fig. 1 An underglaze-blue and copper-red inscribed vase. Qing dynasty, Yongzheng period, Palace Museum, Beijing
© Palace Museum, Beijing
圖一 清雍正 青花釉裏紅牡丹紋瓶 故宮博物院 北京
© 北京故宮博物院



Fig. 2 An underglaze-blue and copper-red inscribed brushpot. Qianlong mark and period. National Museum of China, Beijing
© National Museum of China
圖二 清乾隆 青花釉裏紅臨孫過庭書譜筆筒 中國國家博物館 北京
© 中國國家博物館



AN EXCEPTIONAL AND RARE
PAIR OF UNDERGLAZE-BLUE AND
COPPER-RED VASES
ATTRIBUTED TO TANG YING, QING
DYNASTY, 18TH CENTURY

each well potted with the slightly tapered cylindrical body rising from a recessed base to an angular shoulder, sweeping up to a waisted neck and mouth collared with a raised band, the exterior finely painted with a crane standing on top of rockwork below a flowering peony tree, accompanied by three seals *Taochengtang*, *Wu Yue*, and *dianheng*, one inscribed in cursive script with the *Qingyan tie* by Wang Xizhi, followed by an inscription reading *Yue lin Youjun shufa yiduan Maoyuan Wu Yue* (Yue copying a section of Wang Xizhi's calligraphy, Wu Yue of Maoyuan), the other inscribed with the *Danxi tie* (2)
Height 16 in., 40.5 cm

PROVENANCE

European Private Collection.

\$ 200,000-300,000

清十八世紀 傳唐英製青花裏紅一品富貴圖瓶一對

題識（其一）：
鉞臨右軍書法一段 茂苑吳鉞

印文：
陶成堂 吳戊 殿衡

來源
歐洲私人收藏





**A RARE INCISED YELLOW-GLAZED
'PINE AND CRANE' SAUCER DISH
YONGZHENG MARK AND PERIOD**

superbly potted with the shallow rounded sides rising from a short, slightly tapered foot, the interior finely incised with a central medallion enclosing a pair of cranes standing amid rockwork and *lingzhi* beneath an overhanging pine tree, the exterior with five bats in flight among cloud scrolls, covered overall with a pale lemon yellow glaze, save for the base reserved in white, inscribed with a six-character mark in underglaze blue

Diameter 5¼ in., 13.3 cm

PROVENANCE

Carretier, London, 24th February 1937.
Bluett & Sons Ltd., London, 13th August 1937.
Collection of Basil Drewe (1894-1974).

This charming dish is notable for its rare and delicately incised auspicious design of cranes and pine tree. Only a few dishes with this particular design appear to be recorded. Compare a nearly identical dish in the Wangxinglou Collection, illustrated in *Imperial Perfection. The Palace Porcelain of Three Chinese Emperors. A Selection from the Wang Xing Lou Collection*, Hong Kong, 2004, pl. 93; and another sold in our Hong Kong rooms, 17th May 1988, lot 77. Compare also a green-glazed example, in the Nanjing Museum, Nanjing, illustrated in Xu Huping, ed., *Treasures in the Royalty. The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, pl. 160; and another sold twice at Sotheby's, first in our London rooms, 8th December 1992, lot 273, and then in these rooms, 20th March 2012, lot 110.

\$ 30,000-50,000

清雍正 黃釉暗花松鶴遐齡圖小盤
《大清雍正年製》款

來源

Carretier, 倫敦, 1937年2月24日
Bluett & Sons Ltd., 倫敦, 1937年8月13日
Basil Drewe (1894-1974) 收藏



**A LARGE BLUE-GLAZED PEAR-SHAPED VASE
YONGZHENG MARK AND PERIOD**

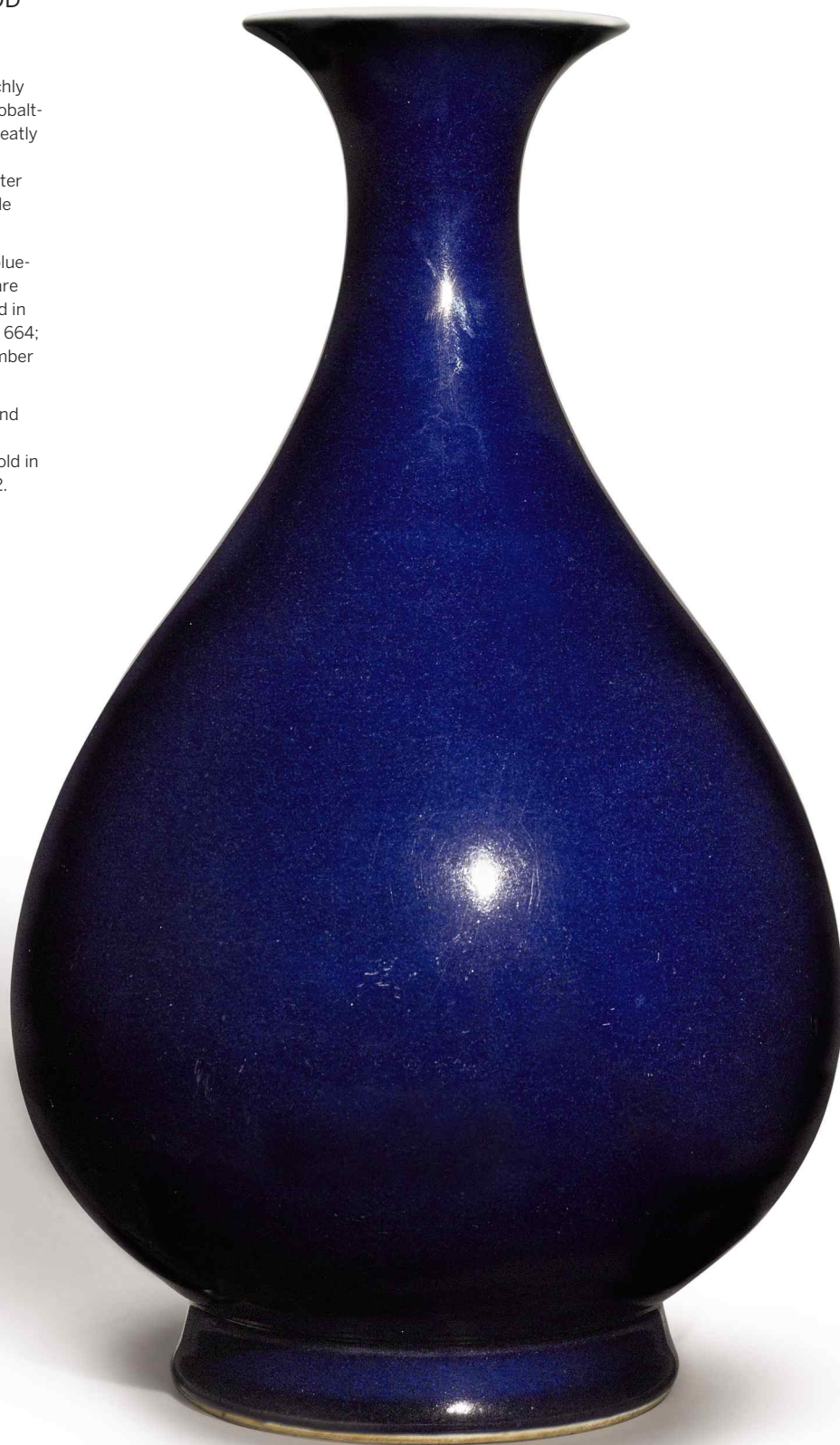
elegantly potted with a pear-shaped body sweeping up to a waisted neck and a broad everted rim, supported on a splayed foot, richly applied on the exterior with a deep vibrant cobalt-blue glaze suffused with bubbles, stopping neatly at the foot and rim, the interior and the base reserved in white, the base with a six-character mark in underglaze blue within a double circle
Height 14¼ in., 36.1 cm

Relatively few Yongzheng mark and period blue-glazed pear-shaped vases of this large size are known. Compare one of the same height sold in our London rooms, 17th December 1980, lot 664; and another at Bonhams London, 6th November 2014, lot 202.

A number of smaller vases of this type, around 11 inches high, including one formerly in the collection of the British Rail Pension Fund, sold in our Hong Kong rooms, 16th May 1989, lot 52.

\$ 20,000-30,000

清雍正 藍釉玉壺春瓶
《大清雍正年製》款



**A RARE MINIATURE GUAN-TYPE
BOTTLE VASE
YONGZHENG SEAL MARK AND
PERIOD**

the globular body rising from a slightly splayed foot to a straight cylindrical neck, covered overall save for the foot ring with an even unctuous pale grayish-blue glaze suffused with a fine network of crackles, the base with a four-character seal mark in underglaze blue
Height 3¾ in., 9.7 cm

PROVENANCE

Christie's New York, 19th-20th September 2013, lot 1342.

Vases of this form, with Guan imitation glazes, are more commonly found during the Qianlong period. Compare one formerly in the collection of Alfred Clark, included in the exhibition *Ju and Kuan Wares*, Oriental Ceramics Society, London, 1952, cat. no. 104, sold in our London rooms, 25th March 1975, lot 114; another sold in our Hong Kong rooms, 16th May 1977, lot 179; and a third sold in our Paris rooms, 18th December 2012, lot 223.

\$ 10,000-15,000

清雍正 仿官釉小瓶
《雍正年製》款

來源

紐約佳士得2013年9月19至20日，編號1342



A CELADON-GLAZED JAR AND
COVER
QIANLONG SEAL MARK AND
PERIOD

finely potted with the ovoid body rising from a recessed base to a short neck, molded on each side below the shoulders with a reversed C-shaped mock handle, the cover of a shallow domed form, covered overall with a smooth sea-green glaze, thinning to a lighter tone at the rim and handles, the base with a six-character seal mark in underglaze blue (2)
Height 8 $\frac{3}{8}$ in., 21.3 cm

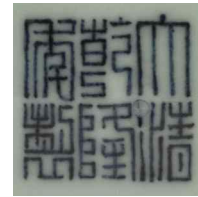
This vessel form, with its superbly harmonious profile, integrating its cover, and its unusual C-shaped motifs on the sides appears to have originated in the Kangxi reign. The shape is often called *riyueguan* (sun-and-moon jar), its cover supposedly representing the sun and the crescents at its sides the moon, but no comparable iconography appears to be known from other works of art. A rare Kangxi prototype

of this design in the National Palace Museum, Taipei, is included in the exhibition *Catalog of the Special Exhibition of K'ang-hsi, Yung-cheng and Ch'ien-lung Porcelain Ware from the Ch'ing Dynasty in the National Museum Palace, Taipei*, 1986, cat. no. 27.

A similar jar from the Meiyintang Collection was sold in our Hong Kong rooms, 4th April 2012, lot 14; and another from the T.Y. Chao Collection was sold in our Hong Kong rooms, 19th May 1987, lot 283; one without cover in the Hong Kong Museum of Art was included in the Museum's exhibition *The Wonders of the Potter's Palette. Qing Ceramics from the Collection of the Hong Kong Museum of Art*, Hong Kong, 1984-5, cat. no. 79; and a Daoguang copy, lacking the raised C-shaped motifs, in the Palace Museum, Beijing, is published in Geng Baochang, ed., *Gugong Bowuyuan cang gu taoci ciliao xuancui* [Selection of ancient ceramic material from the Palace Museum], Beijing, 2005, vol. II, pl. 278.

\$ 20,000-30,000

清乾隆 粉青釉日月罐
《大清乾隆年製》款



PROPERTY FROM AN IMPORTANT AMERICAN PRIVATE COLLECTION

**A RARE CELADON-GLAZED REVOLVING SIX-NECKED VASE (LIUKONGPING)
QIANLONG SEAL MARK AND PERIOD**

superbly potted with five conjoined outer baluster-form bodies enclosing the freely revolving inner central and tallest vase, each with finely carved white-slip decoration with a *ruyi*-head collar in shallow relief to the shoulders, repeated just under the everted rim, the neck with a single raised fillet suspending further *ruyi*, and a border of stiff upright lappets encircling the base, covered overall in a vitreous pale sea-green celadon glaze, each vase supported on a tapered unglazed footrim, the central vase with seal mark in underglaze blue, *zitan* stand incised with a single character reading *jia* (2)
Height 9 $\frac{5}{8}$ in., 24.4 cm

PROVENANCE

Collection of Joe Yuey (1906-2005), San Francisco, California.
Sotheby's New York, 18th September 1996, lot 225.

The present vase is an exceptional example of this very rare type of multi-form vase. There appears to be no other known example with a freely-revolving central vase. The technical ability to produce a fully formed, glazed vase in such close proximity to the surrounding vases without adhering is remarkable. Additionally all other published examples of this form are plain glazed, lacking the slip decoration of the present vase.

The form and glaze are most likely inspired by related multi-spouted vases made at the Longquan kilns during the Song dynasty (960-1279). This type of rare vase appears to have been made for imperial use during both the Yongzheng and Qianlong periods. Of the few known Qianlong period examples of this rare form, three have been previously sold at Sotheby's; one, in our Hong Kong rooms, 5th-6th

November 1996, lot 862, and two in these rooms, 20th March 2012, lot 237 and another, 19th March 2013, lot 200. A similar example with a plain celadon glaze of slightly smaller dimension is illustrated in *Chinese Porcelain, The S.C. Ko Tianminlou Collection*, Hong Kong, 1987, pl. 149, and another example, from the Paul Baerwald Collection, and loaned from the Art Institute of Chicago was included in *Exhibition of Chinese Ceramics*, Los Angeles County Museum, Los Angeles, 1952, cat. no. 366. A vase with a sky-blue glaze is illustrated in *Treasures in the Royalty, The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, pl. 326. A similar vase with teadust glaze preserved in the National Palace Museum, Taipei is illustrated in *Catalog of the Special Exhibition of K'ang-hsi, Yung-cheng and Ch'ien-lung Porcelain Ware from the Ch'ing Dynasty in the National Palace Museum*, National Palace Museum, Taipei, 1986, cat. no. 96.

The present vase is accompanied by a fitted, intricately carved *zitan* wood stand. The base of the stand is incised with a single character, *jia*. This character was used by the Qing imperial household as an inventory mark for pieces in the imperial collection. For a similarly marked *zitan* stand see an archaistic jade *cong* with its inscribed stand included in the exhibition *The All Complete Qianlong: the Aesthetic Tastes of the Qing Emperor Gaozong*, National Palace Museum, Taipei, 2013, cat. no. 11.2.7.

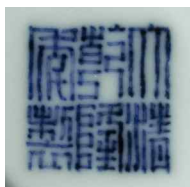
This vase was formerly in the collection of Mr. Joe Yuey, a well-known patron of the arts in San Francisco. Born in Guangdong province in 1906, he immigrated to the United States in 1923. In 1939, at the Chinese Village at the Golden Gate International Exposition, he was introduced to Langdon Warner, curator of the Fogg Museum at Harvard University. Mr. Yuey later credited his friendship with Mr. Warner for encouraging and guiding his passion for collecting Chinese art. Joe Yuey was also a friend of Avery Brundage and instrumental in raising funds and donating works of art that formed the foundation for the Asian Art Museum, San Francisco.

\$ 150,000-250,000

清乾隆 粉青釉如意紋六孔瓶
《大清乾隆年製》款

來源

Joe Yuey (1906-2005) 收藏，舊金山，加州
紐約蘇富比1996年9月18日，編號225



Character to the underside
of the *zitan* stand
紫檀底座字



PROPERTY FROM AN IMPORTANT AMERICAN
PRIVATE COLLECTION

**A RARE AND LARGE CELADON-
GLAZED LOBED BALUSTER-FORM
VASE**

**QIANLONG SEAL MARK AND
PERIOD**

sturdily potted, of quatrefoil section, resting on a slightly splayed foot, the elegantly lobed body sweeping to a waisted neck set to either side with an archaic phoenix-form handle of serpentine openwork form with finely incised detailing of feathers, beak, and eyes, and applied overall with an unctuous celadon-green glaze of a pale sea-green color pooling to slightly richer tones in the recesses and around the foot, the base with a six-character seal mark in underglaze-blue, wood stand (2)

Height 27 in., 68.6 cm

PROVENANCE

Sotheby's Hong Kong, 5th-6th November 1996, lot 858.

\$ 300,000-500,000

清乾隆 粉青釉夔鳳耳海棠式大瓶
《大清乾隆年製》款

來源

香港蘇富比1996年11月5至6日，編號858





Deceptively simple in form and design, this vase markedly contrasts with the richly ornamented decorative style that is generally associated with the Qianlong period, and illustrates the technical perfection achieved by craftsmen working at the imperial kilns in Jingdezhen. Monochrome vessels required the highest level of skill and precision in every stage of their production, from the purity of the clay and precision of the potting to the evenness of the glaze and control of the firing. The slightest irregularity would result in the rejection and destruction of the piece, thus pushing the craftsmen to the limits of their abilities, particularly in the production of large vessels such as the current vase. The subtle glaze has been created in imitation of the luminous blue-green wares achieved by the potters at the Longquan kilns during the Southern Song dynasty. It reflects the Qianlong emperor's noted admiration for these early wares, which he not only collected but also commissioned the imperial kilns to recreate, a task readily accomplished with great skill, added innovations and improvements that set these wares apart from their prototypes.

This vase exemplifies the inspired reinterpretation of the highly esteemed glazes and forms of the Song dynasty. The diminutive forms of the early dynasty are transformed to a magnificent and imposing scale. It features a perfect, luminous, even glaze and an innovative elegant form, and is extremely pleasing to the eye and outstandingly soft to the touch. It was created by the imperial kilns most probably under the supervision of Tang Ying (1682-1756), China's most able superintendent of the imperial porcelain manufactory. Featuring a magnificent celadon-green glaze of understated beauty, this vase is exceedingly rare amongst Qianlong imperial porcelains and no identical example appears to be recorded.

A similarly glazed but faceted *hu*-form handled vase of large size was sold in our Hong Kong rooms, 8th October 2013, lot 3018. See also a massive *ru*-type *hu*-form vase with dragon-head handles sold in our Hong Kong rooms, 5th October 2011, lot 1986.



**A RARE TEADUST-GLAZED
CONJOINED VASE
YONGZHENG SEAL MARK AND
PERIOD**

comprising four cylindrical vases arranged in a square formation with each vase joined to the two adjacent vases by a vertical seam and the space at the center of the arrangement left open, the vases each with a sloping shoulder rising to a narrow waisted neck and an everted rim, covered overall in an olive-toned teadust glaze suffused with fine black flecks pooling at the foot and the perimeter of the recessed base, the rim glazed burnt-toffee color, the footring dressed in blackish-brown slip, the base of each vase impressed with a single character of the four-character seal mark
Height 3¾ in., 9.5 cm

Conjoined vases were an innovation of the potters at Jingdezhen during the Yongzheng period (r. 1723-1735), and vases of this form with teadust glaze are exceedingly rare with no other examples apparently published. A slightly taller vase of this form bearing a Yongzheng seal mark, but bathed in an imitation 'Ru' glaze, from the Qing Court Collection preserved in the National Palace Museum, Taipei, was exhibited in *Qingdai danse you ci tezhan mulu / Catalogue of a Special Exhibition of Ch'ing Dynasty Monochrome Porcelains in the National Palace Museum*, National Palace Museum, Taipei, 1981, cat. no. 77. A celadon-glazed vase of this type and mark sold in these rooms, 4th June 1984, lot 40; and a related example from the J. M. Hu Collection sold in these rooms, 20th March 2001, lot 263. A vase of this type and mark with a 'Guan'-type glaze sold in our Hong Kong rooms, 22nd May 1984, lot 185, then again in those rooms, 8th April 2011, lot 3002.

\$ 50,000-70,000

清雍正 茶葉末釉四聯瓶
《雍正年製》款



AN OCTAGONAL GUAN-TYPE JARDINIÈRE QIANLONG MARK AND PERIOD

the gently lobed body raised on four short tapered feet, rising to an everted conforming foliate rim, the center of the interior pierced with a draining hole, applied overall with an lustrous gray-green glaze suffused with crackle, with base with a four-character mark
Width 7½ in., 19 cm

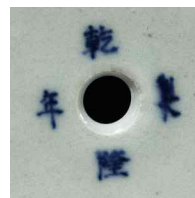
Suffused with an attractive matrix of dark crackles and a luminous, bluish-grey glaze that complement the gentle lobed form, this jardinière embodies the Qianlong emperor's (r.1736-1795) keen interest in celebrated wares of the Song dynasty (960-1279). The subtle glaze has been rendered in imitation of Southern Song dynasty *guan* ware, which was made for the court in the capital Hangzhou in Zhejiang province. Under his reign, such glazes were created to cover a range of carefully selected forms that were either directly inspired by antiquity or new to the potters' repertoire, such as the present jardinière.

The unusual form, with deep lobed sides and everted rim, is known decorated in various techniques; see a *doucai* example, decorated with flowering scrolls, sold in our London rooms, 1st-2nd April 1974, lot 325, and twice in our Hong Kong rooms, 26th November 1980, lot 383, and 8th October 2013, lot 3015; and a pink-ground *famille-rose* enameled jardinière, in the Nanjing Museum, Nanjing, illustrated in *Treasures In The Royalty. The Official Kiln Porcelain of The Chinese Qing Dynasty*, Shanghai, 2003, p. 249.

Compare related Song-inspired glazed jardinières of various forms, such as a Ru-type example with steep, rounded sides and everted rim, sold in our London rooms, 5th July 1977, lot 277; and a pair of Guan-type jardinières of rectangular form and bearing a six-character Qianlong reign mark in underglaze blue, from the Zande Lou Collection, included in the exhibition *Qing Imperial Monochromes. The Zande Lou Collection*, Art Museum, The Chinese University of Hong Kong, Hong Kong, 2005, cat. no. 37.

\$ 60,000-80,000

清乾隆 仿官釉葵花式花盆
《乾隆年製》款



PROPERTY FROM A NEW YORK PRIVATE COLLECTION

A SUPERB FLAMBE-GLAZED HANDLED VASE QIANLONG SEAL MARK AND PERIOD

the well potted body rising from a splayed foot to a bowstring band below the angled shoulder, the tall tapered neck flanked by a pair of scroll handles, all surmounted by a lipped rim, the exterior covered with a glossy plum-colored glaze highlighted by lavender-blue streaks draining away from the handles and rim leaving a creamy-mushroom color, the interior with pale blue streaks against a creamy-white ground, the foot ring left unglazed exposing the porcelain body and traces of dark brown dressing, the base with an unctuous persimmon glaze covering an incised six-character seal mark
Height 8 $\frac{5}{8}$ in., 21.9 cm

PROVENANCE

Collection of Henry G. Marquand (1819-1902), New York, and thence by descent.

Compare a flambé-glazed vase of this type, in the Capital Museum, Beijing, illustrated in Xiong Liao, *Beauty of Ceramics. Gems of the Official Kilns*, Taipei, 1993, pl. 147; and another included in the exhibition *Collection of Chinese and Other Far Eastern Art Assembled by Yamanaka & Company, Inc.*, Yamanaka & Company, Inc., New York, 1943, no. 915. See a further example from the Marie Theresa L. Virata Collection, sold at Christie's New York, 16th March 2017, lot 614; another from the Hosokawa clan, sold in our Hong Kong rooms, 8th October 2014, lot 3111; and a third, from the Hall Family Collection, sold three times by Sotheby's, first in our London rooms, 17th December 1980, lot 659, then in our Hong Kong rooms, 2nd May 2000, lot 560, and again in our London rooms, 12th July 2006, lot 150.

Flambé glazes derive from the Jun wares of the Song dynasty (960-1279), a glaze that was first revived during the Yongzheng period and remained popular throughout the Qing dynasty. For a Yongzheng prototype of this vase see one sold at Christie's Hong Kong, 21st September 2004, lot 316.

Henry G. Marquand was a banker and railroad financier, as well as an art collector and philanthropist. He was the second President of the Metropolitan Museum of Art. The portrait of his wife, Elizabeth Allen Marquand, by John Singer Sargent was the painter's first commission in the United States. Marquand's collection included Old Master paintings, Roman bronzes, rare books, over 255 Chinese ceramics, and other antiquities, some of which were donated to museums and others were sold in a multi-day sale at the American Art Association in 1903.

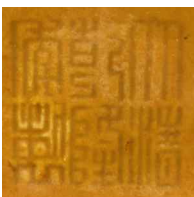
\$ 50,000-70,000

清乾隆 窰變釉雙耳瓶

《大清乾隆年製》款

來源

Henry G. Marquand (1819-1902) 收藏，紐約，此後家族傳承







539

**A SMALL DOUCAI 'BATS' BOWL
YONGZHENG MARK AND PERIOD**

the deep rounded sides finely painted with iron-red bats swooping amidst clouds in shades of blue with pale yellow and green enamel, all between single line borders at the rim and foot, the base with a six-character mark in underglaze blue within a double circle, Japanese wood box (3)
Diameter 2¾ in., 7.1 cm

A pair of similar *doucai* cups of the same size, formerly in the collection of Mrs. James Alsdorf, were first sold at Christie's Hong Kong, 23rd March 1993, lot 749, and subsequently in our Hong Kong rooms, 27th April 1999, lot 433.

\$ 15,000-20,000

清雍正 鬥彩福運紋小盃
《大清雍正年製》款



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

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

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

PROVENANCE

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

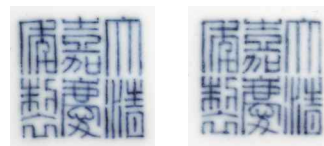
The present pair is from the same collection as the pair sold in these rooms, 13th September 2017, lot 31.

\$ 20,000-30,000

清嘉慶 五彩龍鳳呈祥紋盃一對
《大清嘉慶年製》款

來源

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



AN EXTREMELY RARE BLUE-GROUND
FAMILLE-ROSE TIBETAN-STYLE ALTAR
VASE (BUMPA HU)
QIANLONG SEAL MARK AND PERIOD

清乾隆 藍地粉彩番蓮八吉祥紋賁巴壺
《大清乾隆年製》款

the globular body supported on a tall splayed foot and surmounted by a conical neck with a waisted join leading to the broad and deep disc-shaped mouth and tapered lip, the body exuberantly painted with the 'Eight Buddhist Emblems' interspersed with scrolling lotus blossoms against a lavender-blue ground all between a band of upright lappets below and a band of pendent pink *ruyi* above, the blue ground and floral scrolls repeated at the mouth, stylized polychrome petals wrapping the conical neck, the lip and join on either side of the mouth with alternating blue and pink dots against a lemon-yellow ground, the blue-ground foot with bands of upright lappets and petals, gilt bands dividing each section and applied to the edges of the lip and foot, the base glazed blue and with a gilt six-character seal mark

Height 10¼ in., 26 cm

\$ 100,000-150,000





Although vases of this type are well known, it is exceptionally rare to find examples with this attractive lavender-blue ground. In both form and design, these ritual vases are steeped in Tibetan Buddhist practice and teachings yet also represent the opulent Sino-Tibetan aesthetic developed to suit the Qianlong emperor's eclectic taste. A devout follower and patron of Tibetan Buddhism, Qianlong commissioned the building of numerous halls and shrines dedicated to the recitation of Buddhist scriptures, including the *Baoxiang lou* (Tower of Precious Forms), which was built around 1771 for his mother, Empress Xiaosheng. These were lavishly furnished with Buddhist sculptures and altar wares which were made to the highest standards, such as the present vase.

The form of this vase is modeled after Tibetan metal prototypes known as *bumpa*. During rituals these vessels were used to hold sacred flowers or peacock feathers as they are believed to have the power to cleanse the heart of practitioners from evil. An emblem of Amitayus, these vases were also used during longevity rituals whereby the vase was filled with water that could be consecrated and transformed into an elixir of immortality by practitioners who evoked the deity's name. Bronze *bumpa* often appear on contemporary paintings and *thangkas* where they are covered in colorful brocaded cloths, which may have inspired the luxurious *bajixiang* ('Eight Buddhist Emblem') and lotus scroll design on this vase.

The vivid enameling applied to the neck of the present vase captures a pastel variation of the 'Five Principle Colors of Buddhism' (known as *panchavarna* in Sanskrit, meaning 'The Five Pure Lights'), comprised of blue, white, red, green and

yellow. Each color was symbolic of a virtue and a character and could be represented in different tones but always as a set of five. Buddhist motifs are traditionally colourful due to the notion of the 'rainbow body'; a concept in Tibetan Buddhism when everything begins to transform into pure light, which is the highest state attainable in the realm of *samsara* before the 'clear light' of Nirvana.

Qianlong mark and period vases of this form are more commonly found decorated with other color grounds; a yellow-ground example with the reign mark in iron red is illustrated in Lu Minghua, *Qingdai Yongzheng-Xuantong guanyao ciqi* [Qing dynasty official wares from the Yongzheng to the Xuantong reigns], Shanghai, 2014, pl. 3-154; another, published in Julian Thompson, *The Alan Chuang Collection of Chinese Porcelain*, Hong Kong, 2009, pl. 112, was sold twice in our Hong Kong rooms, and again at Christie's Hong Kong, 29th May 2007, lot 1507; a green-ground vase, in the Shanghai Museum, Shanghai, is illustrated in Qian Zhenzong, *Qingdai ciqi shangjian* [Appreciation of Qing dynasty porcelain], Shanghai, 1994, pl. 148; and a ruby-ground version, lacking the drum-shaped section below the mouth, was published in *Treasures of Official Porcelain. Official Kiln Porcelain of the Qing Dynasty Collected by Hangzhou Tu Huo Zhai Museum of Antique Ceramics*, Hangzhou, 2011, p. 133. Vases of this type were also produced in other color schemes, such as a gilt-decorated example in the Palace Museum, Beijing, included in the exhibition *The Life of Emperor Qianlong*, Museu de Arte de Macau, Macao, 2002, pp. 308 and 309.



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A FINE FAMILLE-ROSE 'FLOWER BALL'
BOWL
QIANLONG SEAL MARK AND PERIOD

the deep rounded sides delicately painted with multi-colored 'flower-balls' arranged asymmetrically and scattered throughout, some freely floating, others overlapping in small clusters, all carefully painted in soft pastel enamels of purplish blue, pink, apple-green, green, turquoise and light yellow, the base with a six-character seal mark in underglaze blue
Diameter 6 in., 15.1 cm

PROVENANCE

Sotheby's New York, 6th December 1989, lot 236.

\$ 20,000-30,000

清乾隆 粉彩團花紋盃
《大清乾隆年製》款

來源

紐約蘇富比1989年12月6日，編號236



542



543

A FINE FAMILLE-ROSE 'BALSAM PEAR'
BOWL
QIANLONG SEAL MARK AND PERIOD

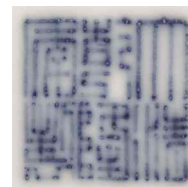
delicately potted with the deep rounded sides rising from a short foot to a flared rim, the exterior finely enameled with leafy bamboo stalks and a butterfly fluttering over a branch of blossoming and fruiting *kugua* vines, the branch extending over the rim to the interior, issuing further clusters of foliage and fruit, the base with a six-character seal mark in underglaze blue
Diameter 4³/₈ in., 11.2 cm

\$ 20,000-30,000

清乾隆 粉彩過枝癩瓜紋盃
《大清乾隆年製》款



543



PROPERTY FROM AN IMPORTANT AMERICAN PRIVATE COLLECTION

**A FINE FAMILLE-ROSE YELLOW-GROUND 'FLORAL' BOWL,
DAOGUANG SEAL MARK AND PERIOD**

the deep rounded sides rising from a short straight foot to a gently flared rim, the exterior brightly enameled with six vivid, large blooms including peony, chrysanthemum, lotus and hibiscus on interlocking dense scrolling leafy stems issuing smaller blossoms and tender buds, all reserved on a rich yellow ground, the interior decorated in the center with five iron-red bats swooping in varying directions, the base with the six-character seal mark in underglaze-blue
Diameter 7³/₈ in., 18.7 cm

PROVENANCE

West Coast Private Collection.
Christie's New York, 28th March 1996, lot 407.

Yellow-ground bowls profusely painted with flowers in the *famille-rose* palette originated in the Kangxi period and continued to be produced in the imperial kilns through the end of the Qing dynasty. The compositional complexity and choice of flora varied. The present example belongs to the most ornate class of bowls of this type. The exterior is sumptuously ornamented with assorted flowers, each type imparting a

particular auspicious meaning. The symbolism continues on the interior, where the five soaring bats (*wufu*) represent a wish for the owner to enjoy the 'Five Blessings' of longevity, health, wealth, love of virtue, and peaceful death.

A closely related Daoguang mark and period bowl of this type in the collection of the Victoria and Albert Museum is illustrated in Rose Kerr, *Porcelain of the Qing Dynasty, 1644-1911*, London, 1986, pl. 106; another, in the collection of the Metropolitan Museum of Art, is included in *Oriental Ceramics: The World's Greatest Collections*, vol. 12, Tokyo, 1977, pl. 163; and a third is illustrated in Hugh Moss, *By Imperial Command*, Hong Kong, 1976, pl. 8. Compare a closely related bowl sold in our London rooms, 9th November 2011, lot 472; another sold at Christie's Hong Kong, 1st June 2011, lot 4020; a third sold in our Hong Kong rooms, 11th April 2008, lot 3024 and a fourth in these rooms, 13th September 2017, lot 34.

\$ 60,000-80,000

清道光 黃地粉彩花卉紋盃
《大清道光年製》款

來源
西岸私人收藏
紐約佳士得1996年3月28日，編號407



PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

A RARE PAIR OF IMPERIALY INSCRIBED FAMILLE-ROSE WALL VASES

QIANLONG SEAL MARKS AND PERIOD

each of rectangular section, carved with an integral openwork imitation gilt-lacquer base, waisted foot, and subtly tapered square body surmounted by a waisted neck supporting a pair of simplified dragon-form handles beneath a galleried rim, the body centered with a square panel respectively painted with an imperial poem or with a spring landscape of figures and pavilions amidst blossoming cherry trees and verdant weeping willows around a mountain lake, the panels reserved against an opulent ground of stippled polychrome *chilong* and scrolling lotus and dahlia over a dense network of iron-red coiling leafy vines, bands of petal-lappets and *ruyi* heads at the foot and neck, the back and interior enameled turquoise, the base with a horizontal gilt six-character mark in seal script (2)
Height 8 in., 20.3 cm

Conceived as a pair with one vase illustrating a scene that complements the poem on its mate. Surviving complementary vessels of this type are exceedingly rare and reflect the creativity of craftsmen that was encouraged by the Qianlong emperor. They are reminiscent of rich albums and handscrolls depicting idealized landscapes and accompanied by calligraphic inscriptions and seals of the artist or collector, which were bordered in sumptuous textile. As such, vessels of this type would have appealed to the emperor both for their craftsmanship and association with other scholarly pursuits.

The poem inscribed on one vase was composed by the Qianlong emperor in 1742 and included in the *Qianlong yuzhi shiji* (Imperial Compositions of Qianlong). It can be translated as follows:

*Guan wares and those of Ruzhou are famous classes [of ceramics],
Yet the shapes of the new wares are even more admirable.
This hanging vase inspires the traveler both to sing,
And to gather flowers by the wayside.
A sedan chair is indeed a suitable place for it to be hung,
As over its side wild flowers incline so appropriately.*

The red dust [of the mortal world] is barred from entrance,

But fragrance can penetrate the gauze of the window blind.

Composed by the Emperor in the Qianlong period and inscribed by his order.

The poem records the emperor's admiration of wall vases, particularly referencing those hung in sedans. While porcelain wall vases were produced from the late Ming period, the present examples embody the technical advances in porcelain production during the early 18th century and combine several decorative techniques which were developed at the imperial kilns. The Qianlong emperor's predilection for porcelain vessels that contained elements simulating objects in other materials resulted in remarkable examples of *trompe l'oeil*. The stands on which the vases rest resemble gilt-decorated lacquer stands, while the vases themselves follow in the style of painted metalwares with their shaped handles, unconventional square form, and gilt borders. In *Tao shuo*, published in 1774, Zhu Yan noted that 'among all the works of art in gold, embossed silver, chiselled stone, lacquer, mother-of-pearl, bamboo and wood, gourd and shell, there is not one that is not now produced in porcelain, a perfect imitation of the original (*fang xiao er xiao*)'. Together with the rich web of iron-red scrolls and a reinterpretation of a classic 'confronting phoenix' motif in the newly developed pastel palette, a lavish design has been created in accordance with the emperor's taste.

The poem on the present vase is found on several Qianlong mark and period wall vases. See one painted in *yangcai* enamels on a yellow ground, in the National Palace Museum, Taipei, included in the Museum's exhibition *Stunning Decorative Porcelains from the Ch'ien-lung Reign*, Taipei, 2008, cat. no. 20; a blue-ground pair, in the Nanjing Museum, Nanjing, included in the exhibition *Qing Imperial Porcelain of the Kangxi, Yongzheng and Qianlong Reigns*, Art Gallery, The Chinese University of Hong Kong, Hong Kong, 1995, cat. no. 97; another from the collection of Sir Percival David, now in the British Museum, illustrated in Rosemary E. Scott, *Qing Porcelain for the Imperial Court*, London, 1998, pl. 3; and a fourth example, the inscription enameled in gilt, included in the exhibition *Chinese Porcelain. The S.C. Ko Tianminlou Collection*, vol. 1, Hong Kong Museum of Art, Hong Kong, 1987, pl. 116.

\$ 100,000-150,000

清乾隆 粉彩錦上添花開光山水圖御題詩
轆瓶一對

《大清乾隆年製》款

題識：

官汝稱名品 新瓶製更嘉
隨行供嘯詠 沿路擷芳華
掛處輕車稱 簪來野卉斜
紅塵安得近 香籟度帷紗 乾隆御題

印文：

乾隆





官汝稱名品新瓶製
夏嘉隨行供嘯咏沿
踏擷芬華挂處輕車
稱替來楚卉斜紅塵
安得訴香藉度惟紗
乾隆御題



PROPERTY FROM THE COLLECTION OF ANN AND GORDON GETTY

**A RARE PAIR OF TURQUOISE-GROUND
FAMILLE-ROSE HAT STANDS
QING DYNASTY, JIAQING / DAOGUANG
PERIOD**

each of slightly compressed spherical form, pierced with three *kuilong* roundels, open at the top with a reticulated coin-shaped cover and supported on a columnar stand comprised of a bell-shaped base, a lobed mid-section and ovoid upper section terminating in a lotus-form support, all vibrantly enameled with lotus sprays, *shou* characters, florets, *ruyi*, lappet and keyfret borders on a turquoise ground, flanked by two boys, both gazing upward with jovial expressions, one holding a vase with a deer underfoot, the other kneeling beside a gold ingot, their clothes and facial features finely detailed, all raised on an integral *faux bois* stand (2)
Height 11½ in., 29.2 cm

PROVENANCE

Sotheby's Monaco, 13th February 1983, lot 312.
Earle D. Vandekar, London.

\$ 300,000-500,000

清嘉慶 / 道光 松石綠地粉彩貼童子獻瑞開光鏤空團龍
紋冠架一對

來源

摩納哥蘇富比1983年2月13日 · 編號312
Earle D. Vandekar · 倫敦



In its complex decoration and elaborate construction, the present pair of hat stands is a rare example of utilitarian porcelain vessels made at the imperial kilns in Jingdezhen. From the Qianlong period, hat stands began to be produced in a range of idiosyncratic designs that demonstrated the technical mastery of craftsmen working at the imperial kilns. Owing to the highly malleable nature of porcelain, these stands were produced in a variety of forms. Constructed from several pieces, every step of its manufacturing process required mastery and precision, from its shaping and firing to its glazing. In construction and design, the present hat stands have inherited technical innovations of the Qianlong period in their playful combination a number of techniques, such as applique, *trompe l'oeil* and reticulation.

The present pair is unusual for the additional molded figures who stand on a base enameled to simulate wood. During the Qianlong period, such figures were more often found adorning vases; see two Qianlong mark and period examples, in the Palace Museum, Beijing, illustrated in *Kangxi, Yongzheng, Qianlong. Qing Porcelain from the Palace Museum Collection*, Hong Kong, 1989, pl. 49, and the other included in the exhibition *China. The Three Emperors 1662-1795*, The Royal Academy of Arts, London, 2006, cat. no. 301; another sold twice in these rooms, 23rd-24th April 1975, lot 371, and again, 18th March 2008, lot 117; and a fourth vase, from the collection of Marcus D. Ezekiel, illustrated in Hobson, *The Later Ceramic Wares of China*, London, 1925, pl. LX, fig. 2, sold at Christie's London, 12th December 1977, lot 211, and again in our Hong Kong rooms, 29th November 1978, lot 318.

These hat stands continue the variation and novelty characteristic of porcelain hat stands produced from the 18th century; see one modeled and enameled to simulate lacquer, with a Qianlong reign mark and of the period, in the National Palace Museum, Taipei, included in the *Special Exhibition of K'ang-Hsi, Yung-cheng and Ch'ien-lung Porcelain Ware from the Ch'ing Dynasty in the National Palace Museum*, Taipei, 1986, cat. no. 112; another sold in our London rooms, 16th May 2012, lot 179; and a revolving hat stand with openwork top section, decorated with dragons in *famille-rose* enamels, in the National Palace Museum, Taipei, exhibited in *Stunning Decorative Porcelains from the Ch'ien-lung Reign*, National Palace Museum, Taipei, 2008, cat. no. 75. A Daoguang mark and period hat stand, decorated to the top with dragons surrounding reticulated medallions, sold at Christie's London, 8th November 2016, lot 80. Porcelain hat stands were often modeled with reticulated upper sections to allow incense to be burned within it, thus infusing the hat with a pleasant scent.

The imagery of boys playing together has traditionally been a popular theme in Chinese decorative arts and represents the wish for many sons. Male heirs were required for families in order to perform ancestral sacrifices and to ensure the continuation of the family life line, which was central to Confucian ideology. One of the boys holds a vase, and together they form an auspicious visual pun and a rebus for the phrase *zisun ping'an*, which can be translated as 'peace among sons and grandsons', with the word for vase (*ping*) a homophone for the word peace.





Fig. 1 Gustav Detring and Constantin von Hanneken photographed with Li Hongzhang, Berlin, 1896

image: akg-images

圖一 德瑞琳、漢納根與李鴻章合照，柏林，1896年

圖片：akg-images

PROPERTY FROM THE DETRING / VON HANNEKEN COLLECTION

LOTS 547–551

Sotheby's is privileged to present for auction a selection of ceramics and works of art collected in China during the late Qing period. The collection was 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.

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 as *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. 4**).

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



Fig. 2 Gustav Detring (1842-1913)
圖二 德璀琳 (1842-1913)

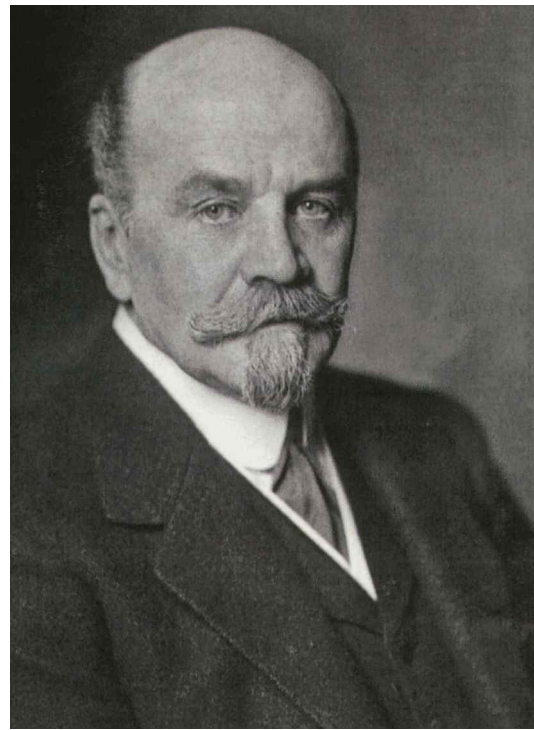


Fig. 3 Constantin von Hanneken (1854-1925)
圖三 漢納根 (1854-1925)

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.”

Born in Trier on the Rhine, and described by his family as a ‘patriot of China’, Constantin von Hanneken (fig. 3) 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.

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 (such as the rock crystal seal belonging to the Dowager Empress Cixi, lot 551), but collecting may well have also been a means of decorating their palatial Tianjin homes (fig. 5). 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 (including lots 549 and 550) were loaned to the Roemer Museum in Hildesheim. In 1919, the family left Tianjin for good, settling first in Hannover but, against the backdrop of the post-war economic depression in Germany, some of the family emigrated to the United States in the 1920s and 1930s. Parts of the collection remained in Germany through the first half of the 20th century, and a small number of works (including the large Chuxiugong charger, lot 547) were lent to the groundbreaking ‘Ausstellung Chinesischer Kunst’ exhibition in Berlin in 1929, before also making their journey to America in the 1950s where they have remained with Detring and von Hanneken’s descendants to this day.



Fig. 4 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.

圖四 德璀琳受封一品頂戴花翎，1896年
此畫掛於天津利順德大飯店

德璀琳與漢納根中國藝術品珍藏

編號547-551

蘇富比本季榮幸備至，特別呈獻一組來源顯赫的中國藝術品珍藏精選。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——德璀琳（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。

德璀琳（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年德璀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。德璀琳在中國期間，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，慈禧太后授予德璀琳一品頂戴花翎，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（圖四）。

德璀琳以天津為家，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，以及修建市政廳，並以英國軍官查理·喬治·戈登（Charles'Chinese'Gordon）的名字將其命名為戈登堂（Gordon Hall）。德璀琳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，都可看到德璀琳先生對這個社會既偉大又寶貴的貢獻。」

漢納根（圖三）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，後被德璀琳納為軍事顧問。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。德璀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。

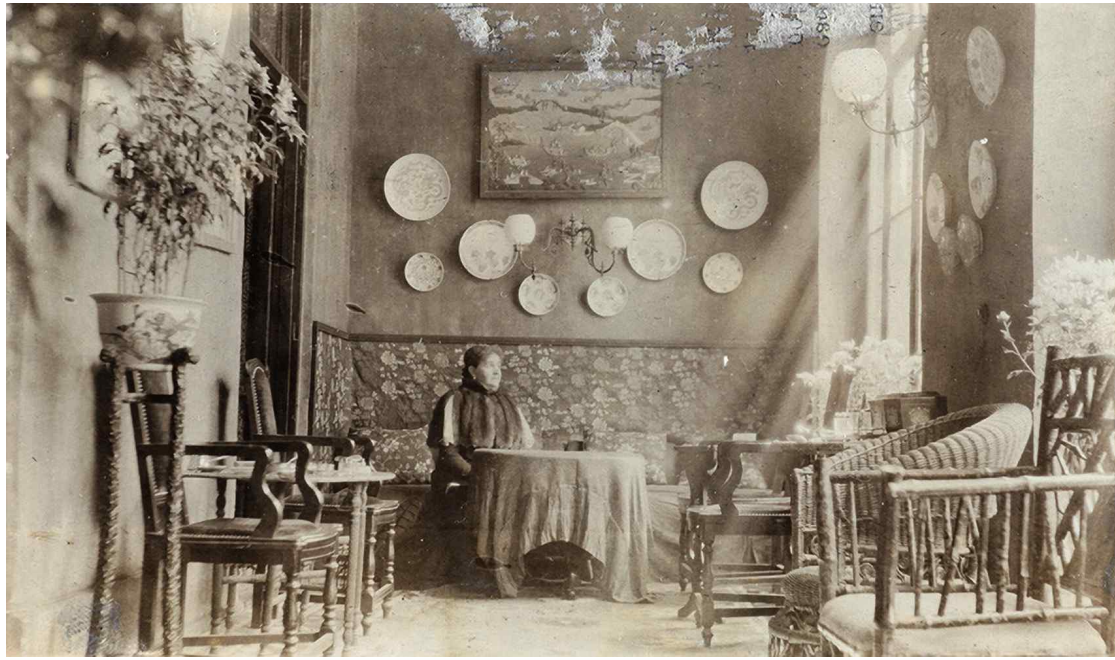


Fig. 5 Mrs. Detring, in her home, Commissioner's House, Tianjin, circa 1903-6.

Image obtained from the Hedgeland collection at SOAS, London (Reference PP MS 82/2/1/145) with kind permission from Mrs M. L. Nation-Dixon.

圖五 德瑾琳夫人在其宅邸，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

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。

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。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（例如慈禧太后御寶水晶雕瑞獸鈕方璽，編號551），部分藏品則為裝點兩人在天津富麗堂皇的宅院而納（圖五）。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. Hoppisley 1848-1939)，他曾擁有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姆市的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（其中包括549號和550號拍品）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（包括清光緒黃地青花九桃纏枝花卉紋大盤，編號 547）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，至此由德瑾琳和漢納根的後代珍藏保存至今。

**AN EXTREMELY LARGE AND RARE
BLUE AND YELLOW 'NINE PEACH'
CHARGER
CHUXIUGONG MARK, GUANGXU
PERIOD**

stoutly potted, with gently rounded sides rising from a short foot, painted in deep tones of underglaze blue with a central medallion enclosing a gnarled peach tree, its two principal branches extending around the border of the panel, issuing nine ripening peaches, the reverse with a continuous scroll of morning glory, all reserved on a rich lemon-yellow ground stopping neatly around the four-character *Chu xiu gong zhi* seal mark, reserved in a white cartouche
Diameter 28³/₈ in., 72.1 cm

PROVENANCE

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

EXHIBITED

Chinesische Kunst/Exhibition of Chinese Art, Berlin, 1929, cat. no. 723.

The Chuxiugong (Palace of Gathering Elegance) is one of the six Western palaces in the Forbidden City, favored by the Empress Dowager Cixi and

her chief residence between 1856 and 1885. Ronald W. Longsdorf in 'The Tongzhi Imperial Wedding Porcelain', *Oriental Arts*, October 1996, p. 70, notes that Cixi had the palace refurbished on her 50th birthday in 1884, with luxurious objects of monumental size, many modeled after prototypes from the 18th century.

The design of nine peaches in underglaze blue and yellow enamel is derived from Yongzheng and Qianlong period porcelains. Compare a smaller Yongzheng dish in the Percival David Collection at the British Museum, illustrated in Margaret Medley, *Illustrated Catalogue of Ming Polychrome Wares*, London, 1978, pl. A795. Another dish of the same size, but Qianlong mark and period, in the National Palace Museum, Taipei, is illustrated in *Porcelain of the National Palace Museum. Blue-and-White Ware of the Ch'ing Dynasty*, Hong Kong, 1968, pls 29a-b.

Three smaller dishes of this design and bearing Chuxiugong marks are known. The first, in the Baur Collection, Geneva (64.7 cm diameter), is illustrated in John Ayers, *The Baur Collection. Chinese Ceramics*, vol. 4, Geneva, 1974, pl. A586. Another, formerly in the collection of Captain Otto Löffler (48.3 cm diameter), was sold at Christie's London, 8th November 2005, lot 170. A third, 27cm diameter, sold in our Paris rooms, 9th June 2011, lot 203.

\$ 40,000-60,000

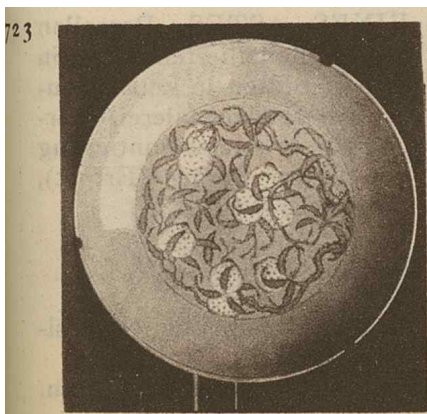
清光緒 黃地青花九桃纏枝花卉紋大盤
《儲秀宮製》款

來源

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

展覽

《Chinesische Kunst》·柏林·1929年·編號723



GROSSE SCHÜSSEL. Porzellan. Im Spiegel Pfirsischzweig, außen Windenranke in Kobaltblau-malerei unter Glasur mit zitronengelbem Grund über Glasur.
D. 72 cm.
Marke des Palastes der Kaiserin Ch'u-hsiu-kung. Ming (1368—1644).
Bes. Frau E. v. Hanneken, Hannover.

The present lot included in the catalogue *Chinesische Kunst/Exhibition of Chinese Art*, Berlin, 1929, cat. no. 723.
本品示圖於《Chinesische Kunst》·柏林·1929年·編號723





548

A RARE CORAL-RED AND GILT-DECORATED GU-FORM VASE JIAQING SEAL MARK AND PERIOD

the bell-shaped base rising to a flaring neck with a globular middle section, the exterior evenly applied with coral-red enamel and gilt-painted at the neck with two writhing five-clawed dragons pursuing 'flaming pearls' amidst bats and clouds all between a band of *ruyi* heads above and acanthus leaves below, a band of keyfret enclosing the horizontal six-character seal mark, four bats soaring around the central body, the dragon and bat motif repeated at the base, the interior and base enameled turquoise
Height 6¾ in., 17.4 cm

PROVENANCE

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

\$ 8,000-12,000

清嘉慶 珊瑚紅地描金雲龍趕珠福運紋花觚
《大清嘉慶年製》款

來源

德璀琳 (1842-1913) 或漢納根 (1854-1925) 收藏，
此後家族傳承



549



549

A GREEN-ENAMELED 'DRAGON' JAR DAOGUANG SEAL MARK AND PERIOD

well-potted, the tapering ovoid body rising to a wide shoulder and narrow short neck, decorated around the exterior in emerald-green enamel outlined and detailed in underglaze blue illustrating two five-clawed dragons striding in pursuit of 'flaming pearls' amidst *ruyi*-form clouds, flame scrolls issuing from their scaly bodies, a band of lappets below and a band of *ruyi* heads above, the shoulder with the 'Eight Auspicious Emblems' beneath a band of spirals, the recessed base with a six-character seal mark in underglaze blue
Height 7⅞ in., 20 cm

PROVENANCE

Collection of Constantin von Hanneken (1854-1925), and thence by descent.

EXHIBITED

Roemer Museum, Hildesheim, Germany, from 1899 (on loan).

\$ 20,000-30,000

清道光 白地綠彩雲龍趕珠紋罐
《大清道光年製》款

來源

漢納根 (1854-1925) 收藏，此後家族傳承

展覽

羅默博物館，希爾德斯海姆，德國，自1899年（借展）



**A GREEN-ENAMELED 'DRAGON'
JAR
QIANLONG SEAL MARK AND
PERIOD**

well-potted, the tapering ovoid body rising to a wide shoulder and narrow short neck, decorated around the exterior in emerald-green enamel outlined and detailed in underglaze blue illustrating two five-clawed dragons striding in pursuit of 'flaming pearls' amidst *ruyi*-form clouds, flame scrolls issuing from their scaly bodies, a band of lappets below and a band of *ruyi* heads above, the shoulder with the 'Eight Auspicious Emblems' beneath a band of spirals, the recessed base with a six-character seal mark in underglaze blue
Height 7 $\frac{7}{8}$ in., 20 cm

PROVENANCE

Collection of Constantin von Hanneken (1854-1925), and thence by descent.

EXHIBITED

Roemer Museum, Hildesheim, Germany, from 1899 (on loan).

A closely related jar is published in *Porcelains of the National Palace Museum. Enamelled Ware of the Ch'ing Dynasty*, Vol. II, Taipei, 1969, pl. 13; one in the Nanjing Museum, Nanjing, is illustrated in *The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, p. 271; and another is included in *Chinese Porcelain. The S.C. Tianminlou Collection*, Vol. 1, Hong Kong, 1987, pl. 114. Several Qianlong jars with covers from important private collections include one from the collection of Edward T. Chow, sold in our Hong Kong rooms, 19th May 1981, lot 537; another from the W.W. Winkworth collection, illustrated in Soame Jenyns, *Later Chinese Porcelain*, London, 1951, pl. XCI, fig. 2, sold twice in our Hong Kong rooms, 29th November 1977, lot 128, and again, 1st November 1999, lot 463; a pair from the Frederick J. and Antoinette H. Van Slyke collection, sold in our New York rooms, 31st May 1989, lot 201, one of which was sold again at Christie's Hong Kong, 30th May 2006, lot 1443; an example with its cover from the Greenwald Collection sold in our Hong Kong rooms, 29th

October 2001, lot 617, and again at Christie's Hong Kong, 1st December 2010, lot 2831; and one from the collection of Dikran Garabed Kelekian, sold in these rooms, 19th-20th March 2013, lot 183. In recent years, jars of this type have sold at Christie's Hong Kong, 1st June 2011, lot 3997; in those same rooms, 15th September 2011, lot 1558; in our London rooms, 6th November 2013, lot 181; and in our Hong Kong rooms, 7th April 2015, lot 3701.

\$ 30,000-50,000

清乾隆 白地綠彩雲龍趕珠紋罐
《大清乾隆年製》款

來源

漢納根 (1854-1925) 收藏，此後家族傳承

展覽

羅默博物館，希爾德斯海姆，德國，自1899年（借展）



A RARE IMPERIAL ROCK CRYSTAL 'JIANKONG HENGPING' SEAL QING DYNASTY, SEAL OF EMPRESS DOWAGER CIXI

of square section, the translucent stone surmounted by a well-carved mythical beast crouching on its powerful claws, the horned creature rendered with protruding eyes above a slightly upturned snout, its mouth agape revealing sharp fangs, flanked by a pair of long curling whiskers, the top of its scaly body detailed with a well-pronounced spine, terminating in a bushy tail swept against its left haunch, the seal face crisply incised in *zhuwen* style with four characters reading *Jiankong hengping* (to maintain fairness and balance)

Height 2 $\frac{3}{8}$ in., 6.1 cm; Width 2 $\frac{7}{8}$ in., 7.3 cm;
Depth 2 $\frac{1}{8}$ in., 7.3 cm

PROVENANCE

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

This rare rock crystal seal is well carved in relief with four characters reading *Jiankong hengping*, which can be translated as 'to maintain fairness and balance'. A seal of a smaller size but with the same four characters, in the Palace Museum, Beijing, is recorded in the imperial seal catalogue of the Empress Dowager Cixi, and its impression is published in *Gugong bowuyuan cang qingdai dihou xiying pu Cixi juan* [catalogue of imperial seals of the Qing dynasty. Cixi section], vol. 12, Beijing, 2005, p. 33 (fig. 1). During the Qing dynasty, it was common practice for emperors to order multiple imperial seals to be made with the same face characters. Guo Fuxiang has noted that sometimes as many as ten seals with the same characters were made for Cixi, see Guo

Fuxiang, 'Fengzailongshang - Cixi taihou de baoxi [Phoenix above the dragon - imperial seals of the Empress Dowager Cixi]', *Forbidden City*, 2011.10, p. 69. This established practice makes it likely that the present seal belongs to the same group as the example cited in the Palace Museum, Beijing (*op. cit.*). This conclusion can further be supported through matching the seal impression of the present lot with the same impressions found on existing Cixi paintings.

A comprehensive survey of imperial seals reveals that the Empress Dowager Cixi owned a comparatively larger number of precious seals – perhaps as it was known she "held court behind the screen" and effectively controlled the Qing imperial government for some 48 years. During her reign, even though Chinese society was thrown into turmoil drastically weakening governmental authority, the Empress Dowager commissioned work from the imperial workshops and demanded they be on display to enhance her image as ruler in China. Imperial seals, such as the present example, reflected prestige and power and even though the craftsmanship of her seals seems to exhibit a slight decline in quality commensurate with dynastic deterioration, it is clear from the number of seals produced during the period that Dowager Empress Cixi was determined to maintain traditional imperial standards.

\$ 40,000-60,000

清 慈禧太后御寶水晶雕瑞獸鈕方璽

璽文：
鑑空衡平

來源

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



Fig. 1 Seal impression of a 'Jiankong hengping' seal in the Palace Museum, Beijing

After: *Gugong bowuyuan cang qingdai dihou xiying pu Cixi juan* [catalogue of imperial seals of the Qing dynasty. Cixi section], vol. 12, Beijing, 2005, p. 33

北京故宮博物院藏「鑑空衡平」印之印文

出處：《故宮博物院藏清代帝后璽印譜·慈禧卷》，冊12·北京·2005年·頁33





ADORNED FOR COURT: IMPERIAL PHOENIX CHAOGUAN IN THE QING DYNASTY

PROPERTY FROM THE PORTLAND MUSEUM OF ART, MAINE

LOTS 552–555

The Qianlong emperor spared no expense in employing all art forms to proclaim his rightful position as the Son of Heaven, and appears to have taken particular delight in the development of exquisite court attire for the countless daily rituals and grand ceremonies. Adornments manufactured from the finest materials available to the Qing empire were crafted into individual works of art, particularly evident in these exquisite phoenix finials produced for *chaoguan* (court hats) worn by the empress or high-ranking concubines (**fig. 1**). Gold and pearl *chaoguan* are extremely rare and this set, though incomplete, appears to be the first to appear on the market.

The earliest basic rules relating to the Qing imperial wardrobe were set in 1636 by the Hong Taiji (r. 1626-1636) emperor, father of the Shunzhi emperor (r. 1643-1661). His rules were revised and augmented by the Qianlong Emperor in 1759, and revised in 1767, and recorded in the *Huangchao liqi tushi* ('Illustrated Regulations for the Ceremonial Paraphernalia of the Qing Dynasty'), an eighteen *juan* monumental manuscript that includes thousands of illustrations and lengthy text, scrupulously recording the 'proper' paraphernalia for the emperor and his court. Costume and jewelry are well represented in this manuscript for both men and women, starting with the emperor down through all the ranks of the imperial clan and the whole of the court and civil service.

Significantly, the *Huangchao liqi tushi* always began its sections with a description of the court hat, designating its indispensable and foremost place of importance within the overall court attire. At the beginning of the Qing dynasty different *chaoguan* were worn in winter and summer, but by the reign of the Kangxi emperor (r. 1662-1722) the winter style was adopted for use throughout the year. Hats of this type were similar in shape to the men's winter hat, with a fur brim and crown covered in red floss silk tassels, but with an additional back flap made of fur. For summer, the hat brim and back flap were faced with black satin or velvet. As ordained by the regulations, the finials of the empress, empress dowager and first rank imperial consort were composed of three tiers of golden phoenix and pearls surrounded by seven elaborately ornamented gold phoenix, while lesser-ranking imperial concubines wore two tiers of phoenix with five additional phoenix (see Valery Garrett, *Chinese Dress from the Qing Dynasty to the Present*, Singapore, 2008, p. 57).

The *Huangchao liqi tushi* also notes the principal position of importance of Eastern pearls. Harvested from the three main rivers in Manchuria, the Yalu, Sungari and Amur, they were treasured by the Manchu rulers for their association with their homeland. Rules also specified that only the emperor and his family members were allowed to wear this precious pearl that was incorporated into accessories or sewn into imperial robes.

Each phoenix in the present set has been masterfully crafted in the ancient filigree technique. A lattice formed of rows upon rows of intricately twisted gold wire skilfully simulates the fine and shimmering plumage of the mythological creature. The extravagant use of Eastern pearls and dark semi-precious stone at the top denote the owner of these pieces as an important imperial concubine.

Only one closely related finial, also set with a semi-precious stone at the top, appears to have been published, in the National Palace Museum, Taipei, included in the Museum's *Exhibition of Ch'ing Dynasty Costume Accessories*, Taipei, 1986, cat. no. 7, together with a complete summer hat for a first-rank imperial consort, as indicated by the three tiers of phoenix and inclusion of cat's-eyes stones, cat. no. 2. A related winter *chaoguan* for the empress, in the Palace Museum, Beijing, is illustrated in Yang Boda, 'Ancient Chinese Cultures of Gold Jewellery and Ornamentation', *Arts of Asia*, vol. 38, no. 2, pl. 66; and another of this type, but fashioned with silver phoenix encrusted with pearls, from the Qing Court Collection and still in Beijing, is published in *The Complete Collection of Treasures of the Palace Museum. Costumes and Accessories of the Qing Court*, Hong Kong, 2005, pl. 164. A related gold and pearl hat ornament, in the Yurinkan Museum, Kyoto, is published in *Yurinkan Seika*, Kyoto, 2003, pl. 75; two examples, one in the form of a male phoenix (*feng*) and the other a female phoenix (*huang*), from the Carl Kempe collection, included in the *Exhibition of Chinese Art*, Royal Academy of Arts, London, 1935, cat. nos 708 and 55, were sold in our Hong Kong rooms, 11th April 2008, lots 2304 and 2309 respectively. Another, but missing the pearls, from the collections of Jay Leff and Lillian Schloss, and now in the Rietberg Museum, Zurich, was sold twice in these rooms, 25th October 1975, lot 96, and 9th December 1987, lot 10, and published in Pierre Uldry, *Chinesisches Gold und Silber*, Zurich, 1994, pl. 318.

Ornaments in the form of a flying phoenix were popular from the Tang dynasty (618-907) as the bird is symbolic of the empress and comprises one of the Four Divine Animals, along with the dragon, tiger and turtle. Its five-colored tail symbolizes the five cardinal virtues of benevolence, righteousness, sincerity, knowledge and propriety. For an ornament attributed to the Tang dynasty, see one from the Pillsbury Collection in the Minneapolis Institute of Arts, included in the exhibition *Arts of the Tang*, Los Angeles County Museum, Los Angeles, 1957, cat. no. 299; and a hair accessory in the form of a female phoenix, illustrated in Zhang Linsheng, 'Zhongguo gudai de jingjin gongyi', *The National Palace Museum Monthly of Chinese Art*, no. 14, 1984, p. 25, fig. 26, together with a painting depicting Tang court ladies wearing phoenix ornaments in their hair, fig. 26.

Fig. 1 A Large Imperial Portrait of Consort
Chunhui by Giuseppe Castiglione and Others, Title
Calligraphy by the Qianlong Emperor
Qing Dynasty, Qianlong Period
Sotheby's Hong Kong, 7th October 2015, lot 3202
圖一 清乾隆 郎世寧等作《純惠皇貴妃朝服像》
設色絹本 鏡框
御題：《純惠皇貴妃》
香港蘇富比2015年10月7日·編號3202



純惠皇貴妃

宮廷寶飾：清代御製鳳凰朝冠頂

波特蘭美術館藏珍

編號552-555

乾隆一朝，大清盛世，高宗文治武功，君臨天下，章天子聖威，博采巧藝，不惜重金，尤其注重宮廷服制，不論日常儀式、盛大祭典，服飾皆華麗講究。清代飾品，以當朝珍材巧製，卓藝菁華。此類鳳凰朝冠頂，專為皇后及高等后妃而製（圖一），正屬臻例。金鑲珍珠朝冠頂，歷來極罕，本此所呈冠頂一組雖非完整一套，然應屬市場首見，異常難得。

1636年，皇太極初訂清宮服制準則，乾隆於1759年審視修纂，至1767年訂成《皇朝禮器圖式》共編十八卷，錄清廷正統冠服儀制，圖文並茂，鉅細靡遺。上至皇帝宗室、下至文武朝臣，不論男女，各按品級列明服飾，條理清晰，記載詳盡。

《皇朝禮器圖式》各卷冠服形制，皆以朝冠開首，足見朝冠至關重要，不可或缺。清初朝冠分冬夏二式，至康熙一朝，全年皆用冬朝冠。此類形制，形似男裝冬帽，毛冠檐，紅絨結頂，另有毛製護領垂於冠後。夏朝冠檐邊、護領則為黑緞或絲絨。皇太后、皇后，皇貴妃之朝冠，頂三層貫珠，皆承以金鳳，朱緯上週綴七金鳳。妃嬪朝冠，頂二層金鳳，另綴五金鳳，謹按條制，不得有違。（見 Valery Garrett，《Chinese Dress from the Qing Dynasty to the Present》，新加坡，2008年，頁57）

從《皇朝禮器圖式》中可見，清室以東珠為尊。東珠者，產自滿洲三大河川——鴨綠江、松花江及黑龍江。皆因東珠與滿洲相關，滿清諸帝珍而重之。清宮服制更有規定，僅皇帝及其宗室方可用東珠綴飾或繡服。

本組冠頂以古法累絲工藝精製而成，金絲繁縷，輝煌閃耀，瑰華麗緻，東珠錦飾奢華，頂鑲深色寶石，足見其主人地位顯赫。

目前應僅見一近同例出版著錄，頂部同鑲寶石，台北國立故宮博物院藏，載於《清代服飾展覽》，台北，1986年，編號7，同見皇貴妃夏朝冠，三層金鳳，鑲東珠及貓眼石，編號2。參考一皇后冬朝冠，北京故宮博物院藏，載於楊伯達，「Ancient Chinese Cultures of Gold Jewellery and Ornamentation」，《Arts of Asia》，卷38，編號2，圖版66。另有一例，綴銀鳳，鑲珍珠，清宮舊藏，仍存於北京，載於《故宮博物院藏文物珍品大系·清代帝后服飾》，香港，2005年，圖版164。亦見一金鑲珍珠例，京都藤井有鄰館藏，載於《有鄰館精華》，京都，2003年，圖版75。參考兩例，一鳳一凰，Carl Kempe 收藏，展於《Exhibition of Chinese Art》，皇家藝術學院，倫敦，1935年，編號708及55，後售於香港蘇富比2008年4月11日，編號2304及2309。再見一例，缺珍珠，Jay Leff 及 Lillian Schloss 收藏，現為蘇黎世 Rietberg Museum 館藏，兩度售於蘇富比1975年10月25日，編號96以及1987年12月9日，編號10，載於 Pierre Uldry，《Chinesisches Gold und Silber》，蘇黎世，1994年，圖版318。

飛鳳造型寶飾，自唐代盛行。鳳象徵皇后，與龍、龜、麟合稱四靈瑞獸。五彩鳳尾，代表仁、義、禮、智、信。參考唐代作例，屬明尼阿波利斯美術館 Pillsbury 收藏，展於《Arts of the Tang》，洛杉磯郡藝術博物館，洛杉磯，1957年，編號299。另見一鳳形髮飾，載於張臨生，〈中國古代的精金工藝〉，《故宮文物月刊》，編號14，1984年，頁25，圖26，配唐代仕女圖，戴鳳凰髮飾，圖26。



LOT 554

AN EXTREMELY RARE GOLD
FILIGREE 'PHOENIX' FINIAL FOR
AN IMPERIAL CONCUBINE COURT
HAT

QING DYNASTY, 18TH CENTURY

the brilliant and intricately worked gold wires forming a multi-tier ornament of two phoenix stacked over a domed base along a vertical axis, the base with eight pendent lobes each with a *ruyi*-form edge and one of the 'Eight Buddhist Emblems' applied to the surface, surmounted by an openwork gold orb set with four pearls, a phoenix perched atop, its feathers, eyes, beak, and crest minutely detailed and with medium and small pearls secured to the crest, chest, wings, and five long tail feathers, surmounted by a large pearl on its back, a second phoenix of the same design perched atop the large pearl and surmounted by a further large pearl, a teardrop-shaped smoky hardstone crowning the finial at its peak

Height 5¾ in., 14.6 cm

PROVENANCE

Collection of Joseph (1919-2008) and Ruth Sataloff.
Gifted to the Portland Museum of Art, Maine, in 1994 (acc. no. 1994.39.4).

EXHIBITED

Worshipping the Ancestors: Chinese Commemorative Portraits, Freer Gallery of Art and the Arthur M. Sackler Gallery, Smithsonian Institution, Washington, D.C., 2001, cat. no. 5.15.

\$ 60,000-80,000

清十八世紀 金縷絲鳳凰鑲東珠嬪朝冠頂
來源

Joseph (1919-2008) 及 Ruth Sataloff 收藏
贈與波特蘭美術館，緬因州，1994年（館藏
編號1994.39.4）

展覽

《Worshipping the Ancestors: Chinese Commemorative Portraits》，弗利爾及賽克勒美術館，史密森尼學會，華盛頓，2001年，編號5.15



**A GOLD FILIGREE 'PHOENIX'
ORNAMENT FOR AN IMPERIAL
CONCUBINE SUMMER COURT HAT
QING DYNASTY, 18TH CENTURY**

the resplendent bird formed of intricately worked bright gold wire, with the wings spreading slightly and the long flaring tail upswept giving the impression of a phoenix in flight, scrolls of *qi* emanating from the neck and sides, medium-size pearls inset at the chest, wings, crest, and back, and smaller pearls attached to the flame-like tail feathers, the base pierced for attachment to a hat, with later-added legs and mounting
Height 5 $\frac{3}{8}$ in., 13.6 cm

PROVENANCE

Collection of Joseph (1919-2008) and Ruth Sataloff.
Gifted to the Portland Museum of Art, Maine, in 1994 (acc. no. 1994.39.3).

\$ 30,000-50,000

清十八世紀 金纍絲鳳凰鑲東珠嬪朝冠頂
來源

Joseph (1919-2008) 及 Ruth Sataloff 收藏
贈與波特蘭美術館·緬因州·1994年(館藏
編號1994.39.3)



A GOLD FILIGREE 'PHOENIX'
ORNAMENT FOR AN IMPERIAL
CONCUBINE SUMMER COURT HAT
QING DYNASTY, 18TH CENTURY

the resplendent bird formed of intricately worked bright gold wire, with the wings spreading slightly and the long flaring tail upswept giving the impression of a phoenix in flight, scrolls of *qi* emanating from the neck and sides, medium-size pearls inset at the chest, wings, crest, and back, and smaller pearls attached to the flame-like tail feathers, the base pierced for attachment to a hat, with later-added legs and mounting
Height 5½ in., 14 cm

PROVENANCE

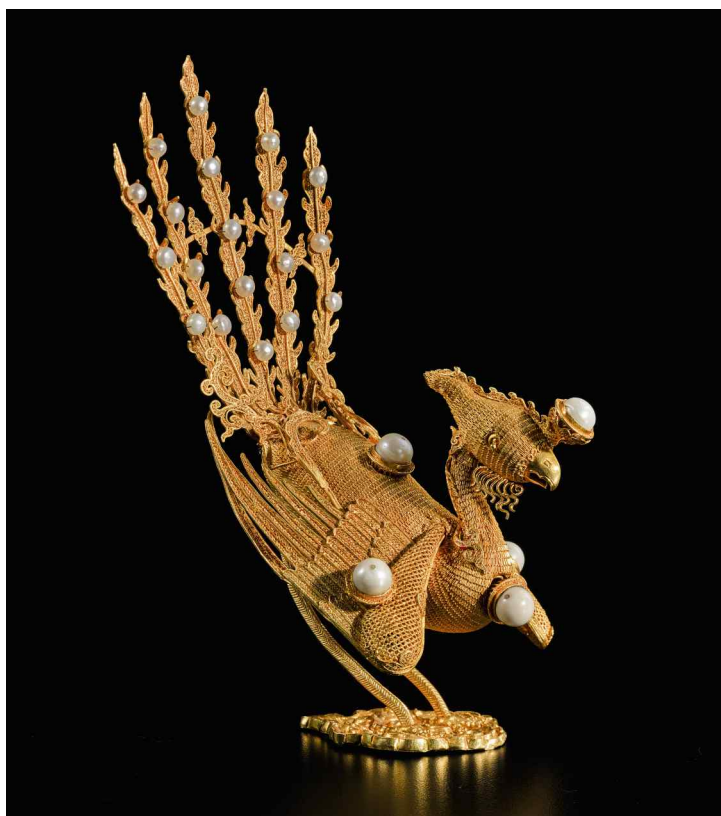
Collection of Joseph (1919-2008) and Ruth Sataloff. Gifted to the Portland Museum of Art, Maine, in 1994 (acc. no. 1994.39.1).

\$ 30,000-50,000

清十八世紀 金釵絲鳳凰鑲東珠嬪朝冠頂

來源

Joseph (1919-2008) 及 Ruth Sataloff 收藏
贈與波特蘭美術館，緬因州，1994年 (館藏編號1994.39.1)



554

A GOLD FILIGREE 'PHOENIX'
ORNAMENT FOR AN IMPERIAL
CONCUBINE SUMMER COURT HAT
QING DYNASTY, 18TH CENTURY

the resplendent bird formed of intricately worked bright gold wire, with the wings spreading slightly and the long flaring tail upswept giving the impression of a phoenix in flight, scrolls of *qi* emanating from the neck and sides, medium-size pearls inset at the chest, wings, crest, and back, and smaller pearls attached to the flame-like tail feathers, the base pierced for attachment to a hat, with later-added legs and mounting
Height 5¾ in., 13.6 cm

PROVENANCE

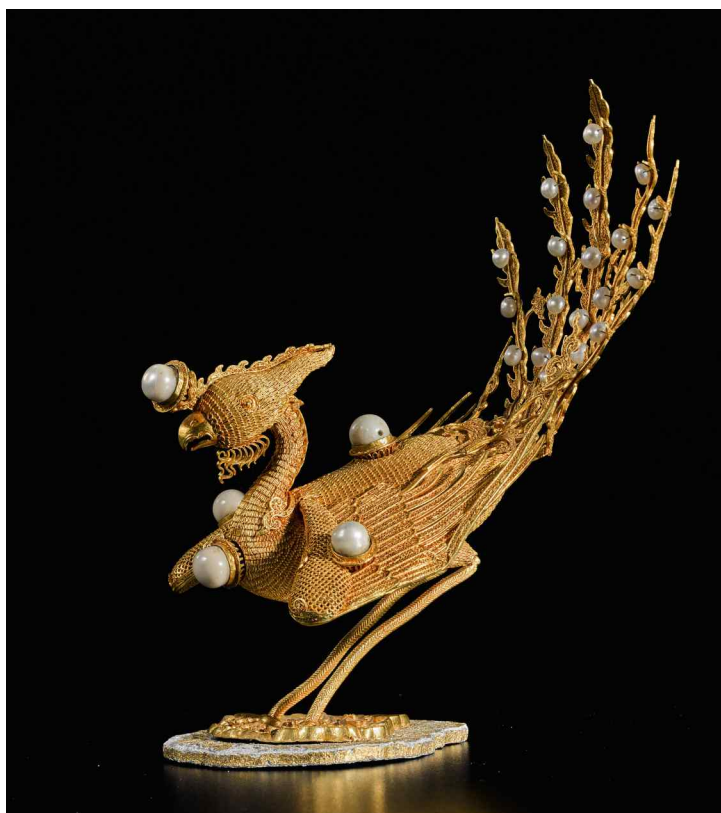
Collection of Joseph (1919-2008) and Ruth Sataloff. Gifted to the Portland Museum of Art, Maine, in 1994 (acc. no. 1994.39.2).

\$ 30,000-50,000

清十八世紀 金釵絲鳳凰鑲東珠嬪朝冠頂

來源

Joseph (1919-2008) 及 Ruth Sataloff 收藏
贈與波特蘭美術館，緬因州，1994年 (館藏編號1994.39.2)



555

PROPERTY FROM A EUROPEAN CORPORATE COLLECTION

**A RARE AND IMPRESSIVE PAINTING OF
AN ELEVEN-HEADED AND MULTI-ARMED
AVALOKITESVARA**

**DATED CHONGZHEN SECOND YEAR,
CORRESPONDING TO 1629**

ink and color on silk, the hanging scroll intricately painted with over three hundred Buddhist and Daoist deities, dignitaries, and devotees organized around a large central figure of Avalokitesvara, the reverent entourage shrouded in scrolling clouds parting along the central vertical axis of the composition revealing a crowned worshipper kneeling in prayer before a large hexagonal lion throne, the lion throne surmounted by lotus blossom supporting the Goddess of Compassion with eleven heads arranged in a pyramidal formation and seated in *dhyanasana* with one pair of arms holding a *kalasha* vessel in the lap, another set of arms positioned in *anjali mudra* at the chest, additional arms radiating around the body holding various instruments, and a further set of arm extending upward and holding a small lotus blossom supporting Amitabha cloaked in a red robe, above Amitabha a further figure seated with its back to the viewer, signed *di zi Zhou Bangzhang*, dated second year of the Chongzhen reign, *ji si* (1629), and with one seal of the artist, mounted

Overall 133½ by 56½ in., 339.1 by 143.5 cm

PROVENANCE

Yamanaka Shokai, Osaka.

Acquired from the above by a Japanese collector during the Taisho period (1912-1926).

Sotheby's New York, 16th September 2009, lot 130.

\$ 600,000-800,000

明崇禎二年 千手千眼觀音像 設色絹本

題識:

大明崇禎二年歲次己巳 弟子周邦彰薰沐拜寫

印文:

周邦彰印

來源

山中商會，大阪

大正時代 (1912-1926) 由日本藏家得於上述處

紐約蘇富比2009年9月16日，編號130





556 detail

Meticulously painted and capturing a lyricism to denote the serenity of the scene, this painting is an exceptionally rare and fine example of late Ming Buddhist painting. It is framed by a painted silk lotus scroll border, in simulation of brocade mounts, and the five-clawed dragons at the top suggest this painting was commissioned not as a gift but for use at the court by the Chongzhen emperor himself.

This painting is a masterpiece of late-Ming esoteric Buddhist painting. This magnificent multi-armed and multi-headed manifestation is one of the most popular forms of the bodhisattva in Tibetan Buddhism and represents the deity as Sahasrabhuja-sahasranetra Avalokitesvara ('with a thousand arms and a thousand eyes'), elegantly rendered in delicate lines and warm tones, surrounded by extended hands that each holds an attribute. The principal hands held before the heart symbolically protect the jewel of enlightenment. The ten additional heads symbolize the steps on the path to Buddhist enlightenment, represented here by the figure of Amitabha Buddha held aloft; Amitabha being the spiritual progenitor of the bodhisattva. Numerous inscribed cartouches throughout the painting identify the characters within the landscape and include the thirty-six revered officials and the twenty-eight lunar mansions.

This painting follows in the Chinese tradition of Buddhist painting, which fused elements of Tibetan, Indian and Chinese imagery and reinterpreted them in a palette reminiscent of that seen on Chinese silk painting. In its style it has its roots in the Tang Dynasty paintings found at Cave 17 at Dunhuang in Gansu province, from the overall composition and color scheme to the billowing clouds and scarves to denote the celestial nature of the figures and inscribed cartouches. Compare a silk painting of Avalokitesvara in the same eleven-headed form similarly surrounded by a myriad of figures, recovered from Dunhuang and attributed to the early 9th century, now in the British Museum, London, published in W. Zwalf (ed.), *Buddhism. Art and Faith*, London, 1985, pl. 320.

The eleven-headed form of the popular Avalokitesvara was revered in China from the late Ming dynasty through the Qing and was frequently depicted in various materials; see a large bronze figure attributed to the seventeenth century, from the Isabella Stewart Gardner Museum, Boston, sold twice in these rooms, 16th April 1971, lot 161, and again, 16th September 2009, lot 129; one from the Staatliche Museen Preußischer Kulturbesitz, Museum für Völkerkunde, Berlin, illustrated in *Chinese Art in Overseas Collections: Buddhist Sculpture II*, Taipei, 1990, pl. 190; and an imperial thangka, dated to the Qianlong period, in the Palace Museum, Beijing, published in *Tangka Paintings in the Collection of the Palace Museum*, Beijing, 2010, pl. 164.

江海河神等衆

大明崇禎二年歲次己巳
弟子周祥彰薰沐拜寫



PROPERTY FROM A JAPANESE PRIVATE
COLLECTION

**A RARE GILT-BRONZE VOTIVE
FIGURE OF AVALOKITESVARA
NORTHERN WEI DYNASTY, DATED
ZHENGGUANG SECOND YEAR,
CORRESPONDING TO 521**

the deity modeled standing before a flame-shaped mandorla on a splayed lotus base above a square-form openwork support cast with a mythical beast and floral motifs, all raised on a four-legged plinth, the figure adorned in long flowing robes with hems flaring out to the sides, the right arm raised and holding a lotus stem, the left lowered holding a pendent *kundika*, the hair swept up into a topknot and framed by a circular halo on the mandorla enclosing radiating lotus petals, the mandorla further decorated with swirling flames extending up to the pointed tip, the reverse incised with seven seated Buddhas, all above an indistinct dedicatory inscription dated to the second year of the Zhengguang period, corresponding to 521
Height 7 in., 17.6 cm

LITERATURE

Saburo Matsubara, *Zoutei Chugoku Bukkyo Choukoku Shi Kenkyu* [Chinese Buddhist Sculpture - A study based on bronze and stone statues other than works from cave temples], Tokyo, 1966, pl. 80 a & b.

Skilfully cast, the image of Avalokitesvara belongs to a group of similar sculptures of standing figures of Maitreya and Avalokitesvara framed against flame-shaped mandorlas. The open two-tiered plinth supporting the present figure is a particularly rare feature. Compare a related figure of Avalokitesvara, dated by inscription to 520, raised on an open square-form support in the Freer Sackler Collection (acc. no. F1909.264). Other dated gilt-bronze figures of Avalokitesvara include one figure, dated to 524, included in the exhibition *Rikucho Jidai no Kondobutsu* [Gilt bronzes from Six Dynasties], Kuboso Memorial Museum of Arts Izumi, Osaka, 1991, cat. no. 59; and another, dated to 519, from the collection of Sakamoto Gorō was sold in our Hong Kong rooms, 5th October 2016, lot 3211. A related but uninscribed figure of Maitreya was sold in these rooms, 15th September 2010, lot 286.

\$ 50,000-70,000

北魏正光二年 銅鎏金觀音立像

銘文：

正光二年三月十一日青信士史奴夫妻二人
為亡息干能造觀音像

出版

松原三郎，《中國佛教彫刻史論》，
東京，1966年，圖版80a及b





A GILT-BRONZE FIGURE OF AVALOKITESHVARA SUI DYNASTY

standing on a lotus base, the Goddess of Mercy positioned in *contrapposto* with the left leg stepping forward slightly and the right hip tilted upward, the right arm raised at the elbow and holding a pearl in the fingers, the left arm hanging by the side with the hand grasping a long sash, the body draped in robes and sashes clinging to the sinuous body, necklaces adorning the chest and a tall diadem crowning the head, the flame-shaped mandorla attached by a pin framing the torso, all raised on an earlier Northern Wei dynasty four-legged stand incised with a dedicatory inscription dated to the first year of Taicheng, corresponding to 532 A.D., Japanese wood box (3)
Height 9 in., 22.9 cm

PROVENANCE

Eskenazi, Ltd., London, *circa* 1982.

The S-curved posture, detached mandorla, elaborate ornamentation, and ribbony garments that cling to the body express the new visual vocabulary for Buddhist statuary that developed in the Sui dynasty (581-618). Both Emperor Wen (r. 581-604) and Emperor Yang (r. 604-618) used Buddhism as a means of unifying the empire and they avidly patronized the construction of Buddhist temples, pagodas, grottoes, and sculptures. Emperor Wen was particularly devout due to his upbringing in a monastery. He is alleged to have commissioned 4,000 temples and over 100,000 new images in gilt-bronze, ivory, wood, and stone, and restored over 1.5 million damaged figures. Two gilt-bronze figures of Avalokiteshvara dated by inscription to his reign bear a strong resemblance to the present example. The most strikingly similar one is inscribed to the base with a date corresponding to 586 A.D. and is published in *Jintong fo xiang* [Gilt-Bronze Buddhist Figures], Beijing, 1998, pl. 7. The second, in the collection of the British Museum, depicts the bodhisattva holding a jewel in one hand and a bottle in the other and is dated by inscription to 595 A.D. and published in Hugo Munsterberg, *Chinese Buddhist Bronzes*, Rutland, VT and Tokyo, 1967, pl. 59.

The stand of the present figure is inscribed with a dedication and date, corresponding to the 18th day of the 2nd month of the first year of Taichang, corresponding to 532 A.D. Taichang (Great Prosperity) is the first reign name of the Northern Wei Emperor Xiaowu's rule (r. 532-535). The Taichang period started on 12th April 532 and lasted only a few months before the reign was renamed as Yongxing (Eternal Flourishing), a title which lasted through the end of Xiaowu's reign.

\$ 50,000-70,000

隋 銅鎏金觀音立像

北魏座銘文：

太昌元年二月十八日姚治明上為亡祖父母
敬造觀世音像一區供養

來源

Eskenazi Ltd. · 倫敦 · 約1982年





559

**A SMALL BRONZE FIGURE OF A
MONK
SONG DYNASTY**

cast standing on a lotus base, the hands clasped together at the center of the chest, the body draped in robes falling rhythmically from the left shoulder, the face with pronounced cheekbones and brow under a shaved head, the bronze oxidized with malachite encrustations throughout, metal stand (2)

Height 5 $\frac{3}{8}$ in., 13.7 cm

PROVENANCE

Japanese Private Collection (by repute).

\$ 8,000-12,000

宋 銅僧人立像

來源

日本私人收藏 (傳)



560

A CARVED STONE STELE NORTHERN WEI / NORTHERN QI DYNASTY

carved in high relief with Guanyin standing at the center of a wide rectangular plinth, the Goddess of Compassion framed by a tall petal-shaped mandorla and flanked at either side by a haloed standing attendant, each of the three figures positioned atop a lotus blossom. Guanyin dressed in robes, a *dhoti*, and a lobed diadem with the head bowed and the pendent left hand and raised right hand each holding an object, the robed attendants with their heads bowed and hands clasped at the chest within sleeves, traces of red, black, and green pigment throughout, the reverse unadorned, the base drilled and affixed to a wood stand (2)

Height 13 $\frac{7}{8}$ in., 35.2 cm

PROVENANCE

Parke-Bernet Galleries New York, 11th September 1969, lot 77.

J. T. Tai & Co., New York.

Sotheby's New York, 14th September 2011, lot 307.

An inscribed marble stele dated 551 C.E. of the same subject and form, and of similar size, from the collection of Sakamoto Gorō sold in our Hong Kong rooms, 8th October 2013, lot 137.

\$ 25,000-35,000

北魏 / 北齊 石雕觀音三尊像

來源

Parke-Bernet Galleries New York, 1969年9月11日, 編號77

戴潤齋, 紐約

紐約蘇富比2011年9月14日, 編號307

561



561

A LIMESTONE SARCOPHAGUS-FORM BUDDHIST RELIQUARY TANG DYNASTY

of rectangular section, the exterior carved in low relief to one long side with a depiction of the *parinirvana*, the Buddha in repose surrounded by five grieving monks, the opposite side with five long-robed bodhisattvas in varying poses, one short end depicting the Buddhist triad, the other plain, the arched cover carved with a central lotus bloom trailing foliate scrolls to either side (2)

Length 14 $\frac{1}{2}$ in., 36.8 cm

PROVENANCE

Collection of Woodard Elyn Kimes Hildreth (b. 1918). Offered at Sotheby's New York, 3rd December, 1986, lot 279A.

Collection of Rev. Dr. Thomas A. Hughart.

\$ 20,000-30,000

唐 石灰石雕涅槃圖舍利棺

來源

Woodard Elyn Kimes Hildreth (生1918) 收藏
上拍於紐約蘇富比1986年12月3日, 編號279A
Thomas A. Hughart 牧師收藏

**A STONE HEAD OF A
BODHISATTVA
TANG DYNASTY**

the round face well carved with an aquiline nose and arched eyebrows, the eyelids lowered in a downcast gaze imparting an expression of serenity, the grooved hair drawn into a high chignon and set at the front with a small diadem, all between large ears with pendulous lobes, with later added gilt lacquer and pigments, mounted on a base
Height 9 $\frac{5}{8}$ in., 24.3 cm

PROVENANCE

Theodore Culty, Paris, 1955.
Collection of Alex and Elizabeth Lewyt.
Sotheby's New York, 17th September 2013,
lot 56.

\$ 40,000-60,000

唐 石雕菩薩首像

來源

Theodore Culty · 巴黎 · 1955年
Alex 及 Elizabeth Lewyt 伉儷收藏
紐約蘇富比2013年9月17日 · 編號56



A LARGE STONE HEAD OF A BODHISATTVA TANG DYNASTY

the full oval face sensitively carved with bow-shaped eyes, half-closed in meditation beneath slightly inset bulging eyelids and finely curved brows arching down to the sharp nose, with full lips and dimpled chin, the smooth forehead below neatly parted locks at the hairline, drawn up into an elegant chignon secured by an elaborate floral diadem, stand (2)
Height 19¾ in., 50.1 cm

PROVENANCE

Collection of Desmond Gure (1905-1970), until 1968.
Arthur M. Sackler Collection, New York.
Christie's New York, 1st December 1994, lot 158.
Christie's Los Angeles, 4th December 1998, lot 42.
Sotheby's New York, 15th September 2010, lot 298.

The pronounced aristocratic countenance and the serene meditative expression of this bodhisattva head, rendered with a sensitive carving style and harmonious lines epitomize the heights of quality achieved by stone carvers during the Tang dynasty. The fleshy face, narrow slit eyes, arched brows that meet in an elegant curve with the ridge of the nose, and the coiffure with hair drawn up into a high chignon, are characteristic of this classic style of the early Tang. Sculptures with related features are particularly well-known

from the Longmen Caves south of Luoyang in Henan province. This mature style rendered Buddhist figures in a distinctly Chinese manner, and the image of Guanyin, the Bodhisattva Avalokitesvara, grew increasingly more feminine in concept.

The refined carving of the facial features, the high elaborate chignon and earthly quality of this bodhisattva relate to several similar examples from the Longmen Caves; one in the Avery Brundage Collection, is illustrated in *Chinese, Korean and Japanese Sculpture*, Asian Art Museum of San Francisco, Japan, 1974, p. 222, no. 110; and another, from the collection of Arthur Wiesenberger, sold in these rooms, 11th September 2012, lot 118. Further related sculptures are illustrated in *Longmen liusan diaoxiang ji*, Shanghai, 1993, pls 72, 77 and 79; another published in *Ancient Chinese Buddhist Sculpture. The C.K. Chan Collection*, Taipei, 1989, pl. 9; and one sold at Christie's Hong Kong, 28th April 1996, lot 565.

\$ 120,000-150,000

唐 石雕菩薩首像

來源

Desmond Gure (1905-1970) 收藏，至1968年
亞瑟·M·賽克勒收藏，紐約
紐約佳士得1994年12月1日，編號158
洛杉磯佳士得1998年12月4日，編號42
紐約蘇富比2010年9月15日，編號298



A RARE SOAPSTONE FIGURE OF BUDDHA LIAO DYNASTY

seated in *dhyanasana* on a lotus base backed by a mandorla carved with a scrolling pattern, the right hand in *dhyana mudra* and the left hand (now lost) held in front of the chest, the lean body draped in robes with the folds delineated in rhythmic carved lines and the scrolling brocade hem carefully incised, the broad face framed by pendulous ears and an *ushnisha* covered in conical curls, the lotus base supported on a further base of waisted, stepped form, the translucent stone a warm beige color
Height 8¾ in., 22.2 cm

Soapstone carvings of the Liao dynasty (907-1125) are extremely rare, perhaps due to the softness of the stone. This figure retains the defining characteristics of Liao Buddhist figures, evident in the plump oval face, fullness of the form draped in simple robes, and lotus flower base on a stepped pedestal.

Liao emperors were devout followers of Buddhism and the religion flourished under their reigns, expediting its propagation in the northern part of their empire. Buddhist figures of this

period are better known in gilt-bronze, which bear similarities with the present piece; compare a smaller Buddha seated on a similarly raised lotus pedestal with hands in *dhyana mudra*, from the Mary and George Bloch Collection, sold in our Hong Kong rooms, 23rd October 2005, lot 102; and another, with right hand raised in *vitarka mudra* and left hand holding a scroll, sold at Christie's New York, 17th September 2008, lot 392.

\$ 70,000-90,000

遼 壽山石雕佛坐像







565

565

PROPERTY OF A LADY

**A POLYCHROME STUCCO FRESCO
FRAGMENT
MING DYNASTY**

Painted with two celestial deities standing in a field of swirling clouds, the misty wisps wrapping around the women and blowing their generous robes, sleeves, and sashes in folds and flourishes around their bodies, the taller maiden dressed in a red robe with brocade trim and an embroidered floral shawl, elaborate hoop earrings dangling from the ears and floral hair ornaments pinned to the high chignon, the other maiden similar adorned in a green robe
39 $\frac{3}{8}$ by 26 $\frac{3}{4}$ in., 110.6 by 67.9 cm

PROVENANCE

Collection of Ms. Gray Warswick, acquired in China prior to 1929.

Gifted to an American private collector in the 1930s, and thence by descent.

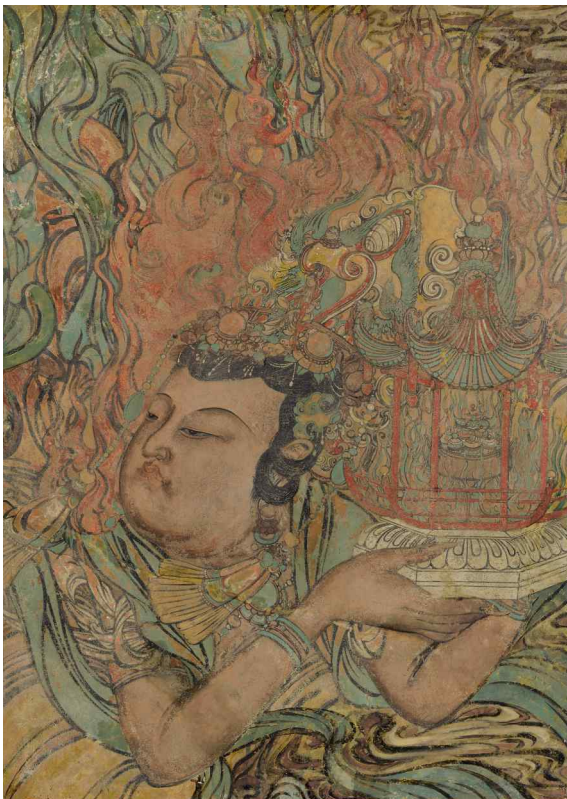
Compare a large Yuan / Ming dynasty polychrome fresco from the collection of Robert H. Ellsworth, New York, sold at Christie's New York, 20th March 2015, lot 772, and another smaller wall fresco sold at Christie's New York, 17th September 2008, lot 378.

\$ 25,000-30,000

明 灰泥彩繪天女圖壁畫殘部

來源

Gray Warswick 收藏，1929年之前得於中國
1930年代贈予美國私人藏家，此後家族傳承



566

566

**A POLYCHROME STUCCO FRESCO
FRAGMENT
YUAN / MING DYNASTY**

Painted with a bodhisattva, shown in three-quarter view with the torso lunging to the proper left and the head turned in the opposite direction, the arms extended holding a hexagonal shrine in the form of a pavilion housing a bronze censer filled with numinous jewels, the bodhisattva dressed in a robe and numerous sashes, hoop earrings dangling lotus blossoms, and an elaborate diadem centered by a seated bodhisattva surrounded by floriform adornments, beaded strands, long tassels, and other embellishments, the ground filled with a flurry of sashes and flame-like wisps in red and green pigment, framed

Frame 45 by 33 $\frac{1}{8}$ in., 114.3 by 84.1 cm

For an example with a similar face, posture, sashes, and richly textured background, see a fresco sold three times in these rooms, 18th-19th October 1945, lot 437 (part), 22nd March 2001, lot 19, and 15th September 2010, lot 293. For an earlier example of this type, see a Song / Jin dynasty stucco panel sold in our Hong Kong rooms, 3rd-4th December 2015, lot 287.

\$ 10,000-15,000

元 / 明 灰泥彩繪菩薩圖壁畫殘部



567

567

**A LARGE POLYCHROME CARVED WOOD
FIGURE OF A LUOHAN
EARLY MING DYNASTY**

the ascetic monk seated with the left knee raised and embraced by the hooked left arm, the right leg pendent, the face dramatic and stern, turned slightly towards the right with the eyes half closed with heavy lids, the features fleshy and expressive, the body dressed in voluminous robes crossed low on the torso exposing the emaciated chest and falling in weighty folds

Height 37 in., 94 cm

\$ 40,000-60,000

明初 木雕加彩羅漢坐像



568

568

**A LARGE POLYCHROME CARVED WOOD
FIGURE OF A LUOHAN
MING DYNASTY**

seated with legs folded and the left hand resting on the left thigh, the face turned slightly to the right with a passionately stern expression, wearing robes crossed over the chest and secured at the waist with a sash, the *kasaya* falling about the body and seat in voluminous drapery

Height 46½ in., 118 cm

\$ 30,000-50,000

明 木雕加彩羅漢坐像

569

**A LARGE GILT-LACQUER FIGURE OF
WENCHANG WANG
MING DYNASTY**

well carved, seated with hands clasped in front of the chest, the long robes draped in elegant folds and fanning out to either side, the head gently bowed with a pensive expression, the eyes outlined in black, long strands of black hair applied for the beard and mustache, the tall cap carved in high relief with a pair of dragons pursuing a 'flaming pearl' between a roiling sea below and wisps of clouds above, wood stand (2)
Height 37 in., 94 cm

PROVENANCE

Galerie Jacques Barrère, Paris, 1980s.

\$ 20,000-30,000

明 木漆金雕文昌帝君坐像

來源

Galerie Jacques Barrère · 巴黎 · 1980年代



569

570

**A LARGE GILT-LACQUER FIGURE OF DAMO
17TH / 18TH CENTURY**

modeled seated in meditation, the gaze downcast and accented with barbed brows, mustache, and beard, and by two front teeth whimsically exposed, the ribbon-tied inner garment and outer robes draped in numerous folds and pleats covering the hands and body save the bare chest, with a pair of pointed slippers independently carved accompanying the figure (3)
Height 36½ in., 92.7 cm

PROVENANCE

Christie's New York, 18th September 2003, lot 175, sold to benefit Florida Gulf Coast University.

Damo, also known as Bodhidharma, is largely credited with transmitting Mahayana Buddhism to China from its westerly neighbors. Accounts of his birthplace differ and include both Central and South Asian places as possibilities. The present figure makes his foreignness in the Chinese tradition apparent with his barbed remaining hair and facial hair. The separately carved shoes reference the legend of his crossing the Yangtze river while riding a reed barefoot, and the meditative posture alludes to his reputation as a *chan* master.

\$ 20,000-30,000

十七 / 十八世紀 木漆金雕達摩坐像

來源

紐約佳士得2003年9月18日 · 編號175 · 所得捐與佛羅里達海灣海岸大學



570

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

A DRY LACQUER FIGURE OF VAIROCANA MING DYNASTY, 15TH CENTURY

modeled seated in *vajraparyankasana* with the hands in *dharmachakra mudra*, the hair in tight, pointed knots around a gilded *ushnisha* and framing the face in a broad, bowed outline, the pendulous earlobes pierced through, the brows arching down to meet the bridge of the nose between downcast, half-closed eyes and above small, full lips, the surplice crossed over the left shoulder and robes draped in cascading folds over the body, terminating in neat pleats about the legs, the figure covered in dark red lacquer with traces of gilding remaining, independent of and raised on a lotus base constructed as two layers of petals fitting together to conceal an inner cavity containing 27 tightly-rolled *sutra* scrolls bound together with string (30)

Height overall 24½ in., 62.2 cm

PROVENANCE

Collection of Dr. Hans Smetana (1894-1977), acquired in China circa 1925, and thence by descent.

A similar lacquered figure was sold in these rooms, 1st June 1994, lot 463, and a set of two, of slightly larger size, in our London rooms, 8th November 2006, lot 33. Compare also a smaller dry lacquer figure of related modeling in the Metropolitan Museum of Art, New York, illustrated in Alan Priest, *Chinese Sculpture in the Metropolitan Museum of Art*, New York, 1944, pl. CVVVI, with an inscribed paper scroll contained in an interior cavity dating to the ninth year of the Yongle reign, corresponding to 1411.

\$ 20,000-30,000

明十五世紀 夾紵乾漆大日如來佛坐像

來源

Hans Smetana 醫生 (1894-1977) 收藏，約1925年得於中國，此後家族傳承



571

A LARGE GILT-BRONZE FIGURE OF BUDDHA MING DYNASTY

cast seated in *dhyanasana*, the upturned soles of the feet each showing a four-spoked *dharmachakra*, right hand lowered in *bhumisparsa mudra* and the left held palm-up in *dhyana mudra*, the *dhoti* sashed at the waist and the robe falling from the shoulders over the arms and onto the ground, the hem cast and chased with a brocade pattern of scrolling lotus and the 'Eight Buddhist Emblems', the exposed chest centered with a *wanzi*, the bowed head with a serene expression, downcast eyes, elongated ears, and tightly coiled hair, the *ushnisha* surmounted by a round jewel, the interior hollow

Height 18¼ in., 45.4 cm

A closely related gilt-bronze figure of Akshobhya with similar drapery and a single jewel crowing the *ushnisha*, though approximately two-thirds the size of the present example, sold at Christie's Hong Kong, 29th September 1992, lot 902. A large bronze figure of this manifestation of the Buddha, adorned in gilt and polychrome, sold in our London rooms, 16th May 2007, lot 43.

\$ 30,000-50,000

明 銅鑲金佛坐像



572



573

573

**A GILT-BRONZE FIGURE OF
MANJUSRI
MING DYNASTY, 16TH CENTURY**

cast seated on a double-lotus pedestal in *vajraparyankasana*, the hands in *vitarka* and *varada mudra*, each holding a long stem issuing a lotus-borne book and sword flanking either shoulder, the deity with a billowing scarf draped over the shoulders and a *dhoti* falling into elegant pleats, with chest and waist adorned by elaborate beaded necklaces, the hair swept up in a high top knot and ornamented with an elaborate crown, the face set in a benevolent expression and gentle smile, traces of gilt
Height 13¼ in., 33.7 cm

PROVENANCE

New Hampshire Private Collection, acquired in the 1930s.

\$ 8,000-12,000

明十六世紀 銅鑲金文殊菩薩坐像

來源

新罕布什爾州私人收藏，得於1930年代



574

574

**A BRONZE FIGURE OF GUANYIN
MING DYNASTY**

seated in *vajraparyankasana*, the hands in *abhaya* and *varada mudra*, the elaborate reticulated crown centered with a seated Amitabha figure and set around a lobed topknot, the serene face between large ears, the lobes heavy with floral earrings, a bird and a *kundika* flanking each shoulder and supported by blossoms, the stems of which trail down the arms and terminate caressing the palms, the robes and *dhoti* all with a finely incised floral pattern and draped in folds around the seat, all raised on a triple-layered lotus base further raised on a pedestal foot
Height 15⅞ in., 40.3 cm

PROVENANCE

Collection of Neil 'Bunny' Roger (1911-1997).

\$ 15,000-20,000

明 銅觀音坐像

來源

Neil 'Bunny' Roger (1911-1997) 收藏

PROPERTY FROM A PENNSYLVANIA PRIVATE COLLECTION

A GILT-BRONZE FIGURE OF AMITAYUS
QING DYNASTY, 18TH CENTURY

cast seated in *vajraparyankasana* with the hands held in *dhyana mudra* and in place to support a vessel containing the elixir of longevity, the face with serene expression framed by a foliate five-point tiara, a sash encircling the shoulders and arms, dressed in a *dhoti* with finely chased borders, raised on a double-lotus base, sealed and with a chased double-*vajra*
Height 6¾ in., 17.2 cm

PROVENANCE

Cathay Gallery, Chicago (according to label).
Sotheby's New York, 11th-12th April 1990, lot 396.

A similar figure was sold in these rooms,
18th-19th March 2014, lot 273.

\$ 6,000-8,000

清十八世紀 銅鑲金無量壽佛坐像

來源

Cathay Gallery · 芝加哥 (標籤)

紐約蘇富比1990年4月11至12日 · 編號396



575

TWO GILT-BRONZE FIGURES OF AMITAYUS
DATED QIANLONG PERIOD,
GENGYIN YEAR, CORRESPONDING
TO 1770

each cast seated in *dhyanasana* on a rectangular plinth, the hands held in *dhyanamudra*, wearing a simple robe draped over the left shoulder leaving the right exposed as well as the jewelled necklace, the face with a meditative expression beneath a coiffure behind a five-leaf diadem, all framed by a separately cast flaming *mandorla*, the front of the plinth with an inscription reading *Da Qing Qianlong gengyin nian jingzao* (Respectfully made in the *gengyin* year during the Qianlong period in the Great Qing dynasty, corresponding to 1770)
(2)

Height 8⅜ in., 21.3 cm

\$ 10,000-15,000

清乾隆庚寅年 銅鑲金無量壽佛坐像兩尊
《大清乾隆庚寅年敬造》款



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SESSION TWO

NEW YORK
WEDNESDAY
21 MARCH 2018
2 PM

LOTS 577-720

PROPERTY FROM A SAN FRANCISCO PRIVATE COLLECTION

A BRONZE RITUAL WINE VESSEL (GU)

SHANG DYNASTY, 13TH / 12TH CENTURY BC

the waisted cylindrical form resting on splayed base and rising to a wide, flaring mouth, the central section cast with a pair of *taotie* masks consisting of raised bosses for eyes centered with a low flange on a *leiwen* ground, all between

narrow bands of circlets and raised fillets, the lower bowstring interrupted by two small cruciforms, all above further *taotie* on a *leiwen* ground, the warm olive-brown patina with patches of green and reddish-brown encrustation
Height 10½ in., 26.8 cm

PROVENANCE

European Private Collection.
Sotheby's London, 18th November 1998, lot 874.

\$ 15,000-25,000

商 公元前十三 / 十二世紀 青銅饕餮紋觚

來源

歐洲私人收藏

倫敦蘇富比1998年11月18日，編號874



PROPERTY FROM A SAN FRANCISCO PRIVATE COLLECTION

A BRONZE RITUAL WINE VESSEL (GU)

LATE SHANG DYNASTY, 12TH / 11TH CENTURY BC

the slender waisted form rising from a splayed foot to a flaring mouth, the slightly bulbous midsection cast with two dissembled *taotie* masks set between bands of double bowstrings, above a narrow band of striding *kui* dragons and a further pair of abstracted *taotie*, the interior of the foot with three pictograms, *zi grandfather gui*, the bronze with a warm bronze patina and with patches of green malachite encrustation
Height 10¾ in., 27.3 cm

PROVENANCE

Japanese Private Collection.
Sotheby's London, 18th November 1998, lot 875.

The present vessel features a decorative restraint and distinctive rendering of *taotie* with well defined, disconnected elements cast in relief; the horns over brows and oval protruding eyes set to to either side of the raised bridge of the nose leading to the grimacing mouth, set with fangs against a plain ground. This unusual format is shared by other bronzes attributed to the late Shang dynasty. A *zun* with related characteristics is illustrated in Robert W. Bagley, *Shang Ritual Bronzes in the Arthur M. Sackler Collections*, Washington D.C., 1987, pl. 49. In writing about the eccentric representation of the *taotie*, Bagley illustrates a *gu* with *taotie* closely related to the present example (*ibid*, fig. 49.21) which was

sold at Christie's New York, 21st September 1995, lot 294. A nearly identical vessel to the present example from the Karlbeck Collection is illustrated in Osvald Siren, *Kinas Konst Under Tre Artuseniden*, vol. I, Stockholm, 1942, col. pl. opposite p. 38. See also a vessel of the same form and decoration sold in our London rooms, 6th April 1976, lot 4.

\$ 20,000-30,000

商末 公元前十二 / 十一世紀 青銅饕餮紋觚

銘文：
子祖癸

來源
日本私人收藏
倫敦蘇富比1998年11月18日，編號875





579

579

**A BRONZE RITUAL WINE VESSEL (GU)
LATE SHANG DYNASTY**

of slender waisted form with a trumpet neck, cast around the central bulb with a pair of stylized *taotie* masks, each detailed with protuberant eyes and centered by a vertical flange, the splayed foot with a further pair of *taotie* masks, all against a *leiwen* ground, divided by a pair of bowstrings interrupted by two cruciform apertures, the surface with areas of malachite encrustation
Height 10 in., 25.4 cm

PROVENANCE

Collection of Mr. van Goch, acquired in the 1930s.
Polak Works of Art, Amsterdam, 2008.
Collection of Mr. G. Drum, Florida.

\$ 5,000-7,000

商末 青銅饕餮紋觚

來源

van Goch 收藏，得於1930年代
Polak Works of Art，阿姆斯特丹，2008年
G. Drum 收藏，佛州



580

580

**AN ARCHAIC BRONZE RITUAL WINE VESSEL (JUE)
SHANG DYNASTY**

the deep U-shaped body rising from three splayed triangular blade legs to a pointed rim opposite a guttered spout flanked by a pair of posts capped with conical finials, the exterior cast with two dissolved *taotie* masks with bulging eyes beneath a band of upright 'cicada' lappets, one side set with a loop handle issuing from a bovine mask, oxidized overall with malachite encrustations
Height 6¾ in., 17.1 cm

PROVENANCE

New York Private Collection, acquired between 1945 and 1947.
Christie's New York, 1st-3rd October 2007, lot 633.

\$ 4,000-6,000

商 青銅饕餮紋爵

來源

紐約私人收藏，得於1945至1947年之間
紐約佳士得2007年10月1至3日，編號633

**A RARE ARCHAIC BRONZE
DOUBLE-SIDED POLE FINIAL
LATE SHANG / EARLY WESTERN
ZHOU DYNASTY**

of D-shaped section, cast to one side with a *taotie* mask, detailed with bulging eyes, flared nostrils, spreading ears, and large C-shaped horns, the reverse with a raised mythical beast head with flat-ended horns sweeping back over the protruding eyes and the broad nose gently curved with a central ridge, pierced to one side with a square aperture, the surface with areas of malachite encrustation, wood stand (2)
Height 4⅞ in., 10.5 cm

PROVENANCE

Collection of Willem van Heusden (1913-2009).
Mathias Komor, New York, 23rd October 1953.
Collection of Mr. and Mrs. Richard C. Bull.
Offered at Sotheby Parke Bernet, 6th December 1983, lot 35.

EXHIBITED

Arts of the Chou Dynasty, Stanford University
Museum, Stanford, 1958, cat. no. 16.
University Museum, Philadelphia, 1959.

LITERATURE

Willem van Heusden, *Ancient Chinese Bronzes*,
Tokyo, 1952, pl. LV.

Related finials of this type include one of larger size and cast with a human face below the large animal mask, from the David David-Weill Collection, sold in our Paris rooms, 16th December 2015, lot 7. Another from the Pillsbury Collection is illustrated in Alan Priest, *Chinese Bronzes of the Shang (1766-1122 B.C.) through the T'ang Dynasty (A.D. 618-906)*, New York, 1938, cat. no. 124. One in the British Museum, London, is published in William Watson, *Handbook to the Collections of Early Chinese Antiquities*, London, 1963, pl. 12. Two from the Avery Brundage Collection are shown in René-Yvon Lebevre d'Argencé, *Bronze Vessels of Ancient China in the Avery Brundage Collection*, San Francisco, 1977, pls. XXIV.b and c. One is illustrated in *Zhongguo meishu quanji: Diaosu bian* [The complete series on Chinese Art. Sculpture], Beijing, 1988, vol. 1, pl. 99. A further example was sold at Sotheby's London, 6th April 1976, lot, 12, and is now in the collection of the Idemitsu Museum of Arts, Tokyo, published in Giuseppe Eskenazi, *A Dealer's Hand. The Chinese Art World through the Eyes of Giuseppe Eskenazi*, London, 2012, pl. 7. Compare also a related finial with two circular apertures, sold in our London rooms, 14th November 2001, lot 11.

\$ 50,000-70,000

商末 / 西周初 青銅饕餮獸面紋杖首

來源

Willem van Heusden (1913-2009) 收藏
Mathias Komor · 紐約 · 1953年10月23日
Richard C. Bull 伉儷收藏
上拍於蘇富比 Parke Bernet · 1983年12月6日 · 編號35

展覽

《Arts of the Chou Dynasty》, 斯坦福大學
博物館, 斯坦福, 1958年, 編號16
大學博物館, 費城, 1959年

出版

Willem van Heusden · 《Ancient Chinese
Bronzes》, 東京, 1952年, 圖版LV



**A RARE PAIR OF ARCHAIC BRONZE RITUAL
WINE VESSELS (GU)
SHANG DYNASTY, 13TH CENTURY B.C.**

each of waisted form, the smooth sides rising from a short, straight foot to a trumpet neck and flaring rim, the central section protruding only slightly for a subtly bulbous profile and cast with two dissolved *taotie* masks in relief, all between thread-relief bands above and below, a pair of cruciform apertures in the lower set of bands, two intaglio pictograms cast to the interior of the foot, the patina of mottled silvery-green color with malachite encrustations (2)
Height 10 $\frac{7}{8}$ in., 27.6 cm

PROVENANCE

Collection of P. O'Connor, Esq.
Sotheby's London, 13th December 1977, lot 235.
Collection of J.T. Tai & Co.
Sotheby's New York, 22nd March 2011, lot 2.

Bronze vessels known as *gu* first appeared in the Erligang phase of the Shang dynasty. A simple, stout vessel with a profile curving in an unbroken arc from rim to foot, the form gradually evolved to taller, more slender shapes with a pronounced middle section. The present pair of *gu* are comparatively large and stout, therefore suggesting an early Shang dynasty date. Comparable excavated vessels are discussed and illustrated in Robert W. Bagley, *Shang Ritual Bronzes in the Arthur M. Sackler Collections*, vol. I, 1987, Washington, D.C., pp. 216-261, cat. nos 40 - 41, and figs. 41.1 and 41.2. A related pair of *gu*, part of a larger set of objects uncovered near Luoyang, Henan province, now in the Royal Ontario Museum, Toronto, are illustrated in William White, *Bronze Culture of Ancient China*, Toronto, 1956, p. 133.

\$ 40,000-60,000

商 公元前十三世紀 青銅饗餐紋觚一對

來源

P. O'Connor, Esq. 收藏

倫敦蘇富比1977年12月13日，編號235

戴潤齋收藏

紐約蘇富比2011年3月22日，編號2







CLASSIC, YET INDIVIDUAL: A REMARKABLE ARCHAIC BRONZE YOU

This finely and lavishly decorated bronze wine vessel is both in shape and decoration a perfect representative of the high and , mature 'Anyang' style that flourished from the mid-Shang period (c. 1600 – c. 1046 BC) in the then-capital of Yinxu in present-day Henan province. Although it displays the classic proportions of *you* of that period and exhibits the archetypal *taotie* design, it is very rare in its combination of these formal and decorative features, and it is difficult to find close counterparts. The remarkable condition of the piece further adds to its importance in the surviving canon.

You are believed to have been used as wine containers at ancestral rituals. The term, however, can be matched with this shape only since it was used for vessels of this form in the Northern Song (960-1127) catalogue *Kaogutu* ('Illustrated antiques'), where eight *you* are illustrated and described. Wang Tao writes (*Chinese Bronzes from the Meiyintang Collection*, London, 2009, p. 62) that 'in Shang oracle bone inscriptions and Western Zhou bronze inscriptions, we read that a vessel named *you* was employed as a bucket for aromatic wine used for sacrifice'. The character does, however, not occur in inscriptions on the archaic bronze vessels themselves, which may originally have been named differently.

The shape was in use since the later Erligang period (c. 1600 – c. 1400 BC) and can vary a lot, being much taller, cylindrical, square, bearing a long spout, or shaped like an animal with four legs. According to Robert W. Bagley (*Shang Ritual Bronzes in the Arthur M. Sackler Collections*, Washington, D.C., 1987, p. 374), the wine vessels found in the tomb of Fu Hao, consort of King Wu Ding, the only undisturbed royal Shang tomb at Anyang so far, which has been variously dated from 1250 to c. 1200 BC, 'do not include oval-bodied *you*, suggesting that the type did not appear until after the first century of the Anyang period'.

The basic form of our vessel, of pointed oval section, which became popular in the 12th and early 11th centuries BC, was modified again in the Western Zhou period (c. 1046 – 771 BC), when its profile became more compact and its oval section more squared. Yet this Shang form itself could be adjusted in so many ways that the variety of forms is breath-taking: contemporary examples can differ in proportion, section and profile, the alignment and shape of the handle, the shape of the knob, and the existence and shape of flanges. In addition, there were of course endless possibilities how to decorate such vessels. Two basic types seem, however, to be prevalent, one with overall decoration, but differing from our *you* in many respects; the other only partly decorated, but otherwise more closely related.

You with overall decoration are usually of broader, more exaggerated pear shape, the designs executed in higher relief, paired with more prominent flanges and wing-like hooks on either side of the cover. The handle is usually cast with animal heads in the

round that hide the loops for attachment, and it may even be attached the opposite way, running from front to back. *You* of this type from the Sackler collection are illustrated in Bagley, *op.cit.*, pls 64 and 65, with excavated and heirloom counterparts, figs. 64.2, 64.3, 64.4 and 64.6.

The more ovoid form of the present *you* and its linear decoration are closer to late Shang examples that are lacking the flanges and are decorated only with narrow bands of design around cover, shoulder and foot, leaving the main part of the body plain. On such *you*, the handle tends to have simple, openly visible loops without animal masks, seemingly similar to the present piece, although our *you* does bear masks on either side, albeit in miniature. Bagley also illustrates and discusses a range of such more sparsely decorated *you* of the late Shang period from the Sackler collection, *op.cit.*, pls 68-70, and comparisons, mostly excavated, figs 68.5, 70.2, 70.3, 71.2 and 71.3.

The present *you* manifests a very rare combination of form and design. A comparable *you* that—like the present piece—combines features of both types, is illustrated in Higuchi



Illustration of the present lot in Huang Jun, *Yezhong pianyu erji* [Feathers from Yezhong series II], vol. 1, Beijing, 1937, p. 17.
本品示圖於黃濬·《鄴中片羽二集》·卷上·北京·1937年·頁17





Fig. 1 An archaic bronze you, Shang dynasty, YinXu period
Collection of Nara National Museum. Photograph provided by the
Nara National Museum.

圖一 商 殷墟時期 青銅饗餐紋卣
奈良國立博物館收藏
圖片由奈良國立博物館提供



Fig. 2 An archaic bronze you, late Shang dynasty, 12th-11th century
BC, Virginia Museum of Fine Arts, Richmond. Adolph D. and Wilkins
C. Williams Fund

Photo: Travis Fullerton © Virginia Museum of Fine Arts
圖二 商晚期 鳥紋青銅卣 弗吉尼亞藝術博物館 裡士滿 Adolph D. 及
Wilkins C. Williams 基金
圖片：Travis Fullerton © 弗吉尼亞藝術博物館

Takayasu & Hayashi Mino, *Fugendō Sakamoto Gorō Chūgoku seidōki seishō/Ancient Chinese Bronzes in the Sakamoto Collection*, Tokyo, 2002, pl. 73 (fig. 1): it is similar in shape, has similar flanges and similar overall linear decoration, but a band of triangles around the cover and its handle is formed like twisted rope.

Another related you, which is lacking its handle, is in the Virginia Museum of Fine Arts, illustrated in *Haiwai yizhen: Tongqi, xu/Chinese Art in Overseas Collections: Bronze [sic] II*, Taipei, 1988, p. 52 (fig. 2): it also shows similar proportions and similarly shaped flanges with a central hook, and is very similarly decorated but in slight relief, again with triangles replacing the animal design around the cover. This you is also illustrated in Bagley, p. 398, fig. 70.1, as comparison to the sparsely decorated variant, which he suggests must derive from this “fully decorated parent type”.

Two further you may be mentioned as comparisons, with similar overall decoration in low relief on a plain ground, without leiwen background, one with rope-twist handle, from Shandong, illustrated in Jessica Rawson, *Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, Washington, D.C., 1990, p. 505, fig. 70.3, but attributed to the Shang dynasty; the other from the collection Earl Morse, almost identical to the last, but having lost its handle, sold in our London rooms, 14th November 1972, lot 227.

The large-scale taotie design on the present bronze displays the fully developed style of this motif, with C-shaped horns, pointed ears, and inward curved fangs. It extends into a body on either side of the central flange, so that it can be interpreted either as a single mask facing the viewer or as two kui dragons in profile, facing each other. Vadime Elisseff, who discusses the development of this design in ‘A Lei in the Musée Cernuschi Collection’, *Orientalism*, August 1992, p. 48, illustrates a very similar taotie motif, but with outward bent fangs. Related taotie masks as well as similar dragon motifs as seen on the shoulder

and cover of our you, with open jaws and with down-pointing snouts, can already be seen on bronzes from the tomb of Fu Hao, see *Yinxu Fu Hao mu/Tomb of Lady Hao at Yinxu in Anyang*, Beijing, 1980, *passim*, both executed in this distinctive flat linear style and with design elements raised in relief an unusual technique in common with our you. A you of more slender form but closely related design and structure excavated from tomb 1022 at Xibeigang, Anyang, and now in the collection of the Institute of History and Philology, Academia Sinica and dated to the first half of the YinXu period is illustrated in *King Wu Ding and Lady Hao, Art and Culture of the Late Shang Dynasty*, National Palace Museum, Taipei, 2013, pl.III-4. A ding tripod vessel with similar taotie and dragon designs in linear relief is illustrated in Christian Deydier, *Les Bronzes Archaiques Chinois*, *op.cit.*, p. 85, and another similar taotie mask can be seen on a 12th century lei from the Sackler collection, Bagley, *op.cit.*, pl. 8.

The distinguished provenance of the present you can be traced back into the first half of the last century. Huang Jun (1880-1952) was a Beijing art dealer, who in the 1930s and '40s published several bronze catalogues.

Dr. Anton F. Philips (1874-1951) was co-founder of the Philips Group of companies that started in Eindhoven in The Netherlands as a light bulb factory. An observatory in his home town, which he donated, is still named after him, the Dr. A.F. Philips Sterrenwacht. The important collection of archaic Chinese bronzes and other works of art that he had assembled, was sold in our London rooms in 1978.

Tai Jun Tse (J.T. Tai, 1910-1992) was one of the major Chinese art dealers of the 20th century, who started working at his uncle's antiques shop in Wuxi, Jiangsu province, from around the late 1920s, opened his own shop in Shanghai in the 1930s and moved to New York in 1950 to open a gallery there. For decades he remained one of the major suppliers of Americas great collectors, among them Avery Brundage and Arthur M. Sackler.



居中正而卓殊：青銅饗饗紋卣

此青銅蓋卣器型經典，鑄工精美，紋飾瑰麗，比例勻稱，束頸垂腹，飾饗饗紋，輔以繁複裝飾，兩相呼應，華美絕倫，品相尤佳，實為罕珍。商代中葉，「安陽風格」青銅器於殷都（今河南省）地區始漸興盛，本品即為此風格成熟至高之典例。

卣乃祭祀酒器，興於商周。北宋金石著作《考古圖》中曾錄八件青銅卣，其後「卣」即特指此類盛酒禮器。汪濤於其著作中曾指出，商代甲骨文及西周青銅器銘文中均有提及：「卣」為一種桶形容器，用以盛放香酒，供祭祀之用（見《中國銅器》，倫敦，2009年，頁62）。然「卣」字卻未曾見於青銅卣之銘文，可知此器或曾用他名。

卣之器型始見於二裡岡後期，其形多變，可高，可圓，可方，可帶流，亦有四足獸形器身。本卣器型興於公元前十二世紀至十一世紀初期，器身橢圓，扉棱形尖。西周時稍見變化，其身微扁，其形見方。此類卣商代器型已見多變，器身、提梁、蓋鈕、出戟等，比例形狀皆富變化；紋飾種類更為多樣。其中兩類似為主流：其一通體紋飾，然其他特徵與本卣有所不同；其二器身雖部分飾紋，卻與本卣關聯更為密切。

通體飾紋之卣，常見梨形器身，寬腹，紋飾浮雕立體，出戟明顯，蓋兩側見翼形鉤上翹。提梁與卣身連接處飾以獸首，以掩蓋突起之鉤環，甚或由前至後反向連接。賽克勒收藏中見此類卣器兩例，載於 Robert W. Bagley，前述出處，圖版64及65，另可比較出土及傳世之相關卣例，圖版64.2、64.3、64.4及64.6。

本卣更形橢圓，紋飾以線條勾勒為主，與前文所述第二類晚商卣更為相近，該器型並無出戟，窄條狀紋飾僅見於蓋、肩及足部，器身主體素白無紋。提梁與卣身銜接處鉤環亦無獸面裝飾，與本卣相似。本卣唯一稍異之處即為滿布卣身之饗饗獸面紋。Bagley 亦曾收錄賽克勒收藏中此類紋樣之晚商卣例，前述出處，圖版68至70，另可比較之相關例，多為出土，圖版68.5、70.2、70.3、71.2 及71.3。

綜上可知，本卣之器型與紋飾結合甚為罕見，似將兩類晚商卣器特徵相融。可比一類例，錄於樋口隆康與林已余夫，《不言堂阪本五郎：中國青銅器清賞》，東京，2002年，圖版73（圖一）。該例與本卣之器型、出戟、紋飾等均較為相似，不同之處為卣蓋飾三角紋一圈，及其索狀提梁。

弗吉尼亞藝術博物館亦藏一相關例，提梁缺失，載《海外遺珍·銅器續》，臺北，1988年，頁52（圖二）。該例與本卣之器型比例、出戟形狀及紋飾皆較相近，然紋飾浮雕較淺，蓋亦見三角紋而非本卣之獸面紋。Bagley 亦將此例與前文所述之部分裝飾類卣相較，並認為此例乃由通體紋飾類卣器演變而來，錄於 Bagley，前述出處，頁398，圖70.1。

另有兩類例可茲比對，整體紋飾相近，浮雕淺刻，素地無雷文，其一見索狀提梁，出土於山東，定為商代，載 Jessica Rawson，《Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections》，華盛頓，1990年，頁505，圖70.3；其二為 Earl Morse 收藏，與前例極為相似，提梁缺失，售於倫敦蘇富比1972年11月14日，編號227。

本卣器身所飾饗饗紋風格成熟，彎角尖耳，獠牙內旋，並沿中間出戟對稱分佈於器身兩側，既可整體視為雙目直觀之獸面，亦可分別視作兩條夔龍相對，以側面示人。Vadime Elisseeff 於其文中談及饗饗紋之發展演變，並載一獠牙外翻之相似饗饗紋例，於〈A Lei in the Musée Cernuschi Collection〉，《Orientations》，1992年8月，頁48。本卣肩部及蓋所飾之饗饗紋及龍紋獸爪張開，口鼻朝下，輪廓均以線條勾勒，紋飾突起，此特徵頗為特殊，然已見於婦好墓出土之青銅器，見《殷墟婦好墓》，北京，1980年，書中各處均有類例。參考一卣例，殷墟前期，長頸沉腹，紋飾結構與本品近類，安陽西北岡1022號墓出土，現藏中央研究院歷史語言研究所，載《武丁與婦好：殷商盛世文化藝術特展》，國立故宮博物院，台北，2013年，圖版III-4，頁130。另見一紋飾風格相似之三足鼎例，錄 Christian Deydier，《Les Bronzes Archaiques Chinois I: Xia Shang》，巴黎，1995年，頁85；賽克勒收藏中亦見一饗饗紋相似之疊例，載於 Bagley，前述出處，圖版8。

本卣來源顯赫，流傳有序，可溯至上世紀前葉。黃濬（1880-1952）為北京古董商，並於上世紀三十至四十年代間出版青銅器注錄數本。

安東·飛利浦博士（1874-1951）為飛利浦集團公司創始人之一。公司前身為位於荷蘭埃因霍溫的一家燈泡工廠。埃因霍溫現仍保留飛利浦博士所捐贈，並以其名字命名的一座天文觀測台。飛利浦博士所藏重要青銅器及其他藝術品曾於1978年售於倫敦蘇富比。

戴潤齋（1910-1992）為二十世紀著名中國藝術品古董商之一，早年在江蘇無錫其叔父所開古董店內當學徒，後在上世紀二十年代末於上海開設自己的古董店，五十年代又移居紐約開店。戴氏數十載縱橫古董界，曾為諸多美國顯赫藏家提供中國藝術品，其中包括艾弗裡·布倫戴奇及亞瑟·賽克勒等。

**AN EXTREMELY RARE AND IMPORTANT
ARCHAIC BRONZE RITUAL WINE VESSEL
AND COVER (YOU)
SHANG DYNASTY, YINXU PERIOD**

of oval section, the compressed pear-shaped body well-cast in low relief with a pair of *taotie* masks divided by four vertical notched flanges against a *leiwen* ground, the hollow pedestal foot with confronting dragons and short flanges, the neck with a continuous frieze of *kuilong*, centered on each side with an animal mask in relief, the shoulder set with two loops attached to an arched swing handle decorated with further dragons issuing from animal-mask terminals on either end, the domed cover similarly cast with *taotie* masks separated by notched flanges, all below a cap finial formed by four abstract cicadas, the surface with areas of malachite encrustation (2)
Height 11¼in., 28.7 cm

PROVENANCE

Collection of Huang Jun (1880-1952), Beijing.
Collection of Dr. A.F. Philips (1874-1951).
Sotheby's London, 30th March 1978, lot 13.
Collection of J.T. Tai (1910-1992), New York.
Collection of Wahl-Rostagni, Rome.
French Private Collection.

EXHIBITED

Archaic Chinese Bronzes from Shang and Zhou Dynasties,
Oriental Bronzes Ltd., London, 1989, cat. no. 3.

LITERATURE

Huang Jun, *Yezhong pianyu erji* [Feathers from Yezhong series II], vol. 1, Beijing, 1937, p. 17.
Christian Deydier, *Les Bronzes Archaïques Chinois. Archaic Chinese Bronzes I Xia Shang*, Paris, 1995, col. pl. 107.
Christian Deydier, *Understanding Ancient Chinese Bronzes. Their Importance in Chinese Culture, Their Shapes, Functions and Motifs*, Paris, 2015, p. 83.

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

商 殷墟時期 青銅饕餮紋卣

來源

黃濬 (1880-1952) 收藏，北京
安東·飛利浦博士 (1874-1951) 收藏
倫敦蘇富比1978年3月30日，編號13
戴潤齋 (1910-1992) 收藏，紐約
Wahl-Rostagni 收藏，羅馬
法國私人收藏

展覽

《Archaic Chinese Bronzes from Shang and Zhou Dynasties》，東方青銅器有限公司 (Oriental Bronzes Ltd.)，倫敦，1989年，圖版3

出版

黃濬，《鄴中片羽二集》，卷上，北京，1937年，頁17
戴克成 (Christian Deydier)，《Les Bronzes Archaïques Chinois. Archaic Chinese Bronzes I Xia Shang》，巴黎，1995年，彩圖版107
戴克成 (Christian Deydier)，《讀懂中國青銅器：文化、形式、功能與圖案》，巴黎，2015年，頁83



PROPERTY OF A LADY

AN EXCEPTIONAL ARCHAIC BRONZE RITUAL WINE VESSEL AND COVER (YOU) EARLY WESTERN ZHOU DYNASTY, 10TH CENTURY BC

well cast of oval section, the slightly compressed pear-shaped body supported on a splayed foot, encircled by a band of pairs of crested birds confronted by *taotie* masks all on a *leiwen* ground, the band interrupted on each side by a loop supporting the U-shaped bail handle with bovine-mask terminals cast with further bird motifs and lozenge-shaped bosses, the fitted and domed cover with a matching bird frieze, projecting tabs and hollow oval knob, a smooth gray-green patina with malachite encrustation, the interior of the vessel and cover each with a five-character inscription reading *Wei zuo bao zun yi* (Wei made this precious ritual vessel), two Japanese wood boxes (6)

Height 7½ in., 19 cm

PROVENANCE

Japanese Private Collection.
Sotheby's New York, 11th September 2012, lot 163.

The box for this lot is inscribed with a note by Zouroku Hata.

Outstanding for its remarkably preserved crisp decoration of crested birds over a *leiwen* ground, which complements the elegant pear-shape body, this *you* is characteristic of vessels made in the early Western Zhou dynasty, as seen in its slightly compressed form and the projecting triangles on the cover. Bronze *you* are sacrificial wine vessels that emerged as one of the major ritual receptacles in the late Shang dynasty and remained prominent until the middle Western Zhou dynasty.

Similar *you* include one illustrated by Jessica Rawson, *Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, vol. 2B, Washington D.C., 1990, pls 72 and 74 and fig. 114.4; another in the Sumitomo Collection, published in *Sen-oku Hakko Kan. Sumitomo Collection*, Kyoto, 1982, pl. 23; and a third, formerly in the Luff Collection and included in William Watson, *Ancient Chinese Bronzes*, London, 1962, pl. 24a, sold in these rooms, 7th December 1983, lot 52. See also a related example of rounder form, illustrated in *Bronzes in the Palace Museum*, Beijing, 1999, pl. 171.

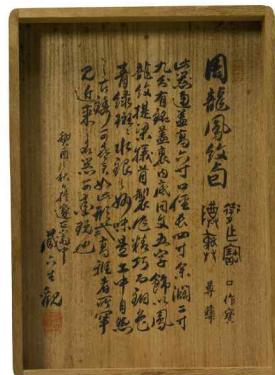
Further related *you* include one published in Jessica Rawson, *The British Museum Book of Chinese Art*, London, 1992, pl. 40; another, illustrated in Sueji Umehara, *Selected Relics of Ancient Chinese Bronzes from Collections in Japan*, vol. 1, Osaka, 1959, pl. 75; one in the Art Institute of Chicago, illustrated in Charles Fabens Kelley and Chen Meng-Chia, *Chinese Bronzes from the Buckingham Collection*, Chicago, 1946, pl. XXVII, and a fourth in the Idemitsu Museum, illustrated in *Ancient Chinese Arts in the Idemitsu Collection*, Tokyo, 1989, pl. 69.

\$ 300,000-500,000

西周初 公元前十世紀 青銅鳳鳥紋卣

銘文：
衛作寶尊彝

來源
日本私人收藏
紐約蘇富比2012年9月11日 · 編號163





PROPERTY FROM A SAN FRANCISCO PRIVATE COLLECTION

**A BRONZE RITUAL WATER VESSEL (YI)
LATE WESTERN ZHOU DYNASTY, 8TH
CENTURY BC**

the rounded sides tapering on one end to the long curved channeled spout, the exterior with a wide border of highly stylized zoomorphs delineated in intaglio encircling the rim, the loop handle formed by the arched body of a dragon with an inward facing bottle-horned head reaching up from the base of the vessel to bite the rim, its long tail coiling outward, all raised on four truncated cabriole legs, the interior with a twenty-character inscription, possibly later added, translated as 'Shu Nan Fu made this yi-vessel for the lü-rite for wedding of consort Huo. May her descendants for ten thousand years forever treasure and use it', the surface with a rich olive-brown patina and malachite encrustation
Length 14½ in., 37 cm

PROVENANCE

Collection of Tadamas Hayashi (1854-1906), Paris.
Galeries de M. M. Durand Ruel, Paris, 27th January-1st February 1902, lot 852.
Collection of M. Raymond Koechlin (1860-1931), Paris.
Hôtel Drouot, Paris, 9th-11th June 1926, lot 205.
Sotheby's London, 11th December 1990, lot 7.
Christie's London, 16th November 1998, lot 147.

LITERATURE

Wang Tao and Liu Yu, *A Selection of Early Chinese Bronzes with Inscriptions from Sotheby's and Christie's Sales*, Shanghai, 2005, pl. 341.

Compare the present vessel to an example illustrated in Jessica Rawson, *Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, Washington D.C., 1990, pl. 120, and sold at Christie's New York, 25th-26th March 2010, lot 1009, where Rawson notes that the form appears late in the dynasty and an early iteration of the form is inscribed as a *he* or water ewer (*ibid.*, 713).

A bronze *yi* bearing the same inscription is in the Palace Museum, Beijing and illustrated in *Bronzes in the Palace Museum*, Beijing, 1999, pl. 210.

\$ 80,000-120,000

西周末 公元前八世紀 青銅匜

銘文：

叔男父作為霍姬媵旅匜 其子子孫孫其萬年永寶用 邢

來源

林忠正 (1854-1906) 收藏，巴黎

Galeries de M. M. Durand Ruel，巴黎，1902年1月27至2月1日，編號852

M. Raymond Koechlin (1860-1931)，巴黎

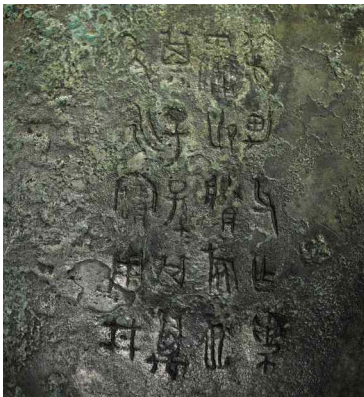
Hôtel Drouot，巴黎，1926年6月9至11日，編號205

倫敦蘇富比1990年12月11日，編號7

倫敦佳士得1998年11月16日，編號147

出版

汪濤及劉雨，〈流散歐美殷周有銘青銅器集錄〉，上海，2005年，圖版341





PROPERTY FROM AN ASIAN PRIVATE COLLECTION

**A RARE CLOISSONNE ENAMEL 'FLORAL'
BOWL**
MING DYNASTY, YONGLE / XUANDE PERIOD

明永樂 / 宣德 銅胎掐絲琺瑯纏枝花卉紋盃

來源

香港佳士得1999年11月2日 · 編號798

sturdily cast, with thick rounded walls rising from a small footing, with a raised double-fillet band to the exterior, enclosing a classic scroll on a blue ground, the lower section of the bowl with scrolling lotus beneath further floral scrolls at the rim, the interior similarly enameled and centered with a lotus blossom, all against a turquoise ground and gilt details

Diameter 5 $\frac{1}{8}$ in., 13 cm**PROVENANCE**

Christie's Hong Kong, 2nd November 1999, lot 798.

This charming bowl is accentuated by the raised band that encircles the exterior; two closely related examples in the Pierre Uldry collection were included in the exhibition *Chinesisches Cloisonné die Sammlung Pierre Uldry*, Museum Reitberg, Zurich, 1985, cat. nos 20 and 21; another was sold in our London rooms, 18th June 1985, lot 242; and a fourth example was sold at Christie's London, 1st December 1997, lot 277. Compare also a bowl of this type, but the raised band decorated with red scrolling leaves on a turquoise ground, sold in our London rooms, 13th December 1988, lot 43.

The refinement and sinicization of Buddhist-style imagery in the fifteenth century is evident in the elegant bands of decoration on this bowl. Tibetan-inspired cloisonné enamel vessels were created for use in Buddhist temples and thus decorated with designs suitable for their ceremonial function and surroundings. The dense composition of lotus scrolls with spiky blooms that often filled the background of paintings from central Tibet has been adopted by Chinese craftsmen as the main decorative motif for this piece. This design was chosen to adorn a variety of artifacts, including porcelain, lacquer and bronze.

For a cloisonné enamel *kundika* derived from a Tibetan prototype, similarly decorated with lotus scrolls interlaced with raised bands of gilt bronze, see one from the T.B. Kitson Collection, sold in our London rooms, 18th October 1960, lot 104, and now in the British Museum, London, published in Sir Harry Garner, *Chinese and Japanese Cloisonné Enamels*, London, 1962, pl. 16. The stylized lotus flower medallion adorning the center of the interior of the bowl is also seen on Xuande mark and period vessels; three circular boxes with similar lotus flower motifs on the cover, in the Pierre Uldry Collection, were included in the Museum Reitberg exhibition, *op. cit.*, cat. nos 1-4; and a blue and white bowl in the National Palace Museum, Taipei, was included in the *Special Exhibition of Selected Hsuan-te Imperial Porcelains of the Ming Dynasty*, National Palace Museum, Taipei, 1998, cat. no. 184.

\$ 100,000-150,000



PROPERTY FROM AN ASIAN PRIVATE COLLECTION

**A RARE CLOISONNE ENAMEL TRIPOD
CENSER
MING DYNASTY, XUANDE PERIOD**

sturdily cast, the compressed globular body raised on three tapered legs, applied with a pair of upright handles, the body richly enameled with a continuous register of meandering lotus against a turquoise-blue ground, with a keyfret border against a red ground at the rim, the handles decorated in champlévé enamels with geometric scrolls in red, blue and green, the rims and details gilt

Width 7 in., 17.7 cm

PROVENANCE

Christie's Hong Kong, 2nd November 1999, lot 799.

It is interesting to note that *cloisonné* enameling technique appears to reach its peak very rapidly in the fifteenth century, and fine examples are rare. In particular, the well-controlled enamel tones on the present vessel reveal all the classic characteristics of the zenith of the technique, with crisply isolated cells of enamels within well-gilded *cloisons*.

A relatively small number of similar incense burners are known, compare two of the same form and decoration, with with applied animal-masks surmounting the legs, one from the Avery Brundage Collection, now in the Asian Art Museum of San Francisco, included in the exhibition *Cloisonné. Chinese Enamels from the Yuan, Ming and Qing Dynasties*, Bard Graduate Center, New York, 2011, cat. no. 23, and another, with its cover, illustrated in *Chinese Cloisonné. The Pierre Uldry Collection*, The Asia Society Galleries, New York, 1989, cat. no. 15.

Further related censers of this type include two examples with raised bosses below the rim, sold at Christie's New York, 26th March 2003, lot 60, and Christie's London, 15th December 1983, lot 353. A further example, formerly in the Palmer Museum of Art, was sold at Sotheby's New York, 23rd March 2004, lot 525.

\$ 80,000-120,000

明宣德 銅胎掐絲琺瑯纏枝蓮紋三足爐

來源

香港佳士得1999年11月2日 · 編號799



PROPERTY OF A GENTLEMAN

A RARE CLOISSONNE ENAMEL CENSER AND COVER**16TH / 17TH CENTURY**

of archaic *fangding* form, the rectangular body decorated to each side with a central *shou* medallion flanked by a pair of writhing dragons amid dense cloud scrolls, divided at the center and edges with notched vertical flanges, the everted rim set with a pair of upright loop handles similarly decorated, the base with a dragon roundel surrounded by undulating lotus scrolls, all supported on four stylized dragon-form legs, the tiered openwork cover with alternating gilt-bronze floral bands and pendent cloisonné lappets rising to a Buddhist lion finial, fixed to wood stand (2)

Height 20 $\frac{1}{8}$ in., 51.1 cm**PROVENANCE**

Collection of Dr. Alfred Owre (1870-1935).
American Art Galleries, New York, 8th February 1917, lot 713.
American Private Collection, and thence by descent.

This censer is impressive for its large and imposing form, which reflects the high level of technical skill exercised by craftsmen active during the late Ming dynasty (1368-1644). Vessels of this large size posed craftsmen the challenge of firing the enamel evenly over a broad surface area, which has been successfully achieved on the present censer. The shape originates from the ritual bronze *fangding* of the

Shang (16th century-c.1050 BC) and Zhou (c.1050-221 BC) dynasties. By fusing an archaic form with a contemporary design of confronting *chilong* and a central *shou* character, all surrounded by scrolling clouds, the craftsmen have achieved a modern aesthetic.

No other censer of this size appears to be published, although a smaller one of similar shape, but decorated with a *taotie* design and surmounted with a simpler reticulated cover, which forms part of an altar set in the Pierre Uldry Collection, is illustrated in Helmut Brinker and Albert Lutz, *Chinesisches Cloisonne. Die Sammlung Pierre Uldry*, Zurich, 1985, pl. 267; and a further example was sold in our Hong Kong rooms, 29th November 1978, lot 442. Another covered censer of similar shape, but decorated with lotus scrolls, was sold twice in our London rooms, 8th June 1993, lot 145, and again, 12th July 2006, lot 99. See also a smaller Wanli mark and period *fangding*, similarly decorated with two confronting red dragons and a *shou* character, but with mask-head legs and lacking the flanges, with a related later cover, was sold in our London rooms, 24th February 1970, lot 26.

\$ 60,000-80,000

十六 / 十七世紀 銅胎掐絲琺瑯雙龍捧壽紋方鼎式熏爐
來源

Alfred Owre 醫生 (1870-1935) 收藏

American Art Galleries, 紐約, 1917年2月8日, 編號713
美國私人收藏, 此後家族傳承



The present lot included in the American Art Galleries Catalogue, 8th February 1917, lot 713.

本品示圖於 American Art Galleries 拍賣圖錄, 1917年2月8日, 編號713





589

**A PAIR OF CLOISSONNE ENAMEL
CANDLESTICKS
LATE MING DYNASTY**

each with a bell-shaped base supporting a tapering cylindrical shaft fitted with a central tray and surmounted by a small lotus-form tray with a metal pricket, the base with polychrome scrolling lotus against a bright turquoise ground all between a band of upright lappets below and wavy bands above, the shaft with blossoms and *ruyi*-form clouds, the central drip tray with an everted rim and ornamented to both sides with

concentric bands of the 'Three Friends of Winter', floral motifs, and *ruyi*-form clouds, the petals of the smaller tray in variegated white and red enamel, the interior and metalwork gilt (2)
Height 10½ in., 26.7 cm

\$ 20,000-30,000

明末 銅胎掐絲琺瑯纏枝番蓮紋燭臺一對

PROPERTY FROM THE COOK FAMILY
COLLECTION

**A RARE CLOISSONNE ENAMEL AND
GILT-BRONZE BIRD CAGE
MING DYNASTY, 17TH CENTURY
AND LATER**

the tall domed cage composed of evenly spaced vertical gilt-bronze ribs, surmounted by a spherical finial, joined to a waisted circular base brightly enameled with two bands of continuous lotus scroll and a narrow border of florets around the exterior, the interior base with further lotus scroll arranged around a later-added gilt-metal perch supporting a turquoise-ground cloisonné enamel bird-form censer, with its head turned and colorful wings forming the cover, Qing dynasty, 18th/19th century, all raised on a gilt-bronze support with four stepped feet
Height 20¼ in., 51.2 cm

PROVENANCE

Property of Sidney T. Cook (1910-1964), and
thence by descent.

Bird cages in cloisonné enamel are rare. See an 18th century cage illustrated in Helmut Brinker and Albert Lutz, *Chinese Cloisonné: The Pierre Uldry Collection*, Asia Society Galleries, New York, 1989, cat. no. 329. Another example with a cloisonné bird on a perch inside the cage, from the Juan Jose Amezaga Collection, was sold at Christie's Paris, 13th June 2007, lot 38. A related but later example of a rectangular form, was sold at Christie's New York, 30th March 2005, lot 155.

\$ 40,000-60,000

明十七世紀及更晚 銅胎掐絲琺瑯鳥籠

來源

Sidney T. Cook (1910-1964) 收藏，此後家
族傳承





591

591

PROPERTY OF A LADY

A SMALL CLOISSONNE ENAMEL
'LOTUS' BOTTLE VASE
QIANLONG MARK AND PERIOD

the ovoid body rising from a short splayed foot to a tall cylindrical neck with a lipped rim, brightly decorated with four large stylized lotus blossoms borne on formal scrolls, below two registers of alternating florets issuing similar foliate scrolls, the foot encircled with a band of upright *ruyi* heads and a row of dots, the gilt base incised with a four-character mark and a *zuo* character taken from the *Thousand Character Classic*
Height 4 $\frac{7}{8}$ in., 12.3 cm

\$ 4,000-6,000

清乾隆 銅胎掐絲琺瑯番蓮紋小瓶
《乾隆年製》款

字：
作



592

592

PROPERTY FROM ASIAN PRIVATE COLLECTION

A CHAMPLEVE ENAMEL AND GILT-
BRONZE GOURD-FORM WATER
POT AND COVER
QING DYNASTY, 18TH CENTURY

of lobed globular form, supported on three gilt vine-form legs, the cover naturalistically cast as three gourd leaves and surmounted by a tendril-form finial, the body decorated with champlevé enamel lotus sprays against a gilt ground (3)
Height 3 $\frac{1}{2}$ in., 8 cm

\$ 6,000-8,000

清十八世紀 銅鑿胎琺瑯纏枝蓮紋瓜形水丞

593

PROPERTY FROM A NEW YORK PRIVATE
COLLECTION

**A PAIR OF CLOISSONNE ENAMEL
BEAKER VASES**
QING DYNASTY, 18TH CENTURY

each of archaic *fanggu* form, the central section decorated to each side with a stylized *taotie* mask, the high spreading foot with pendent plantain leaves alternating with lotus scrolls, the wide trumpet neck similarly decorated, the corners applied with notched vertical flanges, the interior of the mouth with further lotus scrolls, two matching square plates each with seven apertures for placing set into the vases to hold stems or ritual implements (4)
Height 17½ in., 44.6 cm

PROVENANCE

Collection of Mr. and Mrs. Marcel Boucher (1898–1965), acquired prior to 1969, and thence by descent.

\$ 10,000-15,000

清十八世紀 銅胎掐絲琺瑯饕餮紋四方出戟觚一對

來源

Marcel Boucher (1898-1965) 伉儷收藏，得於1969年之前，此後家族傳承



593

594

PROPERTY FROM THE COLLECTION OF ANN AND
GORDON GETTY

**A HEXAGONAL CLOISSONNE AND
FROSTED GLASS LANTERN**
QING DYNASTY, 18TH CENTURY

of faceted ovoid shape set over a conforming stand with six feet and crowned by a flaring rim of the same form, each side centered with a large frosted glass roundel set into a turquoise-blue openwork 'coin'-lattice panel framed by a polychrome openwork floral scroll border, polychrome openwork scrolling lotus sprays to each side of the base, shoulder, and rim, the metal borders gilt, the interior lined with white silk, wired for electricity
Height 15½ in., 28.4 cm

\$ 30,000-50,000

清十八世紀 銅胎掐絲琺瑯番蓮紋宮燈



594

A LARGE CLOISONNE BOX AND COVER
QING DYNASTY, QIANLONG PERIOD

of circular form with deep rounded sides set on a short, waisted foot, the domed cover centered with a *shou* character medallion surrounded by stylized *kuilong* and *ruyi*-head bands, eight resplendent interlinking lotus scrolls serving as the principal decoration, their curling vines, furled leaves, and blossoms creating a complex network of color against the turquoise ground, a band of stylized pink lappets at the rim, the lotus motif repeated on the box under a *ruyi*-head band, the interior of the box centered with two ripe peaches and a soaring bat, the foot wrapped in lapis-blue keyfret, the rims gilt (2)
 Diameter 15 in., 38.1 cm

PROVENANCE

Belgian Private Collection.

The style of enameling on the present box is consistent with the enamelwares produced in Guangdong in the 18th century as tributes to the Qing Court in Beijing. For a smaller, similarly decorated box in the Qing Court Collection, Beijing, see *Tributes from Guangdong to the Qing Court*, Art Gallery of the Chinese University of Hong Kong, Hong Kong, 1987, cat. no. 35.

\$ 30,000-50,000

清乾隆 銅胎掐絲琺瑯纏枝番蓮紋大蓋盒

來源

比利時私人收藏



A PAIR OF PAINTED ENAMEL 'BIRD AND FLOWER' BOWLS QIANLONG MARKS AND PERIOD

each with deep rounded sides rising from a straight foot to a broadly flaring mouth and galleried rim, finely enameled around the exterior with bird and flower scenes, one with two magpies perched on blossoming prunus branches, the other with a long-tailed bird perched on a rose branch grasping an insect in its beak before two young chicks, all framed by borders of feathery scrollwork, the interior with a vibrant arrangement of Buddha's hand citron, rose, dianthus, chrysanthemum and Chinese chestnut, encircled by a broad band beneath the rim with shaped cartouches enclosing rose, prunus and day lily, reserved on a pink diaper ground, with a further band of scroll work, the base with the four-character black-penciled reign mark inscribed on a fruiting sprig of two peaches, the rims gilt (2)

Diameter 6½ in., 16.4 cm

PROVENANCE

Collection of Emile Goubert (b. 1852).

The inclusion of a four-character reign mark inscribed in on a double-peach sprig is more commonly found on Yongzheng period enamel wares, which may suggest an early Qianlong period attribution for the present bowls. A Yongzheng painted enamel *zhadou* in the Qing court collection inscribed with the mark on a double-fruit motif, is illustrated in *The Complete Collection of Treasures of the Palace Museum. Metal-bodied Enamel Ware*, Hong Kong, 2002, pl. 191; a painted enamel bowl with a related Yongzheng mark is illustrated in Hugh Moss, *By Imperial Command*, Hong Kong, 1976, pl. 18; and a ruby-back famille-rose cup also bearing a similar mark, is illustrated in John Ayers, *The Baur Collection*, vol. IV, Geneva, 1974, pl. A600, where it is suggested that Yongzheng marks on peaches were commissioned for imperial birthdays.

Related enamel wares with Qianlong marks inscribed on fruit include two pairs sold in these rooms, the first pair, painted with pheasants, on 5th November 1944, lot 20 and the second, with composite floral scrolls, on 1st June 1993, lot 99. A third example, painted with spotted deer, was included in the exhibition *Chinese Painted Enamels of the 18th Century*, Chinese Porcelain Company, New York, 1993, cat. no. 11.

Emile Goubert was a forensic doctor who lived in China in the second half of the 19th century and amassed a large collection of Chinese art.

\$ 40,000-60,000

清乾隆 銅胎畫琺瑯花鳥圖折腰盃一對
《乾隆年製》款

來源

Emile Goubert (生1852) 收藏



A RARE LARGE IMPERIAL YELLOW-GROUND CUT VELVET AND METALLIC-WRAPPED THREAD KANG CARPET
QING DYNASTY, YONGZHENG PERIOD

consisting of three joined panels of cut and uncut silk velvet, the center decorated with a lattice medallion enclosing a pink floret, surrounded by four large pink peony blossoms and feathery leafy scrolls in pale green and blue, with blue archaic *kuilong* in the corners, all enclosed within an angular scroll border, further surrounded by a band of meandering lotus scrolls and pairs of confronting dragons, the back with lining
141¾ in. by 74½ in., 361 by 189 cm

Lavish carpets of this type were made to adorn imperial residences, often to cover grand furniture such as the *kang*, a platform that was heated by braziers with other furniture placed on top. The use of the carpet could be adapted according to the weather, such as placing additional layers underneath for added insulation. The colors and emblems associated with the imperial family were carefully selected, seen on the present piece in the yellow ground, the color of the emperors, along with the dragon borders and Buddhist motifs.

Silk pile cut-velvet appears to have been utilised in China from as early as the sixteenth century with this foliate design developed in the early Qing dynasty (1664-1911) and produced throughout the reign. According to Feng Zhao in *Treasures in Silk*, Hangzhou, 1999, p. 336, velvet is a warp-pile weave that can be divided into several categories, and is considered to be one of the high achievements of the weaver's art. The present carpet is constructed of three silk-velvet panels that have been joined together. It incorporates both cut and uncut techniques, whereby the pile loops are cut to form the velvet pattern or remain untouched respectively.

Closely related *kang* carpets, but rendered in various colours, include one sold in these rooms, 25th February 1983, lot 130; another sold at Christie's New York, 29th November 1990, lot 382; and a smaller version sold in these rooms, 19th March 1997, lot 143. Compare related carpets attributed to the early eighteenth century with a floral design and a single axis of symmetry, such as one depicting a large chrysanthemum bloom amongst foliate scrolls enclosed within a triple border of various designs, from the collections of The Textile Gallery, London, Lady Schiennen, and Asian Art Gallery, London, sold in our Hong Kong rooms, 8th April 2010, lot 1861; and another, sold at Christie's New York, 2nd June 1989.

\$ 60,000-80,000

清雍正 黃地花卉紋漳絨炕毯



**A RARE SMALL GILT-METAL
CENSER AND COVER
YONGZHENG MARK AND PERIOD**

of compressed globular form raised on five short cabriole legs, crisply cast in low relief around the shoulder with an archaistic band of *ruyi*-heads, angular scrollwork, and delicate foliate scrolls below a narrow T-scroll border encircling the rim, the domed cover with an intricate openwork band of *ruyi*-heads enclosing and amid foliate scrollwork and surmounted by a lobed lozenge-form knob with filigree *ruyi*-heads centered by an amethyst, the base incised with a four-character mark (2)

Height 2 in., 5.1 cm

PROVENANCE

Collection of Marie Elise Patreaux (1880-1920), Paris.

Collection of Marie Isabelle London (1920-1960), Paris and thence by descent.

\$ 20,000-30,000

清雍正 銅鎏金如意卷草紋五足小熏爐
《雍正年製》款

來源

Marie Elise Patreaux (1880-1920) 收藏，巴黎

Marie Isabelle London (1920-1960) 收藏，巴黎，
此後家族傳承



PROPERTY FROM THE SKINNER FAMILY COLLECTION

A RARE 'HONGMU' FOUR-POST CANOPY BED (JIAZICHUANG) QING DYNASTY, 18TH / 19TH CENTURY

the wide rectangular frame of standard mitered, mortise and tenon construction, the molded edge tapering to a short, recessed waist continuing to a plain straight apron, supported on four robust square-section inward-facing hoof feet, the four square-section posts joined to the frame with three latticework panels comprised of one long and two short friezes of linked angular scrollwork below straight stretchers and pierced ovoid struts, the front with two shaped openwork brackets of further archaic angular scrolls enclosing finely carved acanthus leaf scrolls, all surmounted by three further plain square-section stretchers stabilizing the slender posts and four openwork friezes enclosing lush floral blooms issuing leafy scrolls within an irregular frame of archaic C-scrolls, over openwork spandrels of *chilong* and bats amid scrolling clouds along the back and side corners and foliate-carved long flange brackets at the front, the canopy surmounted by elegantly barbed lozenge-form trelliswork

Height 93¼ in., 236.8 cm; Width 89 in., 226.1 cm; Depth 66 in., 167.7 cm

PROVENANCE

Collection of Stanford White (1853-1906), New York.

American Art Association, New York, 4th-6th April 1907, lot 266.

Collection of Ruth Isabel (Belle) Skinner (1866-1928), and thence by descent.

EXHIBITED

On loan to Wistariahurst Museum, Holyoke, Massachusetts, 1972-2018.

Four-poster canopy beds are extremely rare. A woodblock picture dating to 1640 illustrated by Sarah Handler *Austere Luminosity of Chinese Classical Furniture*, California, 2001, p. 145 shows an example of a four-poster canopy bed but very few extant examples are known. The present example differs from most four-post beds by its long openwork flange brackets that enclose the front and effectively serve as another pair of posts. Although documentation is scant, it appears that for the Qing aristocracy canopy beds were always a feature in a woman's room and less frequently used by men who opted for three-sided couch beds. Many of these grand and very costly canopy beds were part of a woman's dowry. The decorative motifs and geometric openwork were carefully chosen; each element designed to convey auspicious wishes to a young couple. The bed would have been ornamented with elaborate bed hangings, mattress cover, and pillows with patterns chosen to complement the carved decoration enriching the sensuous effect. The textiles would be changed seasonally with heavy silks used in the winter time and fine silk gauze in the warmer months.

The bed was formerly in the collection of the famous architect Stanford White. Born in New York in 1853, he displayed uncanny design ability from a young age and joined with Charles McKim and William Mead in 1879 to create one of the most successful architectural firms in America. Having grown accustomed to the tastes of the most powerful and affluent members of society, the prosperous designer spared no expense on the furnishing of his own home. The house at 121 East 21st street, New York City was filled to bursting with treasures from around the world.

The family moved into the house in 1898, however on the night of June 25th 1906, while attending a performance at Madison Square Garden, Stanford White was shot from behind by Henry Kendall Thaw in a fit of jealous rage. Seeking relief from the scandal, the following April the family put up the house and furnishings at auction. The present bed listed as an 'Elaborate Teakwood Bedstead' and as being among the furnishing in the 'middle chamber, second floor'.

The sale was reported as one of the important social events of the year with some of the greatest collectors vying for various works of art. The present bed was purchased by Belle Skinner (1866-1928) (fig. 1) a philanthropist and daughter of William Skinner, an Englishman, who came to America in 1843 and established a successful silk business in Northampton, Massachusetts. After a disastrous flood, the mills were rebuilt in Holyoke, Massachusetts where the family home Wistariahurst was built. Belle Skinner, along with her brother William Cobbett Skinner (1857-1947) was an inveterate traveler and collector. She and her brother journeyed to Asia twice and to Europe more frequently where they acquired Chinese, Japanese and European decorative arts.

According to the family records, the four poster bed was acquired for Belle Skinner's apartment at 36 East 39th Street in New York City. From 1972 to the present the canopy bed has been on display at the Skinner family museum Wistariahurst, which has stood as an example of elegance and fine architecture since 1874 (fig. 2). The buildings and grounds were owned continually by the Skinner family until 1959, when Katharine Skinner Kilborne, the youngest child of William and Sarah Skinner, and her heirs gave Wistariahurst to the City of Holyoke for cultural and educational purposes.

• \$ 80,000-120,000

清十八 / 十九世紀 紅木四柱透雕花卉回紋圍子架子床

來源

Stanford White (1853-1906) 收藏，紐約 American Art Association，紐約，1907年4月4至6日，編號266

Ruth Isabel (Belle) Skinner (1866-1928) 收藏，此後家族傳承

展覽

Wistariahurst Museum，霍利奧克，麻省，1972至2018年（借展）



Fig. 1 Portrait of Ruth Isabelle Skinner aka "Belle" painted by Irving Wiles in 1923 that hangs in Wistariahurst Museum in Holyoke, MA

Ruth Isabelle Skinner (Belle) 畫像，由 Irving Wiles 作於1923年，藏於 Wistariahurst Museum，霍利奧克，麻省



Fig. 2 The present lot on display at Wistariahurst Museum, Holyoke, Massachusetts

本品展於 Wistariahurst Museum，霍利奧克，麻省





600

PROPERTY FROM THE SKINNER FAMILY
COLLECTION

**A PAIR OF GILT-LACQUERED
REVERSE GLASS PAINTING
LANTERNS**

QING DYNASTY, 19TH CENTURY

each of upright square shape, the metal frame folding around a central X-form hinged pivot, each corner with a black and gilt lacquered narrow rectangular flange rising to a dragon-head finial and terminating in angular scrollwork, the four sides each enclosing a colorful reverse painted domestic scene of an elegant lady, the glass panels backed with pale blue silk gauze and within black and gilt lacquer frames, with decorative metal and fabric-wrapped hooks, and wired for electricity (10)
Height 21 in., 53.3 cm; Width 26 in., 66 cm

PROVENANCE

Collection of Ruth Isabel (Belle) Skinner (1866-1938), and thence by descent.

\$ 5,000-7,000

清十九世紀 鏡畫仕女圖燈籠一對

來源

Ruth Isabel (Belle) Skinner (1866-1938) 收藏，
此後家族傳承



The present lot photographed in situ at Wistariahurst, Holyoke, Massachusetts, circa 1933

本品於 Wistariahurst · 霍利奧克 · 麻省 · 約1933年

**A BLACK LACQUER AND GILT
DOUBLE-LOZENGE STAND
QING DYNASTY, 18TH CENTURY**

the tall, slender stand with a top of auspicious lozenge outline, the two intersecting diamond-form panels with two leafing stems of flowering peony on a *wanzi* ground, within a wide border of landscapes reserved against a diaper ground, above an openwork apron of pendent *ruyi*-heads, a straight stretcher and archaic angular scroll spandrels, supported on six slender square-section legs with foliate decoration terminating in hoof foot atop a conforming base stretcher on low bracket feet, all finely painted in gilt on a rich brownish-black lacquer ground
Height 34¼ in., 87 cm; Width 22½ in., 57.2 cm; Depth 15 in., 38.1 cm

PROVENANCE

French Private Collection, acquired *circa* 1970.

During the early Qing dynasty there was renewed interest in lacquered furniture, a medium which achieved great prominence and was among the most valued for furnishings during the Ming dynasty. As with other media, the Qing rulers adapted, assimilated and innovated. The Qing aesthetic enriched and enhanced all media including lacquer furniture as evidenced by the present piece. Craig Clunas in *Chinese Furniture*, London, 1988, p. 31, observes that forms previously enlivened with richly patterned textiles draped over a surface were made redundant by early Qing artisans who artfully integrated complex layers of patterns decoration through inlay, carving and in the case of the present piece, painted gilt lacquer. The double lozenge form is elegantly echoed by the design and highlighted by varying borders. The effect of the rich dark brown layers of lustrous semi-translucent lacquer sumptuously amplified by warm gold tones is resplendent; its reflective qualities would have been much appreciated and admired in the darker interiors of the 18th century. The high status of small, refined forms such as the present stand may be seen in the choice of furnishings depicted in the Yongzheng period paintings 'Twelve Beauties in the Yuanmingyuan' in the Palace Museum, Beijing. For more on the topic see Tian Jiaqing, 'Early Qing Furniture in a Set of Qing Dynasty Court Paintings', *Chinese Furniture Selected Articles from Orientations 1984-2003*, Hong Kong, 2004, pp 153-161; two of the paintings with black and gilt lacquer stands figs 15 and 17. For a related table with similar motifs and archaic angular scroll spandrels see the examples from the Qing Court Collection, *The Complete Collection of Treasures of the Palace Museum, Furniture of the Ming and Qing Dynasties (II)*, Hong Kong, 2002, pl. 89.

\$ 45,000-55,000

清十八世紀 黑漆描金牡丹圖方勝形香几

來源

法國私人收藏·得於約1970年



A LARGE POLYCHROME LACQUER
SWEETMEAT BOX AND COVER
QING DYNASTY, LATE 18TH
CENTURY



602

of square form with *ruyi*-shaped corners supported on four canted feet, the exterior lacquered red with painted polychrome and gilt decoration, the cover centered with a raised panel of conforming shape with a central rosette framed by four *ruyi* heads, the panel surrounded by scrolling melon vines interspersed with butterflies and scrolling lotus filling each of the *ruyi*-form corners, the sides of the cover with stylized lotus sprays alternating with rosettes within square-scroll frames, the sides of the box with continuous keyfret, the interior lacquered black and fitted with nine shaped trays each gilt-painted with lotus sprays, the base lacquered black (11)

Width 13 $\frac{3}{8}$ in., 34.6 cm

\$ 8,000-12,000

清十八世紀末 彩漆描金瓜瓞綿綿紋攢盒

A CARVED CINNABAR LACQUER
BOX AND COVER
QIANLONG MARK AND PERIOD



603

the circular cover carved through layers of cinnabar lacquer to an ochre ground with a central medallion enclosing the 'Eight Daoist Emblems' amid flower heads borne on meandering foliate scrolls, repeated on the sides, the box similarly decorated, the interior and base lacquered black, the base with a gilt-filled incised six-character mark in a vertical line(2)

Diameter 8 $\frac{3}{8}$ in., 21.9 cm

Compare a very similar cinnabar lacquer box and cover, also with a vertical reign mark to the center of the base, as well as four additional characters reading *Baxian baohe* (Eight Immortals treasure box), in the Palace Museum, Beijing, illustrated in *Carved Lacquer in the Collection of the Palace Museum*, Beijing, 1985, pl. 356; and another, with just the Qianlong mark, was sold at Christie's New York, 22nd March 2007, lot 157.

\$ 10,000-15,000

清乾隆 剔紅八仙寶盒
《大清乾隆年製》款



PROPERTY FROM THE ESTATE OF DAN GARSON,
ATLANTA, GEORGIA

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

the circular cover carved in high relief with a lakeside scene of nine boys fishing, paddling, and gathering lotus, the landscape with rich vegetation and gnarled rocks, all encircled by bands of keyfret and lotus lappets, the sides of the box and cover each with four quatrelobed cartouches containing blossoming and fruiting plants, one of the 'Eight Auspicious Emblems' between each cartouche, all reserved against diaper grounds, keyfret bands at the rims and foot, the interiors and base lacquered black (2)
Diameter 8 $\frac{7}{8}$ in., 22.2 cm

PROVENANCE

John Sparks Ltd., London.

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

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

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

\$ 18,000-25,000

清乾隆 剔紅荷塘嬰戲圖蓋盒

來源

John Sparks Ltd. · 倫敦



605

**A SILVER-LINED TIXI LACQUER BOWL
SONG DYNASTY**

the rounded sides rising from a raised foot to an everted rim, the exterior deeply carved with a *ruyi*-cloud scroll exposing the multiple layers of black and red to a yellow ground, the interior lined with an alloy with a silver-mounted mouth rim and base

Diameter 4½ in., 10.8 cm

Similar *tixi* lacquer wares have been excavated from Northern Song dynasty tombs, see *Zhongguo qiqi quanji/Corpus of Chinese Lacquers*, vol. 4: Fuzhou, 1998, pl. 119. Further *tixi* lacquer bowls with silver lining are illustrated in Simon Kwan, *Chinese Lacquer (The Muwen Tang Collection Series - Volume 20)*, Hong Kong, 2012, pls 12, 13 and 15.

\$ 10,000-15,000

宋 剔犀如意雲紋盃



605

606

**A CARVED LACQUER BRUSH AND COVER
MING DYNASTY, 16TH / 17TH CENTURY**

the long cylindrical handle coated in numerous layers of bright cinnabar lacquer carved to varying depths with a scene of boys at play in an elegant garden, three children sit by a latticed balustrade playing with toys beside a man holding a younger child and a foreigner wearing a cap, all amidst soaring pines with incised bark, blossoming prunus, and weathered rockwork over finely carved diaper grounds, a band of narrow lappets by the bristles, the other end with a band of keyfret, a stylized rosette at the base, the cover carved with three further boys in a similar setting between patterned bands and another stylized rosette at the end (2)

Length 10¾ in., 27.1 cm

PROVENANCE

C. T. Loo & Co., Paris (according to label).

\$ 8,000-12,000

明十六 / 十七世紀 剔紅嬰戲圖筆管及筆帽
來源
盧芹齋，巴黎（標籤）



606

A LARGE SQUARE MOTHER-OF-PEARL INLAID 'PRUNUS' TRAY MING DYNASTY

the low, rounded sides joined by canted incurved corners and set over four low feet, covered overall in glossy black lacquer inlaid with mother-of-pearl designs, the central surface with a blossoming prunus tree, its thick trunk issuing lean branches of new growth laden with emergent buds and flowers, the longest branches sweeping upward toward the crescent moon above, the interior sides with scrolling chrysanthemum, Japanese wood box (3)
Length 15 $\frac{3}{8}$ in., 39 cm

A black-lacquered and mother-of-pearl inlaid rectangular tray bearing the same motif from the Florence and Herbert Irving Collection, now in the Metropolitan Museum of Art (acc. no. 2015.500.156), is illustrated in James C. Y. Watt and Barbara Brennan Ford, *East Asian Lacquer: The Florence and Herbert Irving Collection*, New York, 1991, cat. no. 56. A similar tray from the Jean-Pierre Dubosc Collection is illustrated in *Chinese Lacquer from the Jean-Pierre Dubosc Collection and Others*, Eskenazi, 1992, cat. no. 12.

\$ 8,000-12,000

明 黑漆嵌螺鈿月下清梅圖四方倭角盤



PROPERTY OF A NEW YORK PRIVATE COLLECTOR

**A RARE UNCUT BROCADE AND DAMASK
'MANG' ROBE
MING DYNASTY, WANLI PERIOD**

the rectangular panel of uncut yardage, finely brocaded in blue, green, red and gilt-wrapped threads with a pair of four-clawed *mang* dragons, each in bold pursuit of a 'flaming pearl' above rolling and cresting waves centered by towering peaks and amid stylized flame wisps and clouds, within a characteristic quatrefoil, flanked by embroidered polychrome clouds and above a narrow band of four striding dragons, all against a dark red silk damask ground of scrolling clouds, bordered on three sides with narrow panels of 18th century blue-ground brocade with gilt dragons, mounted and framed
Height 64½ in., 163.2 cm; Length 74¾ in., 188.9 cm

PROVENANCE

Acquired in New York, 1982.

Beginning in the Yuan dynasty and continuing throughout the Ming dynasty, the emperors awarded special presentation *mang* robes to select courtiers because of their particularly high rank, or as rewards for exceptional services rendered to the emperor, or as gifts to foreign dignitaries. Such robes were visible emblems of imperial favor; they were highly coveted. For the Yuan prototypes see Zhao Fang, *Treasures in Silk*, Hong Kong, 1999, pl. 09.02.; for a Ming dynasty example, see a portrait of an official Wang Ao (1451- 1524), *ibid.*, pl. 09.05.

During the reign of the Yongle emperor (1403-1425) eunuchs who served as the emperor's principal attendants were required to wear *mang* robes. In the mid-15th century it was customary for the chief eunuch to wear a *tso-mang* or frontal dragon in contrast to the more typical dragons in profile. A particularly coveted type of *mang* design included the standard dragon yoke collar, but also a narrow band across the knee area with four smaller dragons. In the 16th century officials began placing private orders for *mang* robes without being formally awarded them by the emperor in direct contravention of a 1459 law; finally, the Jiajing emperor issued an edict in 1537 prescribing harsh penalties for those violating that law.

For further discussion of the history and use of *mang* robes see Schuyler Cammann, *China's Dragon Robes*, 1952. Chicago, pp. 10-19.

While a considerable number of imperial five-clawed Ming dragon robes and yardage for such robes survives, there are very few examples of surviving Ming dynasty *mang* presentation robes or yardage. Moreover, the few surviving examples of robes or yardage in Chinese museums that are archeologically excavated pieces tend to be strongly faded and heavily damaged — unlike the present yardage with its vibrant red color and outstanding condition. Because *mang* robes carried such great prestige, it is likely that most were buried with their owners and have not survived. For an archaeological example from the Zhengde period see *Textiles and Embroidery: Series of Gems of Beijing Cultural Relics*, Beijing, 1999, pls 35 and 36. A Wanli attribution for the present yardage is supported by comparison with the extensive corpus of robes and yardage found in the Dingling Mausoleum from the tomb of the Wanli emperor, see *Catalogue of Relics from the Dingling Mausoleum*, vols 1 and 2, Beijing, 2006.

The general format of the *mang* yardage and robes, with a large quatrefoil collar area comprising two large dragons and a narrow band of dragons near the hem, was retained in the early Qing dynasty for the formal robe of state (*chaofu*), but the tradition of imperial *mang* presentation robes had come to an end. For examples of early Qing dynasty *mang* yardage for a *chaofu* see one in the Philadelphia Art Museum illustrated by Schuyler Cammann (*op. cit.* pl. 4) and yardage including the band in the Musée Guimet, Paris illustrated in *Silk for Thrones and Altars*, Paris, 2003, fig. 8. A close stylistic comparison between late Ming and early Qing dynasty *mang* panels is instructive and illuminates the compositional clarity and robust design elements that epitomize the compelling aesthetic of the late Ming dynasty.

\$ 80,000-120,000

明萬曆 紅緞織彩雲金龍紋袍料

來源
得於紐約，1982年



PROPERTY FROM A NORTH AMERICAN COLLECTION

**A PAIR OF 'HUANGHUALI' HORSESHOE-
BACK ARMCHAIRS (QUANYI)**
QING DYNASTY, 17TH / 18TH CENTURY

each with an expansive U-form five-segment crestrail terminating in gracefully outscrolled handgrips above shaped spandrels, the slightly bowed splat finely carved with a *ruyi*-form medallion enclosing further *ruyi* and delicate foliate scrollwork, the hard mat seat supported underneath by two transverse stretchers, set into the rectangular molded edge frame, above vigorously shaped and beaded spandrelled aprons carved on the front and sides with archaistic angular scrollwork, the half-round legs joined by brass-mounted footrail and stretchers, the footrest and side stretchers above plain aprons (2)

Height 41 in., 104 cm; Width 24 in., 61 cm; Depth 19½ in., 49.5 cm

PROVENANCE

Sotheby's New York, 22nd March 1995, lot 431.

• \$ 500,000-800,000

清十七 / 十八世紀 黃花梨雕如意紋圈椅一對

來源

紐約蘇富比1995年3月22日 · 編號431



Frequently depicted in Ming and Qing dynasty woodblock illustrations, chairs of this elegant silhouette were commonly produced in sets of two or four and used while dining, painting or receiving guests. With the addition of two carrying poles, they were converted into sedan chairs reserved for officials of high rank, and as mentioned in Craig Clunas, *Chinese Furniture*, London, 1988, p. 24, they were considered 'markers of high status, seats of honour'.

The inviting capacious arched crestrails were inspired by chairs of nearly identical shape but made of pliable lengths of bamboo, bent into a 'U'-shape and bound together using natural fibers. Highly popular for their lightweight, sturdy and strong appearance, cabinetmakers cleverly adapted this design to the rarer, more costly hardwood furniture by creating ingenious joinery techniques. In order to create the continuous back, members were fitted together with a cut-out to accommodate a tapered wood pin that would lock them firmly in place when inserted. The complexity of the design required utmost precision, as a slight error in the tilt of any of the joins would be magnified by the adjoining members. Once the lacquered coat was applied to the surface crestrail, the underlying joinery was not visible and virtually impossible to wrest apart.

The present pair of armchairs is distinguished by its generous arching crestrails ending in pronounced scrolling hand grips, the vigorous outline of the shaped aprons, as well as the fine

quality of the carving of the splat medallions and aprons. The crisp, angular scrollwork is inspired by motifs found on archaic bronzes and reflects the interest in antiquarianism that found favor among the literati in the late 17th century. These motifs are discussed in Robert Hatfield Ellsworth, *Chinese Furniture. Hardwood Examples of the Ming and Ch'ing Dynasties*, New York, 1971, p. 86, who notes that they are an innovation attributable to the late Ming and Kangxi period. He further observes the similarities between the curvilinear apron on chairs of this type and that found on Tang period tables, such as the example in the Shōsōin Treasure House, Nara, illustrated in Sarah Handler, *Austere Luminosity of Chinese Classical Furniture*, Berkeley, 2001, pl. 12.6.

Chairs of the same form and with similarly shaped and beaded aprons and *ruyi*-form splat medallions include two pairs sold in our New York rooms, the first, 25th April 1987, lot 567, and the second, 9th-10th October 1987, lot 440; a few sold at Christie's New York, one chair from the collection of Robert Hatfield Ellsworth, illustrated *op. cit.*, pl. 18, and sold, 18th March 2015, lot 139, and another pair, 21st March 2013, lot 927; and a slightly larger pair in the Minneapolis Institute of Arts, illustrated in Robert D. Jacobson and Nicholas Grindley, *Classic Chinese Furniture*, Minneapolis, 1999, pl. 12. For a related pair from the Hung collection see Robert Hatfield Ellsworth, Nicholas Grindley and Anita Christy, *Chinese Furniture, One Hundred Examples from the Collection of Mimi and Raymond Hung Collection*, New York, 1999, pl. 15



PROPERTY FROM A NORTH AMERICAN COLLECTION

**A 'HUANGHUALI' YOKEBACK ARMCHAIR
(SICHUTOU GUANMAOYI)
MING DYNASTY, 17TH CENTURY**

well proportioned, an elegantly sinuous crestrail terminating in upswept rounded ends surmounting a pair of curved cylindrical stiles tenoned into the underside of the shaped yoke and continuing through the seat frame forming the back legs, the wide, plain S-curved back splat tongue-and-grooved into the top rail and the back of the seat frame, the outward curving arms supported by S-form braces and mortise-and-tenoned and similarly S-shaped recessed posts, small shaped spandrels tongue-and-grooved to the underside of the arms where they meet the posts, the hard-seat frame of standard miter, mortise and tenon construction, supported by two transverse braces underneath, the plain front apron with long flange brackets butt-joined to the underside of the seat and tongue-and-grooved into the legs, the side and back with plain spandrelled aprons, the half-rounded legs joined by a footrail in front and rounded side and back stretchers, a plain shaped apron below the footrest
Height 46 $\frac{5}{8}$ in., 118.5 cm; Width 23 in., 58.4 cm; Depth 19 in., 48.3 cm

PROVENANCE

Sotheby's New York, 18th-19th October 1990, lot 565.

• \$ 150,000-250,000

明十七世紀 黃花梨四出頭官帽椅

來源

紐約蘇富比1990年10月18至19日，編號565

Huanghuali yokeback armchairs of this type are of striking modernity in the simplicity and balance of their lines. They are called *guanmao yi* or 'official's hat-shaped chairs', the name derived from its resemblance to the winged hat that was part of the formal attire of the Ming officials. They were regarded as high chairs and retained a connotation of status and authority associated with the elite gentry in Chinese society. The classical text *Lu Ban jing* (Manuscript of Lu Ban), a 15th century carpenter's manual, gives specifications for these chairs and describes the joinery as the embodiment and fine example of Chinese furniture. They are special because only four pieces of wood are used for the four verticals of the front legs and front arm-posts, the back legs and back posts, with each vertical passing through the frame of the seat. They also reflect the trend in Chinese furniture manufacture, from the 15th century to the 19th century, when the technical expedients in holding a piece together became less evident.

Ming and Qing period literature illustrations characteristically show armchairs of this form used at dinner tables, in reception halls for guests and at the writing table in the scholar's studio. For example, see a woodblock print in the 1616 edition of *The Golden Lotus (Jin Ping Mei)* showing the main male character and his principal wife seated on a *guanmao yi* while dining with his secondary wives and concubines seated on stools, illustrated in Craig Clunas, 'The Novel *Jin Ping Mei* as a Source for the Study of Ming Furniture', *Chinese Furniture Selected Articles from Orientations 1984-2003*, Hong Kong, 2004, fig. 8, p. 118. For a general discussion on the basic model and decorative vocabulary of these armchairs see Curtis Evarts, 'From Ornate to Unadorned', *Journal of the Chinese Classical Furniture Society*, Spring, 1993, pp. 24-33.

A yokeback armchair with rounded ends, a plain serpentine splat and set back arm posts similar to the present example was sold in these rooms 20th March 2012, lot 127. A related pair from the Robert H. Ellsworth collection was sold at Christie's New York, 18th March 2015, lot 121. Another related pair of undecorated chairs was sold in our London rooms, 7th November 2012, lot 281. A further pair, also 17th century and closely related to the present example, was sold in these rooms, 11th September 2012, lot 218. A related armchair in the Palace Museum, Beijing is illustrated in *The Complete Collection of Ming and Qing Furniture in the Palace Museum, Chair*, vol. 4, Beijing, 2016, pp. 122-123.





611

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

**A 'HUANGHUALI' CORNER-LEG TABLE
(BANZHUO)
17TH CENTURY**

the top of standard miter, mortise and tenon frame and flush, tongue-and-grooved, double-board floating-panel construction supported by three dovetailed transverse stretchers underneath, two with exposed tenons, the short rails of the frame top with further exposed tenons, the edge of the frame molding downward and inward, all resting on a recessed waist and straight apron, the legs tenoned to the mitered frame and terminating in well drawn hoof feet and joined by hump-back shaped stretchers mortised and tenoned into the legs below the apron

Height 33 in., 83.8 cm; Width 41 in., 104.1 cm; Depth 20½ in., 52.1 cm

PROVENANCE

Grace Wu Bruce, Hong Kong, 1990s.

For a very similar example in the Victoria and Albert Museum collection, see Craig Clunas, *Chinese Furniture, Victoria and Albert Museum Far Eastern Series*, London, 1988, p. 48. A table of the same form and similar proportions was sold in our Hong Kong rooms, 5th October 2016, lot 3019. Another nearly identical table was sold in these rooms, 16th September 2014, lot 199.

• \$ 40,000-60,000

十七世紀 黃花梨有束腰羅鍋枱馬蹄足半桌

來源

伍嘉恩·香港·1990年代



612

PROPERTY FROM A DISTINGUISHED CALIFORNIA COLLECTION

**A 'HUANGHUALI' AND HUAMU SINGLE
DRAWER COFFER
QING DYNASTY, 18TH CENTURY**

the rectangular two-board panel top set within a frame of standard miter, mortise and tenon construction, with 'water stopping' molded edge over plain spandrelled aprons, all supported on four slightly splayed cylindrical legs, and enclosing a wide single drawer veneered with an attractively figured burlwood panel and set with a simple brass bail handle, the side and back panels similarly veneered, above further plain spandrelled aprons joining the legs

Height 24¾ in., 62.9 cm; Width 21½ in., 54.6 cm; Depth 16 in., 40.6 cm

PROVENANCE

Grace Wu Bruce, Hong Kong, 1990s.

Compare a similar single-drawer *huanghuali* and *hongmu* coffer with flanges carved in relief with stylized dragons from a private collection in Tianjin, illustrated in Dr. S.Y. Yip and Grace Wu Bruce, *Feast by a Wine Table Reclining on a Couch*, Chinese University of Hong Kong, Hong Kong, 2007, cat. no. 25.

• \$ 30,000-50,000

清十八世紀 黃花梨配瘿木單櫥

來源

伍嘉恩·香港·1990年代

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

**A 'HUANGHUALI' CORNER-LEG TABLE
(BANZHUO)
17TH CENTURY**

the top of standard miter, mortise and tenon frame, tongue-and-grooved floating-single panel construction supported by three dovetailed transverse stretchers underneath, two with exposed tenons, the short rails of the frame top with further exposed tenons, the beaded edge of the frame molding downward and inward and ending in a similarly beaded edge, all resting on a recessed waist and straight beaded-edge apron, all supported on square section legs beaded to the inner edge, tenoned to the mitered frame and terminating in well-drawn hoof feet, joined by beaded hump-back shaped stretchers mortised and tenoned into the legs below the apron
Height 34¼ in., 87 cm; Width 37 in., 94 cm; Depth 20½ in., 52.1 cm

PROVENANCE

Ho Cheung Antique Furniture, Hong Kong, 1993.

Of pleasing proportions, the simple elegance of this classic table has been among the most admired of late Ming dynasty forms. The narrow rectangular forms may be placed against a wall and used for display or pulled into the center of a room, set back to back and form a square table suitable for games or dining. The raised or 'water-stopping' edge along the top is a rare feature on this form and one that complements the fine beading along the apron and legs.

◎ \$ 50,000-70,000

十七世紀 黃花梨有束腰羅鍋椴馬蹄足半桌
來源

Ho Cheung Antique Furniture · 香港 · 1993年



PROPERTY FROM A NEW HAMPSHIRE PRIVATE COLLECTION

**A GOLD-EMBROIDERED 'DRAGON'
ALTAR FRONTAL FRAGMENT
LATE MING DYNASTY**

the rectangular panel finely embroidered with a central frontal four-clawed dragon coiled around a 'flaming pearl', flanked by scrolling clouds emerging from auspicious emblems, a bell to one side terminating in a large sun disc and a conch shell to the other surmounted by a crackle-glazed vase bearing fruiting peach boughs, all amid further stylized clouds and above roiling, cresting waves centered by pyramidal mountain peaks, embroidered in white, varying blues and

greens on a rich gold-wrapped thread ground and enclosed within a band of gold foliate scrollwork embroidered on dark blue silk, framed
Height 27 in., 68.6 cm; Width 39 in., 99.1 cm

PROVENANCE

Teresa Coleman, Hong Kong, 1980s.

\$ 15,000-25,000

明末 刺繡海水江崖雲龍戲珠紋桌帷改裝掛屏

來源

Teresa Coleman · 香港 · 1980年代



615

A BLUE EMBROIDERED 'DRAGON'
ROBE (JIFU)
QING DYNASTY, JIAQING PERIOD

the midnight-blue silk brocade ground couched in gold-wrapped threads with nine five-clawed dragons pursuing 'flaming pearls' amidst clouds, bats, and a selection of the 'Eight Buddhist Emblems' all above embroidered 'Mountains of Immortality' and *lingzhi* emerging from a roiling sea, a continuous panel of gold *lishui* stripes at the lower section of the robe, the black silk sleeves tapering to horse-hoof cuffs of chocolate-brown silk embroidered with further dragons and clouds, the interior lined with plain-weave silk of a deep violet color

Length 56½ in., 142.6 cm; Width 87 in., 221 cm

\$ 8,000-12,000

清嘉慶 藍緞金線繡雲龍紋吉服



615

616

PROPERTY FROM A DISTINGUISHED CALIFORNIA
COLLECTION

A WALNUT INCENSE STAND
(XIANGJI)
QING DYNASTY, 18TH CENTURY

the square top of standard miter, mortise, and tenon construction with a flush, tongue-and-grooved, single-board, floating panel supported underneath by two dovetailed transverse braces, the rectilinear edge neatly ending in a beaded rim, all above a recessed waist and beaded edge apron with a pierced oblong frieze and central foliate strut, all raised on four slender square-section beaded legs ending in hoof feet and joined by a conforming base stretcher over bracket feet

Height 32½ in., 82.6 cm; Width 16 in., 40.6 cm; Depth 16 in., 40.6 cm

\$ 4,000-6,000

清十八世紀 核桃木有束腰馬蹄足帶托泥方香几



615



617

617

**A LARGE 'HONGMU' AND MIXED HARDWOOD
THREE-DRAWER COFFER (LIANSANCHU)
LATE QING DYNASTY**

the single-board top set into a mitered, mortise and tenoned frame with separate everted ends, above a frieze of three short drawers, flanked by long tapering shaped spandrels, and a pair of hinged doors divided by a central stile, bordered by two outer panels, all above a short apron carved with a floral scroll, with *baitong* mounts
Height 38¾ in., 98.5 cm; Width 100 in., 254 cm; Depth 21¾ in., 55.8 cm

PROVENANCE

Drummond Brothers, Long Island, New York, 1951.
Collection of Arthur M. Sackler (1913-1987).
Sotheby's New York, 16th September 2009, lot 31.

• \$ 30,000-50,000

清末 紅木配硬木聯三櫥

來源

Drummond Brothers · 長島 · 紐約 · 1951年
亞瑟· M· 賽克勒 (1913-1987) 收藏
紐約蘇富比2009年9月16日 · 編號31



618

618

PROPERTY FROM AN OLD TENNESSEE COLLECTION

**A ROOTWOOD RECTANGULAR LOW TABLE
QING DYNASTY, 18TH / 19TH CENTURY**

assembled from rootwood components the top inset with two grayish-green *duan* stone square panels, set into an irregularly shaped frame of gnarled twisting wood, above a shaped apron of further lively openwork assemblage, branching to four splayed legs
Height 18¾ in., 47.6 cm; Width 42½ in., 108 cm; Depth 21 in., 53.3 cm

\$ 25,000-35,000

清十八 / 十九世紀 木根鑲端石炕桌

**A RARE INSCRIBED 'ZITAN' BRUSHPOT
SIGNED YING LIAN AND CHENG JINGYI,
QING DYNASTY, 18TH CENTURY, DATED
BINGSHEN YEAR, CORRESPONDING TO 1776**

of circular section, the exterior skillfully carved in running script with three poems and an inscription reading *bingshen xiawu zhonghuan muyin shaoliang ti ying Xietang laoyou xiansheng mingji zheng Zhujing laoren Ying Lian baishu* (respectfully written by *Zhujing laoren* Ying Lian at the request of an old friend the venerable Xietang on a cool midsummer evening in the middle of the fifth month of the *bingshen* year), accompanied by two seals *Lian* and *Zhujing laoren* (old man of the bamboo well), followed by two more poems and another inscription reading *bingshen xinqiuri ti ying Xietang laodaren ming bingzheng Xuetao Cheng Jingyi* (written by *Xuetao* Cheng Jingyi at the request of the venerable Xietang in the early Autumn of the *bingshen* year), accompanied by two seals *Cheng Jingyi yin* (seal of Cheng Jingyi) and *Pinsan*, the densely grained wood patinated to a dark brown tone
Height 6¾ in., 16.1 cm

The present brushpot is signed by Ying Lian (1707-1783) and Cheng Jingyi (1712-1780), both of whom were high officials of the Qing dynasty (1644-1911). Ying Lian, *zi* Jiliu, *hao* Mengtang, native of Liaodong (today's Liaoyang), Liaoning province, passed the imperial examination and became a *juren* in the 10th year of Yongzheng (1733). During his political life, he was appointed to several important positions, including the Secretary of Ministry of Justice and Viceroy of Zhili. Cheng Jingyi, *zi* Pinsan, a native of Wujin (Changzhou), Jiangsu province, passed the imperial examination and received the

jinshi title in the 4th year of Qianlong (1739). He served as the Secretary of Ministry of Works. The biographies of Ying Lian and Cheng Jingyi are recorded in *Qingshigao* [Draft History of Qing], *juan* 320.

The inscriptions on the present brushpot suggest that the poems were written for a person named Xietang, who can be identified as Zhou Yuanli (1706-1782). Zhou Yuanli, *zi* Bingzhong, a native of Renhe (Hangzhou), Zhejiang province, was an official of the Qing dynasty and contemporary of Ying and Cheng, known to have a *hao* as Xietang. More importantly the *Qingshigao* records that in the 40th year of Qianlong (*yiwei* year), (Zhou) Yuanli was seventy years old, a date that coincides with the inscription on the present brushpot by Ying Lian, which can be translated as 'last year (*yiwei* year, corresponding to 1775) you turned seventy years old, and this year (*bingshen*, corresponding to 1776) I will turn the same age'. For a complete biography of Zhou Yuanli, see *Qingshigao*, *juan* 324.

\$ 20,000-30,000

清十八世紀 紫檀刻詩文筆筒

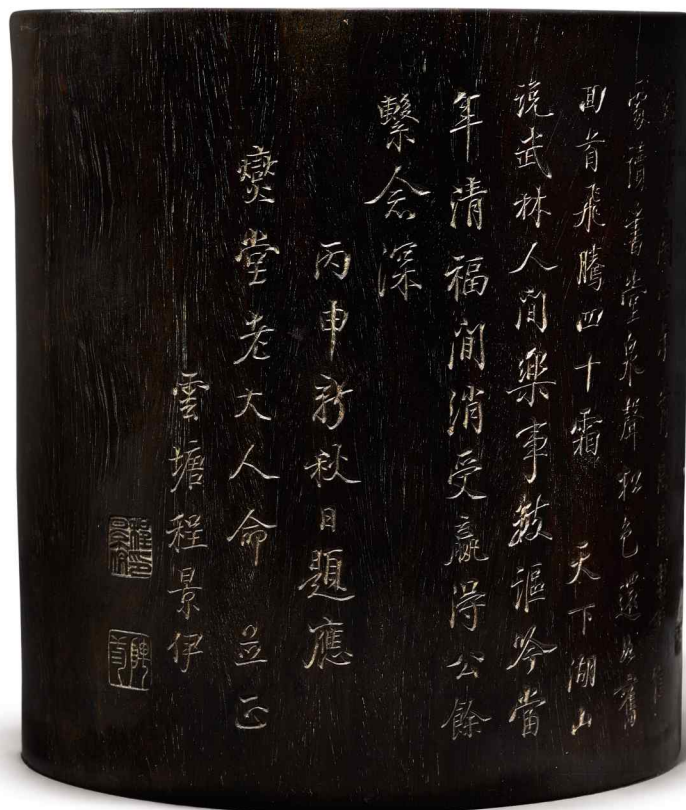
題識：

丙申夏五中浣暮陰少涼題 應燮堂老友先生命 即正
竹井老人英廉拜書

丙申新秋日題 應燮堂老大人命 並正 雲塘程景伊

印文：

廉 竹井老人





620

620

PROPERTY FROM A NEW ENGLAND PRIVATE COLLECTION

A SMALL 'ZITAN' BALUSTER-FORM TOOL VASE

QING DYNASTY, 18TH CENTURY

finely carved from a single cylindrical block, the ovoid body tapering to a splayed foot and rising to a tall cylindrical neck and lipped rim, the form decorated with low relief *ruyi*-head borders, a row of small bosses, and wide bands of stiff-leaf motif encircling the base and neck

Height 4¼ in., 10.8 cm

\$ 6,000-8,000

清十八世紀 紫檀如意蕉葉紋小瓶

621

A HEXAGONAL SOAPSTONE BRUSHPOT
QING DYNASTY, 18TH / EARLY 19TH CENTURY

the six facets of the exterior finely carved with a continuous landscape with scholars roaming tree-lined mountain paths leading to distant pavilions, all between keyfret borders, supported on six pairs of low feet, the stone of mottled crimson, yellow, gray, and white
Height 4⅞ in., 12.4 cm

\$ 8,000-12,000

清十八 / 十九世紀初 壽山石雕山水高士圖六方筆筒



621

622

PROPERTY FROM A NEW ENGLAND PRIVATE COLLECTION

A RARE 'HUANGHUALI' BRUSHPOT
17TH CENTURY

the cylindrical form carved from a single piece of wood, the deep sides flaring gently rising to a pair of finely carved beaded edges beneath the rounded rim, the lower section with further beading over a compressed knop with neatly incised double lines tapering to a thumb-molded flat base with molded edge
Height 4¾ in., 12.1 cm

The undulating profile and fine carving on the present brushpot are distinctive. The beaker form enhanced with raised and incised bands of decoration was perhaps inspired by a silver prototype. A related brushpot of tapering form with beaded edges was sold in our Hong Kong rooms, 5th October 2016, lot 3011.

◎ \$ 8,000-12,000

十七世紀 黃花梨筆筒



622

623

**AN AMBER 'MANDARIN DUCK AND LOTUS'
GROUP**
QING DYNASTY, 18TH CENTURY

carved as a pair of Mandarin ducks resting on a lotus leaf, their necks and heads nestled on their feathery backs, a fish amidst further lotus leaves to one side
Length 2 $\frac{7}{8}$ in., 7.3 cm

\$ 6,000-8,000

清十八世紀 琥珀雕子孫和合把件



623

624

A LARGE 'ZITAN' SCROLL-FORM STAND
QING DYNASTY, 18TH CENTURY

well carved from a single piece of wood, the lively-grained rectangular top continuing to an angular scroll on either short end, resting on four bracket feet
Length 13 $\frac{3}{8}$ in., 34.6 cm

\$ 6,000-8,000

清十八世紀 紫檀書卷式几



624



625

625

**A RETICULATED BAMBOO
PARFUMIER
QING DYNASTY, 18TH / 19TH
CENTURY**

of cylindrical section, pierce-carved with a domestic scene of a scholar leisurely reading a text, pausing to gaze out of the window, a vase of *lingzhi* in an adjacent room, the textured architectural elements carved in detail, with figures in the surrounding landscape of pines, *wutong* trees, and rockwork (2)
Height 6¾ in., 17.1 cm

Compare a related example sold in our Hong Kong rooms, 8th April 2010, lot 1973.

\$ 6,000-8,000

清十八 / 十九世紀 竹鏤雕漁樵耕讀圖香筒



626

626

**A LARGE SILVER INGOT
QING DYNASTY, 19TH CENTURY**

made in the province of Xinjiang, cast with a waisted midsection and wing flanges, impressed to the top with two marks in *kaishu*, each reading *daoyan* (officially exanimated), together with a third mark written in Xinjiang native language
Width 4¾ in., 12.2 cm; Weight 1838 g

PROVENANCE

North American Private Collection.
Christie's New York, 22nd-23rd March 2012, lot 1552.

\$ 15,000-25,000

清十九世紀 道驗五十兩銀錠
《道驗》款

來源
北美私人收藏
紐約佳士得2012年3月22至23日，編號1552



AN ARABIC-INSCRIBED BRONZE
CENSER
16TH / 17TH CENTURY

十六 / 十七世紀 銅阿拉伯文三足爐
《正德年製》款

the compressed globular body rising from three short tapering feet to a waisted neck and a wide everted rim, the sides with three *ruyi*-shaped cartouches enclosing Arabic inscriptions on a granulated ground, the base cast with a four-character Zhengde seal mark within a recessed square

Width 6 $\frac{5}{8}$ in., 16.9 cm

\$ 20,000-30,000



628



628

A PARCEL-GILT BRONZE INCENSE HOLDER
MING DYNASTY, 17TH CENTURY

the cylindrical form with a tall waisted foot, narrow cylindrical neck, and galleried rim, cast and chased around the body with butterflies, coins, dominoes, shells, blossoming prunus, beribboned scrolls, a birdcage, and other auspicious emblems all in gilt relief over a black-patinated ring-punched ground, the neck with a gilt-relief scrolling vine against a similar ground, gilt keyfret bands at the rim and foot, the recessed base with a four-character mark in seal script reading *Hu Wenming zhi* (made by Hu Wenming)

Height 4¼ in., 10.8 cm

\$ 10,000-15,000

明十七世紀 銅局部鑲金聚瑞圖小瓶
《胡文明製》款



629



629

A SMALL SILVER-INLAID BRONZE BALUSTER VASE
QING DYNASTY, 18TH CENTURY

of square section, the body rising from a spreading foot to a waisted neck and galleried rim, two *taotie* mask handles at the shoulder with archaic decoration in inlaid silver wire, with a pair of confronting phoenix over a band of pendent lappets on each side, keyfret and abstract motifs at the neck, geometric bands at the rim and foot, an inlaid two-character *Shi Sou* mark to the base, traces of gilt throughout
Height 5 in., 12.7 cm

PROVENANCE

French Private Collection.
Sotheby's Paris, 16th December 2015, lot 44.

\$ 6,000-8,000

清十八世紀 銅錯銀饕餮紋鋪首耳小方瓶
《石叟》款

來源
法國私人收藏
巴黎蘇富比2015年12月16日 · 編號44

A BRONZE 'CHILONG' CENSER AND COVER 17TH CENTURY

of rectangular section, the flaring sides supported on four animal-mask feet and flanked by a pair of mythical-beast handles, cast to the sides in relief with rectangular panels enclosing dragons writhing amid dense *ruyi*-shaped clouds, the reticulated cover similarly decorated, surmounted by a square finial encircled by a band of keyfret and upright lappets, the top pierced with a single dragon among clouds, the base with an apocryphal six-character Xuande mark within a recessed cartouche (2)
Height 7 $\frac{1}{8}$ in., 18.2

Compare a similar censer and cover, decorated with mythical beasts, with a matching stand, sold in our London rooms, 16th May 2012, lot 154; and one without the stand sold in these rooms, 21st September 2006, lot 231; another sold at Christie's London, 1st November 1982, lot 99. See also a censer without the cover sold in these rooms, 26th February 1983, lot 326.

\$ 20,000-30,000

十七世紀 銅雲龍紋四足長方熏爐
《大明宣德年製》仿款



630

631

AN INSCRIBED BRONZE CENSER QING DYNASTY, 18TH CENTURY

the compressed globular body rising from a splayed foot to a waisted neck, flanked by a pair of mythical-mask-and-loop handles, cast in low relief to one side with five *lança* characters, the other side with three highly stylized *lança* characters, the base with an apocryphal six-character Xuande mark
Width 7 $\frac{1}{2}$ in., 19 cm

\$ 15,000-25,000

清十八世紀 銅八思巴文瑞獸耳爐
《大明宣德年製》仿款



631



632

632

PROPERTY FROM THE COLLECTION OF ANN AND GORDON GETTY

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

the compressed globular body rising from three short tapering feet to a slightly everted rim, flanked by a pair of upright loop handles, the exterior patinated to a warm russet tone accentuated by gilt splashes, the base with an apocryphal six-character Xuande mark within a recessed cartouche
Width 5¼ in., 13.4 cm

PROVENANCE

Therien & Co., Los Angeles.

\$ 8,000-12,000

十七 / 十八世紀 銅灑金朝天耳三足爐
《大明宣德年製》仿款

來源

Therien & Co. · 洛杉磯



633

633

PROPERTY OF A LADY

**A BRONZE 'BUDDHIST LION'
GROUP
17TH CENTURY**

well cast, seated on its haunches with the head raised and turned, with bulging eyes and the mouth open to reveal sharp fangs, the body detailed with a curling, combed mane and upright bushy tail, its right front paw resting on the back of its cub, wood stand (2)
Height 16½ in., 42 cm

PROVENANCE

Irish Private Collection (by repute).
The Paisley Shop, Toronto, acquired in the 1950s.

\$ 8,000-12,000

十七世紀 銅太獅少獅擺件

來源

愛爾蘭私人收藏 (傳)

The Paisley Shop · 多倫多 · 得於1950年代

634

A BRONZE HANDLED CENSER
17TH / 18TH CENTURY

heavily cast with the bombé body rising from a slightly splayed foot to a flared mouth, flanked by a pair of loop handles each set with a small tab, the surface patinated to a reddish-bronze color, the base crisply cast with an apocryphal two-character Xuande seal mark in a recessed cartouche

Width 6 $\frac{3}{8}$ in., 16.2 cm

\$ 3,000-5,000

十七 / 十八世紀 銅壓經爐
《宣德》仿款



634



635

A BRONZE HANDLED CENSER AND COVER
QING DYNASTY, 18TH CENTURY

the globular body rising from a splayed foot to a waisted neck and a slightly everted rim, the shoulder set with a pair of mythical-beast-mask-and-loop handles, the sides cast with a continuous band of confronting *kuilong* centered by *shou* characters, all reserved on a keyfret ground, the domed cover pierced with archaic angular *kuilong*, surmounted by a conical finial encircled by a band of keyfret, the top with a reticulated coin motif, the base inscribed with an apocryphal six-character Xuande mark within a recessed rectangular cartouche (2)

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

\$ 12,000-15,000

清十八世紀 銅雙龍捧壽紋瑞獸耳熏爐
《大明宣德年製》仿款



635

**A MASSIVE GILT-BRONZE
'ELEPHANT' TRIPOD CENSER AND
COVER
QING DYNASTY, 18TH CENTURY**

heavily cast with the bombé body supported on three elephant-head legs each with curled tusks and bejeweled harnesses, the deep sides in high relief with stylized lotus blossoms borne on undulating leafy foliate scrolls, flanked by a pair of elephant-head handles with upturned trunks, the domed cover similarly decorated with lotus blossoms and undulating leafy stems in openwork, surmounted by a recumbent elephant in elaborate embellishment, carrying on its back a basin with auspicious emblems and treasures, the base cast with a four-character mark reading *tianhua haoyu* (blessed by the rain from heaven) (2)

Height 28³/₈ in., 72 cm

PROVENANCE

Collection of Robert Strauss, Esq.
Sotheby's London, 29th October 1982, lot 146.
Sotheby's Hong Kong, 12th May 1983, lot 266.

The four-character mark cast to the base of the present censer is rare, and only a small group of examples bearing the same mark appears to be recorded, including a similar unglilt censer and

cover, offered at Christie's New York, 25th-26th March 2010, lot 1322. Although the origin of the mark remains unknown, the four characters *tianhua haoyu* appear to have been used interchangeably as the phrase *tianhua fayu*, which is an auspicious quote in Buddhism.

The present censer is also notable for its impressive size and elaborate decorations, which testify to the high level of craftsmanship achieved by artisans during the height of the Qing dynasty. For other censers of this type but of smaller size, see one with an inscription dating to the 35th year of Qianlong (1770), sold three times at Sotheby's, twice in these rooms, 7th-8th April 1988, lot 308, and 28th-29th September 1989, lot 245, and the third time in our Hong Kong rooms, 5th October 2011, lot 2097; and another, partially gilt and with stone inlay, sold at Christie's Hong Kong, 30th May 2012, lot 4128. See also an unglilt censer, dated 17th / 18th century, sold in our London rooms, 10th November 2015, lot 271; and another sold at Christie's New York, 15th September 2011, lot 2463.

\$ 30,000-50,000

清十八世紀 銅鎏金「太平有象」大熏爐
《天華浩雨》款

來源

Robert Strauss, Esq. 收藏
倫敦蘇富比1982年10月29日，編號146
香港蘇富比1983年5月12日，編號266



PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

A LARGE BRONZE BUDDHIST LION MING DYNASTY

well cast standing on its hind legs and pouncing on a 'brocade' ball with its forelegs while twisting to the left from the chest, the head cocked with an open-mouthed grimace exposing the fangs and tongue, the lively expression accentuated by raised ears, bulging eyes, and great curls of fur at the brows and chin, the bushy flame-shaped tail extending the movement in its upward sweep, tufts of coiled fur emerging from the muscular body at the mane and legs, the ball with a central band of floral scroll and radiating sections of alternating clouds and mythical beasts (2)
Length 40 in., 101.6 cm

PROVENANCE

Collection of Larz Anderson (1966-1937), an American diplomat serving in Europe and Japan, and his wife Isabel Weld Perkins (1876-1948), an author and Boston socialite.

Collection of Elizabeth Burr (d. circa 1970), Boston, Massachusetts.

Collection of Charles Frederick (d. 2003), Boston, Massachusetts, and thence by descent.

Particularly rare for its monumental size, the present piece skilfully captures the strength and vitality of Buddhist lions. Related figures of a Buddhist lion and ball are well known but in much smaller proportions; a gilt-bronze figure, dated to 1587, with only its left paw resting upon a reticulated ball, was sold in these rooms, 23rd October 1979, lot 104; and a much smaller version, also cast with both paws on the ball, was sold in our London rooms, 7th March 1980, lot 30, and again, 1st November 1985, lot 423.

Although the lion may have been introduced from India to China with the spread of Buddhism from as early as the 1st century A.D., the motif of a lion with a ball appears to have originated during the Southern Song (1127-1279) and Jin (1115-1234) periods. The brocade ball signifies that this is a male lion and together this motif symbolises the wish for success in achieving high rank and longevity. Such figures were often produced in pairs, with a lioness resting her paw on a cub, to ward off negative energy.

\$ 60,000-80,000

明 銅佛獅戲繡球擺件

來源

Larz Anderson (1966-1937) 收藏，曾為美國外交官駐歐洲及日本，夫人 Isabel Weld Perkins (1876-1948) 為作家及波士頓社交名媛 Elizabeth Burr (逝約1970) 收藏，波士頓，麻省 Charles Frederick (逝2003) 收藏，波士頓，麻省，此後家族傳承



PROPERTY FROM THE MELLON FAMILY COLLECTION

LOTS 638-640

梅隆家族藏珍

編號638-640

Following the legendary 2014 sale of Property from the Collection of Mrs. Paul Mellon, Sotheby's is honored to offer Property from the Mellon Family Collection. Inherited by her son, Stacy B. Lloyd III, the paintings formerly of Mrs. Mellon's collection that are presented here demonstrate the sensibility, judgment and taste of one of the great art connoisseurs and collectors of the twentieth century. Through much of Stacy's early life, Mrs. Mellon and her family resided at Oak Spring Farms, the Mellon's glorious estate built amid the low rolling hills of the Virginia hunt country. There, Stacy was influenced by his mother's steadfast pursuit of certain passions, most notably her affection for rare books and manuscripts. Her remarkable life, characterized by understated accomplishment and graceful perfection, set an example that living with purpose is what matters most. Stacy would carry his mother's sentiment forward throughout his adult life and years of distinguished service to his country.

After graduating from Middlebury College in Vermont, Stacy sought to explore a world far beyond the exquisite gardens and serene interiors of Oak Spring, traveling to Peru, Saigon, and

Laos. He joined the State Department as a U.S. Information Service field officer and served for five years in a remote area of northeastern Laos. He became the first recipient of the Averell Harriman Award, which honors outstanding work among young Foreign Service officers. Upon returning to Washington in the 1980s, he became the proprietor of an antiquarian and travel bookstore. Throughout the remainder of his life, Stacy avidly sought to further his knowledge of the world traveling regularly to points in Africa, Asia and beyond.

Love of travel and interest in cultures different from his own no doubt stemmed from Stacy's upbringing at Oak Spring, where he was surrounded by objects evoking distant lands from Antibes and Giverny to Shanghai and Morocco. Indeed, in much the same way as Mrs. Mellon explored the cultural landscape by collecting across styles and genres, Stacy Lloyd III used travel as a means of learning and understanding other cultures. We are delighted to celebrate these two generations with our presentation of Property from the Mellon Family Collection across a series of sales through the spring of 2018 in New York, London and Paris.

2014年蘇富比有幸呈現保羅·梅隆 (Paul Mellon) 夫人收藏，拍賣藏品精彩矚目，為人樂道，現再次代表梅隆家族獻上更多珍藏，深感榮幸。本次之所呈，出自梅隆夫人舊藏，由其子斯泰西·勞埃德三世 (Stacy B. Lloyd III) 承繼，展現二十世紀一代藝術鑒藏名家觸覺敏銳、明辨善鑒。斯泰西早年與母親及家人居於弗吉尼亞州梅隆家族宅邸橡樹春莊園 (Oak Spring Farm)，深受其母對珍罕書籍及手稿之熱忱及過人毅力啟發。梅隆夫人一生傳奇，成就非凡且異常低調，行事優雅，令人折服，憑其事跡，可證明擁有目標乃人生至關重要之事。斯泰西成長後承繼母親志向，服務國家多年，出類拔萃。

斯泰西於佛蒙特州明德學院畢業，其後離開橡樹春莊園幽靜蔥綠之環境，遠赴秘魯、西貢及老撾等地。他曾任美國新聞處駐外專員五年，居老撾東北方一處邊

遠地區。後來因為他的傑出表現，成為 Averell Harriman 獎首名得獎者，這對於他作為年輕外交官員的成就給予了相當的肯定。八十年代期間，斯泰西返回華盛頓，經營古籍及旅游書店。斯泰西終身好學，不斷走訪非、亞洲各地，增進知識。

斯泰西熱愛旅游，對各國文化興趣濃厚，無疑乃受早年居於橡樹春莊園影響，因為家中收藏許多異國工藝，無論是從安提布到吉維尼或上海往摩洛哥，每每激發著他對各國文化的好奇，嚮往無限。梅隆夫人透過各種收藏探索外國風土，斯泰西則以游歷認識瞭解他國文化。蘇富比將通過2018年春季紐約、倫敦及巴黎拍賣，呈獻梅隆家族收藏各類珍品，紀念此家族兩代風華，欣然與諸君共賞。



638

A VIEW OF TWO HOUSES ON THE BUND, SHANGHAI
STUDIO OF CHOW KWA, QING DYNASTY, MID-19TH CENTURY

oil on canvas, a finely detailed and spacious rendering of two European trading houses, separated by a large expanse of lush green lawn dotted with a pair of grazing sheep, an ornamental water fountain, and a trellised gazebo, with further houses in the background, the foreground with two porters strolling along walled and gated road, gilt-wood frame. Chow Kwa (fl. 1850-1880) studio label on the back of the frame

Height 20¼ in., 51.4 cm; Width 32 in., 81.3 cm

PROVENANCE

Child's Gallery, Boston (inscribed on frame).
 Collection of Mr. and Mrs. Paul Mellon, and thence by descent.

The present painting bears the studio label on the back which gives both the westernized name Chow Kwa as well as the Chinese name Su Zhaocheng to identify the artist. Chow Kwa's refined painting style, technical ability and panoramic compositions earned him both high regard and success among collectors of the genre. The artist's skillful handling of light, particularly as it interacts with clouds and water, is one of many traits that distinguish his work.

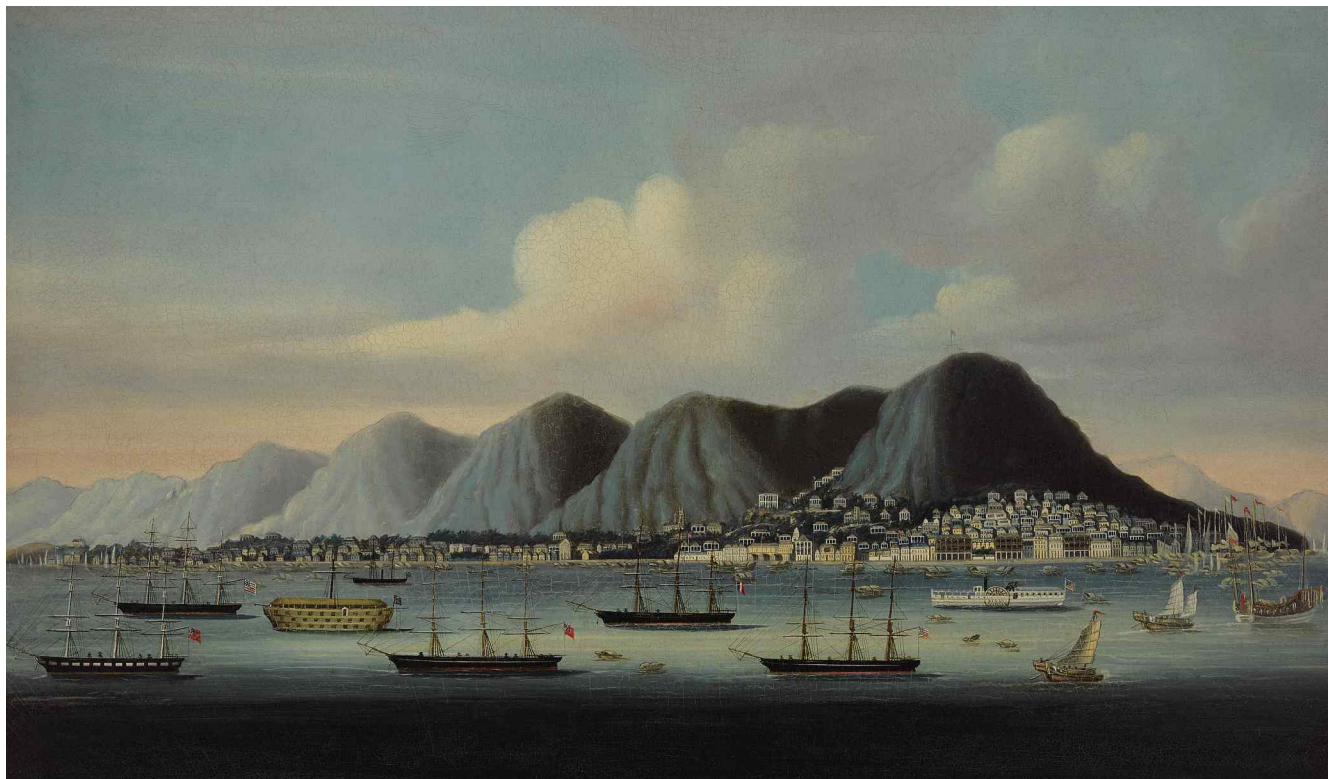
A closely related painting of a house on the Bund ascribed to Chow Kwa is illustrated in Patrick Conner, *Paintings of the China Trade, The Sze Yuan Tang Collection of Historic Paintings*, Hong Kong Maritime Museum, Hong Kong, 2013, pl. 39. A panoramic view of the Bund of larger dimension from the Albright Knox Collection was sold in these rooms, 19th March 2007, lot 365.

\$ 60,000-80,000

清十九世紀中期 周呱畫室 上海外灘景 油彩
 來源

Child's Gallery · 波士頓 (署框)

Paul Mellon 伉儷收藏 · 此後家族傳承



639

**A VIEW OF HONG KONG FROM THE HARBOR
QING DYNASTY, MID-19TH CENTURY**

oil on canvas, depicting the view from Kowloon, the city of Victoria along the shoreline dotted with many identifiable European-style buildings and further clusters of buildings rising up the slopes toward the Peak, in the foreground American and British ships, including a white steamer, flying their colors alongside junks and sampans sailing or moored in the calm harbor waters, carved black-lacquered and gilt-wood frame
Height 17½ in., 44.5 cm; Width 30½ in., 77.5 cm

PROVENANCE

Collection of Mr. and Mrs. Paul Mellon, and thence by descent.

A painting with a nearly identical view is illustrated in Patrick Conner, *Paintings of the China Trade, The Sze Yuan Tang Collection of Historic Paintings*, Hong Kong Maritime Museum, Hong Kong, 2013, pl. 51. The author notes that a dark blue flag of the famous trading company Jardine Matheson is visible as is the clock tower built in 1862, also visible is St. John's Cathedral and Government House, *ibid* p. 64.

Closely related paintings sold in these rooms include two from the Elinor Gordon Collection, 23rd January 2010, lot 52, oil on canvas and lot 59, watercolor and gouache on paper. Compare also a painting of the same view attributed to Youqua sold in our London rooms, 12th July 2006, lot 96.

\$ 60,000-80,000

清十九世紀中期 香港遠景 油彩 裝框
來源

Paul Mellon 伉儷收藏，此後家族傳承



640

A VIEW OF THE HONGS AT CANTON
QING DYNASTY, CIRCA 1820

oil on canvas, depicting a panorama of the waterfront at Canton, with the European-style factories of the Spanish, American, British and Dutch, each flying their respective flags, the foreground with sampans, junks, skiffs and a small white sailing boat flying the Union Jack, all moored in the placid waters of the Pearl River, gilt-wood frame
 Height 18 in., 45.7 cm; Width 23 in., 58.4 cm

PROVENANCE

Berry Hill Galleries, New York (stamped on frame).
 Collection of Mr. and Mrs. Paul Mellon, and thence by descent.

The rapid pace of development along the Canton waterfront signals the city's economic and cultural significance to the Western communities residing there. Its changing outline was well chronicled and captured by both Western and Chinese artists. This wealth of documentation provides the means to place the present painting within a specific time frame. The painting depicts features that place it after 1815 when the powerful East India Trade Company paid to update their facades as seen in the columned balcony, large windows along the upper story and pediment roof but before the devastation of the 'Great Fire' of 1822. Winds carried the flames from a small bakery a mile and half away and within 36 hours had left the waterfront in ruins. For further reading on this topic see Patrick Conner, *The Hong of Canton*, London, 2009, p. 73 and pp 89-103.

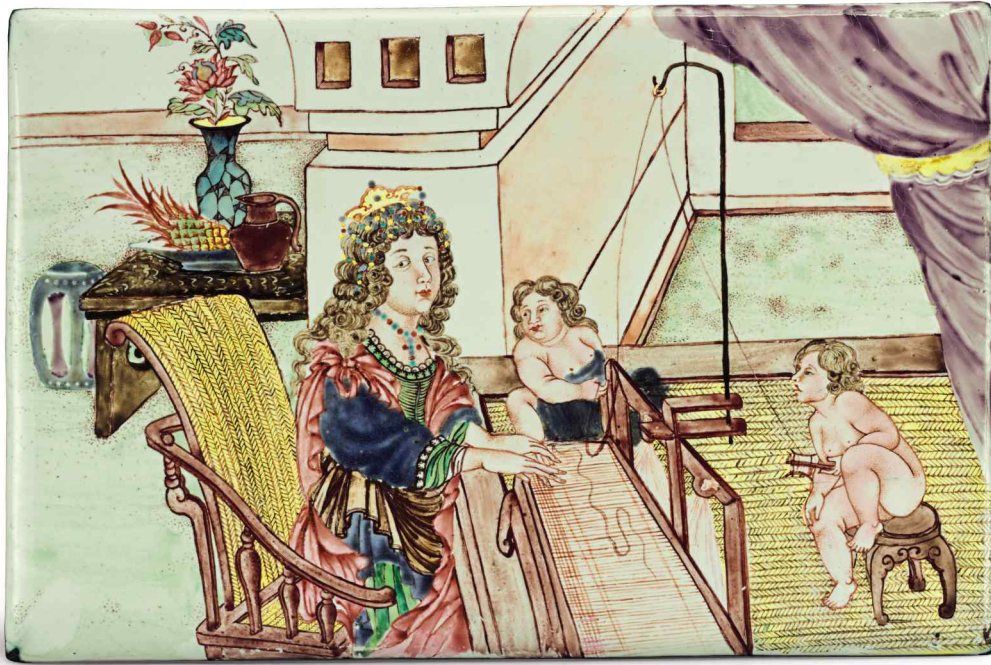
A painting nearly identical to the present in the Sze Yuan Tang Collection is illustrated in Patrick Conner, *Paintings of the China trade, The Sze Yuan Tang Collection of Historic Paintings*, Hong Kong Maritime Museum, Hong Kong, 2013, pl. 2, and again in *op.cit.* pl. 2.42. Two closely related views were sold in these rooms, the first of the same *hongs* but a slightly earlier view, 22nd January 2016, lot 1153 and the second painting of the same view as the present example but painted on copper from from the Elinor Gordon Collection, 23rd January 2010, lot 54.
 18 x 23 1/2 inches

\$ 30,000-50,000

清 約1820年 廣東洋行遠景 油彩 裝框

來源

Berry Hill Galleries · 紐約 (印籤)
 Paul Mellon 伉儷收藏 · 此後家族傳承



641

PROPERTY OF A NEW YORK COLLECTOR

**A EUROPEAN SUBJECT PAINTED
ENAMEL PLAQUE
QING DYNASTY, CIRCA 1735**

of rectangular form, finely painted in bold *famille-rose* enamels with a domestic scene depicting a luxuriantly robed and bejeweled woman, perhaps Penelope the wife of Odysseus, seated in a 17th century-style European armchair, working a loom with the assistance of two cherubic figures, all within an interior embellished with a Chinese-style barrel-form garden seat beside a table set with a 'cracked-ice' vase, a European jug and a platter holding a pineapple, a purple-enamelled curtain in the foreground pulled to one side. Height 4 $\frac{7}{8}$ in., 12.4 cm; Width 7 $\frac{1}{2}$ in., 19 cm

PROVENANCE

Collection of Mildred R. and Rafi Y. Mottahedeh. Sotheby's New York, 19th October 2000, lot 411.

LITERATURE

J.A. Lloyd Hyde, *Chinese Painted Enamels From Private and Museum Collections*, China Institute in America, New York, 1968, cat. no. 50.
David Howard and John Ayers, *China for the West, Chinese Porcelain and other Decorative Arts for Export illustrated from the Mottahedeh Collection*, vol. II, London and New York, 1978, cat. no. 657.
The China Trade: Romance and Reality, De Cordova Museum, Lincoln, Massachusetts, 1979, p. 60.

Enamel plaques are rare and no other example of this subject matter is known. The scene relates to a Deshayes print depicting an elegant European lady with hands similarly positioned but playing a keyboard, see David Howard and John Ayers, *China for the West, Chinese Porcelain and other Decorative Arts for Export illustrated from the Mottahedeh Collection*, vol. II, London and New York, 1978, p. 631. But the inclusion of the *putti* and the diadem on the figure's head recall images of Penelope, the wife of Odysseus. A paradigm of marital fidelity, she remained faithful for twenty years waiting for Odysseus's final return and famously deterred her numerous suitors by declaring that she would only remarry after she finished weaving a burial shroud for her father-in-law.

\$ 8,000-12,000

清 約1735年 銅胎畫琺瑯西洋人物圖板

來源

Mildred R. 及 Rafi Y. Mottahedeh 收藏
紐約蘇富比2000年10月19日，編號411

出版

J.A. Lloyd Hyde, 《Chinese Painted Enamels From Private and Museum Collections》, 華美協進社, 紐約, 1968年, 編號50

David Howard 及 John Ayers, 《China for the West, Chinese Porcelain and other Decorative Arts for Export illustrated from the Mottahedeh Collection》, 卷2, 倫敦及紐約, 1978年, 編號657

《The China Trade: Romance and Reality》, De Cordova Museum, 林肯, 麻省, 1979年, 頁60

642

PROPERTY OF A LADY

**A REVERSE GLASS PAINTING OF
VENUS WITH DOVES
QING DYNASTY, QIANLONG
PERIOD**

sumptuously painted, the reclining Goddess of Love depicted nude, surrounded by swathes of pink, blue, and white drapery, a pair of doves, symbols of love and loyalty, nestled alongside, all set within an idyllic, lush landscape. English gilt-wood frame

13 by 19 in., 33 by 48.4 cm

PROVENANCE

Barling of Mount Street Ltd., London, 7th September 1979.

\$ 20,000-30,000

清乾隆 鏡畫西洋人物圖 裝框

來源

Barling of Mount Street Ltd. · 倫敦 ·
1979年9月7日



642

643

PROPERTY FROM A NEW YORK PRIVATE
COLLECTION

**A WATERFRONT VIEW OF FOREIGN
HONGS AT CANTON
QING DYNASTY, EARLY 1850s**

oil on canvas, precisely painted depicting the American, French, British and Danish factories as seen from the Pearl River, to the foreground of the British factory the newly constructed Italianate church, and prominently features near the center, the two-storied Club extending out over the water, a steamship, junks and sampans moored along the river

Height 18 in., 45.7 cm; Width 23½ in., 59.7 cm

PROVENANCE

N. R. Omell, London, 1994.

Following the evolution of the building along Canton waterfront it is possible to be quite precise in dating a particular view. The present painting features the distinctive angular outline of a church built on land that was purchased by Jardine Matheson in May 1847. More significantly, the elegant two-storied building built over the water, known as the Club, which housed the Canton Library, Masonic Lodge and Billiard Rooms was not built until around 1850. A fire destroyed the club, the hong and surrounding building in 1856 forcing relocation. The timeline therefore indicates that the present painting was done sometime between 1850 and 1856.

\$ 12,000-15,000

清 1850年代初 廣東洋行遠景 油彩 裝框

來源

N. R. Omell · 倫敦 · 1994年



643



645

644

PROPERTY FROM THE COLLECTION OF ANN AND GORDON GETTY

**A RARE SET OF SILVER-MOUNTED
CELADON JADE BELT PLAQUES
MING DYNASTY**

comprising two large rectangular plaques, six medium-sized rectangular plaques, three small rectangular plaques, and six peach-shaped plaques, each carved in openwork with a writhing four-clawed dragon amidst clouds and auspicious emblems, the smallest rectangular with only auspicious emblems over openwork clouds, original silver mountings, the stone of even pale green color, an additional peach-shaped plaque cast in resin (19)
Longest 4¼ in., 10.8 cm

PROVENANCE

Christie's Hong Kong, 1st May 1995, lot 751.

A set of nineteen celadon jade belt plaques similarly carved with four-claw dragons belonging to Ming Prince Yizhuang's consort, Wang, excavated from her tomb in Nancheng (Jiangxi) is illustrated in Gu Fang, *Zhongguo chutu yuqi quanji: Jiangxi / The Complete Collection of Unearthed Jades in China: Jiangxi*, vol. 9, Beijing, 2005, pl. 132. Similar sets of excavated jade plaques from that region and period carved with figures or animals are illustrated in the same volume, *ibid.*, pls 130, 140, and 142. A set of twenty Ming dynasty white jade belt plaques carved in openwork with *qilin* sold in these rooms, 15th September 2010, lot 215.

\$ 40,000-60,000

明 青玉透雕雲龍紋鑲銀帶板一套

來源

香港佳士得1995年5月1日，編號751

A CELADON JADE 'CHILONG' DOUBLE
WASHER
LATE MING DYNASTY

carved as a pair of small conjoined cylindrical vessels with three openwork *chilong* scaling the exterior, each detailed with long bifurcated tails, the mythical beasts with front paws and heads peering over the rim, the sides carved in shallow relief with pines, peach trees, cranes, *lingzhi*, and two figures looking up at the moon, each base with a recessed central medallion, the stone light green with scattered inclusions
Length 3¾ in., 9.5 cm

\$ 10,000-15,000

明末 青玉雕螭龍紋雙聯洗



PROPERTY FROM THE COLLECTION OF ANN AND GORDON GETTY

A CELADON JADE RUYI SCEPTER
QING DYNASTY, LATE 18TH / EARLY 19TH
CENTURY

the lobed *ruyi*-form head carved in low relief with a gnarled peach tree laden with five ripe fruit, weathered rockwork below the branches, a soaring bat in high relief framing the scene from above, the front of the undulating shaft carved in high relief with an elongated blossoming prunus tree, a small *lingzhi* sprouting at its base, the reverse incised with bats and clouds, the pale celadon stone with scattered white and russet inclusions

Length 15⁵/₈ in., 39.7 cm

PROVENANCE

Sotheby's New York, 19th September 2001, lot 70.

Finely finished to a smooth and highly tactile polish, this piece is notable for the attractive combination of sophisticated high and low relief-carved design which has been carefully chosen for its auspicious connotations. *Ruyi* scepters, by definition, are propitious objects favored for their shape, which represents the expression 'as you wish' and for their similarity to *lingzhi*, the immortality fungus. The decoration of the peaches on the head and the blossoming prunus branches on the handle of the present scepter together symbolize longevity and perseverance.

Comparable *ruyi* scepters include one similarly carved on the head with peaches, but lacking the bat and high-relief decoration on the shaft, sold in our London rooms, 29th November 1977, lot 269; and a white jade example, but the shaft wreathed with a spray of leafy bamboo and peach blossoms, sold in our Hong Kong rooms, 8th April 2013, lot 3035. See also a smaller example, the arched shaft similarly carved with an elongated prunus tree, and the head depicting two perching ribbon-tailed birds, from the Robert H. Blumenfeld Collection, sold at Christie's New York, 22nd March 2012, lot 1229.

Jade sceptres were rarely made prior to the 18th century given the scarcity of large boulders and only became available in larger quantities after the Western campaigns of 1760, which secured control over the area of Uyghur region of Eastern Turkistan, in present day Xinjiang. Jade boulders from these areas were brought to the court, where the best specimens were selected to be carved by artisans working in the palace workshop, in the jade workshops of Suzhou or in those belonging to the Huai and Changlu administrations.

\$ 60,000-80,000

清十八世紀末 / 十九世紀初 青玉雕福壽雙全圖如意
 來源
 紐約蘇富比2001年9月19日，編號70







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PROPERTY FROM THE COLLECTION OF ANN AND GORDON GETTY

**A WHITE JADE VASE AND COVER
QING DYNASTY, 18TH CENTURY**

of flattened baluster form supported on a waisted foot and rising to a narrowed neck and galleried rim, the neck set with a pair of beast mask-handles suspending loose rings, the domed cover with a pair of openwork fronds at either end, surmounted by a round knob, the stone a translucent icy white (2)
Height 6 $\frac{1}{8}$ in., 15.6 cm

\$ 6,000-8,000

清十八世紀 白玉雕瑞獸耳活環蓋瓶

648

**TWO CELADON JADE BOWLS
QING DYNASTY, 18TH / 19TH
CENTURY**

the deep flaring sides supported on a low straight foot and rising to a gently everted rim, the thin walls buffed to a soft polish, the stone a pale celadon hue with subtle streaks of white mottling and faint russet inclusions, *hongmu* stands (4)
Diameter 4 $\frac{7}{8}$ in., 12.4 cm

PROVENANCE

Collection of Mrs. Caroline Prentice Cromwell (1901-1957), New York.
Ralph M. Chait Galleries, New York, 29th Jan 1969.
Collection of Mrs. F. P. Reed, Stamford, Connecticut.

\$ 20,000-30,000

清十八 / 十九世紀 青玉盃兩件

來源

Caroline Prentice Cromwell 夫人 (1901-1957)
收藏 · 紐約
Ralph M. Chait Galleries · 紐約 ·
1969年1月29日
F. P. Reed 夫人收藏 · Stamford · 康州 ·
得於1969年



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PROPERTY OF A MASSACHUSETTS PRIVATE COLLECTOR

**A PAIR OF CELADON JADE
'CATFISH' BOWLS**
QING DYNASTY, 19TH CENTURY

each with shallow flared sides with an everted rim all supported on a low footring, carved to the well with a pair of catfish in low relief, their tails intertwined and their bodies following the outer contours of the cavetto before turning in to face one another, wisps of waterweeds completing the circle around the well, the exterior carved in relief with a continuous bough of blossoming peony, the stone a pale celadon with faint white inclusions (2)

Diameter 6 in., 15.2 cm

\$ 6,000-8,000

清十九世紀 青玉雕年年有餘圖盃一對



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**A WHITE JADE MUGHAL-STYLE
JARLET**
QING DYNASTY, 18TH CENTURY

the thin-walled globular body supported on a low petal-form base surmounted by an upright neck with a gently everted rim, to one side a small openwork floral handle inlaid at the center with a small round ruby set in gold, the exterior finely carved in low relief with eight large flowerheads between a scalloped band of lotus blossoms below and a similar band with pendent fuchsia blooms above, the neck ribbed with upright petals, the translucent stone with pale gray mottling and opaque milk white striations Length 4 $\frac{7}{8}$ in., 12.4 cm

\$ 8,000-12,000

清十八世紀 白玉痕都斯坦式罐



650



651

651

PROPERTY OF AN AMERICAN PRIVATE COLLECTOR

**A CELADON JADE 'LOTUS' WASHER
17TH CENTURY**

naturalistically carved in the form of a large furled lotus leaf pad entwined with waterweed, the underside with stems curling up the side issuing a lotus blossom and leaves, the smoothly polished stone of a pale celadon tone with patches of russet coloration and some icy-white inclusions, wood stand (2)
Width 5 $\frac{3}{8}$ in., 13.6 cm

PROVENANCE

K. Watanabe & Co., Tokyo, 30th August 1952.

\$ 20,000-30,000

十七世紀 青玉雕荷葉形洗

來源

K. Watanabe & Co. · 東京 · 1952年8月30日



652

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PROPERTY OF A GENTLEMAN

**A PALE CELADON JADE 'LOTUS' CARVING
QING DYNASTY, 18TH CENTURY**

naturalistically carved, the lotus pod embedded with nine undercut circular seeds, borne on a beribboned stem issuing curling pads and a lotus bud, the softly polished stone of an even color with some snow flake inclusions, wood stand (2)
Width 4 in., 10.3 cm

PROVENANCE

Michael Weisbrod, New York, *circa* 1980.

See a related carving of a lotus pod sold in these rooms, 11th-12th September 2012, lot 297; another with a small frog perching atop, sold in our London rooms, 9th November 2011, lot 329; and a third, from the collection of Roger Keverne, sold in our Hong Kong rooms, 5th October 2016, lot 37.

\$ 10,000-15,000

清十八世紀 青白玉雕蓮蓬擺件

來源

Michael Weisbrod · 紐約 · 約1980年

A PALE CELADON JADE RUYI
SCEPTER
QING DYNASTY, 19TH CENTURY

the *ruyi*-shaped head carved in low relief with a fruiting peach bough, narcissus, *lingzhi*, bamboo and flying bat all within a raised, conforming border, the arched shaft with a bat suspending a Buddhist emblem, the triangular end with a flower-filled jardiniere, the reverse with further bats flying amid clouds, the stone with milky white mottling, wood stand (2)

Length 18½ in., 47 cm

PROVENANCE

Sotheby Parke Bernet, Inc., New York, 28th
February 1980, lot 329.

\$ 40,000-60,000

清十九世紀 青白玉雕福壽雙全圖如意

來源

蘇富比 Parke Bernet, Inc. · 紐約 · 1980年2月
28日 · 編號329





654

654

PROPERTY OF A GENTLEMAN

A WHITE JADE CARVING OF A BOY QING DYNASTY, 18TH CENTURY

standing dressed in a robe and trousers holding a vase containing a fully blossomed, leafy peony stem, the child with a content smile playing across the face, the stone of even color, wood stand (2)
Height 3½ in., 8.9 cm

PROVENANCE

Acquired in Hong Kong, 1958.

\$ 5,000-7,000

清十八世紀 白玉雕童子把件

來源

得於香港，1958年

655

A WHITE JADE 'CAT' GROUP QING DYNASTY, 18TH CENTURY

the recumbent mother with the tail languidly curled around her and a beribboned chime on the back, with a kitten craning its neck and grasping the ribbon in its mouth, a second kitten preparing to crawl up her shoulders, their paws and legs detailed at the underside, the stone of even, milky white color, Japanese wood box (3)
Length 1⅝ in., 4.1 cm

PROVENANCE

Bluett & Sons Ltd., London, 1960s.
English Private Collection.
Marchant, London.

\$ 8,000-12,000

清十八世紀 白玉雕耄耋把件

來源

Bluett & Sons Ltd. · 倫敦 · 1960年代
英國私人收藏
Marchant · 倫敦



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A WHITE JADE 'JIGONG' CARVING QING DYNASTY, 18TH / 19TH CENTURY

well carved, the smiling immortal, garbed in long, flowing robes and a tall hat, poised on one leg, gazing backwards, and holding the end of a bough over one shoulder, the hand clutching a peach, the stone of an even color
Height 2⅝ in., 6.7 cm

\$ 3,000-5,000

清十八 / 十九世紀 白玉雕濟公擺件

657

PROPERTY FROM THE COLLECTION OF ANN AND GORDON GETTY

A WHITE JADE 'CARP'
QING DYNASTY, 18TH / 19TH CENTURY

naturalistically carved, the fish swimming upstream, trailing a waterweed from its mouth, a fan-shaped dorsal fin rising along the spine, the tail gently curving, all above waterweeds and cresting waves, carved in high relief, the stone a milky white color with russet patches enhancing the waterweeds
Length 5 in., 12.7 cm

PROVENANCE

Sotheby's London, 6th December 1994, lot 92.

\$ 3,000-5,000

清十八 / 十九世紀 白玉雕魚水和諧擺件
來源
倫敦蘇富比1994年12月6日 · 編號92



657

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A CELADON JADE FIGURE OF MAGU
QING DYNASTY, 18TH CENTURY

the immortal finely carved with swaying robes, elaborate coiffure, and a gentle expression upon the face, the head tilting to rest on the handle of the large peach-filled flower basket carried in the left arm, the right hand holding a *lingzhi* in front of the chest, a long-tailed phoenix standing on one leg with its crest grazing the basket and tail sweeping upward toward the *lingzhi*, the stone of pale celadon color with white and russet inclusions
Height 5 1/8 in., 13 cm

\$ 20,000-30,000

清十八世紀 青玉雕麻姑獻壽擺件



658

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A WHITE JADE 'CARP' PENDANT
QING DYNASTY, QIANLONG PERIOD

the oval pebble intricately carved in the form of a robust carp entwined with waterweeds, grasping a trailing cluster of weeds in its mouth, a small bird and fish nibbling at its leaves, the stone a clear white color
Length 2 in., 5.1 cm

PROVENANCE

Collection of Elly Nordskog (d. 2013).

\$ 8,000-12,000

清乾隆 白玉雕喜獲餘利珮
來源
Elly Nordskog (逝2013) 收藏



659



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PROPERTY OF AN AMERICAN PRIVATE COLLECTOR

A YELLOW HARDSTONE 'WUFU' BRUSHWASHER
QING DYNASTY, 18TH / 19TH CENTURY

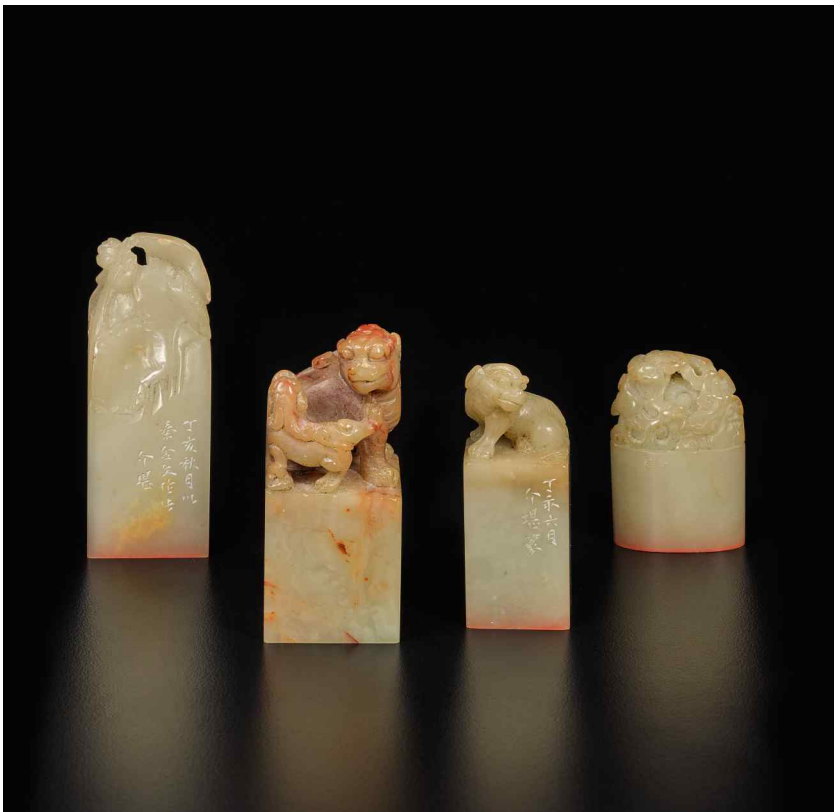
of irregular pebble form, well carved to the exterior in varying relief with five bats soaring amid scrolling clouds, the interior with smooth rounded sides forming the vessel, the stone of a mottled amber-yellow with scattered pale-ocher opaque flecking
 Height 1 $\frac{5}{8}$ in., 4.2 cm

PROVENANCE

Sotheby's New York, 18th March 2008, lot 200.

\$ 6,000-8,000

清十八 / 十九世紀 黃石雕雲蝠紋水丞
 來源
 紐約蘇富比2008年3月18日 · 編號200



661

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THREE SOAPSTONE SEALS BY FANG JIEKAN
20TH CENTURY

the first of oval section, carved to the top with a pair of phoenix, the seal face with four characters reading *Diecui huayi* (The Painting Studio of Infinite Greens), signed Jiekan; the second of square section, carved to the top with a mythical beast crouching with its head turned to the left, the seal face with four characters reading *Zhuo Qun jianshang* (appreciated by Zhuo Qun), signed Jiekan and dated *dinghai*, corresponding to 1947; the third of rectangular section, carved with lotus leaves and attendant buds, the seal face with two characters reading *wangyou* (not minding the unhappiness), signed Jiekan and dated *dinghai*; **together with** a 20th century soapstone seal carved with a mythical beast accompanied by its cub, the seal face uncarved (4)
 Height of tallest 2 $\frac{3}{4}$ in., 6.9 cm

\$ 8,000-12,000

二十世紀 方介堪刻壽山石印三方
 及 二十世紀壽山石雕瑞獸鈕印料

其一
 印文：疊翠畫筵
 題識：介堪

其二
 印文：卓群鑑賞
 題識：丁亥六月介堪篆

其三
 印文：忘憂
 題識：丁亥秋月以秦金文作此 介堪

PROPERTY FROM THE COLLECTION OF ANN AND GORDON GETTY

A BLUE GLASS BOTTLE VASE
QING DYNASTY, 18TH CENTURY

the globular body rising from a slightly splayed foot to a tall cylindrical neck, the opaque cobalt-blue glass suffused with paler swirls
Height 11¾ in., 29.7 cm

PROVENANCE

Collection of Dr. Peter H. Plesch (1918-2013).
Spink and Son, Ltd., London, 1994.

\$ 6,000-8,000

清十八世紀 藍料長頸瓶

來源

Peter H. Plesch 博士 (1918-2013) 收藏
Spink and Son, Ltd. · 倫敦 · 1994年





663

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

the slender, elegant figure standing with arms bent and hands at the waist each holding a small object, wearing a close-fitting, high-waisted, low-necked gown with winged projections at each shoulder and ruffles on the upper arm of the long sleeves, and flame-like sashes trailing from either side of the front apron, with up-turned cloud-toe shoes projecting beneath the flaring skirt, the face delicately painted with finely drawn details, the hair upswept and arranged in an elaborate double-loop, coiled chignon set with a metal floret and ornament, the figure with traces of red, green and black pigment
Height 15¼ in., 38.7 cm

PROVENANCE

Collection of Sara Wood Armour (1912-2010).

\$ 20,000-30,000

唐 陶加彩女立俑

來源

Sara Wood Armour (1912-2010) 收藏



664

664

PROPERTY OF A LADY

**A SANCAI-GLAZED POTTERY FIGURE OF A CAMEL
TANG DYNASTY**

well modeled, standing foursquare atop a rectangular plinth, the spirited animal with its neck reared back, the head raised and mouth agape with teeth bared, the straw-glazed body liberally splashed with amber, the characteristic humps enclosed by a brilliant green, amber and straw-glazed saddle cloth outlined with a crisply pleated hem picked out in green, the amber glaze running down the muscular legs
Height 28½ in., 72.4 cm

PROVENANCE

Private European Collection.

Sotheby's Paris, 12th June 2008, lot 142.

LITERATURE

The Tectus Collection, Chinese Ceramics, Borås, 1991, pl. 16.

\$ 15,000-25,000

唐 三彩駱駝

來源

歐洲私人收藏

巴黎蘇富比2008年6月12日，編號142

出版

《The Tectus Collection, Chinese Ceramics》
布羅斯，1991年，圖版16

PROPERTY OF A CONNECTICUT PRIVATE COLLECTOR

**A RARE SET OF FIVE FINELY MODELED PAINTED POTTERY LUOHAN
SONG DYNASTY**

each figure seated on a rockwork base in varying poses of ease or meditation, attired in long, monastic, loose robes falling in naturalistic folds, two bare-chested and one with the tips of both square-toed shoes protruding below the hem, the expressive countenances sensitively individualized with finely incised wrinkles, brows, and smile lines, framed by pendulous lobes, with traces of bright green and red pigment (5)
Height 11¼ in., 28.6 cm

PROVENANCE

Sotheby's New York, 17th September 2003, lot 51.

Naturalistically modelled after the sculptural tradition of Tang dynasty (618-907), figures such as the present *luohan* were produced to be displayed in groups in temples to encourage devotees to reach a state of deep meditation.

Related sculptures include an example in the Asian Art Museum of San Francisco, illustrated in Lefebvre d'Argencé and René-Yvon, *Chinese, Korean and Japanese Sculpture in the Avery Brundage Collection*, San Francisco, 1974, pl. 147; one, likely from the Zijin'an temple, Wu Xian, Jiangsu province and now in the Palace Museum, Beijing, published in *Zhongguo Meishu Quanji. Wudai Song Diaosu/Complete Series on Chinese Art, Sculpture, Five Dynasties and Song*, vol. 5, Beijing, 1988, pl. 151; one in the Baerwald Collection, included in the exhibition *Ausstellung Chinesischer Kunst*, Berlin, 1929, cat. no. 494; and another, once in the Sun Zi temple, Shanxi province, from the collection of Mrs. James Cromwell, sold in these rooms, 4th December 1984, lot 116. See also a *luohan* from the collection of Arthur Vernay, sold in our London rooms, 10th June 1986, lot 88, again at Christie's Hong Kong, 2nd November 1999, lot 766 and a third time in our Hong Kong rooms, 3rd-4th December 2015, lot 584.

Luohan are protectors of the Buddha's teaching who reached advanced states of spiritual awareness. From the 10th to 13th centuries, ceramic figures of *luohan* were made in various sizes, from small figurines such as the present figures to imposing, life-sized *sancai*-glazed models. The present type of painted pottery and stoneware figures belong to a group that are usually portrayed sitting on roughly hewn rocks engaged in study and meditation.

The dating of this lot is consistent with the results of thermoluminescence test, Oxford Authentication Ltd., no. C103n33.

\$ 80,000-120,000

宋 陶加彩羅漢俑一組五尊

來源

紐約蘇富比2003年9月17日 · 編號51



666

A 'DING' FOLIATE-RIM DISH
10TH CENTURY

thinly potted, with shallow conical sides rising from a slightly splayed foot to a foliate rim divided into five petals lobes, covered overall with an ivory white glaze
Width 4⁷/₈ in., 12.4 cm

\$ 6,000-8,000

十世紀 定窯白釉葵口盤



666

667

PROPERTY FROM A JAPANESE PRIVATE COLLECTION

A CARVED 'YAOZHOU' DISH
NORTHERN SONG DYNASTY

of conical form, with shallow flaring sides rising from a straight foot ring, the interior incised with three scrolling flower heads issuing from stylized leaves, the interior and exterior with a single line border below the rim, covered overall in an olive-green glaze, pooling in the recesses, Japanese wood box (3)
Diameter 7¹/₄ in., 18.5 cm

PROVENANCE

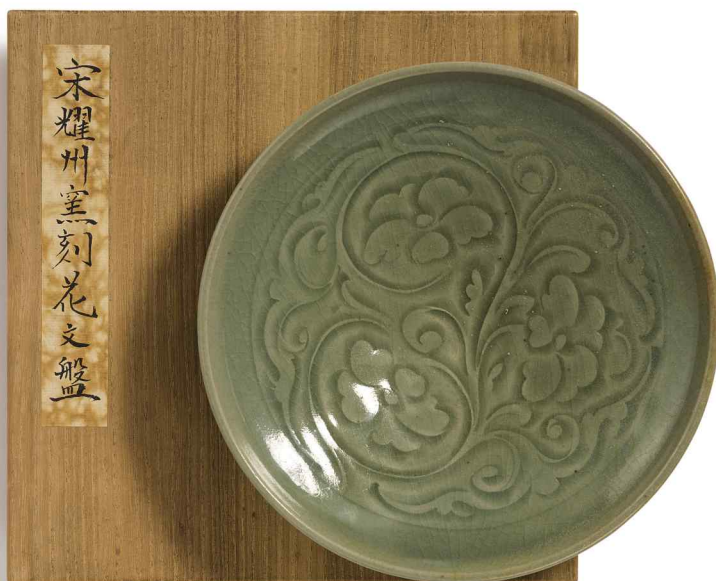
Kochukyo & Co., Tokyo, 1990s.

\$ 5,000-7,000

北宋 耀州窯青釉刻花盤

來源

壺中居，東京，1990年代



667

668

A 'DING'-TYPE 'LOTUS' BOWL
NORTHERN SONG DYNASTY

thinly potted, the deep, slightly rounded sides rising from a tall spreading foot, the outer walls molded and carved with three rows of lotus petals creating a surface of ribbed undulating peaks, covered overall in an even, ivory-colored glaze save for a section at the recessed base
Diameter 5⁷/₈ in., 14.9 cm

\$ 6,000-8,000

北宋 定窯系白釉蓮瓣紋盤



668

669

PROPERTY OF A GENTLEMAN

**A QINGBAI FLORIFORM BOWL
NORTHERN SONG DYNASTY**

delicately potted, the gently rounded sides rising from a short tapering foot to a hexafoil rim, carved to the interior with a flower of six spiraled and notched petals with combed detail, covered in a translucent pale blue glaze pooling in the recesses, the unglazed center of the base fired to a dusty brick color
Diameter $7\frac{3}{4}$ in., 20 cm

PROVENANCE

Sotheby's New York, 30th May 1990, lot 88.
Christie's New York, 20th-21st March 2014, lot 2102.

See a similar dish from the collection of J.C. Thomson and exhibited in *The Arts of the Sung Dynasty*, Oriental Ceramics Society, London, 1960, cat. no. 216.

\$ 8,000-12,000

北宋 青白釉刻花葵口盃

來源

紐約蘇富比1990年5月30日，編號88

紐約佳士得2014年3月20至21日，編號2102



669

670

**A WHITE-GLAZED YUHUCHUNPING
NORTHERN SONG / JIN DYNASTY**

the pear-shaped body rising from a spreading foot to a slender neck with a flared mouth and lipped rim, the body and interior of the mouth dressed in white slip falling irregularly above the foot to reveal the buff body, covered overall in a translucent glaze, the base recessed
Height $12\frac{1}{8}$ in., 30.8 cm

\$ 8,000-12,000

北宋 / 金 白釉玉壺春瓶



670



Mark



671

671

A 'JIAN' 'HARE'S FUR' TEABOWL SONG DYNASTY

the steep, conical sides with a subtly concave band just below the tapered rim, covered in a thick, opalescent chestnut-colored glaze suffused with lustrous black streaks emanating upward in fine lines from the well and around the exterior, the glaze pooling in an uneven line issuing three thick drops revealing the dark gray stoneware body, the base incised with the two-character phrase *gongyu* (imperial tribute), Japanese box (3)

Diameter 4 $\frac{7}{8}$ in., 12.3 cm

A closely related 'Jian' 'hare's fur' teabowl, but without the *gongyu* mark, in the collection of the Arthur M. Sackler Museum at Harvard University was exhibited in *Hare's Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown- and Black-Glazed Ceramics, 400-1400*, Harvard University Art Museums, Cambridge, MA, 1995-1997, cat. no. 79. For a discussion of the manufacturing process of these bowls, their appreciation by Emperor Huizong (r. 1100-1126), and their use in tea ceremony, see *ibid.*, pp. 212-214. Similar bowls carved with *gongyu* marks include one from the Yangdetang Collection sold at Christie's Hong Kong, 30th November 2016, lot 3157; and another sold in our Hong Kong rooms, 1st-2nd June 2015, lot 589.

\$ 12,000-15,000

宋 建窑兔毫紋盃
《供御》款

672

A LARGE 'JIAN' 'HARE'S FUR' BOWL SONG - JIN DYNASTY

the conical sides rising from a straight foot to an everted rim, covered overall in a viscous black glaze pooling in thick drops around the biscuit foot, the rim suffused with brown tones trickling down the interior and exterior walls in a 'hare's fur' pattern

Diameter 8 $\frac{1}{8}$ in., 20.6 cm

\$ 30,000-50,000

宋至金 建窑兔毫紋大盃



672

A 'JIZHOU' 'PAPERCUT' 'PHOENIX'
BOWL
SOUTHERN SONG DYNASTY

of conical form, the interior covered in a finely marbled glaze of sandy-beige suffused with a network of thin coffee-black lines all transmuting to peacock-blue hues just below the rim, a pair of dark brown stylized phoenix soaring around the interior walls amid peony blossoms of the same color, the exterior applied with a dark chocolate-brown glaze splashed in three areas with milky beige tones, the glaze ending neatly at the knife-cut biscuit foot, Japanese wood box (3)
Diameter 5¾ in., 14.6 cm

PROVENANCE

Collection of a Japanese Tea Master (by repute).

Jizhou 'papercut' bowls are found in several important collections, including a 'magpie and prunus' version in the Museum of Fine Art, Boston (acc. no. 98.12); a 'phoenix' teabowl in the Metropolitan Museum of Art (acc. no. 29.100.222); and a 'phoenix' teabowl in the Asian Art Museum, Seattle (acc. no. 36.6). A conical 'phoenix' bowl of this type from the Yang De Tang Collection sold in these rooms, 17th March 2015, lot 93; and a similar bowl the collection of Mr. and Mrs. Myron S. Falk, Jr., sold at Christie's New York, 16th October 2001, lot 92. Additional examples of 'papercut' 'phoenix' bowls from Jizhou include one from the Muwen Tang Collection sold in our London rooms, 12th November 2003, lot 66; and a slightly larger version that sold in our Hong Kong rooms, 29th October 2001, lot 554.

\$ 20,000-30,000

南宋 吉州窯剪紙貼花雙鳳紋笠式盃

來源

日本茶道大師收藏（傳）





674

A BLACK-GLAZED RUSSET-
PAINTED JAR
NORTHERN SONG / JIN DYNASTY

of ovoid form, the well-rounded sides rising from a slightly recessed base to a short neck centered with a flange below the flared rim, covered overall with a lustrous black glaze, swiftly painted with russet strokes forming three abstract phoenix in flight, save for the foot ring left unglazed revealing the buff-colored stoneware body
Height 8 $\frac{1}{8}$ in., 20.6 cm

\$ 5,000-7,000

北宋 / 金 黑釉醬花小口瓶

A RARE BLACK-GLAZED VASE NORTHERN SONG / JIN DYNASTY

the globular body rising from a high splayed foot to a tall ringed neck flaring to a flared rim with five downturned edges, covered overall with a lustrous black glaze, save for the hollow base left unglazed to reveal the buff-colored stoneware body

Height 10¾ in., 27.4 cm

PROVENANCE

Bluett & Sons Ltd., London, 1989.

Compare a related black-glazed vase of similar shape but larger in size, sold in these rooms, 4th June 1986, lot 84; and another of a smaller size, with a plain neck and vertical ribs around the body, sold in our London rooms, 18th June 1985, lot 52.

Vases of this shape also exist in other types of wares. For example, see a Cizhou painted vase, sold in our London rooms, 9th December 1986, lot 97; a Jin dynasty *sancai*-glazed vase, in the Idemitsu Museum of Arts, Tokyo, included in *Special Exhibition. Charm of Black & White Ware; Transition of Cizhou Type Wares*, Osaka Municipal Museum of Art, Osaka, 2002, cat. no. 114; and lastly, a massive *sgraffiato* vase, with a pair of handles to the ringed neck and an inscription to the splayed foot, illustrated in Anthony du Boulay, *Christie's Pictorial History of Chinese Ceramics*, Oxford, 1984, pl. 7.

\$ 15,000-20,000

北宋 / 金 黑釉花口瓶

來源

Bluett & Sons Ltd. · 倫敦 · 1989年



A SMALL 'OIL-SPOT'-GLAZED TEA BOWL
SONG / JIN DYNASTY

well potted with steep sides rising from a short straight foot to a rim bordered with a thin concave groove, unctuously covered overall with a lustrous black-brown glaze attractively suffused with iridescent silvery-brown 'oil spots' of varying sizes, the glaze stopping irregularly above the foot, the unglazed section applied with a brown dressing to conceal the pale gray body
 Diameter 3¼ in., 8.1 cm

A similar bowl from the collection of Hirota Matsushige is published in the *Illustrated Catalogues of Tokyo National Museum: Chinese*

Ceramics I, Tokyo, 1988, pl. 610. Compare also an 'oil spot' shallow bowl attributed to Shanxi in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Porcelain of the Song Dynasty*, Vol. 1, Hong Kong, 1996, pl. 204. A closely related bowl sold in these rooms, 15th September 2015, lot 8; another sold at Christie's Hong Kong, 4th April 2017, lot 26; and a slightly larger version sold in our Hong Kong rooms, 2nd-3rd June 2016, lot 603.

\$ 30,000-50,000

宋 / 金 黑釉油滴紋小盃



677

A SPLASHED 'JUN' BOWL SONG / JIN DYNASTY

the deep flaring sides rising to a slightly incurved rim, covered overall in a rich sky-blue glaze punctuated with a vivid crimson-purple splash on the interior, draining to a dark-brown flecked mushroom tone at the rim, the underside liberally glazed in a bubble-suffused pale lavender transmuting to sky-blue at base, stopping in an uneven line above the neatly knife-pared foot unglazed revealing the buff-orange body
Diameter 6 $\frac{7}{8}$ in., 17.5 cm

PROVENANCE

Frank Caro, New York.

\$ 8,000-12,000

宋 / 金 鈞窯天藍釉紫斑盃

來源

Frank Caro · 紐約



678

A 'JUN' CENSER NORTHERN SONG / JIN DYNASTY

the compressed globular body raised on three short tapered legs, the waisted neck rising to an everted rim, covered overall with an unctuous greenish lavender-blue glaze, thinning at the rim to a pale mushroom tone, the tips of the feet left unglazed, Japanese wood box (3)
Width 5 $\frac{5}{8}$ in., 14.3 cm

PROVENANCE

Bluett & Sons Ltd., London.
English Private Collection (by repute).

\$ 15,000-20,000

北宋 / 金 鈞窯青釉三足爐

來源

Bluett & Sons Ltd. · 倫敦
英國私人收藏 (傳)





679

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A 'LONGQUAN' CELADON VASE
SOUTHERN SONG DYNASTY

the pear-shaped body rising from a short tapered foot to a tall cylindrical neck and upturned everted rim, the glaze of a soft sea-green color thinning at the lip, the unglazed footrim fired to a light orange, Japanese gold lacquer repair at the rim, wood stand, Japanese wood box (4)
Height 5 $\frac{7}{8}$ in., 15 cm

\$ 8,000-10,000

南宋 龍泉窰青釉瓶

680

A 'LONGQUAN' CELADON TRIPOD
CENSER
MING DYNASTY

the heavily potted body raised on three mask-and-paw feet, the broad rounded sides rising to an incurved rim and molded to the exterior with the 'Eight Trigrams' in relief beneath a band of raised bosses, the interior stamped with a trellis-pattern medallion, covered overall in a yellowish sea-green glaze save for the central medallion and the beveled disc on the base both burnt orange during firing, Japanese wood box (3)
Diameter 12 $\frac{1}{4}$ in., 31.1 cm

\$ 5,000-7,000

明 龍泉窰青釉八卦紋三足爐



680



A 'LONGQUAN' CELADON TRIPOD
CENSER
MING DYNASTY

明 龍泉窰青釉錦紋索耳三足爐

the compressed globular body supported on three mask-and-paw feet and rising to a waisted shoulder and galleried rim set with two rope-twist handles, the exterior carved with a trellis band around the body between applied rosettes above and below, the interior centered with a stamped floral spray medallion, covered overall in a brilliant seafoam-green glaze save for the central medallion and the raised disc on the base, Japanese openwork silver cover and two Japanese wood boxes (7)
Diameter 9½ in., 24.1 cm

\$ 20,000-30,000





682

682

A WUCAI BEAKER VASE QING DYNASTY, SHUNZHI PERIOD

modeled in the form of an archaic bronze *gu*, painted in bright enamels to the flaring upper register with a pheasant perched on rocks among flowering peonies below a band of classic scrolls encircling the mouth, the central bulbous section with fruiting sprays of pomegranate and peaches, the spreading foot with flowering branches and rockwork, the base left unglazed

Height 16¼ in., 41.3 cm

PROVENANCE

Collection of Patrick H. Booth Jr. (1921-2010).
Christie's New York, 16th September 2011, lot 1502.

\$ 8,000-12,000

清順治 五彩錦堂富貴圖花觚

來源

Patrick H. Booth Jr. (1921-2010) 收藏
紐約佳士得2011年9月16日 · 編號1502



683

683

PROPERTY FROM THE COLLECTION OF ANN AND GORDON GETTY

A LARGE FAMILLE-VERTE 'BIRD AND FLOWER' JAR QING DYNASTY, 18TH / 19TH CENTURY

of ovoid form, the exterior with pheasants and magpies amid rockwork and resplendent blooms of peony, chrysanthemum and prunus, all predominantly painted in vibrant green and iron-red enamels offset by muted aubergine and yellow hues against a white ground, the mouth and footring unglazed, wood cover (2)

Height 16½ in., 41.9 cm

PROVENANCE

Collection of J. Pierpont Morgan (1837-1913), coll. no. 550/690003.
Christie's London, 5th April 2000, lot 55.

LITERATURE

Stephen Bushell and William Laffan, *Catalogue of the Morgan Collection of Chinese Porcelains*, New York, 1910, cat. no. 550.

\$ 4,000-6,000

清十八 / 十九世紀 五彩錦堂富貴圖大罐

來源

約翰·皮爾龐特·摩根 (1837-1913) 收藏 · 收藏編號
550/690003
倫敦佳士得2000年4月5日 · 編號55

出版

Stephen Bushell 及 William Laffan · 《Catalogue of the Morgan Collection of Chinese Porcelains》 · 紐約 · 1910年 · 編號550

A 'DEHUA' TRIPOD CENSER QING DYNASTY, 17TH / 18TH CENTURY

modeled in the form of an archaic bronze *ding*, the deep rounded body supported on three slightly tapered hollow legs and surmounted by a pair of upright loop handles, the exterior of the body impressed around the center with a series of *kuilong* against a *leiwen* ground all between raised fillet bands above and below, silver cover attributed to Zouruku Hata, three Japanese wood boxes, one inscribed by Zouruku Hata (8)

Height 4 $\frac{3}{8}$ in., 11.1 cm

\$ 6,000-8,000

清十七 / 十八世紀 德化白釉夔龍紋鼎式爐



684



685

685

PROPERTY FROM THE COLLECTION OF ANN AND GORDON GETTY

A PAIR OF UNDERGLAZE-BLUE AND COPPER-RED 'LOTUS' WASHERS AND WATER DROPPERS 17TH CENTURY

each in the form of a furled lotus leaf-shaped washer, the interior with underglaze-blue veins and a molded crab or shell dressed in copper red, applied stems and pods wrapping the underglaze-blue exterior, a bud-form water dropper with copper-red striated petals set to one side (2)

Length 4 $\frac{3}{4}$ in., 12 cm

PROVENANCE

Spink and Son, Ltd., London, 1994.

\$ 6,000-8,000

十七世紀 青花釉裏紅荷葉形洗連水滴一對
來源

Spink and Son, Ltd. · 倫敦 · 1994年

686

A SMALL WUCAI TEA CADDY 17TH CENTURY

the cylindrical body bulging slightly at the sides, the flat shoulder surmounted by a short waisted neck and lipped rim, painted around the lower body in underglaze-blue and polychrome enamels with a cricket hopping amidst tall grasses and aster, a poem extolling the joys of reclusion inscribed above and accompanied by two iron-red seals reading *Mu lin* (wood forest), a cloud-scroll band encircling the shoulder, the base unglazed, Japanese wood box (3)

Height 3 $\frac{5}{8}$ in., 9.2 cm

A nearly identical tea caddy from the Guan Lu Yuan Collection was included in the exhibition *Chinese Porcelains of the Seventeenth Century: Landscapes, Scholars' Motifs and Narratives*, China Institute Gallery, New York, 1995, cat. no. 36. A related tea caddy bearing the same poem and painted in underglaze blue and underglaze red sold in these rooms, 16th September 2017, lot 839.

\$ 4,000-6,000

十七世紀 青花釉裏紅花蟲圖詩文小茶罐

詩文：

雲飛巖接翠連天 結個茅庵不費錢
流水直通茶灶下 梅花開向臥床前

See catalogue note at sothebys.com



686



687

687

A PAIR OF BLUE AND WHITE 'ODE TO THE RED CLIFF' CUPS
YONGZHENG MARKS AND PERIOD

each with deep U-shaped body rising from a short straight foot to an everted rim, painted on one side with the poet Su Shi with two friends and an attendant in a flat-bottomed boat floating on calm waters towards a tall overhanging cliff-face, the reverse inscribed with verses from the *Chibi fu* ('Ode to the Red Cliff'), the base with a four-character mark (2)
Height 3 $\frac{5}{8}$ in., 9.3 cm

\$ 10,000-15,000

清雍正 青花赤壁夜遊圖詩文仰鐘式盃一對
《雍正年製》款



688

688

A BLUE AND WHITE 'QILIN' ROULEAU VASE
QING DYNASTY, KANGXI PERIOD

the cylindrical body spiritedly painted in bright tones of cobalt blue with two *qilin*, in mutual gaze, each standing on a rocky promontory emerging from roiling, cresting waves, above an open-beaked bird soaring low in search of prey, the neck with a single raised fillet and a series of crenellated, scroll and *ruyi*-head borders
Height 18 in., 47.7 cm

PROVENANCE

Collection of Walter F. Price (b. 1858), San Francisco, acquired from Vickery, Atkins and Torrey, San Francisco in the 1920s-30s.

\$ 10,000-15,000

清康熙 青花滄海麒麟圖棒槌瓶

來源

Walter F. Price (生1858) 收藏，舊金山，
購於 Vickery, Atkins and Torrey，舊金山，
1920至1930年代



689

**A FINELY PAINTED BLUE AND WHITE CIRCULAR BOX AND COVER
MING DYNASTY, CHONGZHEN PERIOD**

the domed cover finely painted to the center with a quadrilobed medallion composed of four *ruyi*-shaped panels and lotus flowers linked by foliate scrolls within a *ruyi* lappet collar enclosing further lotus scrolls, the box with similar decoration, the base with an apocryphal six-character Jiajing mark (2)

Diameter 4½ in., 11.4 cm

This skillfully painted box embodies the signature qualities of Ming dynasty blue and white porcelains through its sophisticated ornamentation and dynamic use of materials. The intricate, symmetrical design perfectly complements the shape of the surface, requiring careful planning and precise execution. Yet, even within these constraints, the painter executed each line with vivacity and vigor that enliven the overall composition. The artisan also made full use of the tonal range of the cobalt to vivify individual lines and prevent monotony in the repeating pattern. The 'heaping and piling' technique further added an element of chance in the firing process. As a result, the box coherently synthesizes order and expressiveness, conformity and gesture, deliberateness and surprise. Compared to contemporaneous seal paste boxes discovered in the 'Hatcher Cargo', for instance the groups sold at Christie's Amsterdam, 12th-13th June 1984, lots 601 and 649, the present example demonstrates the high caliber of craftsmanship that continued through the end of the Ming dynasty.

\$ 20,000-30,000

明崇禎 青花如意開光蓮紋蓋盒
《大明嘉靖年製》仿款

**A RARE FAMILLE-VERTE ' QILIN' BRUSHWASHER
KANGXI MARK AND PERIOD**

sturdily potted, supported on a stepped circular base rising to gently flaring, shallow sides, brightly enameled to the center with a fierce *qilin* glancing over one shoulder, striding through a mountainous landscape, the interior sides with 'Buddhist Emblems' reserved in cartouches on alternating diaper grounds, the exterior freely painted with a continuous landscape with a lone scholar aboard a fishing boat, a small hut nestled among hills, and a flock of birds flying over distant mountain peaks, the base partially unglazed with a central recessed circle glazed white and the six-character mark in underglaze blue
Diameter 5¾ in., 14.6 cm

The present piece belongs to a very rare group of Kangxi period washers, all of similar size, finely painted with auspicious mythological creatures and inscribed with imperial reign marks. Only two other examples nearly identical to the present washer are known, one from the J.M. Hu Collection, also inscribed with a six-character Kangxi reign mark, sold at Christie's Hong Kong, 30th May 2006, lot 1426, and the other, with an apocryphal Chenghua mark was sold in these rooms, 13th September 2016, lot 246. A Kangxi-marked *famille-verte*-decorated washer of the same form, also from the J.M. Hu Collection, but decorated with a carp emerging from waves was sold at Christie's Hong Kong, 28th November 2005, lot 1374. A variant to the form, a lobed *famille-verte* green-ground example, from the E. T. Chow Collection, decorated with a dragon and carp emerging from waves, was sold in our

Hong Kong rooms, 11th April 2008, lot 3021. The thickly-potted form is more commonly found in blue and white brushwashers of the period, such as a Kangxi mark and period example painted with a dragon illustrated in *Kangxi Porcelain Wares from the Shanghai Museum Collection*, Hong Kong, 1998, pl. 15.

\$ 15,000-25,000

清康熙 五彩麒麟圖洗
《大清康熙年製》款



691

A BLUE-GLAZED DISH
QING DYNASTY, 18TH CENTURY

with gently rounded sides rising from a straight foot, applied overall with a vibrant cobalt-blue glaze stopping neatly at the rim and foot, the base incised with an apocryphal six-character Xuande mark within a double circle beneath a clear glaze

Diameter 8 $\frac{1}{8}$ in., 20.7 cm

\$ 10,000-15,000

清十八世紀 藍釉盤
《大明宣德年製》仿款



691

692

A COPPER-RED-GLAZED BOWL
KANGXI MARK AND PERIOD

with deep rounded sides rising from a slightly tapered foot to an everted rim, applied overall with a rich liver-red glaze thinning at the rim to reveal the white body, the base with a six-character mark in underglaze blue within a double circle beneath a clear glaze

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

\$ 20,000-30,000

清康熙 紅釉盃
《大清康熙年製》款



692

693

**A CORAL-GROUND RESERVE-
DECORATED 'LOTUS' BOWL
DAOGUANG SEAL MARK AND
PERIOD**



693

the deep rounded sides rising from a short foot to a flared rim, the exterior covered in brilliant coral-red enamel, decorated in reserve with stylized meandering lotus and peony scrolls, the outlines of the leaves and petals pencilled in iron red, the interior glazed white, inscribed to the base with a six-character seal mark in underglaze blue
Diameter 5½ in., 13 cm

\$ 6,000-8,000

清道光 珊瑚紅地留白纏枝蓮紋盃
《大清道光年製》款



694

**A COPPER-RED-GLAZED VASE
QIANLONG SEAL MARK AND
PERIOD**



694

of *yuhuchun* form, elegantly potted with a pear-shaped body supported on a short slightly splayed foot, sweeping up to a waisted neck and a broad everted rim, richly applied on the exterior with a deep copper-red glaze, the base glazed and with a white, six-character seal mark in underglaze blue
Height 11⅝ in., 29.6 cm

PROVENANCE

Sotheby's New York, 6th December 1989, lot 186.

\$ 10,000-15,000

清乾隆 紅釉玉壺春瓶
《大清乾隆年製》款

來源
紐約蘇富比1989年12月6日·編號186



A RARE CELADON-GLAZED AND
FAMILLE-ROSE 'LINGZHI' WASHER
QING DYNASTY, QIANLONG
PERIOD

naturalistically modeled with two large conjoined *lingzhi* heads forming the washer, each rendered with undulating edges simulating the rough textures of the fungus, borne on curled stems issuing further *lingzhi*, the underside interspersed with tiny spur marks delicately concealed by small florets in gilt
Width 7⁵/₈ in., 19.3 cm

PROVENANCE

English Private Collection, acquired in the 1950s.
Woolley & Wallis, Salisbury, 14th November 2012,
lot 191.

See a closely related celadon-glazed washer, without the *famille-rose* enamels, in the National Museum of China, published in *Zhongguo guojiabowuguan guancang wenwu yanjiu congshu: ciqu juan qingdai* [Studies of the collections of the National Museum of China: Qing dynasty ceramics], Shanghai, 2007, pl. 117.

\$ 6,000-8,000

清乾隆 粉青釉加粉彩靈芝形洗

來源

英國私人收藏，得於1950年代

Woolley & Wallis，索爾茲伯里，2012年11月14日，編號191



695

A CELADON-GLAZED OVOID JAR
QIANLONG SEAL MARK AND
PERIOD

the gently rounded sides swelling to a short neck, and tapering to a short, tapered foot, the body molded in low relief to each side below the shoulders with a reversed C-shaped mock handle, covered overall with an opaque sea-foam green glaze, the base with a six-character seal mark in underglaze blue
Height 7¹/₂ in., 19.2 cm

\$ 10,000-15,000

清乾隆 粉青釉日月罐
《大清乾隆年製》款



696



697



697

PROPERTY FROM THE COLLECTION OF ANN AND GORDON GETTY

**A PAIR OF FAMILLE-ROSE ALTAR STANDS
JIAQING SEAL MARKS AND PERIOD**

each modeled in four sections as a lotus plant surmounted by a ring enclosing one of the 'Eight Auspicious Emblems', the domed base painted in bright enamels with keyfret, lappets, and scrolling lotus and supporting the vertical stylized stem issuing openwork leaves, the lotus blossom above with deftly modeled pink petals surrounding a broad lime-green pod, topped with a yellow-ground ring painted with scrolling lotus and centered with either an openwork scrolling lotus or a beribboned blue and white jar, the interior of the base enameled turquoise and centered with a reserved six-character seal mark in iron red (2)
Height: 11³/₈ in., 28.9 cm

PROVENANCE

Christie's London, 1st December 1997, lot 114.

\$ 20,000-30,000

清嘉慶 粉彩蓮臺八寶供器一對
《大清嘉慶年製》款

來源
倫敦佳士得1997年12月1日·編號114

698

**AN IRON-RED AND UNDERGLAZE-BLUE 'MYTHICAL BEAST' BOWL
QIANLONG SEAL MARK AND PERIOD**

the deep rounded sides rising from a slightly tapered foot to a flared rim, painted on the exterior with a continuous frieze of mythical beasts including winged horses, dragons and chimeras against cresting waves, the rim encircled by a keyfret band, the foot with a crenellated border, the interior with a central medallion enclosing a winged dragon writhing among waves, the base with a six-character seal mark

Diameter 8³/₈ in., 21.2 cm

Compare a similar bowl included in the exhibition *Gems of Chinese Art. Selections of Chinese Ceramics and Bronzes from the Tsui Art Foundation*, The Empress Palace Museum, Singapore, 1992, cat. no. 111; and another, from the Donnelly Collection, included in the Oriental Ceramic Society exhibition *The Animal in Chinese Art*, London, 1968, cat. no. 164.

\$ 10,000-15,000

清乾隆 青花礬紅彩海獸紋盃
《大清乾隆年製》款



698



A YELLOW-GROUND FAMILLE-ROSE 'FORI CHANGMING' BOWL
QIANLONG MARK AND PERIOD

finely potted with the deep rounded sides rising from a short foot to a flared rim, brightly enameled around the exterior with four roundels each enclosing a character against a diaper ground forming the phrase *fori changming* (the light of Buddha shines eternally), divided by stylized lotus blossoms borne on meandering stems issuing further flowers, the base with a four-character mark in underglaze blue within a double square

Diameter 6 $\frac{3}{8}$ in., 16.3 cm

Bowls of this pattern include one sold in our Hong Kong rooms, 27th April 2003, lot 190; one sold at Christie's Hong Kong, 3rd November 1998, lot 967; one from the British Rail Pension Fund, sold in our London rooms, 13th November 1972, lot 180, and again sold in our Hong Kong rooms, 16th May 1989, lot 86; and a fourth, first sold in our Hong Kong rooms, 20th May 1987, lot 550, and later sold at Christie's Hong Kong, 28th November 2012, lot 2202.

\$ 30,000-50,000

清乾隆 黃地粉彩「佛日常明」盃
《乾隆年製》款





700

700

A BLUE AND WHITE MING-STYLE 'FLORAL' DISH
QING DYNASTY, 18TH CENTURY

sturdily potted with rounded sides rising from a short tapered foot to a lipped rim, painted in vivid tones of cobalt blue to the interior with a central medallion enclosing stylized blooms borne on undulating stems with twisting leaves, the cavetto with a similar band of scrolling flowers, repeated to the underside, the base and foot rim unglazed
 Diameter 13¾ in., 34.9 cm

PROVENANCE

Collection of Bob and Sylvia Horowitz, Palm Springs, California.
 Christie's New York, 13th-14th September 2012, lot 1477.

\$ 5,000-7,000

清十八世紀 青花纏枝花卉紋盤

來源

Bob 及 Sylvia Horowitz 收藏，棕櫚泉，加州
 紐約佳士得2012年9月13至14日，編號1477

701

PROPERTY FROM AN IMPORTANT ENGLISH COLLECTION

A BLUE AND WHITE 'LANÇA CHARACTERS' STEM BOWL
QIANLONG SEAL MARK AND PERIOD

supported on a splayed hollow stem foot angled to the cup with steep sides rising from a flat base to a flared rim, the exterior painted in bright cobalt tones with eight *lança* characters surrounded by an undulating stem of lotus issuing large flower-heads and curling leaves, the underside with petal lappets above bands of demi-florets divided by a raised rib with foliate motifs, the stem skirted by *ruyi*-heads suspending interlinked tassels, the interior with a stylized peony medallion within a double-line border repeated at the rim, the interior of the foot with a six-character seal mark in a horizontal line in underglaze blue
 Height 3⅞ in., 10 cm

PROVENANCE

Acquired in Hong Kong, 1980s.

\$ 10,000-15,000

清乾隆 青花梵文纏枝蓮高足盃
 《大清乾隆年製》款

來源

得於香港，1980年代



701

702

A BLUE AND WHITE 'THREE FRIENDS' BOWL
DAOGUANG SEAL MARK AND PERIOD

the deep rounded sides rising from a slightly tapered foot, the exterior painted with flowering prunus tree, gnarled pine, and leafing bamboo, the interior with a central stylized floral medallion within double-line borders repeated to both rims and around the foot, the base with a six-character seal mark in underglaze blue
Diameter 5 3/8 in., 13.7 cm

\$ 4,000-6,000

清道光 青花歲寒三友圖盃
《大清道光年製》款



702

703

A BLUE AND WHITE 'SHUANGXI' BOWL
DAOGUANG SEAL MARK AND PERIOD

the deep rounded sides rising from on a slightly tapered foot, decorated to the exterior in varying tones of cobalt-blue with four *shuangxi* (double happiness) characters each below a swooping bat and enclosed by large stylized lotus blossoms borne on scrolling leafy stems issuing buds and further blooms, all between double line borders, the base with a six-character seal mark
Diameter 8 3/8 in., 21.3 cm

A closely related pair of bowls from the Weishaupt Collection was sold in our Amsterdam rooms, 16th October 1995, lot 6.

\$ 5,000-7,000

清道光 青花福壽雙喜紋盃
《大清道光年製》款



703

704



704

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

finely potted with shallow rounded sides rising from a short tapered foot, the interior decorated with a central medallion enclosing a fruiting peach tree, its trunk twisted and bent to form a *shou* character above a sprig of *lingzhi* and rocks, the exterior with three further peach trees each forming a *shou* character divided by *lingzhi* scrolls, the base with a six-character seal mark in underglaze blue
Diameter 5¾ in., 14.6 cm

\$ 10,000-15,000

清嘉慶 鬥彩桃芝祝壽圖小盤
《大清嘉慶年製》款



705



705

**PROPERTY OF A GENTLEMAN
A DOUCAI OGGEE-FORM BOWL
DAOGUANG SEAL MARK AND
PERIOD**

the interior painted with a floral medallion encircled by 'Daoist Emblems', the underside with composite floral scrolls, the base with a six-character seal mark in underglaze blue
Diameter 7⅞ in., 20 cm

PROVENANCE

Acquired in Hong Kong, 1st September 1981, and thence by descent.

\$ 8,000-12,000

清道光 鬥彩暗八仙紋折腰盤
《大清道光年製》款

來源

購於香港，1981年9月1日，此後家族傳承



A DOUCAI CONICAL 'DRAGON' BOWL YONGZHENG MARK AND PERIOD

finely potted, with wide flared sides rising from a short straight foot, brilliantly enameled to the exterior with two five-clawed dragons, one in yellow and the other in green, each in pursuit of a 'flaming pearl' and leaping from a band of turbulent crested waves amidst multi-colored cloud and flame scrolls, the base with a six-character mark in underglaze blue
Diameter 7 $\frac{7}{8}$ in., 19.2 cm

PROVENANCE

Massachusetts Private Collection.

Bowls of this powerful design are held in important museums and private collections worldwide; for example, one in the Palace Museum, Beijing, is illustrated in *Qing Porcelain from the Palace Museum Collection. Kangxi, Yongzheng, Qianlong*, Hong Kong, 1989, pl. 30; a pair in the Nanjing Museum, Nanjing, was included in the exhibition *Qing Imperial Porcelain of the Kangxi, Yongzheng and Qianlong Reigns*, The Chinese University of Hong Kong, Hong Kong, 1995, cat. no. 52; a single bowl in the British Museum, London, is published in R.L. Hobson, *The Later Ceramic Wares of China*,

London, 1925, pl. LV, fig. 1; and another in the collection of the Asian Art Museum of San Francisco is illustrated in *Chinese Ceramics in the Avery Brundage Collection*, San Francisco, 1967, pl. LXXIII (C). See also a bowl of this type from the Aykroyd collection, illustrated in Soame Jenyns, *Later Chinese Porcelain*, London, 1951, pl. XCIV, fig. 3, and sold in our Hong Kong rooms, 17th May 1966, lot 230; and a pair sold in these rooms, 8th December 1992, lot 269.

This bowl belongs to a group of porcelain wares discussed by Peter Y.K. Lam in 'Lang Tinji (1663-1715) and the Porcelain of the Late Kangxi Period', *Transactions of the Oriental Ceramic Society*, vol. 68, 2002-2003, p. 44, which he attributes to the early years of the Yongzheng reign on account of their unusual marks.

\$ 40,000-60,000

清雍正 鬥彩海水雲龍趕珠紋笠式盃
《大清雍正年製》款

來源
麻省私人收藏





707

707

**A FAMILLE-ROSE 'FLORAL' DISH
YONGZHENG MARK AND PERIOD**

the low rounded sides supported on a tapered foot, richly painted to the interior with a central medallion enclosing a rose spray, 'Buddha's hand' citron, asters, and jasmine surrounded by a lime-green diaper band, the cavetto with a broad lappet collar of alternating panels of pink diaper and flowers, all below a narrow gilt foliate border, the exterior undecorated, the base with a six-character mark in underglaze blue within a double circle

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

\$ 4,000-6,000

清雍正 粉彩錦地開光花卉圖盤
《大清雍正年製》款



708

708

**A FAMILLE-ROSE 'LADIES' VASE
QING DYNASTY, YONGZHENG
PERIOD**

the ovoid body rising from a domed foot to a cylindrical neck and galleried rim, painted around the body with an aristocratic lady dressed in pink and purple robes and gilt hair ornaments sitting at marble-top writing table positioning a sheet of paper or silk with one hand and holding a brush with the other, an inkstone and floral arrangement in a *gu*-form vase at one end of the table, a boy eagerly watching at the other end, an elegantly dressed attendant standing by with a fan, further ceramics and plants completing the scene, at the neck a beribboned pair of scrolls amidst *lingzhi*, the base unglazed

Height 15 $\frac{1}{4}$ in., 38.7 cm

PROVENANCE

New York Private Collection.

\$ 20,000-30,000

清雍正 粉彩仕女圖瓶

來源
紐約私人收藏

PROPERTY FROM THE COLLECTION OF ANN AND GORDON GETTY

**A LARGE FAMILLE-ROSE
'HUNDRED BOYS' VASE
QING DYNASTY, JIAQING PERIOD**

the ovoid body rising from a rounded foot to a waisted neck and upright rim, a pair of dragon-form handles at the neck, painted all over with boys playing musical instruments, riding hobby horses, carrying lanterns in the shapes of fish, shrimp, Buddhist lions, and dragons, toting banners, and joyously engaging in other pastimes amidst verdant hills and lotus ponds, all between lappet and scrolling borders below, and a band of *ruyi* heads above, the interior and base glazed turquoise

Height 30¾ in., 78.1 cm

PROVENANCE

Christie's London, 8th November 2005, lot 167.

\$ 15,000-25,000

清嘉慶 粉彩百子圖龍耳大瓶

來源

倫敦佳士得2005年11月8日·編號167





710

710

**AN UNDERGLAZE-BLUE AND
COPPER-RED 'DRAGON' VASE
QING DYNASTY, 19TH CENTURY**

of *tianqiuping* form, the globular body rising from a recessed base to a tall cylindrical neck, painted around the exterior with two five-claw scaly dragons, one amid clouds and the other emerging from crashing waves, contesting a 'flaming pearl', the base ground
Height 16¾ in., 42.4 cm

\$ 10,000-15,000

清十九世紀 青花釉裏紅蒼龍教子圖天球瓶

711

**A MING-STYLE UNDERGLAZE-BLUE
AND COPPER-RED VASE
QING DYNASTY, 18TH / 19TH
CENTURY**

of ovoid form with the gently rounded sides rising from a recessed base to a broad cylindrical neck with a lipped rim, finely painted around the body with large formalized chrysanthemum blossoms borne on undulating foliate scrolls, below a band of further lotus scrolls encircling the shoulders, repeated at the neck, all between keyfret borders around the rim and foot
Height 19½ in., 48.7 cm

PROVENANCE

Sotheby's New York, 30th March 2006, lot 310.
Sotheby's New York, 19th-20th March 2013, lot 166.

\$ 25,000-35,000

清十八 / 十九世紀 青花釉裏紅纏枝蓮紋瓶

來源

紐約蘇富比2006年3月30日，編號310

紐約蘇富比2013年3月19至20日，編號166



711

712

A LARGE BLUE AND WHITE TAZZA
QING DYNASTY, FIRST HALF OF
THE 19TH CENTURY

the dish with a broad slightly countersunk well, shallow rounded sides, and lipped rim all set over a wide, waisted cylindrical stand flaring at the base, the dish centered with a round *shou* character within a band of interlocking *ruyi* heads enclosed by a double circle surrounded by a wide band of alternating pairs of confronting bats amid clouds and stylized *shou* characters within scrolling lotus, a scrolling floral band wrapping the interior rim and a band of alternating lappets and *ruyi* heads around the exterior rim, the foot with bands of clouds, angular scrolls, scrolling lotus, and upright lappets
Diameter 15¾ in., 40 cm

\$ 15,000-20,000

清十九世紀前半葉 青花福壽雙全紋大高足盤



712

713

A LARGE BLUE AND WHITE
'DRAGON' JARDINIÈRE
QING DYNASTY, 19TH CENTURY

the deep rounded sides tapering towards the base and surmounted by a lipped rim, the exterior painted with two animated four-clawed dragons pursuing a 'flaming pearl' in a cloud-filled sky above cresting waves and vertiginous peaks of Mount Penglai, all between line borders, a band of circles reserved against a cobalt-blue ground beneath the rim, the interior glazed pale bluish-white, a circular aperture centering the base
Diameter 24 in., 61 cm

\$ 15,000-20,000

清十九世紀 青花海水江崖趕珠雲龍紋大缸



713

PROPERTY FROM THE COLLECTION OF ANN AND GORDON GETTY

FOUR FAMILLE-ROSE 'PEONY' SWEETMEAT DISHES
QING DYNASTY, GUANGXU PERIOD

each finely modeled in the form of four adjoining peony blooms, the petal-molded sides rising to a foliate rim, the interior enameled with yellow stamen surrounded by lush variegated pink radiating petals, all joined by applied green-enameled leaves issuing from a central stem, the exterior depicting the base of each flower with further pink overlapping petals centered by a green sepal, one dish with the rim gilt (4) Length 9 $\frac{7}{8}$ in., 25.1 cm

PROVENANCE

Sotheby's London, 17th May 1998, lot 491.

\$ 8,000-12,000

清光緒 粉彩牡丹形四聯盤四件

來源

倫敦蘇富比1998年5月17日，編號491



714

A FAMILLE-ROSE 'PRUNUS AND BAMBOO' BOTTLE VASE
QING DYNASTY, DAOGUANG PERIOD,
SHENDETANG MARK

the globular body rising to a slender cylindrical neck with a gilt mouthrim, enameled around the exterior with scattered sprays of pink prunus blossoms and green bamboo, divided by *ruyi*-head bands and a foliate scroll, the base with a four-character hallmark *Shende Tang zhi* in iron red
Height 13 $\frac{1}{2}$ in., 34.3 cm

PROVENANCE

Collection of Walter F. Price (b. 1858), San Francisco, acquired from Vickery, Atkins and Torrey, San Francisco in the 1920s-30s.

\$ 6,000-8,000

清道光 粉彩梅竹紋瓶
《慎德堂製》款

來源

Walter F. Price (生1858) 收藏，舊金山，
購於 Vickery, Atkins and Torrey，舊金山，
1920至1930年代



715



PROPERTY FROM THE COLLECTION OF ANN AND GORDON GETTY

A FAMILLE-ROSE 'PHOENIX' DISH GUANGXU MARK AND PERIOD

the rounded sides supported on a tapered foot, the interior painted in vibrant polychrome enamels with four stylized phoenix soaring amidst scrolling peony and lotus blossoms, the exterior with three sprays of scrolling peony and lotus, the rim gilt, the base with a six-character mark in iron red
Diameter 7¼ in., 18.4 cm

PROVENANCE

Sotheby's Hong Kong, 29th October 1991, lot 294 (part lot).

\$ 4,000-6,000

清光緒 粉彩穿花夔鳳紋盤
《大清光緒年製》款

來源
香港蘇富比1991年10月29日·編號294(其一)



716

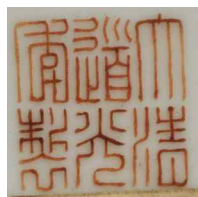


AN INSCRIBED FAMILLE-ROSE 'SEVEN SAGES' VASE DAOGUANG SEAL MARK AND PERIOD

the ovoid body rising from a slightly splayed foot to a waisted neck and a flared rim, flanked by a pair of scroll handles, finely painted to the exterior with the 'Seven Sages of the Bamboo Grove' engaged in various literati pursuits, including playing chess and inscribing calligraphy on a rock face, accompanied by a young attendant, all below a poem written in stylized *kaishu* eulogizing the seven sages, followed by two small seals, the base inscribed with a six-character seal mark in iron red
Height 11¾ in., 29.6 cm

\$ 20,000-30,000

清道光 粉彩竹林七賢圖詩文雙耳瓶
《大清道光年製》款



717

**A RARE PAIR OF FAMILLE-ROSE
AND IRON-RED JARDINIÈRES
QING DYNASTY, XIANFENG
PERIOD**

each heavily potted and painted around the exterior with numerous goldfish captured in various postures, all against a ground of finely incised waves, the thick rim with a formalized floral band, the interior enameled in turquoise (2)
Height 14 in., 35.5 cm

PROVENANCE

Decor, Miami Beach, Florida, 1981.
Mid-Western Private Collection.
Sotheby's New York, 19th-20th March 2013,
lot 233.

This lively design of iron-red goldfish against a white-enameled *sgraffito* wave ground is found on a number of Xianfeng mark and period rectangular jardinières. One is illustrated in *Studies of the Collections of the National Palace Museum of China*, Shanghai, 2006, pl. 141; and a pair sold at Christie's New York, 25th March 2011, lot 1609. A pair of small wine cups with a similar design, also Xianfeng mark and period, were sold in our London rooms, 10th November 2010, lot 129.

\$ 20,000-30,000

清咸豐 白地暗刻水波鑿紅彩金玉滿堂紋
缸一對

來源

Decor，邁阿密海灘市，佛州，1981年

中西部私人收藏

紐約蘇富比2013年3月19至20日，編號233



**A LARGE FLAMBE-GLAZED VASE
QING DYNASTY, 18TH / EARLY
19TH CENTURY**

of hexagonal section, sturdily potted with the faceted baluster body rising from a splayed foot to a waisted neck and an everted rim, flanked by a pair of elephant-head handles, covered with an vibrant purplish-red glaze accentuated with vertical streaks of lavender and violet, thinning to a mushroom tone at the rim and edges, the base applied with a mottled brown glaze, wood stand (2)

Height 22¼ in., 56.5 cm

PROVENANCE

Christie's New York, 14th-15th September 2009, lot 397.

\$ 30,000-50,000

清十八 / 十九世紀初 窯變釉象耳六方大瓶

來源

紐約佳士得2009年9月14至15日 · 編號397



A SET OF FOUR FAMILLE-ROSE PLAQUES

BY WANG QI, CHENG YITING,
DENG BISHAN, AND YU JIANTIAN,
REPUBLIC PERIOD

each finely painted in a soft palette, the first with a scholar holding a wood staff accompanied by his attendant holding a basket of chrysanthemum blossoms under gnarled pine trees, the second with a flamboyant peacock standing atop rockwork under a *wutong* tree, the third with a carp swimming toward a group of small fishes frolicking among clusters of waterweeds, the fourth with a scholar sitting on a rock cliff under overhanging pine trees in a mountainous landscape, all plaques with poetic inscriptions followed by artist seals, two dated *wuchen* year, corresponding to 1928, framed (4)
Height 3 $\frac{1}{4}$ in., 82 cm; Width 7 $\frac{7}{8}$ in., 20 cm

These masterfully painted panels represent the new styles pursued by porcelain artists upon the fall of the Qing dynasty. With imperial orders discontinued, craftsmen in the porcelain center of Jingdezhen were released from the constraints of the court and eagerly sought to develop new markets. In 1928 eight of the leading artists formed a group called *Yueman hui* (Full Moon Society), as they met to exchange ideas during the full moon. This group later became known as *Zhushan Bayou* (Eight friends of Zhushan), comprised of Wang Qi, Cheng Yiting, Deng Bishan, Wang Dafan, Wang Yeting, He Xuren, Bi Botao, Xu Zhongnan and Tian Hexian.

Wang Qi (1884-1937), a native of Xinjianxian, Jiangxi province, went to Jingdezhen at the age of seventeen and was the founding member of *Zhushan Bayou*. The development of his mature style can be traced to a trip he made to Shanghai in 1916 to see an exhibition of paintings by the *Yangzhou Baguai* (Eight Eccentrics of Yangzhou). Wang was so impressed by the paintings of Huang Shen, one of the Eight Eccentrics, that he started to emulate Huang's

style in porcelain design. This influence can be seen in the present lot with his use of rapid and expressive brushstrokes to create whimsical, exaggerated figures with calligraphic inscriptions in cursive script, all within a sparse setting. By fusing Huang's style with Western painting techniques, such as the use of light and shade, Wang's personal style emerged. Comparable panels include a set of four sold in these rooms, 17th-18th March 2015, lot 295; and another included in the exhibition *Brush and Clay. Chinese Porcelain of the Early 20th Century*, Hong Kong Museum of Art, Hong Kong, 1990, cat. no. 29.

Cheng Yiting (1895-1948), a native of Leping, Jiangxi province, began learning to paint on porcelain from the age of sixteen at the Jiangxi Ceramics School in Poyang. In 1925 he moved from Jiujiang to Jingdezhen and set up his own business before traveling to Shanghai in 1931 to study under the Zhe School artist, Cheng Zhang (1869-1938). It was during this period that his skills greatly improved and developed the exquisite bird and flower painting style for which he is most famous. Two plaques decorated in a similar style were included in the exhibition *ibid.*, cat. nos 47 and 48. Yu Jiantian was a student of Cheng, and was heavily influenced by Cheng's subtle tonal gradations.

Deng Bishan (1874-1930), a native of Yuganxian, Jiangxi province, excelled in painting fish swimming amongst aquatic plants in a style that reflects a degree of Japanese influence. Well educated and a skilled calligrapher, he was highly respected by porcelain painters in Jingdezhen, teaching Wang Qi calligraphy and portrait painting on porcelain. A set of four fish plaques, from the collection of the Hon. Andrew Li Kwok Nang, was sold at Christie's Hong Kong, 1st December 2010, lot 2832; and another was included in the exhibition *ibid.*, cat. no. 82, together with four smaller plaques, cat. nos 78-81.

\$ 30,000-50,000

民國 王琦、程意亭、鄧碧珊及余見田作
粉彩瓷板一套四屏

其一

題識：

西籬尋到東籬處 新得黃花一滿筐 旬迷道
人畫

印文：西昌王琦

其二

題識：

戊辰巧月仿和亭法 翫山意亭程甫寫於珠山
佩古齋

印文：程甫 意亭

其三

題識：

弄萍躍破鏡華秋 掉尾揚鬚得自由
最怕碧峰巖下影 風藤如線月如鉤 戊辰秋月
鄧碧珊畫於珠山客邸之南窗

印文：碧珊

其四

題識：

仿黃鶴山樵法 余見田寫於珠山聽松齋

印文：見田 余印

END OF SALE



Sotheby's EST. 1744
Collectors gather here.



A Grey Schist Relief Carving of an Apsara,
Northern Wei Dynasty
To be sold in Jingyatang: Treasures of
Chinese Buddhist Sculpture
Estimate \$1,200,000–1,500,000

Asia Week Auctions New York 19–24 March 2018

**The Great Within:
Photographs of India
and the British Raj
in the 19th century
Selling Exhibition**
14–29 March

**Luis Chan: The World
Comes to Him
Selling Exhibition**
15–28 March

**Modern & Contemporary
South Asian Art**
Auction 19 March

**MING: Luminous Dawn
of Empire**
Auction 20 March

**Jingyatang: Treasures
of Chinese Buddhist
Sculpture**
Auction 20 March

**KANGXI: The Jie Rui Tang
Collection**
Auction 20 March

**Inspired: Chinese Art
from the Collection of
Gerson and Judith Leiber**
Auction 20 March

Important Chinese Art
Auction 21 March

**Indian, Himalayan
& Southeast Asian
Works of Art**
Auction 22 March

**The Richard R.
& Magdalena Ernst
Collection of
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Auction 22 March

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Auction 22 March

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An exceptionally fine and rare
ruby-ground *yangcai* vase
Mark and period of Qianlong
Estimate HK\$40,000,000–60,000,000/
US\$5,130,000–7,700,000

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Auction Hong Kong
3 April 2018

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International Conference
Porcelain Circling the Globe
International trading structures and the East Asia Collection
of Augustus the Strong (1670 – 1733)

June 13 – 14, 2018

Porzellansammlung, Staatliche Kunstsammlungen Dresden

Please join us for an international conference on the porcelain trade conducted by individual dealers outside of the dominant trading companies in the 17th and 18th centuries. The conference will discuss the extent and importance of private networks for the formation of East Asian porcelain collections in 18th century Europe, and debate the phenomenon of trading and collecting East Asian objects from both the traders' as well as the collectors' perspectives, with the purpose to investigate interactions between agents from different cultures and backgrounds.

Speakers include:

Jan van Campen
(Rijksmuseum Amsterdam)

Stéphane Castelluccio
(Centre André Chastel, Paris)

Menno Fitski
(Rijksmuseum Amsterdam)

Tomoko Fujiwara
(Kyushu Ceramic Museum)

Anne Gerritsen
(Universiteit Leiden/University of Warwick)

Stacey Pierson
(SOAS University of London)

Miki Sakuraba
(National Museum of Japanese History, Chiba)

Sun Yue
(Palace Museum Beijing)

Find more information on the program at
<https://www.skd.museum/forschung/porcelain-circling-the-globe/tagung/>

Registration will be possible as of March 1, 2018.

Organizer: Porzellansammlung der Staatlichen Kunstsammlungen Dresden:
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Ruth Sonja Simonis (research associate)

Sponsor: Deutsche Forschungsgemeinschaft

Contact: To join the mailing list for details and updates closer to the date, please write to
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S T A A T L I C H E
K U N S T S A M M L U N G E N
D R E S D E N

DFG Deutsche
Forschungsgemeinschaft

ABSENTEE/TELEPHONE BIDDING FORM

Sale Number N09830 | **Sale Title** IMPORTANT CHINESE ART | **Sale Date** 21 MARCH 2018

Please see the important information regarding absentee bidding on the reverse of this form.
Forms should be completed in ink and emailed, mailed or faxed to the Bid Department at the details below.

SOTHEBY'S ACCOUNT NUMBER (IF KNOWN)

TITLE FIRST NAME LAST NAME

COMPANY NAME

ADDRESS

POSTAL CODE COUNTRY

DAYTIME PHONE MOBILE PHONE FAX

EMAIL

Please indicate how you would like to receive your invoices: Email Post/Mail

Telephone number during the sale (Telephone bids only) _____

Please write clearly and place your bids as early as possible, as in the event of identical bids, the earliest bid received will take precedence. Bids should be submitted at least 24 hours before the auction.

LOT NUMBER	LOT DESCRIPTION	MAXIMUM USD PRICE OR TICK ✓ FOR PHONE BID (EXCLUDING PREMIUM AND TAX)
		\$
		\$
		\$
		\$
		\$
		\$
		\$
		\$
		\$
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		\$
		\$
		\$

We will send you a shipping quotation for this and future purchases unless you select one of the check boxes below. Please provide the name and address for shipment of your purchases, if different from above.

NAME AND ADDRESS

POSTAL CODE COUNTRY

- I will collect in person
- I authorize you to release my purchased property to my agent/shipper (provide name) _____
- Send me a shipping quotation for purchases in this sale only

I agree to be bound by Sotheby's "Conditions of Sale" and the information set out overleaf in the Guide for Absentee and Telephone Bidders, which is published in the catalogue for the sale. I consent to the use of this information and any other information obtained by Sotheby's in accordance with the Guide for Absentee and Telephone Bidders and Conditions of Sale.

SIGNATURE PRINT NAME DATE

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.

CONDITIONS OF SALE

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

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

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

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

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

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

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

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

6. **Bidding** We reserve the right to reject any bid. The highest bidder acknowledged by the auctioneer will be the purchaser. The auctioneer has absolute and sole discretion

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

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

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

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

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

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

9. **Purchaser's Responsibility** Subject to fulfillment of all of the conditions set forth herein, on the fall of the auctioneer's hammer, the contract between the consignor and the purchaser is concluded, and the winning bidder thereupon will immediately pay the full purchase price or such part as we may require. Title in a purchased lot will not pass until Sotheby's has received the full purchase price in cleared funds. The purchaser's obligation to immediately pay the full purchase price or such part as we may require is absolute and unconditional and is not subject to any defenses, setoffs or counterclaims of any kind whatsoever. Sotheby's is not obligated to release a lot to the purchaser until title to the lot has passed and any earlier release does not affect the passing of title or the purchaser's unconditional obligation to pay the full purchase price. In addition to other remedies

available to us by law, we reserve the right to impose from the date of sale a late charge of the annual percentage rate of Prime + 6% of the total purchase price if payment is not made in accordance with the conditions set forth herein. Please note Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Unless otherwise agreed by Sotheby's, all property must be removed from our premises by the purchaser at his expense not later than 30 calendar days following its sale. Purchasers are reminded that Sotheby's liability for loss of or damage to sold property shall cease upon the earlier of (a) 30 calendar days after the date of the auction and (b) our release of the property to the purchaser or the purchaser's designated agent. Upon the expiration of such 30 calendar day period or upon such earlier release, as applicable: (i) the purchaser bears full liability for any and all loss of or damage to the property; (ii) the purchaser releases Sotheby's, its affiliates, agents and warehouses from any and all liability and claims for loss of or damage to the property; and (iii) the purchaser agrees to indemnify and hold Sotheby's, its affiliates, agents and warehouses harmless from and against any and all liability for loss of or damage to property and any all claims related to loss of or damage to the property as of and from and after the time Sotheby's liability for loss or damage to the property ceases in accordance with this paragraph. If any applicable conditions herein are not complied with by the purchaser, the purchaser will be in default and in addition to any and all other remedies available to us and the Consignor by law, including, without limitation, the right to hold the purchaser liable for the total purchase price, including all fees, charges and expenses more fully set forth herein, we, at our option, may (x) cancel the sale of that, or any other lot or lots sold to the defaulting purchaser at the same or any other auction, retaining as liquidated damages all payments made by the purchaser, or (y) resell the purchased property, whether at public auction or by private sale, or (z) effect any combination thereof. In any case, the purchaser will be liable for any deficiency, any and all costs, handling charges, late charges, expenses of both sales, our commissions on both sales at our regular rates, legal fees and expenses, collection fees and incidental damages. We may, in our sole discretion, apply any proceeds of sale then due or thereafter becoming due to the purchaser from us or any affiliated company, or any payment made by the purchaser to us or any affiliated company, whether or not intended to reduce the purchaser's obligations with respect to the unpaid lot or lots, to the deficiency and any other amounts due to us or any affiliated companies. In addition, a defaulting purchaser will be deemed to have granted and assigned to us and our affiliated companies, a continuing security interest of first priority in any property or money of or owing to such purchaser in our possession, custody or control or in the possession, custody or control of any of our affiliated companies, in each case whether at the time of the auction, the default or if acquired at any time thereafter, and we may retain and apply such property or money as collateral security for the obligations due to us or to any affiliated company of ours. We shall have all of the rights accorded a secured party under the New York Uniform Commercial

Code. You hereby agree that Sotheby's may file financing statements under the New York Uniform Commercial Code without your signature. Payment will not be deemed to have been made in full until we have collected good funds. Any claims relating to any purchase, including any claims under the Conditions of Sale or Terms of Guarantee, must be presented directly to Sotheby's. In the event the purchaser fails to pay any or all of the total purchase price for any lot and Sotheby's nonetheless elects to pay the Consignor any portion of the sale proceeds, the purchaser acknowledges that Sotheby's shall have all of the rights of the Consignor to pursue the purchaser for any amounts paid to the Consignor, whether at law, in equity, or under these Conditions of Sale.

10. **Reserve** All lots in this catalogue are offered subject to a reserve, which is the confidential minimum hammer price at which a lot will be sold. No reserve will exceed the low presale estimate stated in the catalogue, or as amended by oral or posted notices. We may implement such reserve by opening the bidding on behalf of the Consignor and may bid up to the amount of the reserve, by placing successive or consecutive bids for a lot, or bids in response to other bidders. In instances where we have an interest in the lot other than our commission, we may bid up to the reserve to protect such interest. In certain instances, the Consignor may pay us less than the standard commission rate where a lot is "bought-in" to protect its reserve.

11. **Tax** Unless exempted by law, the purchaser will be required to pay the combined New York State and local sales tax, any applicable compensating use tax of another state, and if applicable, any federal luxury or other tax, on the total purchase price. The rate of such combined tax is 8.875% in New York City and ranges from 7% to 8.625% elsewhere in New York.

12. **Export and Permits** It is the purchaser's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and are for bidders' general guidance only; Sotheby's and the Consignor make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes.

13. **Governing Law and Jurisdiction** These Conditions of Sale and Terms of Guarantee, as well as bidders', the purchaser's and our respective rights and obligations hereunder, shall be governed by and construed and enforced in accordance with the laws of the State of New York. By bidding at an auction, whether present in person or by agent, order bid, telephone, online or other means, all bidders including the purchaser, shall be deemed to have consented to the exclusive jurisdiction of the state courts of, and the federal courts sitting in, the State of New York. All parties agree, however, that Sotheby's shall retain the right to bring proceedings in a court other than the state and federal courts sitting in the State of New York.

14. **Packing and Shipping** We are not responsible for the acts or omissions in our packing or shipping of purchased lots or of other carriers or packers of purchased lots, whether or not recommended by us. Packing and handling of purchased lots is at the entire risk of the purchaser.

15. **Limitation of Liability** In no event will the aggregate liability of Sotheby's and the consignor to a purchaser exceed the purchase price actually paid.

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

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

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

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

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

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

eBay Live Auction Website. Sotheby's use of information collected about Invaluable users may differ and is governed by the terms of the Invaluable Privacy Policy and Sotheby's on Invaluable Online Platform Privacy Policy, which can be found on the Sotheby's on Invaluable Live Auction Website.

TERMS OF GUARANTEE

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

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

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

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

ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING

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

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

1. The procedure for placing bids via Online Platforms is a one-step process; as soon as the "Bid Now" button is clicked, a bid is submitted. By placing a bid via any Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, phone, tablet, or any other device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges.

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

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

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

5. Online bidders are responsible for making themselves aware of all salesroom notices and announcements. All salesroom notices will be read by the auctioneer at the beginning, where appropriate, or during the sale prior to a relevant lot being offered for sale. Sotheby's recommends that online bidders log on at least ten minutes before the scheduled start of the auction to ensure that you have heard all announcements made by the auctioneer at the beginning of the sale.

6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

7. Purchase information shown in the "Account Activity" section of BIDnow, the "Purchase History" section of the "My eBay" page on eBay and the "Account Activity" section of the "My Invaluable" page on Invaluable is provided for your convenience only. Successful bidders will be notified and invoiced by Sotheby's after the sale. In the event of any discrepancy between any online purchase information and the invoice sent to you by Sotheby's following the respective sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's will not be responsible for any errors or failures to execute bids placed via Online Platforms, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the BIDnow, eBay, Invaluable or other Online Platform software by either Sotheby's or the client; (ii) a breakdown or problem with the BIDnow, eBay, Invaluable or other Online Platform software; or (iii) a breakdown or problem with a client's internet connection, mobile network or computer. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Live online bidding via all Online Platforms will be recorded.

10. In the event of any conflict between these Online Terms and Sotheby's Conditions of Sale and Terms of Guarantee, Sotheby's Conditions of Sale and Terms of Guarantee will control.

11. In the event of any conflict between these Online Terms and any term in any agreement between the User and eBay, these Online Terms will control for purposes of all Sotheby's auctions.

12. In the event of any conflict between these Online Terms and any term in any agreement between the User and Invaluable, these Online Terms will control for purposes of all Sotheby's auctions.

BUYING AT AUCTION

The following will help in understanding the auction buying process as well as some of the terms and symbols commonly used in an auction catalogue. All bidders should read the Conditions of Sale and Terms of Guarantee in this catalogue, as well as the Glossary or any other notices. By bidding at auction, bidders are bound by the Conditions of Sale and Terms of Guarantee, as amended by any oral announcement or posted notices, which together form the sale contract among Sotheby's, the seller (consignor) of the lot and any bidders, including the successful bidder (purchaser).

1. SYMBOL KEY

□ Reserves

Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential minimum hammer price at which a lot will be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate of the lot. If any lots in the catalogue are offered without reserve, such lots will be designated by a box (□). If every lot in a catalogue is offered without a reserve, the Conditions of Sale will so state and this symbol will not be used for each lot.

○ Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot.

△ Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

⇒ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

∨ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain

instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

Ⓢ Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of bidders and the absence of the symbol is not a warranty that there are no restrictions regarding import or export of the lot; bidders should refer to Condition 12 of the Conditions of Sale. Please also refer to the section on Endangered Species in the information on Buying at Auction.

Π Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Bidders are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

📍 Premium Lot

In order to bid on "Premium Lots" (📍 in print catalogue or 📍 in eCatalogue) you must complete the required Premium Lot pre-registration application. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays. Sotheby's decision whether to accept any pre-registration application shall be final. If your application is accepted, you will be provided with a special paddle number. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and this symbol will not be used.

2. BEFORE THE AUCTION

The Catalogue A catalogue prepared by Sotheby's is published for every scheduled live auction and is available prior to the sale date. The catalogue will help familiarize you with property being offered at the designated auction. Catalogues may be purchased at Sotheby's or by subscription in any categories. For information, please call +1 212 606 7000 or visit sothebys.com. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

Estimates Each lot in the catalogue is given a low and high estimate, indicating to a prospective buyer a range in which the lot might sell at auction. When possible, the estimate is based on previous auction records of comparable pieces. The estimates are determined several months before a sale and are therefore subject to change upon further research of the property, or to reflect market conditions or currency fluctuations. Estimates should not be relied upon as a representation or prediction of actual selling prices.

Provenance In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship

or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

Specialist Advice Prospective bidders may be interested in specific information not included in the catalogue description of a lot. For additional information, please contact either a Sotheby's specialist in charge of the sale (all of whom are listed in the front of the catalogue), or Sotheby's Client Services Department. You may also request a condition report from the specialist in charge.

The Exhibition An exhibition of the auction property will be held the week prior to the auction on the days listed in the front of the catalogue. There you will have the opportunity to view, inspect and evaluate the property yourself, or with the help of a Sotheby's specialist.

Salesroom Notices Salesroom notices amend the catalogue description of a lot after our catalogue has gone to press. They are posted in the viewing galleries and salesroom or are announced by the auctioneer. Please take note of them.

Registration Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid. If you are not successful on any lot, Sotheby's will arrange for a refund (subject to any right of set off) of the deposit amount paid by you without interest within 14 working days of the date of the sale. Any exchange losses or fees associated with the refund shall be borne by you. Registration to bid on Premium Lots must be done at least 3 business days prior to the sale.

3. DURING THE AUCTION

The Auction Auctions are open to the public without any admission fee or obligation to bid. The auctioneer introduces the objects for sale — known as "lots" — in numerical order as listed in the catalogue. Unless otherwise noted in the catalogue or by an announcement at the auction, Sotheby's acts as agent on behalf of the seller and does not permit the seller to bid on his or her own property. It is important for all bidders to know that the auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing responsive or consecutive bids for a lot. The auctioneer will not place consecutive bids on behalf of the seller above the reserve.

Bidding in Person If you would like to bid, you must register for a paddle upon entering the salesroom. The paddle is numbered so as to identify you to the auctioneer. To register, you will need a form of identification such as a driver's license, a passport or some other type of government issued identification.

If you are a first-time bidder, you will also be asked for your address, phone number and signature in order to create your account. If you are bidding for someone else, you will need to provide a letter from that person authorizing you to bid on that person's behalf. Issuance of a bid paddle is in Sotheby's sole discretion.

Once the first bid has been placed, the auctioneer asks for higher bids, in increments determined by the auctioneer. To place your bid, simply raise your paddle until the auctioneer acknowledges you. You will know when your bid has been acknowledged; the auctioneer will not mistake a random gesture for a bid.

If you wish to register to bid on a Premium Lot, please see the paragraph above.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses. Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Absentee Bidding If it is not possible for you to attend the auction in person, you may place your bid ahead of time. In the back of every catalogue there is an absentee bid form, which you can use to indicate the item you wish to bid on and the maximum bid you are willing to make. Return the completed absentee bid form to Sotheby's either by mail or fax. When the lot that you are interested in comes up for sale, a Sotheby's representative will execute the bid on your behalf, making every effort to purchase the item for as little as possible and never exceeding your limit. This service is free and confidential. For detailed instructions and information, please see the Absentee Bid Form and Guide for Absentee Bidders instructions at the back of this catalogue.

Telephone Bidding In some circumstances, we offer the ability to place bids by telephone live to a Sotheby's representative on the auction floor. Please contact the Bid Department prior to the sale to make arrangements or to answer any questions you may have. Telephone bids are accepted only at Sotheby's discretion and at the caller's risk. Calls may also be recorded at Sotheby's discretion. By bidding on the telephone, prospective buyers consent thereto.

Online Bidding If you cannot attend the auction, it may be possible to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please see www.sothebys.com. For information about registering to bid on eBay, please see www.ebay.com/sothebys. For information about registering to bid on Invaluable, please see www.invaluable.com/invaluable/help.cfm. Bidders utilizing any online platform are subject to the Online Terms as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

Employee Bidding Sotheby's employees may bid in a Sotheby's auction only if the employee does not know the reserve and if the employee fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organizations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

Hammer Price and the Buyer's Premium For lots which are sold, the last price for a lot as announced by the auctioneer is the hammer price. A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium will be the amount stated in the Conditions of Sale.

Currency Board As a courtesy to bidders, a currency board is operated in many salesrooms. It displays the lot number and current bid in both U.S. dollars and foreign currencies. Exchange rates are approximations based on recent exchange rate information and should not be relied upon as a precise invoice amount. Sotheby's assumes no responsibility for any error or omission in foreign or United States currency amounts shown.

Results Successful absentee bidders will be notified after the sale. Absentee bidders will receive a list of sale results if they enclose a stamped self-addressed envelope with their absentee bid form. Printed lists of auction prices are available at our galleries approximately three weeks following each auction and are sent on request to catalogue purchasers and subscribers. Results may also be obtained online at sothebys.com.

International Auctions If you need assistance placing bids, obtaining condition reports or receiving auction results for a Sotheby's sale outside the United States, please contact our International Client Services Department.

4. AFTER THE AUCTION

Payment If your bid is successful, you can go directly to Post Sale Services to make payment arrangements. Otherwise, your invoice will be mailed to you. The final price is determined by adding the buyer's premium to the hammer price on a per-lot basis. Sales tax, where applicable, will be charged on the entire amount. Payment is due in full immediately after the sale. However, under certain circumstances, Sotheby's may, in its sole discretion, offer bidders an extended payment plan. Such a payment plan may provide an economic benefit to the bidder. Credit terms should be requested at least one business day before the sale. However, there is no assurance that an extended payment plan will be offered. Please contact Post Sale Services or the specialist in charge of the sale for information on credit arrangements for a particular lot. Please note that Sotheby's will not accept payments for

purchased lots from any party other than the purchaser, unless otherwise agreed between the purchaser and Sotheby's prior to the sale.

Payment by Cash It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US \$10,000. It is Sotheby's policy to request any new clients or purchasers preferring to make a cash payment to provide: verification of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's license), confirmation of permanent address and identification of the source of the funds.

Payment by Credit Cards Sotheby's accepts payment by credit card for Visa, MasterCard, and American Express only. Credit card payments may not exceed \$50,000 per sale. Payment by credit card may be made (a) online at <https://www.sothebys.com/en/invoice-payment.html>, (b) by calling in to Post Sale Services at +1 212 606 7444, or (c) in person at Sotheby's premises at the address noted in the catalogue.

Payment by Check Sotheby's accepts personal, certified, banker's draft and cashier's checks drawn in US Dollars (made payable to Sotheby's). While personal and company checks are accepted, property will not be released until such checks have cleared, unless you have a pre-arranged check acceptance agreement. Application for check clearance can be made through the Post Sale Services.

Certified checks, banker's drafts and cashier's checks are accepted at Sotheby's discretion and provided they are issued by a reputable financial institution governed by anti-money laundering laws. Instruments not meeting these requirements will be treated as "cash equivalents" and subject to the constraints noted in the prior paragraph titled "Payment By Cash".

Payment by Wire Transfer To pay for a purchase by wire transfer, please refer to the payment instructions on the invoice provided by Sotheby's or contact Post Sale Services to request instructions.

Sales and Use Tax New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who wish to use their own shipper who is not a considered a "common carrier" by the New York Department of Taxation and Finance will be charged New York sales tax on the entire charge regardless of the destination of the property. Please refer to "Information on Sales and Use Tax Related to Purchases at Auction" in the back of the catalogue.

Collection and Delivery
Post Sale Services
+ 1 212 606 7444
FAX: + 1 212 606 7043
uspostsaleservices@sothebys.com

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

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

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

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

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

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

Please see the Conditions of Sale for further details.

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

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

these export/import license and certificate requirements, or any other restrictions on exportation.

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

SELLING AT AUCTION

If you have property you wish to sell, Sotheby's team of specialists and client services representatives will assist you through the entire process. Simply contact the appropriate specialist (specialist departments are listed in the back of this catalogue), General Inquiries Department or a Sotheby's regional office representative for suggestions on how best to arrange for evaluation of your property.

Property Evaluation There are three general ways evaluation of property can be conducted:

(1) In our galleries

You may bring your property directly to our galleries where our specialists will give you auction estimates and advice. There is no charge for this service, but we request that you telephone ahead for an appointment. Inspection hours are 9:30 am to 5 pm, Monday through Friday.

(2) By photograph

If your property is not portable, or if you are not able to visit our galleries, you may bring in or send a clear photograph of each item. If you have a large collection, a representative selection of photographs will do. Please be sure to include the dimensions, artist's signature or maker's mark, medium, physical condition and any other relevant information. Our specialists will provide a free preliminary auction estimate subject to a final estimate upon first-hand inspection.

(3) In your home

Evaluations of property can also be made in your home. The fees for such visits are based on the scope and diversity of property, with travel expenses additional. These fees may be rebated if you consign your property for sale at Sotheby's. If there is considerable property in question, we can arrange for an informal "walkthrough."

Once your property has been evaluated, Sotheby's representatives can then help you determine how to proceed should you wish

to continue with the auction process. They will provide information regarding sellers' commission rates and other charges, auction venue, shipping and any further services you may require.

SOTHEBY'S SERVICES

Sotheby's also offers a range of other services to our clients beyond buying and selling at auction. These services are summarized below. Further information on any of the services described below can be found at sothebys.com.

Valuations and Appraisals Sotheby's Valuations and Appraisals Services offers advice regarding personal property assets to trusts, estates, and private clients in order to help fiduciaries, executors, advisors, and collectors meet their goals. We provide efficient and confidential advice and assistance for all appraisal and auction services. Sotheby's can prepare appraisals to suit a variety of needs, including estate tax and planning, insurance, charitable contribution and collateral loan. Our appraisals are widely accepted by the Internal Revenue Service, tax and estate planning professionals, and insurance firms. In the event that a sale is considered, we are pleased to provide auction estimates, sales proposals and marketing plans. When sales are underway, the group works closely with the appropriate specialist departments to ensure that clients' needs are met promptly and efficiently.

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

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

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

INFORMATION ON SALES AND USE TAX RELATED TO PURCHASES AT AUCTION

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

Why Sotheby's Collects Sales Tax

Virtually all State Sales Tax Laws require a corporation to register with the State's Tax Authorities and collect and remit sales tax if the corporation maintains a presence within the state, such as offices. In the states that impose sales tax, Tax Laws require an auction house, with a presence in the state, to register as a sales tax collector, and remit sales tax collected to the state. New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges

on any property picked up or delivered in New York, regardless of the state or country in which the purchaser resides or does business.

Where Sotheby's Collects Sales Tax

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

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

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

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

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

Restoration and Other Services

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

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

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

GLOSSARY OF TERMS

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

GLOSSARY FOR CHINESE CERAMICS AND WORKS OF ART

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

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

Pottery Figure of a Horse, Tang Style

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

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

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

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

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

Absence of Guarantee of Authenticity for Chinese Paintings

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

GLOSSARY FOR CHINESE FURNITURE

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

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

IMPORTANT NOTICES

NOTICE REGARDING BURMESE JADEITE

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

NOTICE REGARDING ENDANGERED SPECIES

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

Important Notice Regarding Packing

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

Photography:

Elliot Perez
Jeff Schnorr
Jon Lam
Paul Shima
Peter Kutscher

INTERNATIONAL DEPARTMENTS

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

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16 May 2018
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