

NEW YORK | 19 MARCH 2019



Sotheby's 24





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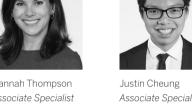
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# REFLECTIONS

## FROM A KANGXI PERIOD ENTHUSIAST



While appreciating a large variety of fine and applied arts, like most 儘管我對許多藝術門類都有所喜愛,但與絕大 collectors I find a special affinity with a particular few. And so it is 多數收藏家一樣,其中僅有一類最為使我動 with Kangxi-era porcelains. Of course there are wonderful examples 容——康熙瓷器。中國瓷器,歷朝皆有珍品,而我 of Chinese ceramics from many eras, but somehow the aesthetics. 對康熙瓷器的美學理念、精巧創思與歷史背景 creativity and historical context of the Kangxi period speak to me more 别有威應。正是這種感應,伴隨著我走過了逾三 strongly, and that affinity has continued to grow through over thirtyfive years of collecting.

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

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

十五載的收藏之路,並使我對康熙瓷器的喜愛 與日俱增。

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

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

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

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

Jeffrey P. Stamen

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

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

Jeffrey P. Stamen



## WHITE SEAL PASTE **BOX AND COVER**

Qing Dynasty, Kangxi Period

of circular outline, finely painted in 'Master of the Rocks' style of bold layering and faint 'blobby dots' for depth and perspective, the domed cover with a scene of five scholarofficials offering tribute to a dignitary standing beneath a canopy held by an attendant with a stately sedan in the foreground, the conforming box with a continuous landscape, the interior of the cover decorated with a seated scholar practicing calligraphy, the lower section with an auspicious scene of the immortal Li Tiegui pouring magical elixir from a double gourd, the base with an apocryphal four-character Chenghua mark (2), coll. no. 1482

Diameter 53/sin., 13.7 cm

#### **PROVENANCE**

Sotheby's New York, 19th September 2002, lot 123.

## LITERATURE

Jeffrey P. Stamen, Cynthia Volk with Yibin Ni, A Culture Revealed, Kangxi-Era Chinese Porcelain from the Jie Rui Tang Collection, Bruges, 2017, cat. no. 35.

\$ 6,000-8,000

## **301** A RARE BLUE AND 清康熙 青花加官進爵圖印泥盒 《成化年製》仿款

#### 來源

紐約蘇富比2002年9月19日,編號123

## 出版

Jeffrey P. Stamen、Cynthia Volk 及倪亦斌, 《文采卓然:潔蕊堂藏康熙盛世瓷》,布呂 赫,2017年,圖版35







## **302** A FINE BLUE AND 清康熙 青花泛舟圖瓶 WHITE 'LANDSCAPE' VASE

Qing Dynasty, Kangxi Period

the elegant baluster body rising from a spreading foot to a slender waisted neck with everted rim, freely painted in a subtle range of blue tones with a continuous landscape depicting a boatman ferrying a passenger over tranquil water towards a rustic pavilion amid leafing foliage and mountain peaks in the distance, below a chevron band encircling the shoulder, the neck with two registers of floral sprays, the base glazed white, coll. no. 128

Height 105/8 in., 27 cm

#### PROVENANCE

Vermeer & Griggs, Atlanta, 1998.

A closely related vase of the same form, size and subject matter in the Palace Museum, Beijing is illustrated in Gugong Bowuyuan Cang Qingdai Ciqi Leixuan Qing Shunzhi Kangxi Chao Qinghuaci, [Selected Chinese Ceramics from the Palace Museum: Blue and White Ceramics in Shunzhi and Kangxi Periods], vol. I, Beijing, 2004, pl. 262.

\$ 8,000-12,000

## 來源

Vermeer & Griggs, 亞特蘭大, 1998年



# **303** AN INSCRIBED POWDER-BLUE-GLAZED 'FLORAL' BRUSHPOT

Qing Dynasty, Kangxi Period

the cylindrical form deftly painted with a leaf-form panel enclosing a spray of delicate hibiscus flowers suspended from slender, leafing stems, the reverse with a rectangular panel with a two line poetic inscription, all reserved against a finely mottled blue ground, supported on a broad unglazed brown-dressed ring foot with a white-glazed countersunk base, coll. no. 226

Height 51/4 in., 13.3 cm

#### **PROVENANCE**

Berwald Oriental Art, London, 2000.

\$ 4.000-6.000

## 清康熙 灑藍地開光花卉圖詩文筆筒

來源

心雅堂,倫敦,2000年



## **304** A BLUE AND WHITE 'LANDSCAPE' PLAQUE

Qing Dynasty, Kangxi Period

of square outline, superbly painted in varying shades of underglaze blue with a continuous scene depicting two sampan calmly drifting along a river, one fisherman observing the other bringing in a catch, the surrounding landscape of tall, jagged mountains dotted with leafing trees and thatched huts rendered with finely detailed brushstrokes and faint washes, all enclosed within a single-line border, the reverse channeled and unglazed, coll. no. 208

Width 6½ in., 16.5 cm

### PROVENANCE

The Chinese Porcelain Company, New York, 2000.

\$ 3,000-5,000

## 清康熙 青花山水人物圖瓷板

來源

The Chinese Porcelain Company, 紐約,2000年



# 305 A FINE AND RARE BLUE AND WHITE CENSER

清康熙 青花開光釋道圖詩文爐

Qing Dynasty, Kangxi Period

of bombé form supported on a gently splayed, channeled foot, finely painted with two rectangular panels, one a Daoist scene enclosing the Eight Immortals each holding an identifying attribute, gathering to pay homage to Shoulao sitting beneath a craggy pine tree flanked by a recumbent deer and a standing attendant, the other panel depicting three luohan, one holding a leaf seated on an elephant, another with a pearl in the palm of one hand resting on a lion, and the third with arms folded and seated atop a recumbent deer, the panels divided by poetic couplets, coll. no. 354

Diameter 7 in., 17.8 cm

#### **PROVENANCE**

Marchant, London, 2002.

#### LITERATURE

Jeffrey P. Stamen, Cynthia Volk with Yibin Ni, A Culture Revealed, Kangxi-Era Chinese Porcelain from the Jie Rui Tang Collection, Bruges, 2017, cat. no. 77.

\$ 20,000-30,000

Unlike other forms relating religious subject matter with a focus on one doctrine, the present censer is unusual with its two panels of decoration, one referencing Buddhism, the other Daoism. Although neither tradition was exclusive and often overlapped in the course of daily life, painted references rarely depict the two faiths simultaneously. However, their coexistence, along with a third popular doctrine of Confucianism, was long understood and appreciated as the three ideological pillars of Chinese spiritual practice.

The Daoist inscription may be translated as 'Expanding the boundary of longevity of the South Palace, Drinking with the precious Cup of Red Cloud at the East Sea'; the Buddhist couplet is from the poem Su Longxingsi (A Night at the Longxing Temple) by the Tang dynasty poet Qi Wuqian and reads, 'The bright sun conveys the pureness of the [Buddhist] heart, The green lotus expresses the subtleness of Buddhism'.

#### 來源

Marchant,倫敦,2002年

#### 出版

Jeffrey P. Stamen、Cynthia Volk 及倪亦斌,《文采卓然:潔蕊堂藏康熙盛世瓷》,布呂赫,2017年,圖版77



## 306 A BLUE AND WHITE 'PHOENIX' CRICKET CAGE AND COVER

Qing Dynasty, Kangxi Period

of cylindrical form, the gently rounded sides painted with two large phoenix medallions divided by stylized cloud wisps set between single lines, the recessed cover with a central openwork cash motif encircled by a band of blue-ground lappets, a narrow chevron border along the flat rim (2), coll. no. 231

Diameter 5 in., 12.7 cm

#### PROVENANCE

Berwald Oriental Art, London, 2000.

\$ 8.000-10.000

## 清康熙 青花團鳳祥雲紋蟋蟀罐

來源

心雅堂,倫敦,2000年



## **307** A BLUE AND WHITE 'PHOENIX' STEMCUP

Qing Dynasty, Kangxi Period

finely potted, the steep rounded sides raised on a high, slightly splayed foot divided at the mid-section with a raised single fillet, the cup painted in vibrant tones of cobalt blue with two large phoenix roundels, the stem with a band of circlets over classic scroll and four stylized shou characters, the underside etched with a single character zi, coll. no. 1646

Height 61/4 in., 16.8 cm

## PROVENANCE

Christie's London, 18th June 2002, lot 297.

\$ 6,000-8,000

## 清康熙 青花團鳳紋高足盃

後刻「子」字

來源

倫敦佳士得2002年6月18日,編號297



# 308 A BLUE AND WHITE 清康熙 ANHUA-DECORATED 'DRAGON AND PHOFNIX' BOWI

## 內暗花雙龍趕珠紋外青花鳳凰紋盌 《大明成化年製》仿款

Qing Dynasty, Kangxi Period

the rounded sides springing from a short, slightly splayed foot, to a gently flaring rim, deftly painted on the exterior with three phoenix in flight with wings outspread and trailing long, flowing tail feathers, the interior finely incised with a pair of sinuous dragons each in pursuit of a 'flaming pearl' among scattered clouds and flames, encircling an underglaze-blue central medallion of a carp rising from waves, the base with an apocryphal six-character Chenghua mark, coll. no. 1460

Diameter 6 in., 15.2 cm

#### **PROVENANCE**

Collection of George (1911-1989) and Cornelia Wingfield Digby .
Sotheby's Olympia, 12th June 2003, lot 1103.
Geoffrey Waters, Ltd., London, 2003.

\$ 10,000-12,000

This bowl is of a type, unique to the Kangxi period, that appears both with an imperial Kangxi reign mark and with an apocryphal Chenghua mark, as on the present example. Similar bowls with a Kangxi reign mark include one sold in our London rooms, 2nd November 1974, lot 548, and another in our Hong Kong rooms, 21st May 1980, lot 192. A pair of nearly identical bowls with Chenghua marks was sold in our Hong Kong rooms, 17th November 1975, lot 65. See also a related pair of bowls, Kangxi mark and period but lacking anhua decoration, was sold in our Hong Kong rooms, 5th April 2017, lot 3680.

#### 來源

George (1911-1989) 及 Cornelia Wingfield Digby 收藏

奧林匹亞蘇富比2003年6月12日,編號1103 Geoffrey Waters, Ltd., 倫敦, 2003年



# 309 A RARE BLUE AND WHITE 'DRAGON' PEN BOX AND COVER

## 清康熙 青花海水雲龍紋文具盒

Qing Dynasty, Kangxi Period

of oblong form, the flat cover painted with a sinuous, writhing dragon emerging from roiling and cresting waves with scudding skies overhead, all encircled on the side with a crisp *leiwen* border, the box painted on the exterior with an elegant archaistic band of boldly interlaced scrollwork, the interior with three circular and one shaped oblong compartments, all raised on a channeled unglazed foot (2), coll. no. 1450

Length 9 in., 22.9 cm

#### **PROVENANCE**

Collection of George Eumorfopoulos (1863-1939).

Sotheby's London, 30th May 1940, lot 387. Collection of W.W. Winkworth (1897-1991). Collection of Duncan Beresford-Jones, Esq. Christie's London, 6th June 2000, lot 334.

## **EXHIBITED**

Embracing Classic Chinese Culture, Kangxi Porcelain from the Jie Rui Tang Collection, Sotheby's New York, March 2014, cat. no. 6.

## LITERATURE

R. L. Hobson, The George Eumorfopoulos Collection: Catalogue of the Chinese, Corean and Persian Pottery and Porcelain, vol. V, London, 1926. pl. VII, E. 34.

Jeffrey P. Stamen, Cynthia Volk with Yibin Ni, A Culture Revealed, Kangxi-Era Chinese Porcelain from the Jie Rui Tang Collection, Bruges, 2017, cat. no. 24.

\$ 30,000-50,000

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

Kangxi period examples of blue and white pen boxes are extremely rare and it appears that no other published example is known. Kangxi period pen boxes with overglaze decoration are known and include a greenground example from the Qing Court Collection illustrated in The Complete Collection of Treasures of the Palace Museum, Miscellaneous Enamelled Porcelains Plain Tricoloured Porcelains, Hong Kong, 2009, pl. 217, and a yellow-ground example with phoenix also the Palace Museum, Beijing illustrated in Kangxi, Yongzheng and Qianlong, Oing Porcelain from the Palace Museum, Hong Kong, 1989, pl. 102. A white-ground example with dragon motif from the collection of Sir Alfred Beit was sold in our London rooms, 6th November 2013, lot 86. A green-ground famille-verte on biscuit pen pox and cover with dragon decoration and also from the Jie Rui Tang Collection was sold in these rooms, 20th March 2018, lot 351. See also a related example, a Qianlong mark and period blue and white pen box and cover sold in our Hong Kong rooms, 30th November 2017, lot 324.

#### 來源

George Eumorfopoulos (1863-1939) 收藏 倫敦蘇富比1940年5月30日,編號387 W.W. Winkworth (1897-1991) 收藏 Duncan Beresford-Jones 收藏 倫敦佳士得2000年6月6日,編號334

## 展覽

《抱古融今:潔蕊堂藏康熙瓷器展》,蘇富比,紐約,2014年3月,編號6

## 出版

R.L. Hobson,《George Eumorfopoulos 珍藏中國、朝鮮及波斯陶器》,第五冊,倫敦,1926年,圖版VII,編號E.34
Jeffrey P. Stamen、Cynthia Volk 及倪亦斌,《文采卓然:潔蕊堂藏康熙盛世瓷》,布呂赫,2017年,圖版24



## 310 A FINE AND SMALL BLUE AND WHITE 'FIGURAL' ROULEAU VASE

Qing Dynasty, Kangxi Period

the cylindrical form well painted with two large pomegranateform reserves, the first enclosing a scene of two scholars standing on the sloped bank of a river awaiting an arriving ferry boat being steered by a single, standing oarsman; the second depicting three figures walking down a steep hillside, two carrying parasols, the neck with a stylized cloud scroll set between line and dot bands, the base with a double circle, coll. no. 89

Height 8 in., 20.3 cm

#### PROVENANCE

Sotheby's Amsterdam, 17th November 1997, lot 74. Ralph M. Chait Galleries, New York, 1999.

\$ 4.000-6.000

## 清康熙 青花開光人物故事圖小棒槌瓶

來源

阿姆斯特丹蘇富比1997年11月17日,編號74 Ralph M. Chait Galleries,紐約,1999年



## 311 A WHITE-GLAZED CONICAL 'FLORAL' BOWL

Qing Dynasty, Kangxi Period

inspired by Song dynasty Ding ware, with wide flaring sides rising from a short straight foot, the exterior delicately molded and carved with an elegant peony meander comprised of six leafing flowerheads above a lappet border encircling the base, the interior with a central medallion enclosing a single flower, evenly applied overall with a lustrous white glaze, the base with a zhi mark in underglaze blue within a double square and a double circle, coll. no. 1366

Diameter 81/2 in., 21.6 cm

### PROVENANCE

D. & M. Freedman, London, 2004.

\$ 6,000-8,000

## 清康熙 白釉刻纏枝蓮紋笠式盌 《制》款

來源

D. & M. Freedman,倫敦,2004年



# 312 A FINE AND LARGE BLUE AND WHITE 'QILIN' DISH

## 清順治 青花芭蕉麒麟圖大盤

Qing Dynasty, Shunzhi Period

stoutly potted with rounded sides rising from a short tapered and chaneled foot, the interior boldly painted in strong tones of cobalt blue with an animated gilin sitting on its scaly back haunches, one front leg outstretched, the other with hoof raised, bearing a benign expression, the head gazing forward with bulging eyes and mouth agape revealing sharp fangs and emitting wisps of qi, the foreground with auspicious hoofprints of the mythological beast and a beribboned artemisia leaf, all amidst rockwork and a lush plantain tree. the underside with three further auspicious symbols, the rim dressed in an iron-oxide wash, the base undecorated save for a drilled collector's mark da zhai, coll. no. 1387

Diameter 133/4 in., 35 cm

#### PROVENANCE

Spink & Sons, Ltd., London.
Ralph M. Chait Galleries, Inc., New York, 2001.

For a dish of similar size, subject matter and quality, see the example in the Palace Museum, Beijing illustrated in *Gugong Bowuyuan Cang Qingdai Ciqi Leixuan Qing Shunzhi Kangxi Chao Qinghuaci*, [Selected Chinese Ceramics from the Palace Museum: Blue and White Ceramics in Shunzhi and Kangxi Periods], vol. I, Beijing, 2004, pl. 20 and, another in the Butler Family Collection, illustrated in *Shunzhi Porcelain, Treasures from an Unknown Reign*, Seattle and London, 2002, cat. no. 13.

\$ 8,000-12,000

後刻「大宅」字

## 來源

Spink & Sons, Ltd.,倫敦 Ralph M. Chait Galleries, Inc.,紐約,2001年



## 313 A SUPERB BLUE AND 清康熙 青花冰梅地開光踏雪尋梅圖蓋罐

## WHITE 'WINTER' OVOID JAR AND COVER

Qing Dynasty, Kangxi Period

the deep rounded sides deftly painted in varying tones and washes of underglaze blue with two roundels each enclosing a winter scene, the first depicting Meng Haoran riding a donkey followed by an attendant carrying a prunus branch, the second portraying Han Yu crouched amid rockwork looking upward at the Daoist immortal Han Xiangzi holding a beribboned flute, all against a rich ground of prunus blossoms amid 'cracked ice', the cylindrical cover similarly decorated (2), coll. no. 142

Height 10 in., 25.4 cm

#### **PROVENANCE**

Berwald Oriental Art. London. 2000.

## LITERATURE

Jeffrey P. Stamen, Cynthia Volk with Yibin Ni, A Culture Revealed, Kangxi-Era Chinese Porcelain from the Jie Rui Tang Collection, Bruges, 2017, cat. no. 5.

The present jar and cover represents the very best of the famous 'cracked ice' pattern. The painting of the figural scenes reveals a sensitivity akin to ink on silk and the depth of the layering to created the 'cracked ice' effect is remarkable. The decoration of the entire form serves as a harbinger of spring with its new beginnings full of good promise. Meng Haoren (c. 690-740), one of the most renowned Tang dynasty poets, inspired a play, written by Ma Zhiyan during the Yuan dynasty, entitled Meng Haoren Looking for Plum Blossoms on a Snowy Day in which the poet is upheld as a model of integrity and dogged determination in seeking out the finest example of the late winter blooming prunus flower. The other scene involves another major literary figure of the Tang dynasty Han Yu (768-824). A famous story of the poet relates his plight after being exiled by the Taizong emperor, wherein he finds himself trapped in a severe snowstorm at the Lantian Pass in Shaanxi and is saved by the immortal Han Xiangzi, who guides him to safety.

\$ 20,000-30,000

#### 來源

心雅堂,倫敦,2000年

#### 出版

Jeffrey P. Stamen、Cynthia Volk 及倪亦斌,《文采卓然:潔蕊堂藏康熙盛世瓷》,布呂赫,2017年,圖版5





## 314 A FAMILLE-VERTE 'LI BAI' CUP

Qing Dynasty, Kangxi Period

finely potted, of elegantly curving beaker form, the steep, gently flaring sides sweeping to an everted rim, all supported on a slightly splayed base, the exterior superbly enameled with a scene featuring the famous, ample-bellied Tang dynasty poet relaxing on a balustraded, terraced hillside, wearing scholar's robes, seated in a relaxed posture, supporting one arm against a large wine jar amid further vessels, confronting an acolyte proffering a scroll, all surrounded by varying leafing, flowering plants and rockwork, the reverse with a two line poetic inscription, coll. no. 1543

Height 4½ in., 11.4 cm

#### PROVENANCE

The C.A. and J.A. Collection.

Marchant, London.

Robert McPherson, London, 2004.

\$ 6,000-8,000



## 清康熙 五彩太白醉詩圖詩文仰鐘式盃

來源

C.A. 及 J.A. 收藏 Marchant,倫敦 Robert McPherson,倫敦,2004年

## 315 A FAMILLE-VERTE 'FIGURAL' DISH

Qing Dynasty, Kangxi Period

brightly enameled with a continuous scene of idealized domesticity, depicting a young mother elegantly attired in Han-style robes, a feather fan clasped in one hand, standing attentively with two small boys, the younger playfully gesturing with a calligraphy brush as the other hides shyly behind, all amid a luxuriant balustraded garden setting with freely painted mountains looming in the distance and the sun shining overhead, the underside white-glazed, coll. no. 225

Diameter 103/8 in., 26.4 cm

## **PROVENANCE**

Berwald Oriental Art, London, 2000.

Depictions of idealized feminine beauty were popular during the early Qing dynasty. Virtuosity, motherhood, and refinement were expected of young women and portrayals in text, song and painting were meant to encourage the archetype. A closely related dish of this type in the Palace Museum, Beijing is illustrated in *The Complete Collection of Treasures of the Palace Museum, Porcelains in Polychrome and Contrasting Colours*, Hong Kong, 1999, pl. 101.

\$ 6,000-8,000



## 清康熙 五彩仕女嬰戲圖盤

來源

心雅堂,倫敦,2000年

## 316 A LARGE FAMILLE- 清康熙 五彩荷塘佳色圖缸 VERTE 'LOTUS' FISHBOWI

Qing Dynasty, Kangxi Period

stoutly potted, of deep U-shape, richly enameled around the exterior with an auspicious depiction of a resplendent lotus pond featuring broad leaves with curling edges and delicate veining, straining slender stems issuing brightly colored buds and lush blossoms, all emerging from placid waters enlivened by small waterbirds paddling along the surface, perching elegantly on foliage and flying overhead, the base unglazed, coll. no. 215

Diameter 143/8 in., 36.5 cm

## **PROVENANCE**

Cohen & Cohen, London, 2001.

#### LITERATURE

Jeffrey P. Stamen, Cynthia Volk with Yibin Ni, A Culture Revealed, Kangxi-Era Chinese Porcelain from the Jie Rui Tang Collection, Bruges, 2017, cat. no. 72.

Vibrantly painted, the verdant subject matter is apt as a vessel for fish and additionally replete with auspicious meaning, the lotus being associated with longevity, integrity and harmony. The benevolent subject matter is further heightened by the exaggerated scale of the flowers which are enormous in relation to the birds which gather among them.

A fish bowl of the same form and subject matter but painted in underglaze-blue was sold in our London rooms 14th May 2014, lot 220. For a related form, see a Kangxi period familleverte vase decorated with egrets, butterflies and insects amidst a lotus pond, illustrated in The Complete Collection of Treasures of the Palace Museum. Porcelain in Polychrome and Contrasting Colours, Hong Kong, 1999, pl. 81.

\$ 30,000-50,000

Cohen & Cohen,倫敦,2001年

#### 出版

Jeffrey P. Stamen、Cynthia Volk 及倪亦斌, 《文采卓然:潔蕊堂藏康熙盛世瓷》,布呂 赫,2017年,圖版72



## 317 A RARE UNDERGLAZE- 清康熙 BLUE AND COPPER-RED 'WEST LAKE' QUADRANGULAR VASE

## 青花釉裏紅西湖十景圖詩文方瓶 《大清康熙年製》款

#### Kangxi Mark and Period

of square section and rectangular form tapering towards the base, finely painted in varying tones of blue with each panel featuring a different depiction of the West Lake; one with two boatmen in skiffs ferrying passengers about to pass one another in between a pair of large boulders, another panel with a scholar walking along the waterside with a staff followed by a young attendant with a pagoda and pavilion in the distance, the third panel with a scholar pausing on a bridge to admire the fish swimming below and an attendant following close behind, and the fourth panel depicting three scholars seated casually lakeside conversing under a weeping willow tree with a small retreat nearby, the leaves and blossoms all picked out in bright underglaze copper-red, and each with an associated poetic inscription and seal mark of either Mu Shi Ju or Zhu Ying the flaring neck with a sprig of flowers to each side representing the 'four seasons' lotus, peony, chrysanthemum and prunus, all below a chevron border around the rim, the countersunk base with a sixcharacter mark, coll. no. 145

Height 20 in., 50.8 cm

#### **PROVENANCE**

Berwald Oriental Art, London, 2000.

\$ 50.000-70.000

This vase is distinguished not only by the evident painterly skill but also as a rare example of an inscribed work bearing the famous Mu Shi Ju and Zhu Ying seal marks and a six-character Kangxi reign mark. There has been much speculation about the identity of these specialized studios and the extent of a relationship with the imperial workshops and further research is required in order to resolve these fascinating issues. The vase presents vivid depictions of four of 'Ten Scenic Spots' of West Lake in Hangzhou; Autumn Moon Over Calm Lake, Sunset Glow over Leifeng Pagoda, Viewing Fish and Lotus Fronds at Flower Pond and Listening to Orioles Singing in the Willows. These vistas were described and named as early as the Southern Song dynasty and repeatedly memorialized in poetry. The first three of these titles inscribed on the vase are attributed to Yang Zhou, a Ming dynasty poet active during the Jiajing period. The fourth was written by the famous Tang dynasty poet Wang Wei.

## LITERATURE

Jeffrey P. Stamen, Cynthia Volk with Yibin Ni, A Culture Revealed, Kangxi-Era Chinese Porcelain from the Jie Rui Tang Collection, Bruges, 2017, cat. no. 22.



## 來源

心雅堂,倫敦,2000年

## 出版

Jeffrey P. Stamen、Cynthia Volk 及倪亦斌,《文采卓然:潔蕊堂藏康熙盛世瓷》,布呂赫,2017年,圖版22

West Lake, a relatively small body of water divided into five sections linked by three bridges, has long been regarded as one of the most inspirational and beautiful places in China. The Kangxi emperor, enamored of the site, visited five times and, on his second trip in 1699, commemorated the *Ten Views of West Lake* with calligraphic inscriptions which the local governor had carved into stelae and enshrined within purpose-built pavilions.

The beauty of the scenery has long served as muse to poets and artists, transforming it to near legendary status as a physical manifestation embodying the highest expression of the literati spirit. Two of the inscriptions, Autumn Moon over Calm Lake and Viewing Fish and Lotus Fronds at Flower Pond include the seal mark, Mu Shi Ju, 'Studio of Wood and Rock' the other two poems have a seal mark, Zhu Ying, 'bamboo shadow'. These and related studio marks appear on scholarly-themed wares of the highest quality. As with many literati-style wares, available prints were

a significant resource and three of the poems inscribed on the present vase appear in *A Summary of the West Lake* dated to the 26th year of Jiajing corresponding to 1548.

A similar vase, with an apocryphal Jiajing mark, but lacking underglaze red, in the Palace Museum, Beijing, is illustrated in The Complete Collection of Treasures of the Palace Museum, Blue and White Porcelain with Underglaze Red (III), Hong Kong, 2000, pl. 18. A vase of the same form, with similar decoration, inscriptions and Mu Shi Ju seal marks, but lacking copper red and with an apocryphal Jiajing mark is in the Shanghai Museum and illustrated in Seventeenth Century Jingdezhen Porcelain from the Shanghai Museum and the Butler Collection, Shanghai Museum, Shaghai, 2006, cat. no. 100. Examples bearing a Kangxi reign mark include a vase in the Shanghai Museum depicting scenes from the Night Visit to the Red Cliff illustrated in Kangxi Porcelain Wares from the Shanghai Museum Collection, Hong Kong, 1998, pl. 31.



## 'EIGHT HORSES OF MU WANG' DISH

## 318 A BLUE AND WHITE 清康熙 青花穆王八駿圖盤 《大清康熙年製》款

Kangxi Mark and Period

the gently rounded sides rising to a slightly flaring rim, deftly painted in varying tones of cobalt blue depicting four lively horses in varied poses contentedly grazing beneath a leafy willow tree, the underside with four further horses galloping along tufts of grass set with rockwork, the base with a sixcharacter mark within a double circle, coll. no. 1060

Diameter 65/8 in., 16.8 cm

## PROVENANCE

Hancock, London. Geoffrey Waters, London, 2000.

\$ 5,000-7,000

來源 Hancock,倫敦 Geoffrey Waters,倫敦,2000年



## 319 AN UNDERGLAZE- 清康熙 釉裏三彩山水圖盌 BLUE. COPPER-RED AND CELADON-**GLAZED BOWL**

## 《大清康熙年製》款

Kangxi Mark and Period

the steep rounded sides exquisitely painted in rich tones of cobalt blue and bright red with a continuous landscape of leafing trees and plants emerging from rockwork and alongside a placid waterway with mountains in the distance, imposing craggy stone boulders picked out in a lustrous celadon glaze, the interior white-glazed, the base with a sixcharacter mark in underglaze blue within a double circle, coll. no. 1596

Diameter 81/4 in., 21 cm

## PROVENANCE

Marchant, London, 2007.

\$ 15.000-25.000



Bowls decorated in this technique are rare however, examples of the palette on other forms including brushpots, vases, and jardinières are known. A brushpot of this type with a Kangxi six-character mark, in the Shanghai Museum is illustrated in Kangxi Porcelain Wares from the Shanghai Museum Collection, Hong Kong, 1998, pl. 87. A vase of this palette and with a Kangxi reign mark, from the Qing Court Collection in the Palace Museum, Beijing is illustrated in The Complete Collection of Treasures of the Palace Museum, Blue and White Porcelain with Underglazed Red (III), Hong Kong, 2000, pl. 219. See also a censer similarly decorated to the present example, from the Jie Rui Tang Collection sold in these rooms, 20th March 2018, lot 317.

Marchant, 倫敦, 2007年



# 320 A FAMILLE-VERTE 'LADY OF THE RED WHISK' WEIQI BOX

清康熙 五彩風塵三俠圖圍棋罐

Qing Dynasty, Kangxi Period

of slightly compressed globular form, richly enameled around the exterior with a continuous narrative scene depicting Li Shimen, a contender to the throne, in red playing against a Daoist master, with Liu Wenjing observing the game from above, Qui Ran Ke, identifiable by the long beard and Li Jing entering the room, all set within an elegant pavilion, the reverse with a cluster of wutong trees, with a pierced ruyi-head wood cover (2). coll. no. 1577

Diameter 43/4 in., 12.1 cm

#### **PROVENANCE**

Christie's New York, 29th March 2006, lot 488.

#### LITERATURE

Jeffrey P. Stamen, Cynthia Volk with Yibin Ni, A Culture Revealed, Kangxi-Era Chinese Porcelain from the Jie Rui Tang Collection, Bruges, 2017, cat. no. 41.

\$ 8,000-10,000

"A single play that claims victory" a maxim referring to disputed assertions to power being settled by a game of weigi rather than on a battlefield, is aptly illustrated on the present box. The story, which takes place at the end of the Sui dynasty (581-618 AD) revolves around a beautiful courtesan Zhang Chuchen, known as Hong Fu Nü (Lady with the Red Whisk), who escapes from a powerful warlord, Yang Su, by eloping with the play's young hero, Li Jing. In their travels the couple encounter Qiu Ran Ke and Li Shimen, two contenders vying to establish a new dynasty. The present lot depicts the moment that determines which of the two rivals is the most deserving. Li Shimen proves his worthiness, establishes a new dynasty and becomes the second Tang emperor, Taizong. The saga of Hong Fu Nü and Li Shimen's skill at weiqi was recorded as early at the late Tang dynasty in The Tale of the Curly-Bearded Guest by Du Guanting (850-933) and enjoyed a resurgence of popularity in the late Ming dynasty with The Story of Hongfu by Zhang Fengyi (1527-1613).

#### 來源

紐約佳士得2006年3月29日,編號488

#### 出版

Jeffrey P. Stamen、Cynthia Volk 及倪亦斌,《文采卓然:潔蕊堂藏康熙盛世瓷》,布吕赫,2017年,圖版41



## **321** A FINE FAMILLE- 清康熙 五彩仙人圖瓶 VERTE 'DAOIST' VASE

Qing Dynasty, Kangxi Period

of baluster form rising to a flaring rim, the body brightly enameled with three Daoist immortals, one, possibly Dong Fangshou, carrying a branch of ripe peaches over one shoulder, another holding a gnarled ruyi scepter in one hand and a basket of pomegranates in the other, and the third bearing several large lingzhi, a young attendant in the foreground, all amid towering craggy rockwork and swirling iron-red clouds, the waisted neck with painterly bamboo sprays, the base white-glazed, coll. no. 1582

Height 10 in., 25.4 cm

## PROVENANCE

Berwald Oriental Art, London, 2000.

\$ 15,000-25,000

來源

心雅堂,倫敦,2000年



# 322 AN INCISED WHITE-GLAZED 'CHRYSANTHEMUM' BOTTLE VASE

Qing Dynasty, Kangxi Period

the globular body rising to a tall cylindrical neck and lipped rim, the rounded sides delicately incised with six large chrysanthemum blooms issuing twisting and curling leaves, the design continuing half way up the slender neck, all supported on a wide ring foot, coll. no. 1313

Height 101/4 in., 26 cm

## PROVENANCE

Berwald Oriental Art, London, 2005.

\$ 6,000-8,000

## 清康熙 白釉暗刻纏枝菊紋長頸瓶

來源

心雅堂,倫敦,2005年



## **323** A LARGE WHITE-GLAZED 'LANDSCAPE' BRUSHPOT

Qing Dynasty, Kangxi Period

the cylindrical body finely molded and incised on the exterior with four idyllic landscapes, a sampan plying the waters of a tranquil lake, a scholar crossing an arched bridge over a rocky escarpment, a traveler trekking towards a small pavilion beneath a weeping willow tree, and craggy rockwork amid pine trees, each reserved within a rectangular panel, the countersunk base with a *lingzhi* in underglaze blue, coll. no. 1301

Diameter 71/8 in, 18.1 cm

## **PROVENANCE**

Berwald Oriental Art, London, 2004.

\$ 15,000-25,000

## 清康熙 白釉浮雕山水人物故事圖筆筒

來源

心雅堂,倫敦,2004年



# **324** A CARVED CELADON-GLAZED BEAKER VASE

Qing Dynasty, Kangxi Period

the cylindrical vessel with a bulbous midsection rising to a wide, flaring rim, all raised on a splayed base, well carved with three registers of decoration, the neck with a continuous landscape depicting a small fishing boat on placid water amid tall, rocky peaks and leafing trees, a similar scene encircling the base, divided by a frieze of striding *chilong* encircling the convex waist, covered overall in a rich sea-green glaze pooling within the recesses, the base white-glazed and with an apocryphal six-character underglaze blue Chenghua mark, coll. no. 65

Height 155/sin., 39.7 cm

## PROVENANCE

Sotheby's London, 13th-14th November 1972, lot 143.

Arts of Asia Gallery, Gray's Antiques, London, 1998.

\$ 10,000-15,000

## 清康熙 青釉浮雕山水圖遊龍靈芝紋花觚 《大明成化年製》仿款

來源

倫敦蘇富比1972年11月13至14日,編號143 Arts of Asia Gallery, Gray's Antiques, 倫敦 1998年



## 325 A CELADON-GROUND BLUE AND WHITE AND COPPER-RED 'LONGEVITY' VASE

Qing Dynasty, Kangxi Period

of well potted baluster form rising to a slightly flaring neck encircled by a single raised fillet, the sides with white slip decoration painted in underglaze blue and copper red with contentedly grazing deer beneath a towering pine tree and cranes flying overhead, the base glazed white with double rings in underglaze blue, coll. no. 721

Height 103/4 in., 27.3 cm

#### **PROVENANCE**

Marchant, London, 1999.

\$ 12.000-15.000

## 清康熙 豆青地青花釉裏紅鹿鶴同春紋觀音尊

來源

Marchant,倫敦,1999年



# **326** A CELADON-GROUND BLUE AND WHITE SLIPDECORATED TRIPOD CENSER

Qing Dynasty, Kangxi Period

with slightly compressed rounded sides rising to a flaring rim and supported on three short tapering feet, the exterior with three large underglaze-blue phoenix medallions alternating with stylized clouds, the details crisply outlined in opaque milkywhite slip, all against a rich celadon ground, the rim, interior and countersunk base glazed white, coll. no. 1320

Diameter 9½ in., 24.1 cm

## PROVENANCE

Berwald Oriental Art, London, 2005.

\$ 8.000-12.000



來源

心雅堂,倫敦,2005年



#### **327** A BLUE AND WHITE 清康熙 青花魚藻紋小缸 'FISH' JARDINIERE

Qing Dynasty, Kangxi Period

the steeply rounded sides rising to an everted, lipped rim, the exterior well painted in shaded tones of underglaze blue with four large fantailed fish, a carp, mandarin fish and two kinds of bream, swimming in varying poses amongst an array of aquatic plants, set between double lines, coll. no 239.

Height 91/2 in., 24.1 cm

#### PROVENANCE

Stockspring Antiques, London, 1999.

#### LITERATURE

Jeffrey P. Stamen, Cynthia Volk with Yibin Ni, A Culture Revealed, Kangxi-Era Chinese Porcelain from the Jie Rui Tang Collection, Bruges, 2017, cat. no. 83.

\$ 12.000-15.000

The depiction of these four plump fish forms a well-known rebus, qingbai lianjie, which translates as 'pure and incorruptible' signifying a wish for scholarly success. A blue and white fishbowl with the same subject matter in the Palace Museum, Beijing is illustrated in Gugong Bowuyuan Cang Qingdai Ciqi Leixuan Qing Shunzhi Kangxi Chao Qinghuaci, [Selected Chinese Ceramics from the Palace Museum: Blue and White Ceramics in Shunzhi and Kangxi Periods], vol. I, Beijing 2004, pl. 251.

#### 來源

Stockspring Antiques, 倫敦, 1999年

#### 出版

Jeffrey P. Stamen、Cynthia Volk 及倪亦斌, 《文采卓然:潔蕊堂藏康熙盛世瓷》,布呂 赫,2017年,圖版83



# GAZING AT THE SAME CLEAR MOON:

#### A TIMELESS TRIBUTE TO THE LITERATI AESTHETIC

望月懷古:文人美學寄珍瓷

The present brushpot, an essential item for a scholar, is aptly decorated with an aspirational depiction capturing a moment of poetic inspiration. The imagery is reiterated in the inscription by the Tang dynasty poet, Wang Changling (698-756), who was renowned for his atmospheric poems set in the far reaches of the empire. The inscription may be translated as follows:

Standing on the high tower under the moonlight, I listen to the pure sounds coming from the Southern Mountains

Yesterday, the shadow of Chang'e appeared, and the sound of her subtle laughter was audible

Signed Xin Yeqiao, with two seals; Wang and Zhu Shi Ju

As with many Kangxi porcelains, the present scene is directly inspired by a woodblock print illustration. The source for the imagery and poem is from Tang shi hua pu, 'Illustrations to Tang poems', compiled by Huang Fengchi, a scholar who was active early 17th century (**fig. 1**). Interestingly the poem as it appears on this vessel is not ascribed to the poet Wang Changling but signed Xin Yeqiao about whom no information has been recorded. An inscribed, famille-verte dish in the West Lake Museum, Hangzhou is also signed by Xin Yeqiao indicating the intriguing possibility that he may either have been an artist working at the Zhu Shi Ju workshop in Jingdezhen or perhaps the person who commissioned these pieces.

Scholarly-themed luxury wares enjoyed considerable popularity among the wealthy elite of the late Ming and early Qing dynasties. During a time of considerable political and social turmoil, the long-held traditions and values of the literati provided both reassurance and inspiration not just to scholar-officials but to the emerging wealthy merchant class and members of the foreign Manchu imperial court seeking to strengthen their claim to rule. This unique historical confluence of upheaval, new wealth and new governance gave impetus to a series of remarkable technological and artistic advancement in the production of porcelain at Jingdezhen. Literati-themed wares provided a tangible connection to an ideal realm and would likely have been understood and appreciated by the fortunate few who could afford them as both spiritual inspiration and as a resounding statement of wealth and social status.

The use of three-dimensional surfaces to convey traditional two-dimensional formats reached new and innovative heights in the Kangxi period. Elaborate figural scenes appear in the Yuan dynasty and again in the Ming but not in conjunction with calligraphy and never with such immediate reference to scroll painting. The multi-layered contrivance of a scholarly scene painted in imitation of the layered greens and blues of a Tang dynasty palette and inscribed with a Tang dynasty poem on the theme of finding a muse in nature, all wrapped around a cylindrical vessel designed for the storage of brushes to create the aforementioned work, appealed intellectually and materially to luxury buyers of the early Qing.

筆筒,文士必需之物,本品繪望月圖,傳神捕捉 文人對月遙想之雅韻詩情。筒身並題王昌齡之 名。王昌齡,唐代詩人,擅寫塞外風光。本筆筒題 識:

聽月樓高太清 南山對戶分明 昨夜姮娥現影 嫣然笑裡傳聲 莘野樵筆

「汪」「朱石居」印

康熙御瓷,多有取材自木刻版畫之作,本品正屬一例,所繪望月圖及題詩源自黃鳳池(活躍於17世紀早期)所編《唐詩畫譜》(圖一)。然而本筆問題詩落款乃「莘野樵」,並非作詩者王昌齡,而現存並無有關莘氏之記載。杭州西湖博物館收藏一五彩盤,亦帶莘野樵款,顯示此人或為景德鎮作坊藝匠,亦或為委託藝匠燒製此筆筒之人。

文房珍玩,深受晚明及清初富裕文人所喜。其時 政治及社會動盪,文士官賈多抱守文人傳統價值,盼憑之取得靈感,並求心安,而富裕商人,乃 此時期新興階層,亦跟隨此風,滿清朝官,則欲 藉之宣示權威。政局動盪、新興富商階層出現、



Fig 1. Huang Fengchi, Tang shi hua pu, Early 17th century, p.15

圖一十七世紀初黃鳳池編 《唐詩畫譜》 Collecting taste of the Kangxi period was set both by traditional literati ideals and by a contemporary desire to emulate the emperor's personal dedication to scholarly pursuits. Literati art inspired by deeds and artifacts continually revitalized the past and served to immortalize not just the artists but literati traditions as well. The literati aesthetic was held to the most exacting standards and therefore attractive to eager enthusiasts ascribed to a scholarly lifestyle. The artisans of Jingdezhen proved particularly apt and able to create porcelains uniquely pairing the beauty of imagery as painted by famous artists and the poetry penned by renown poets on a three-dimensional objects as exemplified by the present brushpot.

As with other related pieces of the period, the inscription on the brushpot ends with a seal mark not of the poet but of a workshop, Zhu Shi Ju. This mark appears on other porcelains of superlative quality and belongs to a very select group thought to be associated with one or more small private workshops in Jingdezhen, operating during the late Ming and early Qing dynasty. The present mark bears a striking similarity to the Mu Shi Ju mark and is considered by many to be a variant from that studio. These porcelains share not only related marks but material, stylistic and iconographic characteristics that are sufficiently distinctive to indicate shared production of limited, likely commissioned, works of art by an elite group of exceptionally talented craftsmen. These workshops specialized in the production of refined, scholarly wares that would appeal to both the imperial court and wealthy enthusiasts who aspired to the literati lifestyle. There is a good deal of speculation surrounding these very distinctive superlative porcelains regarding identity and what, if any, was their level of contact with the literati, imperial artists and representatives from the imperial household. Notable scholars such as Julia Curtis in Chinese Porcelains of the Seventeenth Century: Landscapes, Scholars' Motifs and Narratives, The China Institute, New York, 1995; Yibin Ni in 'Tang Poet Wang Changling Thinking of His Muse by Moonlight', Reader's Taste: (Mar. 2017); Professor Wang Qingzheng in Kangxi Porcelain Wares from the Shanghai Museum Collection, Hong Kong, 1998, pp. xxiii-xxv and again in 'The Seventeenth Century: A Turning Point in Porcelain Production in Jingdezhen', Seventeenth Century Jingdezhen Porcelain from the Shanghai Museum and the Butler Collection, London, 2006, pp. 50-54; and Lu Pengliang in 'Where Potters Met Poets, A Kangxi Vase with a Poetry Gathering in Jingdezhen', Arts of Asia, vol. 47, no. 2 (Mar – Apr. 2017), pp. 98-104, have all written on the topic and it is to be hoped that time and further research will throw clear light on this opaque and fascinating area.

Brushpots of this large size, in the famille-verte palette bearing inscriptions are exceptionally rare. A closely related famille-verte brushpot with a two-line poetic inscription bearing the same Zhu Shi Ju seal mark but of smaller size and a depiction of the Tang poet Li Bai set within a black double lines, is in the Shanghai Museum and illustrated in Kangxi Porcelain Wares from the Shanghai Museum Collection, Hong Kong, 1998, pl. 111. The Palace Museum, Beijing has a deep U-form jar depicting two scholars conversing on a bridge along with an inscription and a Mu Shi Ju seal mark illustrated in The Complete Collection of Treasures in the Palace Museum, Porcelains in Polychrome and Contrasting Colours, Hong Kong, 1999, pl. 93. A large bird and flower decorated famille-verte brushpot, dated to 1709 with a Mu Shi Ju seal mark in the Musée Guimet, Paris is illustrated in Oriental Ceramics The World's Great Collections, Vol. 8, Musee Guimet, Tokyo 1976 pt 53. An inscribed famille-verte brushpot of smaller size with bird and flower decoration was sold in our Hong Kong rooms, 29th-30th November 2018, lot 324. Another, of smaller size, similarly bird and flower decorated, inscribed and bearing a Mu Shi Ju seal mark, from the Jie Rui Tang collection sold in these rooms, 20th March 2018, lot 310.

加之朝代更替等種種因素,促成景德鎮製瓷技術精進、藝術更上層樓,可謂因緣際會,成就瓷藝輝煌時刻。如此珍玩以文人雅事為題,借玩賞收藏,追求文士理想境界,有財力購買者僅屬少數。購此類瓷器者,既從中索求靈感,更以之炫耀財富權位。

康熙年間,繪平面畫作於立體器物之技藝精進, 突破創新,前所未有。描繪精細之人物紋飾,早 於元朝已有,明代亦有繪製,然而並無與書法 相聯者,更不見如本品裝飾風格類仿書畫手卷 之例。本瓶紋飾層層疊疊,描繪文人雅景,模仿 唐代藍綠彩器,並題唐詩寄願,祈求於自然境界 覓得繆斯佳人啟發文思,而筆筒,又是用於裝載 畫筆、供文士揮毫作畫之器,如此構思及用途, 深為清初富裕買家所喜。康熙朝之收藏品味,既 依據傳統文士理想,亦力求仿效皇帝喜好文人 高雅之追求。代表文士德行、靈感取源古器之珍 玩,承傳古風,文士傳統歷久彌新,藝匠創思流 傳千古。此類器緊貼文士美學標準,一絲不苟, 故此極能吸引追求文人生活方式者。景德鎮藝 匠製瓷尤精,擅長以名詩配佳畫,繪於立體瓷器 器身,本筆筒下屬一例。

本筆筒題識見製瓷作坊「朱石居」印,而非作 詩者之鈐印,如此做法與其他作例相近。此印 亦見於其他珍品,據傳出自景德鎮一個或數 個私人作坊,活躍於晚明及清初,成品為數極 少。本印與「木石居」印極為相近,多有認為出 自同一作坊。此組瓷器不僅鈐印相近,瓷質、風 格及紋飾獨特之餘亦見相似,故可推斷應由少 數藝匠受委託特製,成品數量有限,而藝匠造 詣則極其精湛。此等作坊專製文士珍玩,既受 朝廷青睞,亦獲喜愛文人風雅之富人追捧。此 組珍瓷風格獨特,製作精巧,然而製瓷者確實 身份,以及其與當時文人、御窰藝匠及宮廷貴 族有何或有否來往,則猜測甚多而未有定論。 著名學者如Julia Curtis於《Chinese Porcelains of the Seventeenth Century: Landscapes, Scholars' Motifs and Narratives》,華美協進 社,紐約,1995年;倪亦斌,汪慶正《上海博 物館藏康熙瓷圖錄》,香港,1998年,頁xxiiixxv; (The Seventeenth Century: A Turning Point in Porcelain Production in Jingdezhen), «Seventeenth Century Jingdezhen Porcelain from the Shanghai Museum and the Butler Collection》,倫敦,2006年,頁50-54;陸鵬亮 Where Potters Met Poets, A Kangxi Vase with a Poetry Gathering in Jingdezhen \> , \( \lambda rts \) of Asia》,2017年3-4月,頁98-104等均曾發表 相關討論,唯望通過更多研究,此迷可於未來解

如此尺寸碩大並加題詩之五彩筆筒甚是罕見, 上海博物館收藏一五彩筆筒例,帶相同「朱石 居」印,尺寸較小,畫詩仙李白,雙黑線內題兩行 詩句,圖見於《上海博物館藏康熙瓷圖錄 》,香 港,1998年,編號111。北京故宮博物院收藏一瓶 例,繪兩文士橋上對談,題詩、鈐「木石居」印,圖 載於《故宮博物院藏文物珍品全集·五彩·鬪彩》 ,香港,1999年,圖版93。巴黎吉美美術物館收 藏一五彩筆筒例,斷代1709年,繪花鳥紋飾,尺 寸碩大,鈐「木石居」印,圖載於錄於《東洋陶磁 大觀:法國吉美美術館》,卷8,東京,1976年,圖 版53。香港蘇富比曾售一較小五彩花鳥紋筆筒 例,售於2018年11月29至30日,編號324。再比 一例,尺寸較小,飾相近花鳥紋,題詩、鈐「木石 居」印,出自潔蕊堂,售於紐約蘇富比2018年3月 20日,編號310。

外别 昨夜姐娥現影嫣然笑裡 聽月樓高太清南山對戶 王昌齡 萃野推筆 1



#### 328 AN EXTRAORDINARY,清康熙 五彩望月圖詩文筆筒

# FINE AND LARGE INSCRIBED FAMILLEVERTE BRUSHPOT

Qing Dynasty, Kangxi Period

the cylindrical form superbly enameled with a literati scene depicting a Tang dynasty poet-scholar leaning against the railing from the upper terrace of an elegant pavilion, gazing thoughtfully up at a full moon emerging from colorful cloud wisps, with two young attendants standing nearby, all within a lush, verdant setting of wutong, pine and plaintain trees amid rockwork, a two line poetic inscription on the reverse, signed Xin Yeqiao, and with a Zhu Shi Ju seal mark, coll. no. 189

Diameter 71/4 in., 18.4 cm

\$ 80,000-120,000

#### PROVENANCE

Christie's London, 6th June 2000, Lot 357. A. & J. Speelman, Ltd., London, 2001.

#### **EXHIBITED**

The Colors of Earth, Kangxi Era Porcelain from the Stamen Collection, Museum of Fine Arts, Boston, 2002, cat. no. 13.

Embracing Classic Chinese Culture, Kangxi Porcelain from the Jie Rui Tang Collection, Sotheby's New York, March 2014, cat. no. 12.

#### LITERATURE

Jeffrey P. Stamen, Cynthia Volk with Yibin Ni, A Culture Revealed, Kangxi-Era Chinese Porcelain from the Jie Rui Tang Collection, Bruges, 2017, cat. no. 30.

Yibin Ni, 'Tang Poet Wang Changling Thinking of His Muse by Moonlight', *Reader's Taste*, (Mar. 2017).

#### 來源

倫敦佳士得2000年6月6日,編號357 A. & J. Speelman, Ltd.,倫敦,2001年

#### 展覽

《The Colors of Earth, Kangxi Era Porcelain from the Stamen Collection》,波士頓美術館,波士頓,2002年,編號13

《抱古融今:潔蕊堂藏康熙瓷器展》,蘇富 比,紐約,2014年3月,編號12

#### 出版

Jeffrey P. Stamen、Cynthia Volk 及倪亦斌,《文采卓然:潔蕊堂藏康熙盛世瓷》,布呂赫,2017年,圖版30

倪亦斌,「《望月》诗归王昌龄,听月楼现嫦娥影」,《读者欣赏》,3月號,2017年





### 329 A FINE 'DEHUA' ARCHAISTIC CENSER

Qing Dynasty, Kangxi Period

the gui-form body sweeping to an everted rim and set to either side with an elegant yoke-form handle, all supported on a low, splayed foot, covered overall with an unctuous, creamy-white glaze, pierced wood cover with a jadeite finial (2), coll. no. 149

Width across handles 41/2 in., 11.4 cm

#### **PROVENANCE**

Gerard Hawthorn, London, 2001.

The present censer derives its inspiration from famous Song dynasty Longquan and Guan ware ceramic examples which in turn reference archaic bronze vessels. Here the stylized fish-form handles have been abstracted but the outline is unmistakable. During the 17th and 18th century, bronze censers of the same form enjoyed popularity as well. For a bronze example and a discussion on the evolution of the form see *China's Renaissance in Bronze, The Robert H. Clague Collection of Later Chinese Bronzes 1100-1900*, Phoenix Art Museum, Phoenix, 1993, cat. no. 15. A similar Dehua censer is illustrated in P. J. Donnelly, *Blanc de Chine*, New York, 1968, pl. 11C.

\$ 3,000-5,000



來源

Gerard Hawthorn, 倫敦, 2001年



Qing Dynasty, Kangxi Period

of tall cylindrical form, deftly pierced with dense foliage issuing from central peony blossoms set between narrow, gently channeled rims, covered overall in a lustrous creamy-white glaze, coll. no. 1536

Height 53/4 in., 14.6 cm

#### **PROVENANCE**

Polly Latham, Boston, 2005.

\$ 4,000-6,000

#### 清康熙 德化白釉鏤雕纏枝牡丹紋筆筒

來源

Polly Latham,波士頓,2005年





#### 331 A RARE 'DEHUA' 'ROMANCE OF THE THREE KINGDOMS' GROUP

Qing Dynasty, Kangxi Period

well modeled depicting a young soldier, Lü Bu, reuniting with the beautiful Daio Chan while being observed by the jealous warlord, Dong Zhuo, peering at the amorous couple from behind a floor screen decorated with a gilin, all supported on a pedestal base with a barbed apron, coll. no. 1309

Height 73/4 in., 19.7 cm

#### **PROVENANCE**

Ralph M. Chait Galleries, New York. Christie's New York, 30th March 2005, lot 377.

The present model portrays a well-known episode from the 14th century historical novel attributed to Luo Guangzhong involving a fictional love triangle and the downfall of the tyrannical warlord, Dong Zhuo. Images of romantic assignations, taken from novels and plays, were popular during the 17th century appearing in prints, painted on porcelains, and it seems a natural evolution that the resourceful artisans of Dehua would produce delightful three-dimensional interpretations of these charming scenes. For a closely related example see P. J. Donnelly, Blanc de Chine, New York, 1969, pl. 105B.

\$ 5.000-7.000



#### 清康熙 德化白釉三國演義人物擺件

Ralph M. Chait Galleries, 紐約 紐約佳士得2005年3月30日,編號377

#### 332 A 'DEHUA' 'WENCHANG' GROUP

Qing Dynasty, Kangxi Period

the God of Literature well modeled, depicted sitting on a tall rockwork plinth, the face with fine features pierced for the insertion of real hair at the mustache and beard, the head covered in a tall official's cap with a raised back and two long streamers, wearing a voluminous robe secured with an elaborate belt, flanked by an animated figure of Kuixing to one side and the official Zhuyi to the other, and with two further attendants below, a recumbent donkey resting at the deity's feet, coll. no. 1393 Height 81/2 in., 21.6 cm

#### **PROVENANCE**

Ralph M. Chait Galleries, New York, 2003.

Wenchang, the Daoist God of Literature, has been variously associated with figures from the Jin, Tang and Song Dynasties. He was believed to be the bearer of good luck for ill-prepared examination candidates. A closely related model featuring Wenchang and four attendants, sold at Christie's Amsterdam, 17th February 1975, lot 131, from the Paul Brandt Collection and is also illustrated in Maria Penkala, Magic Blanc de Chine, Amsterdam, 1980, pl. CXXXVI.

\$ 7.000-9.000



來源

Ralph M. Chait Galleries, 紐約, 2003年



### **333** A FINE AND RARE BLUE AND WHITE ZHADOU

Qing Dynasty, Kangxi Period

the bell-form body rising from a short spreading foot to a narrow mouth with widely flaring rim, the exterior finely painted with an elegant floral meander set between a chevron border at the base and freely applied dots at the waist, the broad rim with scattered prunus blossoms on a blue 'cracked ice' ground and reserving three quadrilobed panels of floral sprays on a stippled ground, the underside of the rim repeating the leafy floral motif, the edge dressed pale brown, the base with a lozenge within a double circle, coll. no. 178

Height 45/8 in., 11.7 cm

#### PROVENANCE

Vanderven Oriental Art, Den Bosch, 1997.

\$ 3,000-5,000

#### 清康熙 青花纏枝花卉紋渣斗

來源

Vanderven Oriental Art,斯海爾托亨博斯,1997年



# **334** A LARGE BLUE AND WHITE CIRCULAR BOX AND COVER

Qing Dynasty, Kangxi Period

of compressed form, the slightly domed cover finely painted in varying tones of cobalt blue with an intricate basket-weave pattern studded with white florets, the design continuing to the lower section all above a lappet band and against a pale blue ground, the interior plain, the base with an apocryphal four-character Xuande mark (2), coll. no. 92

Diameter 6 in., 15.2 cm

#### PROVENANCE

Marchant, London, 1998.

\$ 5,000-7,000

# 清康熙 青花錦紋印泥盒 《宣德年製》仿款

來源

Marchant,倫敦,1998年



#### 335 A FINE POWDER-BLUE-GROUND WUCAI AND GILT ROULEAU VASE

Qing Dynasty, Kangxi Period

the cylindrical form exquisitely decorated with four elongated quatrefoil reserves, each painted in underglaze blue and wucai enamels, one with an assemblage of 'Precious Antiques', another with a pair of heron amidst lush lotus, a third with an auspicious depiction of a deer and crane beneath a towering pine tree, and a tranquil scene of a scholar and attendant traversing a stream, each flanked by smaller shaped panels enclosing floral sprigs in iron red and blue, a gilt classic scroll border encircling the galleried rim, all against a finely mottled cobalt blue ground enhanced with bright, gilt floral sprays, coll. no. 1701

Height 161/8 in., 42.9 cm

#### **PROVENANCE**

Collection of Edward James (1907-1984), West Dean Park, Chichester, West Sussex. Christie's London, 3rd June 1986, lot 846. Sotheby's Monaco, 22nd June 1987, lot 1386.

\$ 30,000-50,000

#### 清康熙 灑藍地五彩描金開光山水博古吉瑞圖棒槌瓶

來源

Edward James先生 (1907-1984) 收藏, West Dean Park,奇切斯特,西薩賽克斯郡 倫敦佳士得1986年6月3日,編號846 摩納哥蘇富比1987年6月22日,編號1386



# 336 A RARE AND IMPORTANT PAIR OF FAMILLE-VERTE MEIPING

清康熙辛巳年(1701年) 五彩加官進爵圖梅瓶一對 《辛巳年製》款

Qing Dynasty, Dated Xinsi Year, Corresponding to 1701

each superbly potted with a well-proportioned rounded shoulder tapering to a low, splayed base and surmounted by a short waisted neck with a gently flaring rim, the baluster body vibrantly enameled with similar scenes of scholars paying homage, in one a kneeling scholar presents credentials near a court attendant reading from a scroll, all observed by further scholars, attendants and guards; the other portraying two red-bearded foreigners showing deference, one presenting a jue, the other a boot, both within a lavish interior cleverly outlined by a voluminous drapery swag swept back to one side and the strong diagonal lines of the tiled roof to the other, the reverse with vertical rockwork of varying greens and tall leafy trees, all set between a band of striding chilong on a fish-roe ground and a chevron band around the rim, and florets on a pale green stippled ground over a narrow border of overlapping petals encircling the foot, the base inscribed xinsi nian zhi in underglaze blue (2), coll. nos 580, 581

Height 12 in., 30.5 cm

#### **PROVENANCE**

Collection of Mrs. Collis P. Huntington (1851-1924).

Collection of Archer M. Huntington (1870-1955). Duveen Brothers, New York.

Collection of The Norton Simon Foundation, 1964

Parke-Bernet Galleries, Inc., New York, 7th-8th May 1971, lot 28.

Ralph M. Chait Galleries, New York.

Collection of David A. Berg.

Christie's New York, 21st September 2000, lot 328.

Marchant, London, 2002.

#### **EXHIBITED**

Porcelain Through the Ages, Sassoon House, London, March 1934. Iranian Institute, New York, 1944. Recent Acquisitions, S. Marchant & Son, London, 2001, cat. no. 10.

#### LITERATURE

Edgar Gorer and J. F. Blacker, *Chinese Porcelain and Hardstones*, Vol. I, London, 1911, pl. 118. Jeffrey P. Stamen, Cynthia Volk with Yibin Ni, *A Culture Revealed, Kangxi-Era Chinese Porcelain from the Jie Rui Tang Collection*, Bruges, 2017, cat. no. 31.

#### 來源

Collis P. Huntington 夫人 (1851-1924) 收藏 Archer M. Huntington 先生 (1870-1955) 收藏 Duveen Brothers,紐約 諾頓·西蒙基金會,1964年 Parke-Bernet Galleries, Inc.,紐約,1971年5月7至8日,編號28 Ralph M. Chait Galleries,紐約 David A. Berg 收藏 紐約佳士得2000年9月21日,編號328 Marchant,倫敦,2002年





#### 展覽

《Porcelain Through the Ages》,Sassoon House,倫敦,1934年3月 Iranian Institute,紐約,1944年 《Recent Acquisitions》,S. Marchant & Son,倫敦,2001年,編號10

#### 出版

Edgar Gorer 及 J. F. Blacker,《Chinese Porcelain and Hardstones》,册一,倫敦,1911年,圖版118
Jeffrey P. Stamen、Cynthia Volk 及倪亦斌,《文采卓然:潔蕊堂藏康熙盛世瓷》,布呂赫,2017年,圖版31



Edgar Gorer and J. F. Blacker, Chinese Porcelains and Hardstones, vol. I, London, 1911, pl. 118.

\$ 80,000-120,000





Examples of dated Kangxi wares are quite rare and present an opportunity to better understand the evolution of stylistic and technical achievements during an era famous for innovation and change. The present lot represents a peak of porcelain production at the turn of the 17th century which is evident in the sophisticated use of layering in the form, composition and enameling of the vases. The meiping form is strengthened by the additional splay of the foot with lappet decoration creating the illusion of a support for the vase. The composition of the painted subject matter brilliantly conforms to the shape of the vase with the main action taking place within the widest section. The intense layering of color and design within the scene by means of linear perspective, contrasting tones and rich enameling, serve to heighten both the narrative and overall visual impact. The ability

to successfully convey multiple meanings through narrative imagery, symbols, color, and form, a feat exemplified by the present vases, reached new heights during the Kangxi period.

The vases each depict customary displays of homage by aspiring scholars to provincial governors. It is unclear whether the seated officials are retiring from office or are newly appointed but establishing credentials and gaining merit through tribute would have been expected of lower ranking officials. The gift of a boot would seem unusual however there was a tradition that new boots symbolized a fresh start and it was understood that the old pair would remain at the previous post symbolizing enduring affection.

A vase with the same subject matter from the lonides Collection was sold at Sotheby's London, 14th July 1964, lot 377.



### **337** A FAMILLE-VERTE PEACH-FORM WINF POT

Qing Dynasty, Kangxi Period

the vessel modeled in the form of a ripe fruit, enameled on the peaked top with a pale iron-red wash, the rounded sides with two large bright green leaf clusters issuing flowers and emerging from the loop form handle with pale aubergine and black imitating a gnarled branch, further delicate florets along the curving spout, a row of *ruyi* heads around the splayed foot, coll. no. 1723

Height 6 in., 15.2 cm

#### **PROVENANCE**

Christie's London, 7th November 1994, lot 64.

\$ 4,000-6,000

#### 清康熙 五彩壽桃形倒流壺

來源

倫敦佳士得1994年11月7日,編號64



# 338 A FINE FAMILLE-VERTE MOLDED BOWL

Qing Dynasty, Kangxi Period

the deep rounded sides rising from a short, straight foot to a slightly everted rim, the exterior with four famille-verte roundels enameled with varying birds perched on flowering branches all against a crisply-molded wan-pattern ground covered with a translucent green-tinged glaze pooling in the recesses, all above a colorful lappet border, the interior glazed white, the base with an apocryphal six-character Chenghua mark, coll. no. 1180 Diameter 73/sin., 18.8 cm

#### PROVENANCE

Matthias Komor, New York. Collection of Paul and Helen Bernat. Christie's New York, 2nd June 1994, lot 354.

#### LITERATURE

Jeffrey P. Stamen, Cynthia Volk with Yibin Ni, A Culture Revealed, Kangxi-Era Chinese Porcelain from the Jie Rui Tang Collection, Bruges, 2017, cat. no. 57.

See two nearly identical bowls from the Grandidier Collection, in the Guimet Museum, Paris; one with a Kangxi reign mark, acc. no. G741 and another, with an apocryphal Chenghua mark, acc. no. G5074, similar to the present example.

\$ 6,000-8,000

Mathias Komor, 紐約



#### 清康熙 五彩浮雕萬錦地開光花鳥圖盌 《大明成化年製》仿款

來源

出版

Paul 及 Helen Bernat 收藏 紐約佳士得1994年6月2日,編號354 Jeffrey P. Stamen、Cynthia Volk 及倪亦斌,《文采卓然:潔蕊 堂藏康熙盛世瓷》,布呂赫,2017年,圖版57

#### **339** A FINE FAMILLE- 清康熙 五彩芙蓉圖盃 VERTE 'CRABAPPLE' CUP

Qing Dynasty, Kangxi Period

finely potted with steep gently flaring sides rising from a short foot, the exterior delicately enameled with a flowering crabapple tree, the aubergine-enameled gnarled, trunk, issuing bright iron-red blossoms and small pale green leaves, the reverse with a tender blue buds and green leaves borne on an elegantly twisting vine, the base with an illegible seal mark in underglaze blue, coll. no. 1483

Diameter 25/8 in., 6.7 cm

#### PROVENANCE

Collection of Mr. C. A. Wiessing. Sotheby's Amsterdam, 22nd May 2002, lot 120.

This cup relates closely in form, quality and composition to the famous group of imperial wares known as 'month' cups. For examples of this imperial type with crabapple decoration see the two cups sold in these rooms, 12th September 2018, lots 107 and 127.

\$ 12,000-15,000

#### 來源

C. A. Wiessing 先生收藏 阿姆斯特丹蘇富比2002年5月22日,編號120



# **340** A SMALL BLUE AND WHITE DOUBLE-WALLED BALUSTER VASE

Qing Dynasty, Kangxi Period

of hexagonal section, the rounded sides rising to a flaring rim, the exterior with each facet reticulated in a honeycomb pattern within a chevron border, the waisted neck with flowering branches, repeated on the neck, the rim with a further chevron border, the cylindrical interior section painted with further foliate motifs, the base white-glazed, coll. no. 1351

Height 73/8 in., 18.7 cm

#### **PROVENANCE**

Alberto Varela Santos, London, 2003.

\$ 2.000-3.000

#### 清康熙 鏤空錦紋青花花卉紋瓶

來源

桑托斯,倫敦,2003年



# **341** A FINE BLUE AND WHITE 'SQUIRREL AND GRAPEVINE' BOTTLE VASE

Qing Dynasty, Kangxi Period

the pear-shaped body sweeping to a slender neck and a slightly flaring lipped rim, painted in bright tones of underglaze blue with two playful squirrels scampering amid a meander of undulating grape vines issuing clusters of ripe fruit and broad leaves, all set between a band of upright lappets around the base and a narrow chevron border, the motif repeated on the neck, the base white-glazed, coll. no. 1279

Height 71/4 in., 18.4 cm

#### PROVENANCE

Berwald Oriental Art, London, 2002.

\$ 5,000-7,000

#### 清康熙 青花松鼠葡萄圖瓶

來源

心雅堂,倫敦,2002年



#### **342** A BLUE AND WHITE 清康熙 青花花鳥圖方瓶 QUADRANGULAR 'FOUR SEASONS' VASF

Qing Dynasty, Kangxi Period

the tall slightly tapering body of square section, boldly painted in vivid tones of cobalt blue, each side with a rectangular panel enclosing a different flowering plant; one with chrysanthemum emerging from rockwork, another with a blossoming camellia tree with a pair of flycatchers, the third panel with flowering peony with two small birds, and the fourth with lotus blooms borne on leafy stems, the rounded shoulders with floral sprays at each corner, the waisted cylindrical neck with bamboo reeds, the base unglazed and a foliate motif in underglaze blue within a recessed square, coll. no. 1600

Height 211/2 in., 54.6 cm

#### **PROVENANCE**

Alice Boney, New York. Collection of John Fong.

The combination of the four flowers represent the four seasons: the peony, spring; the lotus, summer: the chrysanthemum, autumn: the camellia is associated with winter and the presence of the flycatcher birds creates a pun rebus chunguang changshou relating a wish for eternal youth and longevity.

A vase of the same form and subject matter but with copper red and bearing a Kangxi reign mark, is in the Museum of Fine Arts, Boston, acc. no. 13.1557. The Victoria & Albert Museum, London has two similar vases, one with a Chenghua mark on the base, acc. no. 763-1883; the other with the addition of copper red and a Kangxi reign mark from the Salting Collection, acc. no. C.991-1910.

\$ 30,000-50,000

來源 愛麗絲·龐耐,紐約 John Fong 收藏



# CELESTIAL EMISSARY:

#### THE FONTHILL 'PHOENIX' VASE

百鳥朝凰鼎盛世:放山居粉彩大棒槌瓶

This magnificent *rouleau* vase exemplifies the extraordinary results derived from a series of technical developments achieved towards the end of the Kangxi period. Its impressive size and striking decoration testify to the advances in porcelain production that occurred under the aegis of a progressive emperor who encouraged innovation and progress from the workers in the imperial workshops in Beijing and Jingdezhen. The present vase is one of the earliest examples of the successful and visually effective inclusion of pink and blended-color enamels within a *famille-verte* context.

The generous application of pink enamel and blended colors alongside a traditional famille-verte palette indicates that this piece was made in the late Kangxi period, when the relatively immutable palette of contrasting colors was gradually replaced by the more versatile famille-rose enamels, hence the term rose-verte. Numerous scholars have discussed the origins and far-reaching consequences of the introduction of pink enamel, which, together with the development of opaque white and opaque yellow, dramatically changed the look of the porcelain and considerably widened the scope of possibilities at Jingdezhen. Nigel Wood, who examined in depth the chemical composition of these porcelain colors, suggests that while the white and yellow enamels probably derived from enamels used on cloisonné ware, pink enamel was probably introduced in China from Europe through Jesuit missionaries (see Nigel Wood, Chinese Glazes, Hong Kong, 1999, pp. 241-243). This short-lived period of cooperation between imperial artists and artisans and European Jesuits inside the Forbidden City, under the watchful eye of the Kangxi emperor, was a boon for China's material arts that brought about technical and aesthetic changes unimaginable just decades earlier. Enamels sent from Europe or custom-made at the imperial glass factory in Beijing provided a range of hues very different from the wucai or famille-verte palette in use at the same time at Jingdezhen. The European introduction of gold-ruby enamel, a transparent, deep purplish-red color derived from colloidal gold; and the impasto use of a white enamel derived from lead-arsenate, that had been made in the glass workshops for some time, for use on cloisonné enamel wares, but only now was found to be highly effective on porcelains where, mixed with other enamels, it added a whole new range of opaque, pastel tones.

本大棒槌瓶瑰麗雍雅,展示康熙朝晚期工藝技術精進之輝煌成就。本瓶編制龐大,紋飾豔麗, 足證清聖祖開明大度,紫禁城及景德鎮御窰屢 創新技,發展迅速。此外,本瓶以五彩色調為基礎,兼施粉紅彩、並摻混疊施多色彩料,乃屬採 用此技最早期成功作例之一。

此瓶見粉紅彩、釉上藍彩及綠彩暈染,乃屬康熙 晚期製作,時五彩漸為粉彩所替,其遂得名五彩 加粉彩。關於清代引入粉紅彩之來源及深遠影 響,以及不透明白、黃色彩之發展,歷來學者討 論頗多。諸上種種,使得景德鎮所製瓷器面貌截 然一新。學者 Nigel Wood 對此類彩化學成分 研究深入,認爲此類不透明白、黃彩或源於琺瑯 器,而粉紅彩則可能從歐洲經天主教傳教士進 入中國、以金發色之粉紅彩(參見 Nigel Wood, 《Chinese Glazes》,香港,1999年,頁241-243》 。清世宗紫禁城內設作坊,造就宮廷畫家、藝匠, 聯同歐洲傳教士,通力合作,地利人和,為時雖 短,卻為文藝發展迎來新姿,成就前所未見,製 有此般雅器,別開生面,啟琺瑯彩瓷先河。歐洲 琺瑯或清宮玻璃作坊特製之琺瑯釉彩,與當時 景德鎮之五彩大相逕庭,其中尤以自歐洲引入 之紫紅與鉛白為新,前者以金發色,膠體金煉成 紫紅,濃艷透亮。清宮玻璃作坊為製掐絲琺瑯, 早有以砷酸鉛煉成白彩之技,但至康熙之時,疊 施為彩,摻於其他彩料,乳化不透,成就粉調柔

此瓶題材寓意深長,鳳凰尊百鳥之王,百鳥環 繞,取其「百鳥朝凰、百鳥朝鳳」美意。鳳凰僅見 於太平盛世,鳥中之長,意指君王,臨天下,尊攝 百官,寓君臣之義。圖中鳥雀各類,代表「五倫」 之道,鳳示君臣,鶴示父子,鴛鴦示夫妻,鶺鴒示 兄弟,黃鶯示朋輩。





The subject on this piece is notable for its auspicious meaning. As the phoenix is the king of birds, the subject of phoenix surrounded by many birds is known as 'hundred birds courting the phoenix' (bainiaochaohuang or bainiaochaofeng). Since the phoenix only appears during peaceful reigns, it is closely connected with the ruler, and this motif stands for the relationship between a ruler and his officials. The birds depicted in such scenes carry symbolic meaning and represent the 'Picture of the Five Relationships' (luxutu, wuluntu): the cranes represent the relationship between father and son; mandarin ducks, the relationship between husband and wife; wagtails, the relationship between brothers; and the relationship between friends is represented by the orioles.

Only one other similar vase of this form, massive size and distinctive palette is known, formerly in the collection of the Santa Barbara Museum of Art, Santa Barbara, California, sold in our Hong Kong rooms, 5th April 2017, lot 1116 (fig. 1). Compare also a vase of similar size and shape and painted with birds and flowers, but in the famille-verte palette with underglaze blue in the Metropolitan Museum of Art, New York, illustrated in Suzanne G. Valenstein, A Handbook of Chinese Ceramics, Boston, 1975, pl. 131. A pair of the same type but decorated in a wucai palette, sold twice at Christie's London, 4th May 1970, lot 23, and 9th July 1985, lot 202, and is now in the Jie Rui Tang Collection, illustrated in Jeffrey P. Stamen, Cynthia Volk with Yibin Ni, A Culture Revealed, Kangxi-Era Chinese Porcelain from the Jie Rui Tang Collection, Bruges, 2017, cat. no. 54. A related vase with bird and flower decoration sold in our Monaco rooms, 29th February 1992, lot 440. Another superbly enameled famille-verte vase of the same massive size but with figural decoration from the Jie Rui Tang Collection sold in these rooms, 20th March, 2018 lot 322.

The present vase belonged to one of the most famous collectors of the Victorian era. Alfred Morrison (1821–1897) (**fig.2**) was the second son of the wealthy textile merchant James Morrison, who was believed to be the wealthiest 'commoner' in 19th century England. James Morrison gifted the Fonthill estate in the Wiltshire countryside to Alfred in 1848 and, after his father's death in 1857, he devoted much of his inheritance to collecting extraordinary art works. In the 1860s, Alfred hired one of the foremost architects of the time, Owen Jones, to design three bespoke galleries to accommodate his large collection of European paintings and Chinese decorative art. One of the grandest of these was a room done in Cinquecento style' lined with elaborate ebony and ivory cabinets to display Morrison's impressive collection of Chinese porcelains, among which was the present vase.

器型、尺寸及紋飾類如本瓶者,僅一例可比,曾屬加州聖塔芭芭拉藝術博物館收藏,曾售於香港蘇富比2017年4月5日,編號1116 (圖一)。紐約大都會藝術博物館收藏一青花五彩瓶,器形及尺寸相近,繪花鳥紋飾,圖載於 Suzanne G. Valenstein,《A Handbook of Chinese Ceramics》,波士頓,1975年,圖版131;倫敦佳士得曾兩度出售一對相近瓶例,先後為1970年5月4日,編號23及1985年7月9日,編號202,現屬潔蕊堂收藏,圖見 Jeffrey P. Stamen、Cynthia Volk及倪亦斌,《文采卓然:潔蕊堂藏康熙盛世瓷》,布呂赫,2017年,編號54。摩納哥蘇富比出售一花鳥瓶例,售於1992年2月29日,編號440。紐約蘇富比亦售一五彩例,尺寸碩大,飾叩馬阻兵圖,售於2018年3月20日,編號322。

本瓶出自艾弗瑞·莫里森 (1821-1897) (圖二) 收藏,艾弗瑞乃最聞名之維多利亞時代收藏家之一、紡織富商詹姆斯·莫里森次子。據傳詹姆斯·莫里森為十九世紀英格蘭最富裕之非貴族人士。艾弗瑞於1848年獲父饋贈威爾特郡放山居大宅。在1857年詹姆斯·莫里森去逝以後,艾弗瑞將大額遺產用於藝術收藏,並於1860年代期間聘請頂尖建築師 Owen Jones 設計三間藝廊以收藏其歐洲畫作及中國裝飾藝術品。其中一間十六世紀風格大廳,廳內置華麗烏木及象牙櫃,用作陳設其中國瓷器收藏,是次拍賣呈獻此瓶正屬此廳收藏。



Fig. 1. A monumental and rare rose-verte 'birds' rouleau vase, Qing dynasty, Kangxi Period, Sold Sotheby's Hong Kong, 5th April 2017, lot 1116.

圖一 清康熙 五彩加粉彩五倫圖棒槌瓶 售於香港蘇富比2017年4月5日,編號1116



Fig. 2. J. Smith (English) Alfred Morrison, Fonthill Estate Archives, by kind permission by Lord Margadale and the Trustees of the Fonthill Estate

圖二 J·史密夫·艾弗瑞·莫里森·放山居遺產檔案室版權:Lord Margadale and the Trustees of the Fonthill Estate

# 343 THE FONTHILL 'PHOENIX' VASE, A MAGNIFICENT AND RARE ROSE-VERTE ROULFAU VASE

#### Qing Dynasty, Kangxi Period

the tall, cylindrical body rising to a waisted neck surmounted by a galleried rim, superbly enameled in exquisitely modulated tones of blue, green, pink, yellow, aubergine, iron red, white and black, with a rich, varied and lively scene centering on an elegant phoenix poised atop rockwork, the pink-and yellow-breasted bird trailing long, flowing bluish-green tail feathers, the keen-eyed yellow head, above a slender, fully-plumed, sinuous neck, gazing at a large densely-petaled pink peony flower issuing from a green, leafy stem arching slightly under the weight of the heavy blossom, another ample bloom in blue to one side, all amid a colorful, bustling array of varying birds including ducks, peacocks, cranes, herons, and orioles and further flowers such as lotus, hydrangea and magnolia, set below a band of floral meander on a green-stippled ground enclosing alternating reserves of crab and fish along the shoulder, the neck with a slender border of pink carp leaping among swirling green waves below lush chrysanthemum blooms emerging from rockwork amid further flowering plants with a butterfly fluttering overhead and a pair of crickets perched on leaves, the base white-glazed, coll. no. 1395

Height 295/8 in., 75.2 cm

\$ 300,000-500,000

#### 清康熙 粉彩百鳥朝鳳圖大棒槌瓶

#### PROVENANCE

Collection of Alfred Morrison (1821-1897), Fonthill House, Tisbury, Wiltshire. Collection of John Granville Morrison, the Rt. Hon. The Lord Margadale of Islay, T.D., J.P., D.L. (1906-1996).

Christie's London, 4th May 1970, lot 23. Sotheby's Hong Kong, 16th May 1977, lot 216. Sotheby's Monaco, 22nd June 1987, lot 1465. American Private Collection.

Ralph M. Chait Galleries, New York, 2004.

#### LITERATURE

Jeffrey P. Stamen, Cynthia Volk with Yibin Ni, A Culture Revealed, Kangxi-Era Chinese Porcelain from the Jie Rui Tang Collection, Bruges, 2017, cat. no. 56.

#### 來源

艾弗瑞·莫里森 (1821-1897) 收藏,放山居,蒂斯伯裡,威爾特郡

約翰·格蘭維爾·莫里森,Rt. Hon. Margadale of Islay 勳爵,T.D., J.P., D.L. (1906-1996) 收藏 倫敦佳士得1970年5月4日,編號23 香港蘇富比1977年5月16日,編號216 摩納哥蘇富比1987年6月22日,編號1465 美國私人收藏

Ralph M. Chait Galleries, 紐約, 2004年

#### 出版

Jeffrey P. Stamen、Cynthia Volk 及倪亦斌,《文采卓然:潔蕊堂藏康熙盛世瓷》,布吕赫,2017年,圖版56



# **344** A RARE ANHUA-DECORATED FAMILLE-VERTE AND UNDERGLAZE-BLUE BOWI

#### Qing Dynasty, Kangxi Period

the steep rounded sides rising to a gently flaring rim, the exterior with six well-painted blue and white roundels of reclusive literati, each depicting diminutive figures journeying over land and water within idyllic landscapes, bordered in bright green and reserved against an iron-red shan diaper pattern set with large demi-chrysanthemum florets surmounted by a narrow band of further chrysanthemum blossoms and leaves, bands of ruyi heads and lappet below, the interior with a central medallion of a pair of phoenix amid leafing peony in underglaze blue and a wide delicately incised band of auspicious emblems above ruyi heads, set between two iron-red diaper borders, coll. no. 1275

Diameter 81/4 in., 21 cm

\$ 8,000-12,000

#### 清康熙 外五彩錦地開光青花山水人物圖內暗刻雜 寶紋盌

#### PROVENANCE

Hirano Kotoken, Tokyo. Marchant, London, 1989. Christie's New York, 21st March 2002, lot 196.

#### **EXHIBITED**

Transitional Wares for the Japanese and Domestic Markets, S. Marchant & Son, London, 1989, cat. no. 119.

#### LITERATURE

Jeffrey P. Stamen, Cynthia Volk with Yibin Ni, A Culture Revealed, Kangxi-Era Chinese Porcelain from the Jie Rui Tang Collection, Bruges, 2017, cat. no. 90.

#### 來源

平野古陶軒,東京 Marchant,倫敦,1989年 紐約佳士得2002年3月21日,編號196

#### 展覽

《Transitional Wares for the Japanese and Domestic Markets》,S. Marchant & Son, 倫敦, 1989年,編號119

#### 出版

Jeffrey P. Stamen、Cynthia Volk 及倪亦斌,《文采卓然:潔蕊堂藏康熙盛世瓷》,布呂赫,2017年,圖版90



# **345** A RARE WUCAI DOUBLE-GOURD 'DRAGON' VASE

Qing Dynasty, Kangxi Period

superbly potted and boldly enameled, the globular lower section with a pair of sinuous striding dragons fiercely contesting a 'flaming pearl', the tapering upper bulb with a single writhing dragon coiled around the exterior in similar pursuit of a 'flaming pearl', all amid swirling polychrome and underglazeblue clouds, the base with a double circle in underglaze blue, coll. no. 1587

Height 153/4 in., 40 cm

#### PROVENANCE

Collection of Evelyn Annenberg Hall (1912-2005).

J.T. Tai and Co., New York, January 1965. Christie's New York, 29th March 2006, lot 165.

#### LITERATURE

Jeffrey P. Stamen, Cynthia Volk with Yibin Ni, A Culture Revealed, Kangxi-Era Chinese Porcelain from the Jie Rui Tang Collection, Bruges, 2017, cat. no. 65.

\$ 20,000-30,000

#### 五彩雲龍戲珠紋葫蘆瓶 清康熙

#### 來源

Evelyn Anneberg Hall (1912-2005) 收藏 戴潤齋,紐約,1965年1月 紐約佳士得2006年3月29日,編號165

#### 出版

Jeffrey P. Stamen、Cynthia Volk 及倪亦斌,《文采卓然:潔蕊堂藏康熙盛世瓷》,布呂赫,2017年,圖版65



# 346 A BLUE AND WHITE 清康熙 FAMILLE-VERTE BOWL

#### Kangxi Mark and Period

the rounded sides rising to a broad flaring rim, the exterior painted in underglaze blue with interlinking *ruyi* heads each enclosing a confronting pair of swooping birds, the pattern outlined in iron red, and reserved against a *leiwen* ground, all above a classic scroll band encircling the foot, the underside of the rim enameled in *famille-verte* with varying flowers on a pale-green stippled ground reserving auspicious objects, the interior rim painted in underglaze blue with geometric motifs, the cavetto brightly enameled with butterflies and flowers over a central floral spray, the base with a six-character mark within a double circle, coll, no. 1319

Diameter 8½ in., 21.6 cm

\$ 10.000-15.000



#### 清康熙 五彩青花開光雙雀紋折腰盌 《大清康熙年製》款

#### PROVENANCE

Ralph M. Chait Galleries, New York, 2005.

#### LITERATURE

Jeffrey P. Stamen, Cynthia Volk with Yibin Ni, A Culture Revealed, Kangxi-Era Chinese Porcelain from the Jie Rui Tang Collection, Bruges, 2017, cat. no. 27.

The decorative palette of the present bowl is notable. The striking addition of overglaze enamels is rare as bowls of this form and decoration are typically in underglaze blue.

#### 來源

Ralph M. Chait Galleries, 紐約,2005年

#### 出版

Jeffrey P. Stamen、Cynthia Volk 及倪亦斌,《文采卓然:潔蕊堂藏康熙盛世瓷》,布吕赫,2017年,圖版27



#### 347 A FINE FAMILLE- 清康熙 五彩西廂記人物故事圖鳳尾尊 VERTE 'ROMANCE OF THE WESTERN CHAMBER' PHOENIX-TAIL VASE

Qing Dynasty, Kangxi Period

the baluster form body sweeping to a wide flaring rim, the rounded sides vibrantly enameled with a continuous animated scene depicting the victorious moment of Huiming, robes flying in the wind, running alongside General Du, sitting astride a galloping steed with arms raised preparing to throw a long lance, in pursuit of the fleeing rebel Sun Feihu, observed in the distance from the monastery walls by the abbot and Zhang, the upper section of the vase portraying an official, accompanied by a large retinue, respectfully presenting a scroll to a humble farmer followed from behind by a large water buffalo, the base plain, coll. no. 1337

Height 181/8 in., 46 cm

#### **PROVENANCE**

Marchant, London, 2003.

The present vase illustrates two popular narratives that served to encourage the dream of achieving an official rank. The enormously popular play, Romance of the Western Chamber, recounts the travails of a young man who finally wins permission to marry the woman he loves. The scene of an official granting a scroll to a humble farmer references hopeful poems of the period such as A Farmer in the Morning Becomes a Court Official in the Evening.

\$ 30,000-50,000

Marchant,倫敦,2003年



# 348 AN EXTREMELY RARE BLUE AND WHITE TWO-TIER CENSER AND COVER

Qing Dynasty, Kangxi Period

of square section, the lower section with straight sides terminating in a flat rim and raised on four short baluster-form legs, each of the sides painted in deep tones of cobalt blue with a broad *taotie* mask, the features meticulously outlined with white slip decoration, all within a classic scroll border, the conforming middle section with openwork and similarly decorated, the archaistic motif repeated on the reticulated, canted cover surmounted with a lion-form knop (3), coll. no. 168

Height 71/2 in., 19 cm

\$ 30,000-50,000

# The archaistic decoration of this censer is inspired by ancient bronzes of the Shang and Zhou dynasties. The *taotie* mask remains one of the most enigmatic yet enduring motifs from antiquity. Only one other identical censer is known, with primarily iron-red decoration, from the Qing Court Collection and illustrated in *The Complete Collection of Treasures of the Palace Museum: Porcelains in Polychrome and Contrasting Colours*, Hong Kong, 1999, pl.86 (**fig. 1**) and again in *Kangxi, Yongzheng, Qianlong Porcelain from the Palace Museum Collection*, Hong Kong, 1989, pl. 65. A *famille-verte* example with similar *taotie* mask decoration but resting



Fig. 1 Iron-red and gilt three part censer and cover © The Collection of the Palace Museum, Beijing

圖一 五彩加金獸面紋方熏爐 © 故宮博物院收藏 北京

#### 清康熙 青花獸面紋方熏爐

#### **PROVENANCE**

Christie's New York, 27th November 1991, lot 378.

Alberto Santos, London, 1997.

#### **EXHIBITED**

Embracing Classic Chinese Culture, Kangxi Porcelain from the Jie Rui Tang Collection, Sotheby's New York. March, 2014, cat. no. 9.

#### LITERATURE

Jeffrey P. Stamen, Cynthia Volk with Yibin Ni, A Culture Revealed, Kangxi-Era Chinese Porcelain from the Jie Rui Tang Collection, Bruges, 2017, cat. no. 86.

#### 來源

紐約佳士得1991年11月27日,編號378 桑托斯,倫敦,1997年

#### 展覽

《抱古融今:潔蕊堂藏康熙瓷器展》,蘇富 比,紐約,2014年3月,編號9

#### 出版

Jeffrey P. Stamen、Cynthia Volk 及倪亦斌,《文采卓然:潔蕊堂藏康熙盛世瓷》,布吕赫,2017年,圖版86

on four lion-mask feet, from the collection of Mr. Henry Hirsch is illustrated in R.L. Hobson, *The Later Ceramic Wares of China*, New York, 1925, pl. LIII, described as a 'cricket cage'. A related censer of similar form but decorated in *famille-verte* with a bamboo motif, formerly in the collection of Lord Kitchner, then in the Percival David Foundation Collection, and now in the collection of the British Museum, London, is illustrated in *Illustrated Catalogue of Ch'ing Enamelled Ware in the Percival David Foundation of Chinese Art*, London, 1973, pl. XI, A812.

During the Kangxi period, the emperor, an avid student of history, respected and admired the cultural tradition of venerating the past. The famous Ming dynasty writer Wen Zhenheng described the artifacts inspired by antiquity as *zhangwu*, 'superfluous things'. This humble term implied that contemporary iterations of works of art inspired by antiquity were mere playthings in comparison to their ancient counterparts. Building on the firmly established cultural tradition to study and learn from antiquity, material adaptations of archaic decorative motifs onto various media provided the Qing dynasty elite with a tangible

means to experience and appreciate the distant past in a modern way. For examples of Kangxi period porcelains decorated with large scale taotie masks, see a remarkable zun-form blue and white vase illustrated in The Museum of Far Eastern Antiquities Bulletin, no. 46, (1974), p. 73, where the author, Jan Wirgin, compares it to a covered bowl in the Guimet Museum which appears in several paintings by Willem Kalf, one of which is dated to 1662: and another vase, of fanghu shape with similarly broad bands of large stylized taotie in the Museum fur Kunsthandwerk in Frankfurt am Main illustrated in Gunhild Gabbert. Chinesisches Porzellan, Frankfurt am Main, 1977, pl. 92. A rare blue and white archaistic vessel with similarly tiered taotie masks and with a dated inscription corresponding to the year 1669 was sold at Sotheby's London, 13th December 1988, lot 231. For an example of a Western Zhou dynasty bronze of a type that may have served as inspiration for the present censer, see a bronze gui from the Qing Court Collection, the square base and rounded sides crisply cast with large-scale taotie, illustrated in The Complete Collection of Treasures of the Palace Museum, Bronze Ritual Vessels and Musical Instruments, Hong Kong, 2006, pl. 32.



# FEAST OR FAMINE:

#### A MORALITY TALE

### 盛宴的背後

This resplendent depiction of a lavish banquet for one constitutes a 本盤紋飾富麗非凡,據學者倪亦斌論述,所刻劃 warning of the dangers of imperial decadence. Yibin Ni has identified the present dish as most likely representing a scene from the historical novel Romance of the Sui and Tang Dynasties by Chu Renhuo (c. 1635) which describes the downfall of the Sui and the rise of the Tang. One of the most memorable villains of the story is the second Sui emperor, Yangdi (r. 604-617), whose opulence and decadence is well documented. His later years were marked by excess, despite protests, and ignoring the advice of his ministers, he indulged his every whim, surrounding himself with beautiful women and splendor. Ann Paludan in her book, Chronicle of the Chinese Emperors, London, 1998, p. 87, notes that he maintained three capitals, the second of which, Luoyang, he ordered rebuilt with 'huge artificial lakes with pavilion-studded islands', and a pleasure park which 'when he rode there in winter the bare branches were decked with silk flowers and leaves'. Emperor Yang also launched costly military campaigns, including three failed attempts to conquer Goguryeo, a kingdom of Korea, which eventually led to the collapse of the Sui dynasty. Profligate spending and botched foreign affairs created the vulnerability that allowed the ascent of the Tang dynasty. Emperor Yang of Sui was quickly vilified and relegated to history as a cautionary tale of lapsed ethics and loss. Similar to the famous legends surrounding the last emperor of the Shang dynasty. Emperor Yang of Sui proved himself unworthy of the 'Mandate of Heaven' and Li Yuan, Emperor Gaozu of the Tang dynasty, became the rightful ruler

Themes involving dynastic change and the 'Mandate of Heaven' resonated strongly in the early years of the Qing dynasty. As the young emperor of a newly established dynasty, the Kangxi emperor was acutely aware of the importance of consolidating his right to rule. There remained considerable unrest in the country and it was not until 1681, when the Revolt of the Three Feudatories was finally quashed, that the emperor could focus completely on establishing his reign. The years of social and political upheaval found expression in the arts which, in paintings, poetry, plays and novels, sought to both reassure and navigate the transition of power with themes promoting Confucian ideals of loyalty and duty. The most popular imagery from these works was quickly adapted to the decorative arts, carved into lacquer or painted onto porcelains such as the present dish. Historical novels enjoyed great popularity in the 17th century largely due to the ease

宴會情境相信出自褚人獲著《隋唐演義》。該書 講述隋朝覆滅、唐代立國之經歷,最鮮明之反派 角色乃隋煬帝。煬帝窮奢極欲,不聽諫言,大興 土木設三都,其中洛陽宮殿築人工湖,湖內有 島,殿堂樓觀,極盡華麗,冬天葉落則以綾羅纏 樹,更兼窮兵黷武,三征高句麗(今韓國)而敗, 終致隋國覆亡。煬帝奢侈,失利高麗,國力疲弱, 唐朝取而代之。歷史評價隋煬帝為昏君,警示後 人以之為鑑,與商朝紂王同樣不配天子聖位,以 致唐高祖李淵一統天下。

康熙帝深明清朝立國未久,必須鞏固權位,內 亂未靖,直至1681年三藩之亂,平定方止。時局動 盪,影響書畫戲曲、小說故事風格,求安穩過渡, 倡儒家忠義。其中流傳最廣之作,則迅速出現於 裝飾工藝如漆器及瓷器等,本品正屬佳例。十七 世紀印刷技術取得進展,歷史小說因而流行,讀 者眾多。此外,多部著作改編成戲曲,因此流傳 更廣。《隋唐演義》流行於十七世紀,本盤紋飾亦 應廣為人知,並以之為鑑。





of printing which broadened readership substantially. Additionally, many of most popular stories were adapted to the stage reaching an even larger audience. The novel *Romance of the Sui and Tang Dynasties* was widely read in the 17th century and the subject matter depicted on the present dish would have not only been recognizable to the contemporaneous viewer but understood as a morality tale as well.

The depiction of an elaborate banquet scene for the lascivious Emperor Yang of Sui would have been appreciated not only for its wealth of color and extravagant detail but also as a commentary on the misuse of a valued traditional event. Imperial banquets had played an important role in Chinese diplomacy since the earliest days of the empire. Festivals, birthdays, visiting dignitaries and important occasions were all honored with banquets, each meticulously planned in order to best signal the occasion and achieve the results expected by the emperor. These were lavish affairs designed to impress and reflect the glory of the empire. The imperial kitchen would have been bustling with chefs creating over three hundred dishes for the fortunate guests to try. The Kangxi emperor was quick to embrace this dazzling form of entertainment. He hosted banquets as a means to secure loyalty from potential adversaries by lavishing attention upon them and occasionally conferring titles as well. Numerous wedding banquets were held for Manchu princesses being married to Mongolian princes. Through these marriages, Mongol tribes were pacified allowing the Kangxi emperor to significantly expand the empire. By continuing the practice of large formal banquets, the Kangxi emperor not only showed respect for conventional Confucian practices, but also demonstrated a creative ability to adapt the tradition in order to strengthen the legitimacy of his reign and dynasty. Striving to prove himself worthy of the throne, the Kangxi emperor, unlike Emperor Yang of Sui, was exceedingly mindful of using extravagant banquets to serve the good of the empire.

This spectacular dish belongs to a distinguished group of large and finely painted historically inspired depictions of legendary imperial gatherings. Only three other dishes compare closely to the present example: one sold at Christie's Paris, 12th December 2018, lot 162; another sold in our Paris rooms, 12th December 2017, lot 77; and a third, formerly in the collection of The Hon. Mrs. Nellie Ionides, sold in our London rooms, 19th June 2002, lot 128. Four other related examples are known and represent a close variant within this rare group of dishes that feature a warrior holding a large bronze ding; one from the collection of Flora Whitney Miller, sold in our New York rooms, 11th April 1987, lot 199, and again our London rooms, 19th June 2002, lot 127; another, formerly in the collection of Dr. C. M. Franzero was exhibited by Bluett's in Chinese Porcelain of the 16th to 18th Centuries from the Collection of Fr. C. M. Franzero. Bluett & Sons Ltd., London, 1974, cat no. 37; a third is in the Hermitage Museum, St. Petersburg, and illustrated in Tatiana B. Arapova, Chinese Porcelains in the Hermitage Collection, Leningrad, 1977, pl. 76; the fourth, bearing a Chenghua mark, in the Palace Museum, Beijing is illustrated in The Complete Collection of Treasures in the Palace Museum, Porcelains in Polychrome and Contrasting Colours, Hong Kong, 1999, pl. 97. Furthermore, the contemporaneous admiration for this group appears to have been sufficient to encourage the production of related wares of similar large size, but with the central imagery set within decorative borders. An example of this type is in the Chinese Museum at Château de Fontainebleau, and was among the porcelains and works of art presented to the Empress Eugenie by French troops in 1860.

The *zhi* mark inscribed on the base of the present dish appears on most other examples of this type. The mark, like the apocryphal Chenghua mark reproduced during this period, has been linked to porcelains made for imperial use. The use of this mark, in conjunction with the subject matter of these dishes, replete with historical references and sumptuous reflections of imperial might, strongly suggests that they were destined for the imperial household.

隋煬帝設奢華盛宴,場面固然可觀,多彩奪目, 瑰麗逼人,同時另具深意。自古以來,宮廷設宴, 乃對外邦交之重要環節。節慶、壽辰或其他重要 場合,皆以盛宴慶祝,安排一絲不苟,迎合聖意。 此等盛宴,以奢華場面顯示鼎盛國力,御廚做膳 三百道以款待貴賓。康熙帝設瓊筵以籠心,待貴 賓禮,時更賞賜封號。滿蒙聯姻,次數甚多,因 此滿族公主與蒙古王孫之婚宴亦頻。清世宗憑 兩國婚盟穩定與蒙邦交,清朝勢力擴張更廣。康 熙承傳歷來國宴傳統,尊儒家習俗,同時加以創 新,鞏固國力,確立威望。康熙銳意穩定皇位,善 用國宴傳統以利國運,避免重蹈隋煬帝覆轍。

與本盤尺寸及紋飾相類者,現存僅三例可比, 其一售於巴黎佳士得2018年12月12日,編號 162;另一例售於巴黎蘇富比2017年12月12日, 編號77,其三出自 The Hon. Nellie Ionides 夫 人收藏,售於倫敦蘇富比2002年6月19日,編 號128。此外可比四例,與本品稍異,描繪將士 舉鼎;其一出自 Flora Whitney Miller 收藏,售 於紐約蘇富比1987年4月11日,編號199,後易 手於倫敦蘇富比2002年6月19日,編號127; 另一例出自 C. M. Franzero 收藏,曾見於倫敦 Bluett 展覽,《Chinese Porcelain of the 16th to 18th Centuries from the Collection of Fr. C. M. Franzero》,1974年,編號37;第三例現存於 Hermitage Museum, 圖見 T. Arapova, 《Chinese Porcelains in the Hermitage Collection》,列寧格 勒,1977年,編號76;北京故宮博物院亦藏一例, 帶成化款,圖見《故宮博物院藏文物珍品全集: 五彩 鬪彩》,香港,1999年,圖版97。由於此組瓷 器在當時備受推崇,藝匠時有製作相近之品,尺 寸相近,唯紋飾以雙圈花紋圍繞,其中一例現存 於楓丹白露宮中國藝術館,1860年由法國軍隊 上奉予歐吉妮女皇。

本盤盤底帶《制》字款,亦見於大部分其他作例。 成化仿款時有用於御瓷,此《制》字款亦然。此類 盤所繪紋飾堂皇瑰麗,彰顯朝廷國力,兼帶《制》 字款,並有上述多例可比,從此推斷,相信應屬 御瓷珍品。

#### 349 A MASSIVE, RARE AND IMPRESSIVE FAMILLE-VERTE 'BANQUET' DISH

#### Qing Dynasty, Kangxi Period

lavishly enameled and gilt, the entire surface depicting a vivid scene from the novel Romance of Sui and Tang, with Emperor Yang of Sui centrally seated before an array of dishes, flanked by attendants and enjoying the graceful dancing of a courtesan moving to the rhythms of numerous female musicians, all amid an extravagant court setting replete with elegantly attired ladies, imposing armored guards, imperial décor such as the auspicious figural sculptures of the lion and elephant flanking the stairs, and resplendent architecture including ornate columns and the imposing sweep of the tiled roofs, the reverse brightly decorated with four pairs of confronting storks in flight above cresting waves crashing against pyramidal rockwork, the base with a zhi mark in underglaze blue within a double circle, coll. no. 1343

Diameter 203/8 in., 51.5 cm

#### **PROVENANCE**

Robert Rousset, Compagnie des Indes, Paris circa 1950.

European Private Collection. Christie's London, 13th November 2001, lot 224.

Marchant, London, 2005.

#### EXHIBITED

Recent Acquisitions, S. Marchant & Sons, London, 2002, cat. no. 35.

#### LITERATURE

Jeffrey P. Stamen, Cynthia Volk with Yibin Ni, A Culture Revealed, Kangxi-Era Chinese Porcelain from the Jie Rui Tang Collection, Bruges, 2017, cat. no. 10.

\$ 150,000-250,000

### 清康熙 五彩宮廷宴舞圖大盤 《制》款

#### 來源

Robert Rousset, 法國東印度公司, 巴黎, 約 1950年 歐洲私人收藏 倫敦佳士得2001年11月13日,編號224 Marchant, 倫敦, 2005年

#### 展瞖

《Recent Acquisitions》, S. Marchant & Sons, 倫敦, 2002年, 編號35

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## 350 A FAMILLE-VERTE 'ELEGANT 清康熙 BEAUTY' DISH

Kangxi Mark and Period

the shallow rounded sides rising to a gently flaring rim, enameled in delicate tones of green, yellow and augergine, depicting an elegant woman attired in flowing Han-style robes standing before a slender corner-leg table displaying several accoutrements of an accomplished lady, such as a book, gilt censer, and bottle vase containing two peacock feathers, the base with a six-character reign mark in underglaze blue, coll. no. 247

Diameter 6 in., 15.2 cm

#### **PROVENANCE**

Collection of H. M. Knight (d. 1971).

Sotheby's Hong Kong, 28th November 1979, lot 149.
Christie's Hong Kong, 20th March 1990, lot 685
Ed Chan, Galerius Collection, Marion, Massachusetts, 1999.

#### **EXHIBITED**

Oosterse Shatten, Rijksmuseum, Amsterdam, 1954, cat. no. 352. The Colors of Earth, Kangxi Era Porcelain from the Stamen Collection, Museum of Fine Arts, Boston, 2002, no. 16.

\$ 8,000-12,000

### 清康熙 五彩美人圖盤 《大清康熙年製》款

#### 來源

H. M. Knight (1971年逝) 收藏 香港蘇富比1979年11月28日,編號 149

香港佳士得1990年3月20日,編號 685

Ed Chan, Galerius Collection, Marion, 麻省, 1999年

#### 展譼

《Oosterse Shatten》,荷蘭國立博物館, 阿姆斯特丹,1954年,編號352

《The Colors of Earth, Kangxi Era Porcelain from the Stamen Collection》, 波士頓美術館,波士頓,2002年,編號16





## **351** A FAMILLE-VERTE 'ZHANG XU' BOTTLE VASE

Qing Dynasty, Kangxi Period

the ovoid body rising to a tall cylindrical neck encircled at the mid-section with a single raised fillet, the rounded sides delicately enameled with a scene depicting an emperor, standing in a pale yellow robe appreciating the work of the famous calligrapher Zhang Xu, the scholar attired in a bright green robe, kneeling while dipping a brush onto an inkstone held aloft by a young assistant, scholarly objects atop a table in the background and several wine pots, a small bat fluttering above, the reverse with a three line poetic inscription and two seal marks, the base with an apocryphal six-character Chenghua mark, coll. no. 1591

Height 9 in., 22.9 cm

#### **PROVENANCE**

Geoffrey Waters, London.

The inscription is a stanza from Eight Immortals of the Wine Cup by Du Fu (712-770) and may be translated as,

Give three cupfuls to the calligrapher Zhang Xu and his writing becomes inspired—he throws off his cap before the officials and his brush produces cloud and mist

Zhang Xu (710-750), also known as Zhang Changshi for his official post, was a native of today's Suzhou of Jiangsu Province. Zhang once served as a regional officer and was famous for his exuberant, bold style of cursive calligraphy.

\$ 15,000-25,000

## 清康熙 五彩草聖揮毫圖詩文長頸瓶 《大明成化年製》仿款

來源 Geoffrey Waters,倫敦



## 352 A FAMILLE-VERTE 清康熙 五彩人物故事圖棒槌瓶 'FIGURAL' ROULEAU VASE

Qing Dynasty, Kangxi Period

the cylindrical form brightly enameled with an iron-red dream bubble emanating from a sliver of garden just above the base, enclosing a scene of domestic harmony depicting a seated official happily enjoying a meal surrounded by numerous beautiful ladies, the long table laden with small dishes attended by women of the household amid a luxurious setting including a massive floor screen decorated with a crane among pine trees in the background, and further furnishings, all between a yellowground foliate motif border encircling the base and pale green stippled floral border around the shoulder, the neck with a Daoist priest bestowing magical powder to a practitioner, the base with a double circle in underglaze blue, coll. no. 1265

Height 173/4 in., 45.1 cm

#### **PROVENANCE**

The Chinese Porcelain Company, New York, 2003.

\$ 20,000-30,000

#### 來源

The Chinese Porcelain Company, 紐約, 2003年



## 353 A PAIR OF FAMILLE- 清康熙 五彩山水人物故事圖瓷板改裝插屏一對 VERTE DOUBLE-SIDED PLAQUES MOUNTED AS TABLE **SCREENS**

Qing Dynasty, Kangxi Period

each rectangular panel brightly enameled to both sides, one side with a landscape portraying scholars travelling over bridges towards elegant pavilions all amongst tall mountains; the reverse with figural scenes, one panel depicting a seated official enjoying the antics of two small boys under the watchful eye of their tutor, the other with a seated scholar minding two young students, one playing with ducks and the other bearing a bundle of scrolls, each set into a molded-edge wood frame, with wood stand of scrollwork spandrels supported on a rectangular base and four low ruyi-form feet (4), coll. nos 432, 433

Width 10 in., 25.4 cm

#### PROVENANCE

Berwald Oriental Art, London, 2001.

\$ 10,000-15,000

來源

心雅堂,倫敦,2001年



## 354 A LARGE FAMILLE- 清康熙 五彩武松打虎圖大盤 VERTE 'WATER MARGIN' DISH

Qing Dynasty, Kangxi Period

with shallow, gently rounded sides rising from a short, straight foot, boldly enameled with an animated scene depicting the warrior Wu Song fighting a tiger, beneath a full moon, all encircled by a narrow band of leafing peony blooms on a green stippled ground reserving auspicious symbols, the reverse plain save for a border of petal lappets encircling the foot, coll. no. 1538

Diameter 151/4 in., 38.7 cm

#### PROVENANCE

Priestley & Ferraro Chinese Art, London, 2005.

\$ 15,000-25,000

Depictions of tigers are relatively rare on Chinese porcelain. The present dish illustrates a well-known episode from the famous novel The Water Margin in which one of characters, Wu Song, in a drunken stupor, manages to defeat a vicious tiger with his bare hands. His bravery is lauded and rewarded by the locals who had lived in fear of the animal.

來源

覺是軒,倫敦,2005年



## **355** A FAMILLE-VERTE 清康熙 素三彩鶴鳳紋葵花式花盆 BISCUIT HEXAGONAL **JARDINIERE**

Qing Dynasty, Kangxi Period

the faceted sides enameled in bright greens, yellow and aubergine on a white ground with alternating phoenix and crane medallions divided by stylized clouds, surmounted by a flat rim painted with a lotus scroll band, all raised on tab feet, the base unglazed and with a small circular aperture, coll. no. 1310

Diameter 11½ in., 29.2 cm

#### PROVENANCE

The Saint Louis Museum of Art, St. Louis, Missouri. Christie's, New York, 30th March 2005, lot

\$ 6.000-8.000

384.

#### 來源

聖路易斯藝術博物館,聖路易斯,密蘇里州 紐約佳士得2005年3月30日,編號384



# 356 A LARGE SANCAI-GLAZED 'IMMORTALS' CENSER

#### 清康熙 素三彩浮雕八仙紋獅耳爐

Qing Dynasty, Kangxi Period

of bombé form supported on a splayed foot, the rounded sides applied in high relief with the Eight Immortals each holding an identifying attribute, the figures all against a splashed-sancai ground vigorously carved simulating rockwork and set with a pair of yellow-enameled lion-mask handles to either side, the remainder of the vessel covered with a bright green glaze, the neck incised with a scrolling meander, the figures liberally applied with enamels of yellow, green and aubergine pooling dramatically in the recesses, the base unglazed revealing the pale buff-colored body, coll. no. 1601

Width across handles 9 in., 22.9 cm

#### **PROVENANCE**

Christie's Paris, 19th November 2003, lot 264.

\$ 12,000-15,000

The present censer is an unusually large and splendid example of type. Smaller censers, featuring the same textured surface, applied figures and liberal application of green, yellow and aubergine translucent enamels include an aubergine-ground example from the Falk Collection sold at Christie's New York, 16th October 2001, lot 151; and another, from the Goldschmidt Collection, exhibited and illustrated in *Exhibition of Chinese Art*, Akademie der Kunste, Berlin, 1929, cat. no. 695. See also another of this type, formerly in the Eumorfopoulos Collection, now in the British Museum, London, acc. no. 1937,0716.102.

#### 來源

巴黎佳士得2003年11月19日,編號264



## **357** A FAMILLE-VERTE 清十七世紀 五彩魁星點斗圖筆筒 'KUIXING' BRUSHPOT

Qing Dynasty, 17th Century

the waisted cylindrical form flaring at the rim and supported on a slightly stepped and splayed base, brightly enameled around the exterior depicting a scholar seated at a table studying by candlelight in an austere study, an inscribed screen overhead, beyond the small pavilion the God of Literature in characteristic pose gazing back at the earnest student, the base with an artemisia leaf in underglaze blue, coll. no. 224.

Height 51/4 in., 13.3 cm

#### PROVENANCE

Berwald Oriental Art, London, 2000.

\$ 6,000-8,000

來源

心雅堂,倫敦,2000年





## 358 A FINE FAMILLE-VERTE 'WARRIOR' ROULEAU VASE

Qing Dynasty, Kangxi Period

the cylindrical body brilliantly enameled with a continuous lively scene depicting a general on horseback, possibly Guo Ziyi, traveling through a mountain pass with troops, stopping to receive homage from an official flanked by two attendants, all amid towering trees, craggy rockwork, a pavilion roof nestled in the distance, swirling clouds and a full moon overhead, the base glazed white, coll, no. 216 Height 183/s in., 46.7 cm

#### PROVENANCE

Cohen & Cohen, London, 2001.

The scene may depict the famous Tang dynasty general Guo Ziyi (697-781) accepting submission from a representative of an opposing army. The general was sent out to suppress the An Lushan rebellion and his reputation as a brilliant and successful commander preceded him, often producing an admission of defeat before a battle had begun. A famille-verte dish with related subject matter is in the Rijksmuseum, Amsterdam and illustrated in Christiaan J.A. Jörg, Famille Verte Chinese Porcelains in Green Enamels, Groninger Museum, Gronigen, cat. no. 74.

\$ 30,000-50,000

## 358 A FINE FAMILLE- 清康熙 五彩人物故事圖棒槌瓶

來源 Cohen & Cohen,倫敦,2001年



## 359 A FAMILLE-VERTE HEXAGONAL 'BAMBOO' EWER AND COVER

Qing Dynasty, Kangxi Period

the body well molded and richly enameled as spotted green and yellow bamboo with staggered nodes, the tall curving spout black-spotted against a green ground, all set above a row of iron-red lotus lappets and a narrow scrollwork border on a green ground encircling the foot, further iron-red and green lappets enclosing flowering branches along the canted shoulder, the tall waisted neck with a raised central fillet, all surmounted by a wide band of alternating green and iron-red pendant stiff-leaves and further foliate motifs around the rim, the petal-molded cover is centered by a flowerhead (2), coll. no. 1342

Height 9½ in., 24.1 cm

#### **PROVENANCE**

The C.A. and J.A. Collection, Paris. Marchant, London, 2005.

\$ 8.000-12.000

#### 清康熙 五彩竹節式六方蓋壺

來源

C. A. 及 J.A. 收藏,巴黎 Marchant,倫敦,2005年



## **360** AN IRON-RED AND GREEN-ENAMELED 'DRAGON' DISH

Qing Dynasty, Shunzhi Period

the shallow rounded sides rising to a gently everted rim, boldly enameled with a frontal writhing four-clawed dragon, its scaly limbs outstretched in pursuit of a 'flaming pearl', all amid stylized cloud wisps, the underside undecorated, coll. no. 396

Diameter 73/4 in., 19.7 cm

#### PROVENANCE

Louis Joseph, London. Geoffrey Waters, Ltd., London, 2001.

\$ 3,000-5,000

### 清順治 紅綠彩雲龍戲珠圖盤

來源

Louis Joseph,倫敦 Geoffrey Waters, Ltd.,倫敦,2001年



## 361 A RARE YELLOW-GROUND GREEN-ENAMELED BLUE AND WHITE OVOID 'DRAGON' VASE

## 清康熙 黃地綠彩青花雲龍戲珠紋罐 《大明成化年製》仿款

Qing Dynasty, Kangxi Period

the rounded sides flaring to a short waisted neck with lipped rim, the exterior with a large underglaze-blue Ming-style four-clawed frontal dragon in pursuit of a 'flaming pearl' with four further striding dragons each chasing a 'flaming pearl' amid bright green-enameled stylized clouds, the shoulder with a narrow band of classic scroll beneath a *ruyi*-head border encircling the neck in cobalt blue, all against a translucent yellow ground, the interior and base white-glazed, the base with an apocryphal six-character Chenghua mark, coll. no. 1453

The palette on the present vase is unusual. A yellow-ground blue and white vase similarly decorated but of *meiping* form, from the Salting Collection, in the Victoria and Albert Museum is illustrated in W. B. Honey, *The Victoria and Albert Museum Department of Ceramics, Chinese Porcelain Periods of K'ang Hsi Yung Cheng and Ch'ien Lung*, London, 1927, pl. 45. A related vase, also of *meiping* form with an apocryphal Chenghua mark, sold in our Hong Kong rooms, 11th November 1982, lot 724.

來源 Jan Van Beers,倫敦,2005年

Height 13 in., 33 cm



## 362 A FINE BLUE WHITE 'STORY OF THE WHITE HARE' BOWL AND COVER

362 A FINE BLUE WHITE 清康熙 青花白兔記人物故事圖蓋盌

Qing Dynasty, Kangxi Period

the steep rounded sides rising to a short upright rim and supported on a slightly tapered foot, the exterior vibrantly painted in rich and varied tones of underglaze blue with a lively, continuous narrative scene depicting the moment the young soldier, Yaoqi Lang, galloping on horseback, accompanied by fellow warriors, hunting a white rabbit and fatefully encountering a demurely posed Li Sanniang fetching water from a well, all amid a rustic setting, the slightly domed cover with four scenes illustrating a young scholar attending to the teachings of masters engaged in conversation, painting, calligraphy and playing the qin, all surmounted by a stepped spherical knop (2), coll. no. 105

Height 7½ in., 19.1 cm

\$ 20,000-30,000

#### **PROVENANCE**

Collection of Eileen Lesoeuf. Ben Janssens Oriental Art, London, 1999.

#### **EXHIBITED**

Seventeenth Century Chinese Blue and White Porcelain from the Private Collection of Eileen Lesouef, Ben Janssens Oriental Art, London, 1999, cat. no. 54.

#### LITERATURE

Jeffrey P. Stamen, Cynthia Volk with Yibin Ni, A Culture Revealed, Kangxi-Era Chinese Porcelain from the Jie Rui Tang Collection, Bruges, 2017, cat. no. 9.

See catalogue note at SOTHEBYS.COM

#### 來源

Eileen Lesoeuf 收藏 Ben Janssens Oriental Art,倫敦,1999年

#### 展覽

《Seventeenth Century Chinese Blue and White Porcelain from the Private Collection of Eileen Lesouef》,Ben Janssens Oriental Art,倫敦,1999年,編號54

#### 出版

Jeffrey P. Stamen、Cynthia Volk 及倪亦斌,《文采卓然:潔蕊堂藏康熙盛世瓷》,布吕赫,2017年,圖版9



## 363 A FINE AND RARE BLUE AND WHITE HU-FORM VASE

Qing Dynasty, Kangxi Period

superbly potted, the pear-form body rising to a waisted neck with a raised fillet and an elegantly flaring rim, all supported on a tall splayed foot, finely painted in vivid tones of sapphire blue with a scholar reclining beneath a tall, arching pine tree, leaning with one arm supported on a stack of books, gazing thoughtfully into a quiet pool of water, amid further foliage, rockwork and a full moon overhead, all within a shaped cartouche, the reverse with a detailed display of fine scholarly and luxurious items such as a waterpot, incense vase, censer and antique bronze placed atop a recessed-leg table, a large vase of flowers, an elaborate floor screen, a seal box, fans, and a bundle of scrolls, all set between crisp geometric borders, the neck with stylized shou characters, the base with an apocryphal six-character Chenghua mark, coll. no. 1722

Height 13 in., 33 cm

#### **PROVENANCE**

Marchant, London, 2000.

\$ 60,000-80,000

## 清康熙 青花開光松下高士圖博古紋琵琶尊 《大明成化年製》仿款

來源

Marchant, 倫敦, 2000年



## **364** A SMALL BLUE AND WHITE 'I OTUS' TEAPOT AND COVER

Qing Dynasty, Kangxi Period

modeled in bud-form comprised of upright overlapping petals set with a curving spout to one side and a loop handle to the other, each large petal well painted enclosing varying leafing and flowering plants, the floral motif continuing on the handle and spout, the flat cover in the form of a seed pod with a short finial (2), coll. no. 140

Height 4 in., 10.2 cm

#### PROVENANCE

Luigi Anton Laura, Monaco, 1987. Marchant, London, 1998.

#### **EXHIBITED**

Two Hundred Year of Chinese Porcelain, 1522-1722. S. Marchant & Son, London, 1998, cat. no. 61.

#### LITERATURE

Jeffrey P. Stamen, Cynthia Volk with Yibin Ni, A Culture Revealed, Kangxi-Era Chinese Porcelain from the Jie Rui Tang Collection, Bruges, 2017, cat. no 110

\$ 6.000-8.000

#### 清康熙 青花花卉紋蓮花式小茶壺

#### 來源

Luigi Anton Laura 收藏,摩納哥,1987年 Marchant, 倫敦, 1998年

#### 展覽

《Two Hundred Year of Chinese Porcelain, 1522-1722》, S. Marchant & Son, 倫敦, 1998年6月, 編號61

#### 出版

Jeffrey P. Stamen、Cynthia Volk 及倪亦斌, 《文采 卓然:潔蕊堂藏康熙盛世瓷》,布呂赫,2017年, 圖版110



## AND WHITE 'FROTIC' WINF CUPS

Qing Dynasty, Kangxi Period

each of deep 'U' form rising to an everted rim, freely painted around the exterior with a scene of a couple, the amorous pair locked in embrace atop a table amid further furnishings and a broad-leafed plantain tree, all below a slender crescent moon and a constellation, the base with an apocryphal six-character Chenghua mark within a circle (2), coll. nos 294, 300

Diameter 25/8 in., 6.8 cm

#### **PROVENANCE**

Marchant, London, 2001.

\$ 5.000-7.000

## 365 A PAIR OF FINE BLUE 清康熙 青花春宮圖盃一對 《大明成化年製》仿款

#### 來源

Marchant, 倫敦, 2001年



## 366 A LARGE BLUE AND 清康熙 青花開光仕女圖茶壺 WHITE 'FIGURAL' TEAPOT AND COVER

Qing Dynasty, Kangxi Period

of globular form, the rounded sides painted in vibrant tones of cobalt blue with two rectangular panels each enclosing an idyllic scene of domestic happiness, one depicting an elegant woman on a swing being pushed from behind by an attendant and another young woman attending to a small boy chasing fluttering insects nearby, the second panel with a young seated mother contentedly nursing a child with an attendant close by with two other small boys, the curving spout and loop handle with stylized clouds, the domed cover with three boys playing and surmounted by a spherical knop, the base with a 'G' mark (2), coll. no. 24

Height 7½ in., 19 cm

#### **PROVENANCE**

Imperial Oriental Art, New York, 2003.

#### LITERATURE

Jeffrey P. Stamen, Cynthia Volk with Yibin Ni, A Culture Revealed, Kangxi-Era Chinese Porcelain from the Jie Rui Tang Collection, Bruges, 2017, cat. no. 103.

\$ 6.000-8.000

#### 來源

帝國東方藝術,紐約,2003年

#### 出版

Jeffrey P. Stamen、Cynthia Volk 及倪亦斌, 《文采卓然:潔蕊堂藏康熙盛世瓷》,布呂 赫,2017年,圖版103



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Absentee/'	Telephone Bidding Form		
Sale Number	N10031   <b>Sale Title</b> KANGXI: THE JIE R	UI TANG COLLECTION, PART II	Sale Date 19 MARCH 2019
	nportant information regarding absentee bidding completed in ink and emailed, mailed or faxed t		ow.
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LOT NUMBER	st 24 hours before the auction.  LOT DESCRIPTION		MAXIMUM USD PRICE OR TICK ✓ FOR PHONE BID (EXCLUDING PREMIUM AND TAX)
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agree to be bour	nd by Sotheby's "Conditions of Sale" and the infor sale. I consent to the use of this information and ar	rmation set out overleaf in the Guide for $n$	Absentee and Telephone Bidders, which is published in the s in accordance with the Guide for Absentee and Telephone
SIGNATURE		PRINT NAME	DATE

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#### 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.

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"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.

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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.

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- 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.

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Please clearly specify the telephone number on which you may be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before your lot is offered.

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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 Furopean 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

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 saleroom 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.

#### O 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 successfull. 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. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser, Under such circumstances. the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. 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. From time to time. Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. 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.

#### 

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

#### Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of bidders and the absence of

the symbol is not a warranty that there are no restrictions regarding import or export of the Lot; bidders should refer to Condition 12 of the Conditions of Sale. Please also refer to the section on Endangered Species in the information on Buying at Auction.

#### **∏** Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Bidders are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

#### **♀** Premium Lot

In order to bid on "Premium Lots" ( $\mathbb{Q}$  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 +1212 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

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

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 either establishes or maintains physical or economic presence within the state. In the states that impose sales tax, Tax Laws require an auction house, with such 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: Alabama, California, Colorado, Connecticut, District of Columbia, Florida, Georgia, Hawaii, Illinois, Indiana, Iowa, Kentucky, Maine, Maryland, Massachusetts, Michigan, Minnesota, Missouri, Nebraska, Nevada, New Jersey, New York, North Carolina, Ohio, Oklahoma, Pennsylvania, Rhode Island, South Carolina, Texas, Utah, Vermont, Washington, Wisconsin and Wyoming. 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.

#### 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

Where Sotheby's is Not Required

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 selfassess sales or use tax upon acquiring the

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 in dicated 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.

#### **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 il dentifications 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

#### **Important Notice for Ceramics**

The catalogue descriptions do not include a general indication of repair and damage, and this absence of any comment should not be interpreted as a guarantee of the condition of the lot. All lots are sold "AS IS" as set forth in paragraph 1 of the Conditions of Sale and prospective purchasers are advised that all lots should be viewed personally. Condition reports are available at sothebys.com. Any addditional enquiries may be directed to the Ceramics Department at +1 212 606 7332.

Property Collection As of March 19, 2018, property that is sold, has bought in, or is to be returned to the consignor will be moved to our temporary offsite location at Crozier Fine Arts at One Star Ledger Plaza, 69 Court Street, Newark, NJ (SLP Warehouse). Certain items of property, including jewelry, watches, silver, works on panel and items valued \$10 million or more will remain at 1334 York Avenue. All other property will be moved to our temporary offsite location on the day the applicable sale concludes and is available for pickup after two business days. Invoices and statements will indicate your property's location.

Property Payment All property must be paid in full before collection or release from any Sotheby's location. Payment must be made through Sotheby's New York Post Sale Services by way of our acceptable forms of payment methods mentioned on your invoice. To arrange for payment, please contact Post Sale Services at +1 212 606 7444 or USPostSaleServices@sothebys.com. Payment will not be accepted at the offsite facility. Dealers and resale clients

should fill out the appropriate forms where applicable or contact Post Sale Services with any questions.

Loss and Liability Unless otherwise agreed by Sotheby's, all sold property must be removed from any of our premises (including the SLP Warehouse) by the buyer at their expense no later than 30 calendar days following its sale. Buyers are reminded that Sotheby's liability for loss or damage to sold property shall cease no later than 30 calendar days after the date of the auction.

Collection & Shipping The SLP Warehouse requires 24 hours advanced notice for collection of property. Please arrange this through our Post Sale Services team at +1 212 606 7444 or USPostSaleServices@sothebys.com.

For in-person collections at our offsite location, please alert Post Sale Services of your proposed collection date, ensure that all outstanding invoices have been paid for, and that you or your agent have the appropriate photo identification upon arrival.

If you are using your own shipper to collect property, please provide a letter of authorization and instruct your shipper to email their bill of lading to billsoflading@ sothebys.com and ensure the correct collection location is specified.

Sotheby's can arrange for delivery of your property through one of our contracted vendors or can coordinate pick up at our offsite location with you or your shipper directly. Please contact Post Sale Services at +1 212 606 7444 or USPostSaleServices@sothebys.com to start your collection process.

#### **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.

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3 April 2019 Hong Kong

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15 May 2019 London

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新石器時代	NEOLITHIC	10th-early 1st millennium BC
商	SHANG DYNASTY	16th century - c.1050 BC
周	ZHOU DYNASTY	c.1050 - 221 BC
西周	Western Zhou	с.1050 - 771 вс
	Eastern Zhou	
東周		770 - 256 BC
春秋	Spring and Autumn	770 - 476 BC
戰國	Warring States	475 - 221 BC
秦	QIN DYNASTY	221 - 206 вс
漢	HAN DYNASTY	206 BC - AD 220
	Western Han	
西漢		206 BC - AD 9
東漢	Eastern Han	ad 25 - 220
三國	THREE KINGDOMS	220 - 265
五 <del>五</del> 日	JIN DYNASTY	265 - 420
西晉	Western Jin	265 - 316
東晉	Eastern Jin	317 - 420
南北朝	SOUTHERN AND NORTHERN DYNASTIES	420 - 589
宋	Song	420 - 479
齊	Qi	479 - 502
梁	Liang	502 - 557
陳	Chen	557 - 589
北魏	Northern Wei	386 - 534
東魏	Eastern Wei	534 - 550
西魏	Western Wei	535 - 557
北齊	Northern Qi	550 - 577
北周	Northern Zhou	557 - 581
隋	SUI DYNASTY	581 - 618
唐	TANG DYNASTY	618 - 907
五代	FIVE DYNASTIES	907 - 960
遼	LIAO DYNASTY	907 - 1125
宋	SONG DYNASTY	960 - 1279
		960 - 1127
北宋	Northern Song	
南宋	Southern Song	1127 - 1279
夏	XIA DYNASTY	1038 - 1227
金	JIN DYNASTY	1115 - 1234
元	YUAN DYNASTY	1279 - 1368
明	MING DYNASTY	1368 - 1644
洪武	Hongwu	1368 - 1398
永樂	Yongle	1403 - 1424
宣德	Xuande	1426 - 1435
正統	Zhengtong	1436 - 1449
景泰	Jingtai	1450 - 1456
天順	Tianshun	1457 - 1464
成化	Chenghua	1465 - 1487
弘治	Hongzhi	1488 - 1505
正德	Zhengde	1506 - 1521
嘉靖	Jiajing	1522 - 1566
隆慶	Longqing	1567 - 1572
	Wanli	1573 - 1620
萬曆		
天啟	Tianqi	1621 - 1627
崇禎	Chongzhen	1628 - 1644
清	QING DYNASTY	1644 - 1911
順治	Shunzhi	1644 - 1661
康熙	Kangxi	1662 - 1722
	9	
雍正	Yongzheng	1723 - 1735
乾隆	Qianlong	1736 - 1795
嘉慶	Jiaqing	1796 - 1820
道光	Daoguang	1821 - 1850
成豐	Xianfeng	1851 - 1861
	9	
同治	Tongzhi	1862 - 1874
光緒	Guangxu	1875 - 1908
宣統	Xuantong	1909 - 1911
中華民國	REPUBLIC OF CHINA	1912 -
洪憲	Hongxian	1915 - 1916
中華人民共和國	PEOPLE'S REPUBLIC OF CHINA	1949 -
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