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# A LIFETIME IN THE COMPANY OF JADE

## 玉緣一生

One might look upon my interest in Chinese art as a field of study that has progressed through several generations. This interest had its genesis with Robert Bennet Forbes (1804-1889), my maternal great, great grandfather. At twelve, he went to sea as a cabin boy obsessed with a yearning to travel to far-away places. It was the era of the 'China Trade,' a time of fascination with the Orient, of tales of strange peoples with strange customs and of stories of riches of the Far East. Ultimately, he became a senior partner in the firm of Russell & Co. one of the most successful trading houses doing business in China.

Among the many items that Russell & Co. imported to America from China were wares from Canton which included silver, textiles, and export porcelains. One famous example is a magnificent Chinese export porcelain service that he commissioned as a wedding gift for the union of his cousin, Dr. Samuel Cabot, to Elizabeth Perkins, and has since been celebrated as the 'Cabot Service'.

The granddaughter of Captain Forbes was Alice Perkins Hooper, my great Aunt Elsie. Aunt Elsie inherited the wanderlust of her grandfather and some say she spent her life on a never-ending perpetual Grand Tour of the world. When in New England, she lived in a grand Victorian mansion which she had built in Manchester-by-the-Sea, Massachusetts, which she named 'Elsinaes'. Elsinæes was furnished with countless China Trade objects which were passed down from her grandfather, Captain Forbes, as well as items acquired from her own travels. She proudly displayed these treasures as they were not only beautiful but also a visual chronology of her heritage, a heritage she saw as a responsibility that her heirs should emulate. My mother, Elsie

我對於中國藝術的熱愛應與我的家族史有關。我的高曾祖父羅伯特·班納德·福布斯(1804-1889)從小嚮往航海。時值中國貿易活動盛行，西方對遠東風土人情興趣濃厚。高曾祖父從十二歲開始在輪船上就職，頻頻出海遠航，最終成為了當時遠東著名貿易公司旗昌洋行的資深合夥人。

旗昌洋行以進口廣作外銷品至美國為主要業務，其中包括銀器、紡織品及外銷瓷。我的高曾祖父還曾通過旗昌洋行出口過一整套華麗至極的外銷瓷餐具，特別為慶賀其表兄森繆·卡博特醫生及伊麗莎白·柏金斯女士成婚訂燒。此套餐具在外銷瓷領域中頗為著名，被稱為「Cabot Service」。

我高曾祖父的孫女是愛麗絲·柏金斯·霍普，即我的姨姥姥愛斯。與我高曾祖父一般，她亦熱衷於漫遊世界，甚至她的人生都可被總結為一個延綿不斷的「壯遊」。她住在新英格蘭之時，於曼徹斯特市建造了一所富麗堂皇的維多利亞豪宅，命名為「愛斯居」。此宅不單以祖父傳承之外銷品作為主要陳設，亦加上由她四方遊歷而得之珍品，琳瑯滿目，更添韻味。此收藏不僅精美絕倫，更從而細說家族歷史，以望世代傳承。家母愛斯·柏金斯·楊門不單繼承了姨姥姥之名，也承傳了她的精神。

Robert Youngman (1940-2018)

羅伯特·楊門 (1940-2018)



Perkins Youngman, was named after her aunt and it was only befitting that she was molded in Aunt Elsie's image.

As a child it was only natural that I was exposed to Chinese art as it surrounded my personal world. Elsinas was but one of my playgrounds and while many of the objects of art were placed out of my reach, I developed a sense of respect and awe for their unusual qualities.

The Chinese Room was a grand, foreboding room with a high ceiling, about a third of a basketball court in size with four tall, floor-to-ceiling casement windows covered with painted screens. Each screen was decorated with a beautiful Chinese mountain landscape visible only from the outside as one approached the house. Surrounding the room, standing just in front of the walls, were delicate Chinese paper screens in gilded Oriental wooden frames that rose from the floor to the high ceiling, each meticulously painted. Every table and cabinet held an art object—a lamp made from a Chinese vase with a pagoda-shaped silk shade, a gold Chinese hairpin encrusted with semiprecious stones in a small glass case, cloisonné planters with rose-quartz, jade, and coral flowering plants, a Japanese ivory carving of a rabbit scratching its ear with its hind foot to name but a few. The mantel held several beautifully enameled Chinese export porcelain plates brought back by Captain Forbes. In the center was the wonderful jade fish, carved as if lazily swimming through a lotus pond and placed on a wooden stand carved to resemble splashing waves.

My mother was the first to introduce me to jade. It was her practice, on her birthday, to allow each of us to select a small, carved animal from her personal collection which she had

擁有如此的家族淵源，我從小自然也是在中國藝術的熏陶下長大。愛斯居不僅是我兒時樂園，也是我對中國藝術興趣的啟蒙之端。

宅中的「中國室」富麗堂皇，長寬可比三分之一個籃球場，高挑的天花板，恢弘的落地窗前擺放著精雕細緻的四扇屏風。除此之外，各面牆前也設一精美絕倫的彩繪屏風，配以金漆木框，更顯氣派。房間處處可見藝術品陳設，如以瓷器改裝而成的檯燈，或是玻璃罩內的金嵌髮簪及掐絲琺瑯盆景，還有牙雕根付，美不勝收。壁爐架上整齊排列著由我高曾祖父從中國親自帶回來的外銷瓷，而正中間擺放著一件青玉雕魚形擺件，雕琢栩栩如生，猶如魚兒悠遊自在穿梭在蓮花池畔，配上波浪形木座，精美異常。

家母是第一個引導我進入中國美玉世界的人。每年逢母親生日，她會讓每個孩子從她的收藏當中挑選一件動物玉雕作為禮物。母親在年輕時就開始蒐集動物形玉雕，後與愛斯姨姥姥一同遠遊時又購入許多精美玉珍。二人曾於上世紀三十年代環遊中國。就當時社會狀況而言，兩名女子單獨遊歷異國，殊不簡單。而每到一處，母親都會收集玉雕以作紀念。每當家母對孩子們展示自己所藏珍品時，我們都會異常興奮，而後發展成我們

collected during her youth. Many were collected while traveling with Aunt Elsie. These travels included a trip to China in the 1930s where she spent a year and a half traversing the enormous country, a most unusual trip at that period of time for two unaccompanied women. As remembrances, she brought back a number of small carvings. It was an exciting yearly ritual for these carvings to be produced for us to see. After unwrapping these small treasures one by one, she would tell us its story, explaining its symbolism and its rarity. Afterward, she would allow each of us to choose one to keep for ourselves. It was like having our own personal museum.

It would appear that it was fate that my childhood was surrounded with people and things Chinese. Not only was there the heritage of Captain Forbes and Aunt Elsie but China would become an important part of my father's life. During World War II, my father, William S. Youngman, was head of China Defense Supplies, Inc., an organization responsible for the procurement and financing of all military supplies for the volunteer air force, the famed Flying Tigers. After the war, he became CEO of C. V. Starr & Co., which had its origins in Shanghai before the war. Chinese art continued to be a major interest in my parents' lives and was encouraged by their Chinese acquaintances. A jade brush washer in the shape of a plum blossom, was a gift to my father at the end of World War II from Dr. T. V. Soong.

While Chinese art was one of my many interests, it was quite by chance that in order to fulfill a graduation requirement in the arts at Middlebury College I took a course on Asian art taught by Professor Robert F. Reiff. Professor Reiff, a scholar, collector, and an authority on Asian art, made the art and its meaning come

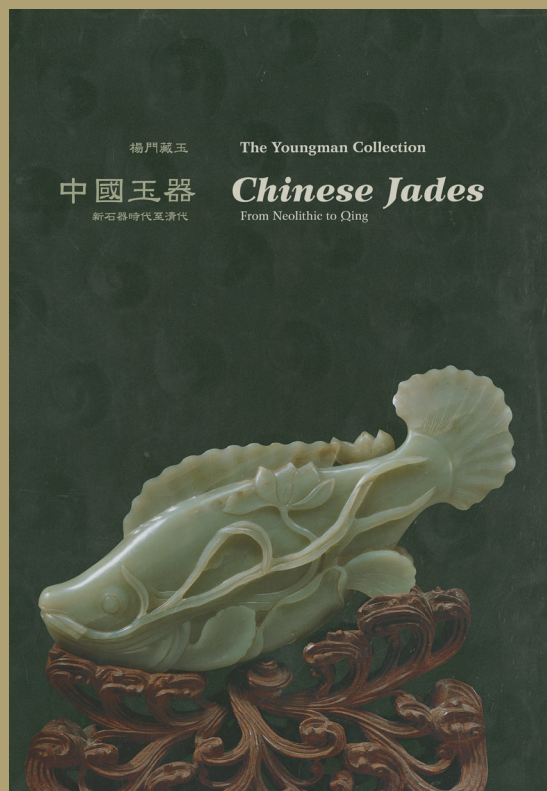
家裏一年一度的傳統。當我們將禮物拆開之後，母親會娓娓道出每件動物玉雕的來歷、故事，還有背後的寓意及稀有程度。

猶如命中註定，我的童年充滿了中國文化及風情。不只是我的高曾祖父和愛斯姨姥姥與中國結下緣分，中國後來也成為家父人生當中非常重要的一部分。二戰時期，父親威廉姆·楊門，曾擔任中國防禦設備公司的負責人，亦即負責提供中華民國空軍美籍志願大隊所有武裝及經濟資源。戰後，父親成為原於上海成立的史帶集團的執行長。中國藝術品一直以來是我父母親畢生之戀，並因此結交了許多來自中國的友人，如二戰結束後，宋子安博士曾贈父親一件青白玉雕梅花紋筆洗。

雖然我一直對中國藝術充滿熱愛，但直到在明德大學為了完成畢業學分，才有幸的選修了羅伯特·瑞夫教授所執教的亞洲藝術史課程。瑞夫教授集學者、藏家及亞洲藝術界權威於一身，他詳細的講解賦予了藝術生命，使其意義更加豐富。教授經常從他口袋中拿出與上課內容相關之實例供學生參考，不論是唐銅鏡、宋瓷或是清玉雕，都日益增進我對中國藝術的了解。從此，我對中國藝術的興趣加倍提高，並有了全新的理

Robert P. Youngman, *The Youngman Collection of Chinese Jades from Neolithic to Qing*, Chicago, 2008

羅伯特·楊門，《楊門藏玉：中國玉器·新石器時代至清代》，芝加哥，2008年



alive. I was entranced. He was constantly pulling from his pocket examples of what was being pictured in slides or discussed: a Tang mirror, a Song porcelain, or a Qing jade. My interests were not only heightened but were born anew for I came to realize the significance of the family treasures that I had been exposed to and that, here to fore, I had not fully appreciated. A life of collecting had truly begun.

After college, in the early 1960s when I lived in the Far East for a while, often visiting Hong Kong, I would hurry to Cat Street as early in the morning as possible so that I could be the auspicious first customer of the day. In those days, upon indicating that I would like to see some small jade carvings, I would often receive a puzzled look or raised eyebrow from the proprietor, but usually some small carvings would appear. After carefully inspecting them, making some comments, and asking a few questions I would be asked if I wanted a Coca-Cola or, perhaps, some tea. If I was offered tea, I considered it a good sign; if Coca-Cola was the offering, it was perhaps not such a good sign. Sometimes a few additional pieces appeared and I felt I was making some progress. Gradually, over a period of time and after several visits, I was usually able to develop some rapport and the most generous who sensed my seriousness would offer comments about jade carving and I would learn. The experience of being able to handle and examine hundreds of carvings over a period of time was to prove invaluable. Through the years I have come to appreciate many dealers of Chinese art who were so patient to share their unique knowledge of the field, educate me on the aesthetics, symbolic meaning and the fine points of authentication of jade carvings.

Robert P. Youngman, 2008

解。同時，亦發現我對家族藏品背後所帶文化寓意及來歷認知甚淺。自此，我的收藏生涯正式展開。

六十年代大學畢業後，我有幸前往遠東發展，期間經常會去香港，並經常於清晨前往有著「古董街」之稱的香港摩羅上街，意欲成為當天商家的第一個客戶，希望帶來好兆頭。每當我要求店家展示玉雕時，他們不禁面露疑惑之情，但卻都會從庫裏拿出幾件小玉雕。經我仔細檢視並表達我的意見及疑問後，店主有時會呈上茶或可口可樂。如果他們給我上茶，我便覺得這是好預兆，但如果是可樂，可能預示當天運氣不夠好。經過我長期多次拜訪，我與店家逐建立起了良好的關係，他們感受到我的誠意以及認真的態度，常常給予建議及指導。這段期間我有幸上手了幾百件玉器，仔細鑽研、觀察，從中獲取了許多重要的經驗。多年以來，我非常感謝這些古董商的無私分享，不厭其煩地教導我玉器相關的知識、審美、寓意、真偽，獲益良多，終身受用。

羅伯特·楊門，2008年

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A PALE CELADON JADE 'HORSE AND MONKEY' GROUP  
QING DYNASTY, 18TH CENTURY

carved as a recumbent horse, the mane falling in fine waves down both sides of the neck, the tail to one side, the head turned backwards to look at a small monkey clambering up the hind quarters, clasping the end of the bridle, the striated stone a milky celadon with white mottling and faint caramel veining

清十八世紀 青白玉雕馬上封侯把件

Length 3¼ in., 8.2 cm

\$ 4,000-6,000

PROVENANCE

Deqingshuwu Collection.  
Christie's Hong Kong, 26th April 2004, lot 1216.  
J. J. Lally & Co., New York, 29th June 2004.

來源

德馨書屋收藏  
香港佳士得2004年4月26日，編號1216  
J. J. Lally & Co., 紐約，2004年6月29日

Such a carving would have been presented to an aspiring official, as the depiction of a monkey atop a horse forms the rebus *Ma shang feng hou*, conveying the wish for a speedy promotion. Additionally, as Terese Tse Bartholomew notes in *Hidden Meanings: Symbolism in Chinese Art*, Asian Art Museum of San Francisco, San Francisco, 2006, p. 118, the combination of a monkey with a horse also stems from an ancient Indian belief that monkeys could prevent horses from falling ill, as seen in early agricultural guidebooks such as Han E's *Essential Sishi zuanyao/Notes for the Four Seasons* and Li Shizhen's *Compendium of Bencao gangmu/Materia Medica*.

Compare a related horse and monkey group sold in our Hong Kong rooms, 3rd December 1976, lot 728. A similar carving but with a patch of russet, sold twice in our Hong Kong rooms, first on 21st May 1987, lot 653, and again, 18th May 1989, lot 824. A larger example sold in these rooms 22nd September 2005, lot 351. See also one illustrated in Robert Kleiner, *Chinese Jades from the Collection of Alan and Simone Hartman*, New York, 1996, pl. 184, and later sold at Christie's Hong Kong, 27th November 2007, lot 1556.



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A GRAY JADE 'PHOENIX AND PEACH' GROUP  
MING DYNASTY

the recumbent bird grasping a peach branch in its beak, the ripe fruits and leaves falling across the back, the body naturalistically swelling at the chest and tapering at the tail in accordance with the shape of the stone, the wings, tail, and tucked legs all finely articulated in low relief and incised details, the stone a pale gray color with icy inclusions and russet veins throughout and a white calcified area at the underside of the chest

明 灰玉雕鶴壽延年擺件

Length 3 $\frac{5}{8}$  in., 9.2 cm

\$ 5,000-7,000

PROVENANCE

The Peking Gallery, Toronto, 11th February 1974.

LITERATURE

Robert P. Youngman, *The Youngman Collection of Chinese Jades from Neolithic to Qing*, Chicago, 2008, pl. 88.

來源

The Peking Gallery, 多倫多, 1974年2月11日

出版

羅伯特·楊門, 《楊門藏玉: 中國玉器-新石器時代至清代》, 芝加哥, 2008年, 圖版88





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A PALE CELADON JADE FIGURE OF LI BAI  
QING DYNASTY, KANGXI PERIOD

the poet seated adorned in long flowing robes, with one arm resting on a set of books next to a large, well-hollowed globular wine jar, the jovial serene face delicately carved, the long flowing beard resting on the rotund belly, the hair pulled back into a ribboned cloth cap, the pale stone with faint white variegation

清康熙 青白玉雕李白醉酒擺件

Length 3 in., 7.7 cm  
\$ 15,000-25,000

PROVENANCE

Christie's London, 21st November 1967, lot 52.

LITERATURE

Robert P. Youngman, *The Youngman Collection of Chinese Jades from Neolithic to Qing*, Chicago, 2008, pl. 185.

來源

倫敦佳士得1967年11月21日，編號52

出版

羅伯特·楊門，《楊門藏玉：中國玉器·新石器時代至清代》，芝加哥，2008年，圖版185

Known for his love of drinking and his many poems celebrating the pleasures of wine, the poet Li Bai (701-762) is often depicted with a wine jar in 17th and 18th century jade carvings. Du Fu (712-770), one of Li's friends and a fellow poet, features Li in his famous poem 'Eight Immortals of the Wine Cup', which describes and celebrates the drinking habits of elite literary men of his time.

Compare a closely related piece, with the poet carved in the same posture but without the wine jar, previously in collection of Dr. Ip Yee, exhibited at the Min Chiu Society, *Chinese Jade Carving*, Hong Kong Museum of Art, Hong Kong, 1983, cat. no. 176, and sold in our Hong Kong rooms, 19th November 1984, lot 59. See also two others in similar poses that sold in the same rooms, 19th May 1977, lot 687 and 29th April 1992, lot 637. For a jade figure of Li Bai leaning against a wine jar, attributed to the 17th/18th century, see one sold at Christie's New York, 19th September 2006, lot 27.

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A GRAYISH CELADON JADE 'MYTHICAL BIRD' GROUP  
QING DYNASTY, 17TH - 18TH CENTURY

finely carved, the bird recumbent with a short curved beak, a curved horn, and small pointed ears, the wings and fan-shaped tail delineated by stylized archaic scrolls, the underside incised to reveal symmetrically folded legs, with nine small chicks nestled near or peering out from the plumage, the stone with an attractive bluish-silvery hue and russet patches

清十七至十八世紀 青玉雕瑞鳥把件

Length 3 in., 7.6 cm  
\$ 6,000-8,000

PROVENANCE

J. J. Lally & Co., New York, 7th November 2001.

LITERATURE

Robert P. Youngman, *The Youngman Collection of Chinese Jades from Neolithic to Qing*, Chicago, 2008, pl. 89.

來源

J. J. Lally & Co., 紐約，2001年11月7日

出版

羅伯特·楊門，《楊門藏玉：中國玉器·新石器時代至清代》，芝加哥，2008年，圖版89



205

A WHITE JADE CARVING OF A GOOSE  
QING DYNASTY, 18TH / 19TH CENTURY

the pebble finely carved as a recumbent goose with the head turned back over its body and the feet tucked underneath, grasping a sprig of millet in its beak, the wing feathers detailed with archaistic motifs, a collar of geometric chevrons around the neck, the stone of even tone with occasional dark brown veining

清十八 / 十九世紀 白玉雕寶鵝把件

Length 2 $\frac{3}{8}$  in., 6.1 cm  
\$ 6,000-8,000

PROVENANCE

Purchased in New York, 22nd March 2003.

來源

購於紐約，2003年3月22日



206

A PALE CELADON JADE CARVING OF A BUFFALO  
QING DYNASTY, 18TH / 19TH CENTURY

recumbent with the legs folded beneath the rounded arched body, the head resting on the left shoulder, the long eyelashes incised to frame the almond-shaped eyes, with two long curved horns extending backwards, the stone a light bluish hue tinged with russet and with milky white inclusions, the underside pierced two small holes

清十八 / 十九世紀 青白玉雕臥牛把件

Length 2½ in., 6.3 cm

\$ 4,000-6,000

PROVENANCE

Collection of James W. and Marilyn Alsdorf.  
Alvin Lo Oriental Art Ltd., New York.

來源

James W. 及 Marilyn Alsdorf 伉儷收藏  
春源齋，紐約



207

AN ARCHAISTIC CELADON JADE YI-FORM VESSEL  
MING DYNASTY

the rounded body of oval section set over a conforming foot and rising to an everted rim, the rim extending at one end for pouring, the opposite end set with a scrolling loop handle, the exterior sides with a central register of raised bosses divided by vertical flanges imitating those on ancient bronze ritual vessels, the stone a pale green color flecked with icy white inclusions and fine russet veins

明 青玉雕乳釘紋匜

Length 4 $\frac{1}{4}$  in., 11.7 cm  
\$ 5,000-7,000

PROVENANCE

Collection of Mr. and Mrs. Ivan B. Hart.  
Weisbrod Chinese Art Ltd., New York, 26th September  
2002.

LITERATURE

Robert P. Youngman, *The Youngman Collection of Chinese Jades from Neolithic to Qing*, Chicago, 2008, pl. 208.

來源

Ivan B. Hart 伉儷收藏  
Weisbrod Chinese Art Ltd., 紐約, 2002年9月26日

出版

羅伯特·楊門, 《楊門藏玉: 中國玉器·新石器時代至清代》, 芝加哥, 2008年, 圖版208

Compare a Ming dynasty yellowish white jade vessel of this form, but with its cover, in the collection of the Tianjin Museum of Art, published in *Zhongguo bowuguan congshu: Tianjinshi yishu bowuguan* [Chinese Museums Series: Tianjin City Art Museum], vol. 6, Beijing, 1984, pl. 204; and a Ming dynasty white jade example with plain sides and a *chilong*-form handle in the collection of the Freer Sackler Galleries, Smithsonian Institution, Washington, D.C., acc. no. S1987.726.

208

AN ARCHAISTIC SPINACH-GREEN JADE GUI-FORM CENSER  
MING DYNASTY

the broad U-shaped body supported on a short circular foot and flanked by a pair of angular handles, the exterior of the body carved with three rows of raised bosses between a raised fillet above and below, the stone a grayish-green color accented with black flecks and veins of darker green

明 碧玉雕乳釘紋簋式爐

Width 4 $\frac{1}{4}$  in., 12.3 cm  
\$ 3,000-5,000

PROVENANCE

Collection of Mr. and Mrs. Ivan B. Hart.  
Weisbrod Chinese Art, Ltd., New York, 26th September  
2002.

來源

Ivan B. Hart 伉儷收藏  
Weisbrod Chinese Art, Ltd., 紐約, 2002年9月26日





209

A CELADON JADE FIGURE OF A BOY  
16TH / 17TH CENTURY

well carved in the round, the young figure in a dynamic posture, merrily skipping along, one foot sweeping aside a small dog scurrying from beneath the robes, the garment swaying in ribbon-like folds in response to the S-curved movement of the body, the left arm bent at the elbow holding a beribboned ring by the shoulder, the right arm lowered grasping a small bird in the hand, the boy with a cheerful expression on the face, the hair bundled into two knots, a double-gourd canteen slung over the shoulder, the details all crisply carved and polished to a lustrous sheen, the stone an icy white color with scattered pale brown patches, wood stand (2)

十六 / 十七世紀 青玉雕童子把件

Height 2 $\frac{3}{4}$  in., 7.3 cm

\$ 40,000-60,000

PROVENANCE

Purchased in Hong Kong, 1964.

LITERATURE

Robert P. Youngman, *The Youngman Collection: Chinese Jades from Neolithic to Qing*, Chicago, 2008, pl. 179.

來源

購於香港，1964年

出版

羅伯特·楊門，《楊門藏玉：中國玉器·新石器時代至清代》，芝加哥，2008年，圖版179



This finely carved figure naturalistically captures the buoyant gait of a carefree child. Here, the boy moves with swiftness and grace while glancing affectionately at the small animal dashing between his feet and clambering at one of his shoes. His pervasive ease even pacifies the bird he carries in his right hand.

The beribboned ring the boy holds in his left hand has led to some speculation that the figure may represent the legendary child-hero Nezha (or Nuo Zha). Nezha's attributes include the 'Cosmic Ring' which he uses to defeat the Dragon King's son, Ao Bing. For an example of this subject, see a Qing dynasty green jade ring carved in openwork with the image of Nezha using rings to attack a dragon, in the collection of the Freer Sackler Galleries, Smithsonian Institution, Washington, D.C., (acc. no. S1987.767). The iconography of the present carving, however, is not entirely consistent with myths about Nezha. For instance, there are no anecdotes associating him with birds, double-gourds, or small beasts. Thus, it is just as likely that this carving simply represents a boy enjoying an afternoon stroll with his pets and a toy ring.

The manner of representation, particularly in the *joie-de-vivre* attitude of the subject, the folds of the garment, and the way the carving marks are finished, compare closely to a late Ming - early Qing dynasty white jade carving of Liu Hai, in the collection of Dr. Ip Yee, exhibited and published in *Chinese Jade Carving*, Hong Kong Museum of Art, Hong Kong, 1983, cat. no. 170. See also a contemporaneous mutton-fat jade carving of a figure with birds, from the Chih-jou Chai Collection, exhibited and published in *Chinese Jades from Han to Ch'ing*, Asia Society, New York, 1980, cat. no. 103.



A WHITE AND RUSSET JADE 'DRAGON AND PHOENIX' GROUP  
QING DYNASTY, 17TH / 18TH CENTURY

the broad, flat stone carved with the two fantastic creatures in profile, the larger dragon-fish rearing upward, its powerful body writhing in a tight S-curve, its long fins sweeping upward from the shoulders echoing the arch of the neck, the mouth open in a roar, a small phoenix next to the proper right side of the dragon, its legs tucked under and the neck and tail relaxed contrasting the unbridled energy of its companion, the details of each animal's anatomy deftly carved, the stone an icy white color flecked with dark russet towards the top

清十七 / 十八世紀 白玉雕龍鳳把件

Length 2½ in., 6 cm  
\$ 20,000-30,000

PROVENANCE

Collection of Jon Edwards.  
Weisbrod Chinese Art, Ltd., New York.

EXHIBITED

*A Private Collection of Early Chinese Jades*, Weisbrod Chinese Art, Ltd, New York, 1994, cat. no. 43.

LITERATURE

Robert P. Youngman, *The Youngman Collection of Chinese Jades from Neolithic to Qing*, Chicago, 2008, pl. 149.

來源

Jon Edwards 收藏  
Weisbrod Chinese Art, Ltd, 紐約

展覽

《A Private Collection of Early Chinese Jades》,  
Weisbrod Chinese Art Ltd., 紐約, 1994年, 編號43

出版

羅伯特·楊門, 《楊門藏玉: 中國玉器·新石器時代至清代》,  
芝加哥, 2008年, 圖版149

This animal group has a strong sense of vitality coursing through the fluid curving lines of the dragon-fish, which is harmoniously offset by the placid countenance of the bird roosting next to it. The bold use of the russet skin to accent the otherwise white stone similarly contributes to the composition's overall expression of balanced dynamism. The sophistication of the form and the crispness of the carving indicate that this piece was produced circa the Kangxi period, when jade craftsmen reached new heights in the refinement of traditional subjects and the development of a fresh aesthetic.

The bodily movement and anatomical features of the dragon-fish bear a striking resemblance to a Kangxi period white jade carving of a *makara* sold in our Hong Kong rooms, 9th October 2007, lot 1600; while the naturalistic articulation of the bird, especially the treatment of the head, is consistent with that of a Kangxi era white jade goose from the collection of Alan and Simone Hartman, sold at Christie's Hong Kong, 27th November 2007, lot 1563. The ridges and bell-shaped curve of the wings of each creature also closely resemble the wings of a Kangxi period white jade *tianma* ('heavenly horse') sold in our Hong Kong rooms, 11th April 2008, lot 3080; and the form of the *lingzhi* in a Kangxi period carving of a calcified jade 'deer' group sold in our Hong Kong rooms, 7th April 2015, lot 3751.



211

A WHITE JADE 'LOTUS' STEM CUP  
MING DYNASTY

the flaring U-shaped cup finely carved in high relief around the exterior with two registers of lotus petals, the tips gently curling for a fluted effect, the interior of the cup smooth, all supported atop an integral slender splayed foot with a rope-twist band in high relief around the center above a band of incised pendent leaves, the base carved with the characters *qian shou* ('a thousand years of longevity') in seal script within a square, the stone a translucent pale beige-white color flecked with brown

明 白玉雕蓮花式高足盃  
《千壽》款

Height 2 $\frac{3}{8}$  in., 5.9 cm  
\$ 10,000-15,000

PROVENANCE

Anunt Hengtrakul, New York.

LITERATURE

Robert P. Youngman, *The Youngman Collection of Chinese Jades from Neolithic to Qing*, Chicago, 2008, pl. 207.

來源

Anunt Hengtrakul, 紐約

出版

羅伯特·楊門, 《楊門藏玉: 中國玉器·新石器時代至清代》, 芝加哥, 2008年, 圖版207



Jade stem cups of the Ming dynasty are rare, and the present cup belongs to a particularly small subtype. The only other known example of this design, albeit slightly taller and carved with a different variety of petal, was in the collection of Mr. and Ms. Alfred Clark, exhibited in the *International Exhibition of Chinese Art*, Royal Academy of Arts, London, 1935-36, cat. no. 2819, and later sold at Christie's London, 10th June 1996, lot 143. A related subtype of Ming jade stem cups share this same general form — including the proportions, intimate scale, banded stem, and flaring foot — but have lobed sides, and the exterior of these cups are carved in low relief with floral sprays and auspicious characters. Examples of this type include a celadon jade version in the collection of the Tianjin Museum of Art, published in *Zhongguo bowuguan congshu: Tianjinshi yishu bowuguan* [Chinese Museums Series: Tianjin City Art Museum], vol. 6, Beijing, 1994, cat. no. 218; and a pale grayish-green jade cup sold at Christie's New York, 14th September 2017, lot 724.

212

A SMALL PALE CELADON JADE FIGURE OF A HORSE  
MING DYNASTY

in a recumbent pose with the legs folded beneath the body, the tail swept to one side, the head turned all the way around gazing behind, the finely incised mane parted down the center and falling in waves to each side of the neck, the hair on the tail and legs also carefully delineated, the stone a faint green color with fine russet veins concentrated at the head and hind quarters

明 青白玉雕臥馬把件

Length 2 $\frac{1}{4}$  in., 5.3 cm  
\$ 6,000-8,000

PROVENANCE

Purchased in Hong Kong, 1964.

LITERATURE

Robert P. Youngman, *The Youngman Collection of Chinese Jades from Neolithic to Qing*, Chicago, 2008, pl. 111.

來源

購於香港, 1964年

出版

羅伯特·楊門, 《楊門藏玉: 中國玉器·新石器時代至清代》, 芝加哥, 2008年, 圖版111





213

A CELADON JADE 'PHOENIX AND PEACH' GROUP  
17TH - 18TH CENTURY

the stone of slightly flattened oblong form, rising at one end with the upward swell of the phoenix's chest and tapering at the opposite end with the sweep of the curling tail feathers, the long neck extending back, lush plumage cascading down accentuating its length, the head in high relief, resting on the folded wings grasping a fruiting peach branch in its beak, a *chilong* in low relief on each wing, the legs tucked beneath the body, the stone a pale green color transmuting to a slightly more olive tone at the underside and flecked with white calcification

十七至十八世紀 青玉雕祥鳳獻桃把件

Length 4 $\frac{3}{4}$  in., 11.1 cm  
\$ 20,000-30,000

PROVENANCE

The Peking Gallery, Toronto, 11th February 1974.

來源

The Peking Gallery, 多倫多, 1974年2月11日

This 'phoenix and peach' group is exquisitely carved with a strong sense of movement and minute details finely articulated, such as the ridged joints on the bird's legs and toes, elegantly elongated eyelashes, and small spur-shaped ears. Compare a strikingly similar greenish-white and russet jade 'phoenix and peach' group dating to the late Ming to early Qing dynasty sold first in our Hong Kong rooms, 20th May 1981, lot 888, and later as part of the Robert Hatfield Ellsworth Collection at Christie's New York, 19th March 2015, lot 622; and a related Ming dynasty carving of a phoenix grasping bamboo stalks in its beak, sold in these rooms, 22nd April 1974, lot 19.



214

A PALE CELADON AND BROWN JADE 'BUDDHIST LION'  
MING DYNASTY

recumbent, resting on its belly clutching a brocade ball with its forepaws, the broad jaws playfully tugging a ribbon loose from the ball, the end of the ribbon falling in loops over the animal's back, the wide flat head patterned with a spiraling mane, the bushy tail sweeping against the hind quarters with three broad swaths of fur, the stone a whitish-green color with patches and fine veining of dark brown

明 青白玉雕佛獅把件

Length 2¾ in., 7 cm  
\$ 6,000-8,000

PROVENANCE

Collection of Wellington Wang.  
Weisbrod Chinese Art, Ltd., New York.

來源

王度收藏  
Weisbrod Chinese Art, Ltd., 紐約

215

A CELADON AND RUSSET JADE 'CHILONG' SCABBARD SLIDE  
QING DYNASTY, 19TH CENTURY

of rectangular form with the short ends terminating in inward-curling scrolls, the top surface carved in high relief with a large sinuous *chilong* turning back mid-stride and glaring at the smaller *chilong* playfully tugging the tip of its bifurcated tail, the animals' bodies extending beyond the edge in an openwork design, the stone a warm russet tone with a swath of pale green through the center

清十九世紀 青玉雕螭龍紋環

Length 4⅝ in., 11.7 cm  
\$ 4,000-6,000

PROVENANCE

Weisbrod Chinese Art, Ltd., New York, 22nd May 1978.

LITERATURE

Robert P. Youngman, *The Youngman Collection of Chinese Jades from Neolithic to Qing*, Chicago, 2008, pl. 196.

來源

Weisbrod Chinese Art, Ltd., 紐約, 1978年5月22日

出版

羅伯特·楊門, 《楊門藏玉: 中國玉器·新石器時代至清代》, 芝加哥, 2008年, 圖版196



216

A YELLOW JADE 'QILIN' CARVING  
YUAN / MING DYNASTY

formed from an oval pebble, the body recumbent with the head turning to the left and the forepaws tucked beneath the jaw, the wide face set with round eyes, pointed ears, a tapering beard, and a long horn extending down the neck and between the shoulders, the bifurcated tail wrapping around the hips at each side, the swirls of *qi* emanating from the fur seamlessly blending with the wispy pattern of the cloud on which the animal rests, the stone a pale yellowish-beige color with fine russet striations, wood stand (2)

元 / 明 黃玉雕麒麟把件

Length 2½ in., 5.4 cm  
\$ 15,000-20,000

PROVENANCE

Collection of Dr. Isaac Newton.  
Bluett & Sons, London.  
Weisbrod Chinese Art, Ltd., New York, 4th October  
1982.

LITERATURE

*Dr. Newton's Zoo*, Bluett & Sons, London, 1981, cat. no.  
27, col. pl. III.

來源

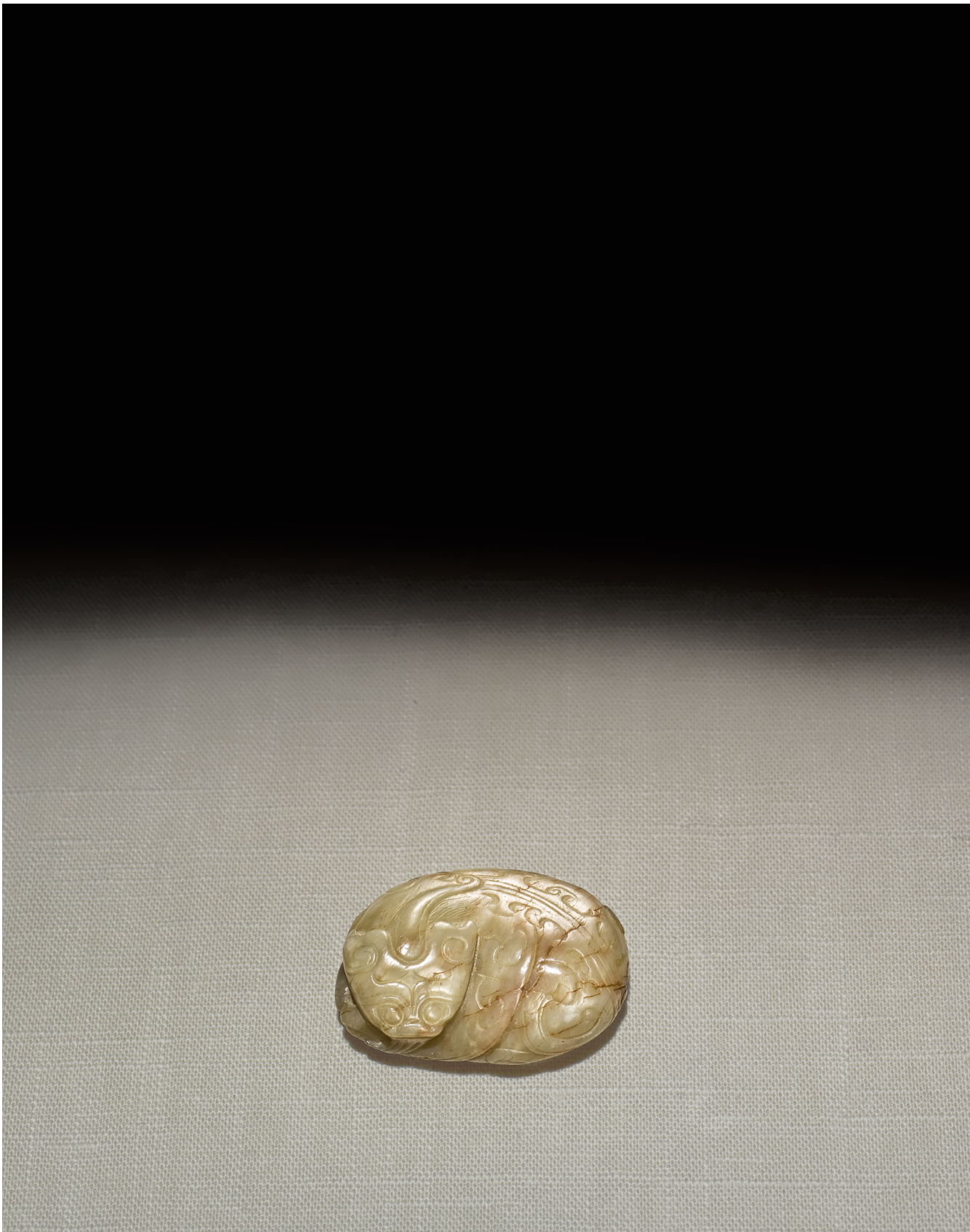
Isaac Newton 醫生收藏  
Bluett & Sons, 倫敦  
Weisbrod Chinese Art, Ltd., 紐約, 1982年10月4日

出版

《Dr. Newton's Zoo》, Bluett & Sons, 倫敦, 1981  
年, 編號27, 圖版III

This compact carving of a *qilin* has a remarkable sense of movement in the scrolling patterns covering its entire surface. The same rhythm flows through the spiraling twists of the ears, the wave-like cadence of the fur, the coiling of the *qi*, and the eddies of the cloud, giving form to the mythical creature's innate energy, evident even when at rest, and the *qilin's* harmony with the natural order. The subtly rounded edges of these low-relief swirls further enliven the animal as they catch light at different angles and lead the eye on a winding path around the body.

The quality of the stone, the carving, and the overall coherence of the composition point to a Yuan / Ming dynasty attribution. Compare a white and russet jade figure of a mythical beast sold in our London rooms, 15th December 1987, lot 12; a yellow and russet jade carving of a coiled beast sold in those same rooms, 11th December 1984, lot 77; a white and russet jade carving of a tortoise-like mythical creature offered at Christie's New York, 4th June 1992, lot 5; a pale celadon and russet jade 'geese' group sold in our Hong Kong rooms, 7th October 2015, lot 3654; and a white and russet jade carving of a chimera sold at Christie's Hong Kong, 1st June 2011, lot 3934.



217

A BLACK JADE FIGURE OF A 'HEAVENLY HORSE'  
MING DYNASTY

carved in a recumbent pose on an integral base with natural contours of the stone preserved, the animal's forelegs tucked by the chest, the hips turned to rest on the right haunch, the tail swept to the opposite side, the neck elongated, the chin raised and the gaze directed upward, a crest rising from the crown of the head fringed by the finely carved mane falling down the neck to the shoulders, flame scrolls carved in relief issuing from the hips and shoulders, the base pierced, the stone opaque black with hints of opaque white on the body and the base, wood stand (2)

明 玉雕天馬把件

Length 2½ in., 6.3 cm  
\$ 15,000-20,000

PROVENANCE

Purchased in Hong Kong, 1964.

LITERATURE

Robert P. Youngman, *The Youngman Collection of Chinese Jades from Neolithic to Qing*, Chicago, 2008, cat. no. 110.

來源

購於香港，1964年

出版

羅伯特·楊門，《楊門藏玉：中國玉器·新石器時代至清代》，芝加哥，2008年，圖版110

This carving effectively integrates the stone's inherent qualities into the composition. The rich black color of the jade interspersed with white patches at the horse's nose and knees beautifully mimics the natural coloration of a horse. Additionally, by using the principally white section of the stone for the base, and leaving the base with a raw appearance, the carver dexterously distinguishes the two parts of the composition and enhances the overall sense of naturalism.

Carvings of heavenly horses are rare *vis-à-vis* representations of other animals, both real and mythical. The treatment of the face, mane, and body, and the incorporation of an integral base favorably compare to a Ming dynasty jade carving of a horse drinking from a river, exhibited in *Chinese Jade throughout the ages*, Victoria and Albert Museum, London, 1975, and illustrated in, 'Chinese Jade throughout the ages', *Transactions of the Oriental Ceramic Society*, vol. 40, London, 1973-75, cat. no. 364; and a similar carving from the Zhirouzhai Collection offered in our Hong Kong rooms, 8th October 2008, lot 2328.





218

A 'CHICKEN BONE' JADE 'RAM' GROUP  
QING DYNASTY, 18TH CENTURY

finely carved in a recumbent pose, the larger figure with all four legs tucked underneath, resting contentedly with its head turning to one side being nuzzled, its young nestled between the front legs, the curved striated horns carved in the round, the hooves and tucked legs clearly defined, the opaque stone a warm ivory color suffused with fine gray and brown inclusions

清十八世紀 雞骨玉雕臥羊擺件

Length 3 $\frac{5}{8}$  in., 9.2 cm

\$ 6,000-8,000

PROVENANCE

Rare Art, Inc., New York, 18th August 1975.

LITERATURE

Robert P. Youngman, *The Youngman Collection of Chinese Jades from Neolithic to Qing*, Chicago, 2008, pl. 127.

來源

Rare Art, Inc., 紐約, 1975年8月18日

出版

羅伯特·楊門, 《楊門藏玉: 中國玉器·新石器時代至清代》, 芝加哥, 2008年, 圖版127



219

A PALE CELADON AND GRAY JADE 'MONKEY AND PEACH' GROUP  
QING DYNASTY, 18TH CENTURY

naturalistically carved in openwork, with a well articulated monkey and its young clambering atop a leafy fruiting bough issuing two ripe peaches, a cicada resting on one, the stone skillfully worked utilizing the starkly contrasting dark gray and pale celadon to enhance and enliven the composition

清十八世紀 黑白玉雕靈猴獻壽把件

Length 1½ in., 3.8 cm  
\$ 2,000-3,000

PROVENANCE

Ralph M. Chait Galleries, New York.

LITERATURE

Robert P. Youngman, *The Youngman Collection of Chinese Jades from Neolithic to Qing*, Chicago, 2008, pl. 119.

來源

Ralph M. Chait Galleries, 紐約

出版

羅伯特·楊門，《楊門藏玉：中國玉器·新石器時代至清代》，芝加哥，2008年，圖版119

The theme of longevity, presented through the motif of monkeys and peaches, is further enhanced by accompanying cicada, a symbol of regeneration and triumph over death.

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220

A WHITE JADE 'CARP AND LOTUS' PENDANT  
19TH / 20TH CENTURY

of flattened oval form, carved with a carp emerging from a large curled lotus leaf issuing a small lotus pod, the reverse with the bifurcated fish tail extending along the underside of the leaf, all surmounted by a small bat, pierced below one wing for suspension, the white stone of even color

十九 / 二十世紀 白玉雕年年有餘珮

Length 2 in., 5.2 cm  
\$ 3,000-5,000



221

A WHITE JADE 'BOY AND BIRD' GROUP  
QING DYNASTY

the cheerful youth kneeling and petting a small bird, the bird's tail sweeping under the boy's right knee and its head lifted to receive the boy's gentle touch, the boy dressed in loose robes falling in folds over his arms and knees, his smiling face tilted downward and framed by the shawl billowing around the shoulders, a small badger clambering across the boy's shoulders and toying with the shawl, the stone of a even creamy-white color

清 白玉雕歡喜童子把件

Height 2½ in., 5.5 cm

\$ 6,000-8,000

The theme of boys playing with animals is a traditional motif favored for its implied wish for male offspring. With the cheerful boy tending to a small bird accompanied by a badger on his shoulders, the combination of imagery on the present lot is uncommon. His shawl billows around him, the drapery enveloping the entire figure from top to bottom. Compare a celadon jade figure of a boy carrying a lotus spray with the garments similarly worked, formerly in the collection of T.Y. Chao, sold in our Hong Kong rooms, 30th November 2017, lot 357. For an example with the composition and drapery carved in a similar manner, see a figure of Liu Hai, sold at Christie's Hong Kong, 27th November 2013, lot 3602 (part lot).



222

A SMALL WHITE JADE 'HARE' PENDANT  
TANG DYNASTY

laying recumbent with its legs tucked into its plump sides and its head nestled between the shoulders, the ears resting atop the back, the rounded contours of the legs, face, and tail naturalistically rendered, the eyelids, whiskers, and fringes of fur finely incised, pierced through the back with four additional smaller holes at the belly, the stone an opaque creamy-white color streaked with fine brown veins

唐 白玉雕瑞兔珮

Length 1 $\frac{3}{8}$  in., 3.5 cm

\$ 6,000-8,000

PROVENANCE

Collection of Jon Edwards.  
Weisbrod Chinese Art, Ltd., New York.

EXHIBITED

*A Private Collection of Early Chinese Jades*, Weisbrod Chinese Art, Ltd. New York, 1994, cat. no. 12.

LITERATURE

Robert P. Youngman, *The Youngman Collection of Chinese Jades from Neolithic to Qing*, Chicago, 2008, pl. 122.

來源

Jon Edwards 收藏  
Weisbrod Chinese Art, Ltd., 紐約

展覽

《A Private Collection of Early Chinese Jades》,  
Weisbrod Chinese Art Ltd., 紐約, 1994年, 編號12

出版

羅伯特·楊門, 《楊門藏玉: 中國玉器·新石器時代至清代》,  
芝加哥, 2008年, 圖版122

The small hare is tenderly depicted in a natural pose and with careful attention to its anatomy, revealing the artisan's intimate familiarity with the animal. This naturalistic approach characterizes Tang dynasty jade carvings of animals, particularly small works carved from pebbles, such as the present. Compare a small yellow jade carving of a hare in the collection of the British Museum, published in Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, pl. 26:9; and a similarly charming small white jade duck-form pendant in the collection of the Palace Museum, published in *The Complete Collection of Treasures of the Palace Museum: Jadeaware*, vol. 2, Hong Kong, 1995, pl. 10.





223

A YELLOW AND RUSSET JADE CARVING OF A TAPIR  
SONG - MING DYNASTY

in a recumbent pose, with the body curving slightly to the right in a subtle arc, the legs folded to either side of the torso, the lifted head set with short triangular ears and a ridged snout curling under at the end, the gaze directed ahead, the thick round tail dangling languidly at the opposite end of the body, the hooves and the ribs neatly incised, swirling wisps of *qi* emanating in raised bands from the shoulders and hips, the stone a pale yellow with icy inclusions at one side of the body and a variegated russet at the other side

宋至明 黃玉雕臥獬把件

Length 3¼ in., 9.5 cm

\$ 80,000-120,000

PROVENANCE

Christie's London, 31st March 1969, lot 133.

LITERATURE

Robert P. Youngman, *The Youngman Collection of Chinese Jades from Neolithic to Qing*, Chicago, 2008, pl. 109.

來源

倫敦佳士得1969年3月31日，編號133

出版

羅伯特·楊門，《楊門藏玉：中國玉器·新石器時代至清代》，芝加哥，2008年，圖版109



Although the tapir is a real animal — which has a body resembling a hog's, a short trunk like an elephant's, and is biologically related to the horse and the rhinoceros — it assumed mythical properties in traditional East Asian thought. In legends, tapirs were often given chimerical qualities and believed to eat people's nightmares. Representations of tapirs in Chinese art emerged by the Eastern Zhou dynasty. See, for instance, a Warring States bronze finial in the form of the animal in the collection of the Freer Sackler Galleries, Smithsonian Institution, Washington, D. C., acc. no. F1940.23. In later dynasties, images of tapirs were typically produced as part of an archaistic exercise, with the form of the creature mimicking its expression in Zhou and Han dynasty bronzes.

Jade carvings of tapirs are exceptionally rare. Even within this small group, the present carving was produced particularly early and bears atypical physical features. Other jade 'tapirs' date to the Qing dynasty and closely follow the visual formula of the ancient bronze models. See for example, an 18th century white jade 'tapir' vessel, from the collection of Lolo Sarnoff, sold in these rooms, 17th-18th March 2015, lot 323; and an 18th/19th century white jade 'tapir' sold in our Hong Kong rooms, 8th April 2013, lot 3203. By contrast, the present carving dates several centuries earlier to the Song - Yuan period, and the animal's anatomy brings greater attention to the tapir's natural relationship to the horse, particularly in the long slender legs and hooved feet. Thus, the artisan's selection of this particular subject and decision to emphasize alternative physical characteristics testify to the high degree of original thought that went into making this figure.

The quality of the stone and the carving are also noteworthy. The yellow, russet, and dark brown variegation of the jade beautifully imitate the types of patterning that naturally occur on a tapir's hide. Additionally, the movement of the dark brown veining contributes to the sense of vitality of the animal. Together, these show the care with which the artisan matched the subject to the innate properties of the material.

The gentle contouring of the form and the attention to details - such as the subtle suggestion of the ribs where the body bends, and the sinuous curve of the spine that enhances the sense of the corporeal weight at rest - are consistent with the best animal-form carvings of the Song - Yuan period. Compare a strikingly similar yellow and brown jade figure of a hound, attributed to the Tang - Song period, and exhibited in *Chinese Jade Animals*, Hong Kong Museum of Art, Hong Kong, 1996, cat. no. 75; a Song dynasty white and russet jade carving of a horse from the Gerald Godfrey Collection, sold at Christie's Hong Kong, 30th October 1995, lot 845; a Song dynasty yellow and russet jade carving of a hound, from the Muwen Tang Collection, sold in our Hong Kong rooms, 1st December 2016, lot 200; a Song dynasty gray jade carving of a hound, from the W. P. Chung Collection, exhibited in *Chinese Jade Carving*, Hong Kong Museum of Art, Hong Kong, 1983, cat. no. 136; and a Yuan dynasty pale celadon jade carving excavated in Shanghai and published in *Zhongguo chutu yuqi quanji/ The Complete Collection of Jades Unearthed in China*, vol. 7, Beijing, 2005, cat. no. 216.



224

A WHITE AND RUSSET JADE 'COILED DRAGON' CARVING  
YUAN - MING DYNASTY

the beast's coiled body carved in high relief atop an integral *bi* disc, poised in an inward curving crouch with the head resting on a hind paw, the mouth agape with fangs exposed and the tongue curling upward beneath a bewhiskered lip, the bulging eyes framed by exaggerated comma-shaped eyebrows, the face further animated by tufts of fur sweeping outward from the cheeks and a long pair of curved horns extending down the neck to the shoulder blades, the energetic twisting movement of the body accentuated by the rolling contours of the musculature and fur, the *bi* disc carved in low relief with *chilong* roaming amidst swirling clouds

元至明 白玉雕盤龍把件

Length 3½ in., 9 cm  
\$ 50,000-70,000

PROVENANCE

Alvin Lo Oriental Art, Ltd., New York, 21st August  
2007.

來源

春源齋，紐約，2007年8月21日

Dragons have been depicted on the surfaces of *bi* discs since antiquity, however the present carving is exceptional in the fully three-dimensional sculptural quality of the dragon and its relationship to the disc. In standard versions, the dragon is secondary to the disc, serving an ornamental purpose with its body proportionally diminutive and its posture determined by the parameters of the ritual ring. By contrast, this iteration prioritizes the powerful form of the creature, allowing its body to extend so far beyond the *bi* that the disc is almost totally enveloped by the dragon. The composition suggests that, here, the dragon serves as the guardian of the sacred implement, both drawing power from the disc and fiercely protecting it.

The style of carving places this object squarely in the milieu of Yuan and Ming dynasty lapidary craftsmanship. The brawny form accented with rippling features, such as eyebrows, horns, and tufts of fur, rendered in high relief and softly polished to a harmonious finish, are consistent with jade representations of other mythical beasts dating to this period. Compare, for instance, a jade water pot carved as a dragon-headed tortoise, in which the form of the animal's body and the rendering of the waves on the hexagonal base have been treated in a remarkably similar manner to the present object, in the collection of the Hong Kong Museum of Art, and exhibited in *Chinese Jades from Han to Ch'ing*, Asia Society, New York, 1980, cat. no. 61. Additional examples of this mode of figuration are found in a Yuan - Ming dynasty celadon and russet jade carving of a mythical animal in the Guan-fu Collection, included in the same exhibition, *ibid.*, cat. no. 51; a Yuan dynasty celadon jade finial in the form of a dragon head in the Freer Sackler Galleries, Smithsonian Institution, Washington, D. C., acc. no. S1987.819; a Ming dynasty yellow jade carving of a coiled dragon, also in the collection of the Freer Sackler Galleries, acc. no. RLS1997.48.2751; a Song - Yuan dynasty brush washer with a phoenix-form handle in the collection of the National Palace Museum, Taipei, published in *Art in Quest of Heaven and Truth: Chinese Jades Through the Ages*, National Palace Museum, Taipei, 2012, pl. 6-2-5b; a Yuan dynasty 'chilong' belt hook with a dragon-head terminus, also in the collection of the National Palace Museum and published in the same volume, *ibid.*, pl. 6-5-2; and a carving of a *bixie*, similarly coiled to the present example and dated to the Ming dynasty (or earlier), sold at Christie's London, 9th June 1997, lot 212.



225

A RARE WHITE AND RUSSET JADE 'MUSICIAN' PENDANT  
SONG – YUAN DYNASTY

seated leaning on the left hip with the left knee folded on the ground and the right knee raised, the right arm bent at the elbow and holding the end of a narrow musical instrument by the shoulder, the left hand plucking the opposite end of the instrument in front of the belly, the face tilted and glancing up with a smile and a small patch of hair at the forehead, loose garments fluttering around the body, the textiles finely patterned with a diaper of *wanzi*- and star-filled units, the stone an icy white color streaked with russet, pierced from the head through the seat, stand (2)

宋至元 白玉雕樂人把件

Height 1½ in., 3.8 cm

\$ 20,000-30,000

PROVENANCE

Collection of Jon Edwards.  
Weisbrod Chinese Art Ltd., New York.

EXHIBITED

*A Private Collection of Early Chinese Jade Carvings*,  
Weisbrod Chinese Art Ltd., New York, 1994, no. 25.

LITERATURE

Robert P. Youngman, *The Youngman Collection of Chinese Jades from Neolithic to Qing*, Chicago, 2008, pl. 180.

來源

Jon Edwards 收藏  
Weisbrod Chinese Art, Ltd., 紐約

展覽

《A Private Collection of Early Chinese Jade Carvings》,  
Weisbrod Chinese Art Ltd., 紐約, 1994年, 編號25

出版

羅伯特·楊門, 《楊門藏玉: 中國玉器·新石器時代至清代》,  
芝加哥, 2008年, 圖版180

This charming figure of a musician captures the delight that a child entertainer would have brought to an audience. The hems of his sleeves fly from his elbows from the vigor of his playing, while his sweet smile and soft eyes beam with the pleasure he takes in his craft. Though the instrument cannot be identified, the player's engagement with it has been finely articulated with the right hand wrapping totally around one end, and the fingers of the left hand spreading across the opposite end evoking a different type of gesture. The detail incised into the garment further attests to the high level of care that the carver took in crafting this bead.

Similar treatment of the garments and bodily expression can be found in a Song dynasty white jade carving of a boy and lotus in the collection of the Palace Museum, illustrated in *The Complete Collection of Treasures of the Palace Museum: Jade ware*, vol. 2, Hong Kong, 1995, cat. no. 81; a Yuan dynasty white jade figure of a boy holding flowers in the same collection, illustrated in *ibid.*, pl. 146; and a white and russet jade carving of Mohouluo sold at Christie's Hong Kong, 28th May 2014, lot 3245.





226

A CELADON AND RUSSET JADE 'WUFU' BRUSHREST  
17TH / 18TH CENTURY

the oblong stone carved with five bats soaring in every direction, their arced wings and plump bodies overlapping one another in flight creating a dynamic surface of boldly sweeping curves and the rhythmic rising and falling of high and low relief, the composition unified by the bats' interwoven wings and the ubiquitous soft polish, the stone an even, translucent pale green color dappled with russet inclusions

十七 / 十八世紀 青玉雕五福筆攔

Length 3 $\frac{3}{8}$  in., 9.2 cm  
\$ 5,000-7,000

PROVENANCE

The Peking Gallery, Toronto, 2nd March 1976.

LITERATURE

Robert P. Youngman, *The Youngman Collection of Chinese Jades from Neolithic to Qing*, Chicago, 2008, pl. 195.

來源

The Peking Gallery, 多倫多, 1976年3月2日

出版

羅伯特·楊門, 《楊門藏玉: 中國玉器·新石器時代至清代》, 芝加哥, 2008年, 圖版195

227

AN ARCHAISTIC CELADON JADE GUI-FORM CENSER  
MING DYNASTY

the globular body carved with vertical ribs and supported on a spreading foot, the sides set with a pair of loop handles each issuing from a beast's mask and suspending a shaped tab, the waisted neck punctuated with *taotie* masks and vertical flanges in high relief against a ground incised with *kuilong*, the foot with similar flanges against an incised abstract motif, the stone an even pale green color, wood stand (2)

明 青玉雕獸首紋簋式爐

Width 6 in., 15.2 cm  
\$ 8,000-12,000

PROVENANCE

Marchant, London, 20th March 2008.

來源

Marchant, 倫敦, 2008年3月20日

Compare a Ming dynasty celadon jade *gui*-form censer of comparable design and with the same style of beast-mask handles in the collection of the Tianjin City Art Museum that is published in Yang Boda, *Zhongguo yuqi quan ji* [The Complete Compilation of Chinese Jades], vol.2, Shijiazhuang, 2005, pl. 238; a similar Ming dynasty censer in the collection of the Palace Museum, published in *The Complete Collection of Treasures of the Palace Museum: Jadeaware*, vol. 2, Hong Kong, 1995, pl. 182; and two censers of this type attributed to the 13th - 15th century exhibited in *Jade throughout the ages*, Victoria and Albert Museum, London, 1975, cat. nos 328-329.



228

A PALE CELADON JADE 'MONKEY AND PEACH' GROUP  
QING DYNASTY, 18TH CENTURY

deftly carved in openwork, the wide-eyed animal crouching eagerly grasping a leafing branch issuing two large, ripe peaches, and with a small bat perched lightly on the shoulder, the features and foliage clearly delineated, the translucent stone of an even color

清十八世紀 青白玉雕靈猴獻壽把件

Height 2½ in., 5.2 cm  
\$ 6,000-8,000

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229

A WHITE AND RUSSET JADE 'SANYANG' GROUP  
QING DYNASTY, 18TH CENTURY

the three rams carved in a recumbent pose with curved and notched horns, the largest with a large sprig of *lingzhi* centering a *yin-yang* symbol in its mouth, the two smaller animals nestled alongside, one nibbling the fungus, the translucent stone a creamy white with opaque russet inclusions

清十八世紀 白玉雕三陽開泰擺件

Length 2½ in., 5.5 cm  
\$ 6,000-8,000



230

A WHITE JADE 'BOY AND LOTUS' FIGURE  
17TH - 18TH CENTURY

deftly carved, the standing figure with the body swaying gently to one side wearing a long robe tied at the waist with a sash over trousers, the head slightly tilted and a gentle smile playing across the lips, the hair shaved at the crown of the head leaving a short fringe across the forehead and long locks at the back of the head, the ends of the tresses curling into tight spirals at the shoulders, the right arm bent at the shoulder and holding a ball at the chest, the left hand grasping lotus stem, the shoots of the stem peeling outward in openwork, the stone an even white color with a slight tinge of yellow at the left elbow

十七至十八世紀 白玉雕蓮生貴子把件

Height 2 $\frac{3}{8}$  in., 6.5 cm  
\$ 30,000-50,000

During the Song and Yuan dynasties, during the Qixi ('Double Seven') festival, when the constellations of the Cowherd and the Weaving Maid met, children would play in the streets wearing waistcoats and carrying lotus leaves. The custom was inspired by *Mohouluo* figures, which were fertility cult objects associated with this festival. *Mohouluo* dolls were in the form of a boy holding a lotus plant and could be made from clay, ivory, gold, wood, or jade. Although the cult dedicated to *Mohouluo* died out at the end of the Yuan dynasty, the production of jade figures of this subject continued in subsequent dynasties.

The present figure draws upon the *Mohouluo* tradition but the style of carving places it definitively in the late Ming to early Qing period. See, for instance, a late Ming dynasty gray jade carving of a boy carrying a rice stalk and a lantern, exhibited in *Chinese Jades from Han to Ch'ing*, Asia Society, New York, 1980, cat. no. 97. Here, the treatment of the face and the circular movement of the composition — specifically, with the raised left hand holding a plant that is carved in openwork and arcs toward the boy's head, while the right arm sweeps across the chest to complete the composition — bear a striking resemblance to the workmanship of the present figure of a boy carrying a lotus stem. The garments and the curled hair of the 'boy and lotus' figure also compare favorably to a late Ming - early Qing dynasty celadon jade figure of an immortal and a boy, in the collection of Dr. Ip Yee, included in *Chinese Jade Carving*, Hong Kong Museum of Art, Hong Kong, 1983, cat. no. 171. A similar style of carving was also used for a late Ming - early Qing dynasty figure of an old man and a boy, in the collection of Mr. and Mrs. Philip Chu, included in the same exhibition, *ibid.*, cat. no. 174; and a Ming dynasty white jade carving of a recumbent boy, excavated from the Gu family cemetery in Shanghai, and illustrated in Gu Fang, *Zhongguo chutu yuqi quanji / The Complete Collection of Jades Unearthed in China*, vol. 7, Beijing, 2005, pl. 277.



231

A ROCK CRYSTAL 'DUCKS AND LOTUS' PENDANT  
LIAO DYNASTY

the flat stone of generally oval section with scalloped edges, each side carved in varying degrees of low relief with a pair of ducks facing one another, their beaks touching and their wings and tail feathers finely delineated, the pair atop a large lotus blossoming amidst the water's ripples below, with the two pierced holes at the lower edge suspending gold wires with gold lotus pod- and seed-shaped ornaments, the top pierced for suspension

遼 水晶雕鴛鴦貴子珮

Width 2¼ in., 6.4 cm  
\$ 4,000-6,000

PROVENANCE  
Purchased in New York, 2005.

來源  
購於紐約，2005年

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232

A ROCK CRYSTAL 'FALCON AND GOOSE' GROUP  
LIAO DYNASTY

the falcon pressed against the back of the larger bird pecking the crown of its head, the prey with its wings folded defensively against its sides, the legs reaching back to the spreading tail, and the head tucked against the chest, the spaces between the birds carved in openwork, the feathers and eyes incised

遼 水晶雕海東青啄雁把件

Length 2¾ in., 6 cm  
\$ 5,000-7,000

PROVENANCE  
Purchased in New York, 2005.

來源  
購於紐約，2005年

Compare a similar Liao dynasty rock crystal 'falcon and swan' group in the collection of the Metropolitan Museum of Art, New York, acc. no. 2004.202.





## A SMALL YELLOW AND RUSSET JADE CARVING OF A TURTLE SHELL MING DYNASTY

the peaked carapace finely carved with hexagonal scutes extending to the slightly upturned edge of the shell, the plastron naturalistically rendered, the center hollow for use as an ornament, the stone a pale yellow color transmuting to russet

明 黃玉雕龜甲把件

Length 1 in., 2.5 cm  
\$ 2,000-3,000

### PROVENANCE

Purchased in New York, 1964.

### LITERATURE

Robert P. Youngman, *The Youngman Collection of Chinese Jades from Neolithic to Qing*, Chicago, 2008, pl. 135.

### 來源

購於紐約，1964年

### 出版

羅伯特·楊門，《楊門藏玉：中國玉器·新石器時代至清代》，芝加哥，2008年，圖版135

A small yellow and russet jade 'turtle' pendant of the same size and period, but featuring the turtle's head and tail, sold in our Hong Kong rooms, 24th November 2014, lot 1304. A small Ming dynasty brown jade ornament, also in the form of an empty turtle shell and of the same size as the present example, is in the collection of the Freer Sackler Galleries, Smithsonian Institution, Washington, D.C, acc. no. F1916.513.

## A HAN-STYLE SMALL RUSSET JADE 'MYTHICAL BEAST' CARVING MING DYNASTY

laying on its belly with its legs tucked in close to the body and the head turned back glancing over its right shoulder, the bifurcated tail sweeping around each side of the haunches, the forepaws meeting in front of the chest, the stone a grayish tan hue with rich caramel-colored inclusions at the sides

明 玉雕瑞獸把件

Length 1¼ in., 2.7 cm  
\$ 4,000-6,000

### PROVENANCE

Collection of Jon Edwards.  
Weisbrod Chinese Art, Ltd., New York.

### EXHIBITED

*A Private Collection of Early Chinese Jades*, Weisbrod Chinese Art, Ltd., New York, 1994, cat. no. 7.

### LITERATURE

Robert P. Youngman, *The Youngman Collection of Chinese Jades from Neolithic to Qing*, Chicago, 2008, pl. 138.

### 來源

Jon Edwards 收藏  
Weisbrod Chinese Art, Ltd., 紐約

### 展覽

《A Private Collection of Early Chinese Jades》，  
Weisbrod Chinese Art, Ltd., 紐約，1994年，編號7

### 出版

羅伯特·楊門，《楊門藏玉：中國玉器·新石器時代至清代》，  
芝加哥，2008年，圖版138



235

A YELLOW AND BROWN JADE 'BIXIE' CARVING  
YUAN - MING DYNASTY

seated on its hind legs with the body raised on its forelegs, the powerful chest carved with reptilian ridges and sweeping upward into a long S-curved neck, the ferocious face with bulging eyes, flared nostrils, and an open mouth revealing sharp fangs and a raised tongue, tufts of fur extending from the chin and the crown of the head, fan-shaped wings with scalloped edges rising from the shoulders, flame scrolls emanating from each leg, a short broad tail descending between the back heels, the stone a light yellow color streaked with dark brown veins and transmuting to an opaque beige hue at the hind quarters

元至明 黃玉雕辟邪把件

Length 2¾ in., 7 cm  
\$ 20,000-30,000

PROVENANCE

Weisbrod Chinese Art, Ltd., New York, 22nd May 1978.

LITERATURE

Robert P. Youngman, *The Youngman Collection of Chinese Jades from Neolithic to Qing*, Chicago, 2008, pl. 153.

來源

Weisbrod Chinese Art, Ltd., 紐約, 1978年5月22日

出版

羅伯特·楊門, 《楊門藏玉: 中國玉器·新石器時代至清代》, 芝加哥, 2008年, 圖版153

This *bixie* is deftly carved with a dramatic profile that emphasizes the power and mystique of the mythical creature. The balanced composition makes use of the natural variegation in the stone. The curvilinear openwork front and upper sections of the body are carved from the translucent yellow passages of the stone, with the light color heightening the sense of the animal's agility and ability to fly, while the solid rear portion of the *bixie* is carved from the darker, densely toned section of the stone to enhance the impression of the beast's heft and might. The dark brown vein tracing the muscular contour of the left shoulder similarly accentuates the animal's brawn.

A white jade carving of a mythical beast with similar wings, face, fangs, and stance was excavated from a Yuan dynasty site in Xi'an in 1978 and illustrated in Yang Boda, *Zhongguo yuqi quanji* [The Complete Compilation of Chinese Jades], vol. 2, Shijiazhuang, 2005, pl. 196. Compare also a Yuan dynasty white and russet jade *qilin* with a similar elongated S-curved neck, size, and bodily contours *vis-à-vis* the present example, exhibited in *Jades from China*, The Museum of East Asian Art, Bath, 1994, cat. no. 261, and a Ming dynasty white jade carving of a mythical beast with a similar profile from the Chang Shuo Studio Collection, sold in our Hong Kong rooms, 5th April 2017, lot 3301. The articulation of the body and the execution of the flame scrolls also compare favorably to a Yuan dynasty white and brown crouching mythical beast from the Speelman Collection, sold in our Hong Kong rooms, 3rd April 2018; and a Ming dynasty white jade carving of a mythical beast from the Zhirouzhai Collection sold our Hong Kong rooms, 8th October 2008, lot 2316.



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A SPINACH-GREEN JADE 'DRAGON' ALMS BOWL  
QING DYNASTY, 17TH / 18TH CENTURY

the deep rounded sides rising to a characteristically incurved rim, carved with a continuous frieze of a sinuous striding dragon chasing a 'flaming pearl', against spiraled *lingzhi*-shaped clouds, all above swirling water forming the base and cresting along the edges of the foot, the stone of a mottled deep-green tone with scattered black and russet inclusions

清十七 / 十八世紀 碧玉雕雲龍戲珠紋鉢

Diameter 7 in., 17.8 cm

\$ 40,000-60,000

PROVENANCE

Anunt Hengtrakul, New York.

來源

Anunt Hengtrakul, 紐約

With its continuous frieze of a dragon soaring above roiling waves, the present bowl is notable for its bold and striking carving combining imagery of heaven and earth. The creature's sweeping mane, whiskers and meandering body are echoed in the whirling, spiraling clouds, creating a dynamic composition when viewed from any vantage point.

The present piece is rare for its use of low-relief carving, and the inclusion of a single dragon. The artisan has retained the powerful imagery seen in bowls of this type, while simultaneously emphasizing the shape and quality of the stone. For an early Qing dynasty beige jade example with a similar composition and profile, but with two dragons carved against a low relief ground, see *The Complete Collection of Treasures of the Palace Museum, Jade ware*, vol.3, Hong Kong, 1995, pl. 165. A closely related bowl attributed to the 17th / 18th century, also with two dragons, sold in these rooms, 19th March 2007, lot 17.

A mutton fat jade bowl attributed to the Kangxi period with a similar profile but carved with bats in higher relief is illustrated in Stanley Charles Nott, *Chinese Jade throughout the ages*, London, 1936, pl. CI. See also two oval-shaped spinach-green jade examples with multiple dragons sold in our London rooms, the first sold 18th June 1968, lot 151 and attributed to the 17th century, the second sold 1st July 1969, lot 53 and attributed to the 17th/18th century.

For late Ming dynasty examples which appear to be broader and shorter, see a bowl in the Maude Monell Vetlesen Collection illustrated in Joan M. Hartman, *Chinese Jade of Five Centuries*, Tokyo and Portland, VT, 1969, pl. 8, and one included in the exhibition *Jade as Sculpture*, Minnesota Museum of Art, Saint Paul, 1975, cat. no. 6.



237

A WHITE JADE 'CATS' GROUP  
QING DYNASTY, 18TH CENTURY

the two animals carved in a recumbent pose, one slightly larger than the other, each with a full rounded body curling towards the other and exchanging glances through almond-shaped eyes, the rounded paws tucked neatly underneath, the translucent stone a pale ivory color transmuting to a slightly darker tone on the smaller figure with opaque white and russet flecking

清十八世紀 白玉雕雙歡把件

Length 2½ in., 6.5 cm

\$ 6,000-8,000

PROVENANCE

Rare Art, Inc., New York, 5th March 1974.

LITERATURE

Robert P. Youngman, *The Youngman Collection of Chinese Jades from Neolithic to Qing*, Chicago, 2008, pl. 97.

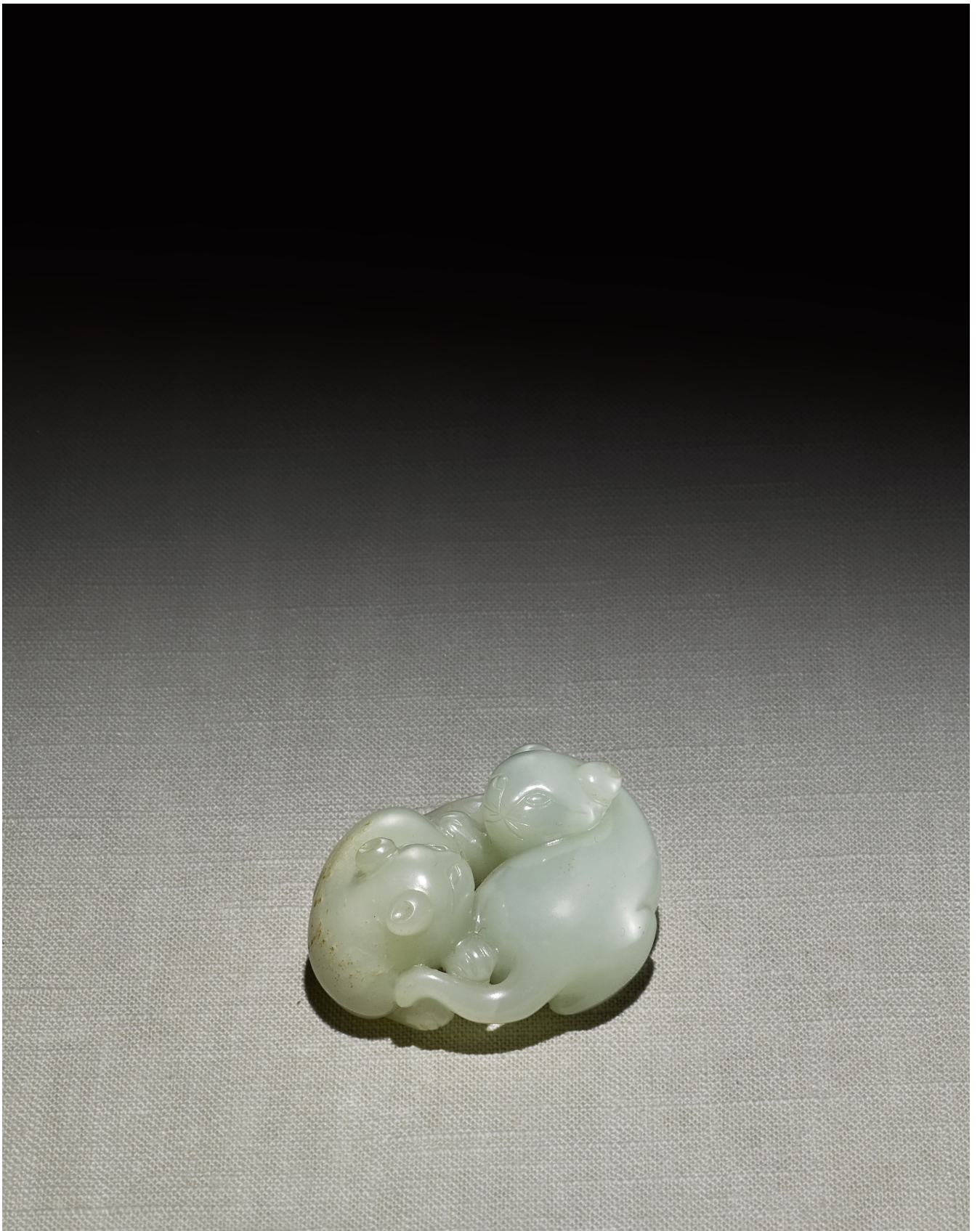
來源

Rare Art, Inc., 紐約, 1974年3月5日

出版

羅伯特·楊門, 《楊門藏玉: 中國玉器·新石器時代至清代》, 芝加哥, 2008年, 圖版97





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A CELADON JADE 'SHOULAO AND DEER' GROUP  
QING DYNASTY, 18TH / 19TH CENTURY

the smiling God of Longevity in loose robes, with the characteristically high domed forehead, the long beard cascading down in fine straight lines, a staff held in the right hand suspending a double gourd, a ripe peach held in the left hand, a deer alongside grasping a *lingzhi* sprig in its mouth, the stone a milky celadon color with a few russet veins on the reverse

清十八 / 十九世紀 青玉雕祿壽雙全把件

Height 3 $\frac{3}{8}$  in., 8.6 cm  
\$ 8,000-12,000

PROVENANCE

Roger Keverne, London, 19th January 2007.

LITERATURE

Robert P. Youngman, *The Youngman Collection of Chinese Jades from Neolithic to Qing*, Chicago, 2008, pl. 188.

來源

Roger Keverne, 倫敦, 2007年1月19日

出版

羅伯特·楊門, 《楊門藏玉: 中國玉器·新石器時代至清代》, 芝加哥, 2008年, 圖版188



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A PALE CELADON JADE CARVING OF A COCKEREL  
EARLY QING DYNASTY

seated with its legs curled under the body forming a low stand, the head turned back and grasping two openwork stems in its beak, the *lingzhi* stem falling alongside the bird's right cheek with its leaf and cap brushing against the cockerel's body, a blossoming chrysanthemum stem emerging from the other side of the beak and its bloom resting on the bird's tail, the cockerel's comb and wattle carved in high relief and the wings and tail feathers articulated in low relief, the stone of a whitish-celadon color with scattered faint russet inclusions

清初 青白玉雕瑞雞把件

Length 2½ in., 6.6 cm

\$ 6,000-8,000

PROVENANCE

Roger Keverne, London, 8th April 2010.

來源

Roger Keverne, 倫敦, 2010年4月8日

Compare a related cockerel, grasping a sprig of millet in its beak, sold in our Hong Kong rooms, 30th November 2017, lot 26. See also a similarly modeled figure illustrated in *Chinese Jade Animals*, Hong Kong Museum of Art, Hong Kong, 1996, cat. no. 180.

240

A BEIGE JADE 'BADGERS' GROUP  
QING DYNASTY

carved as a pair of frolicking badgers, the larger animal arranged head to tail with its young, their broad heads with large round eyes and small ears, their bodies plump and each with a well-defined backbone leading to a long curling tail, the stone a warm beige with milky-white inclusions and russet veining

清 青玉雕雙歡把件

Length 2½ in., 6.5 cm

\$ 4,000-6,000

PROVENANCE

Collection of Jon Edwards.

來源

Jon Edwards 收藏

LITERATURE

Robert P. Youngman, *The Youngman Collection of Chinese Jades from Neolithic to Qing*, Chicago, 2008, pl. 96.

出版

羅伯特·楊門, 《楊門藏玉: 中國玉器·新石器時代至清代》, 芝加哥, 2008年, 圖版96



241

A YELLOW AND RUSSET JADE FIGURE OF ZHOU YANZI  
MING DYNASTY

kneeling in a loose robe with the proper left knee raised and the right knee bent to the ground, the right arm descending and grasping the handle of a milk pail, the left arm bent at the elbow with the hand clutching the hoof of a deer, the skin of the animal cloaking the back of the figure, the deer's head perched atop the boy's cap, the stone a creamy yellow tone at the front where the figure is carved, transmuting to rich brown tones at the back where the deerskin is represented, wood stand (2)

明 黃玉雕鹿乳奉親把件

Height 3⅞ in., 7.9 cm

\$ 40,000-60,000

PROVENANCE

Purchased in Hong Kong, 1964.

LITERATURE

Robert P. Youngman, *The Youngman Collection of Chinese Jades from Neolithic to Qing*, Chicago, 2008, pl. 181.

來源

購於香港，1964年

出版

羅伯特·楊門，《楊門藏玉：中國玉器·新石器時代至清代》，芝加哥，2008年，圖版181



The Confucian parable of Zhou Yanzi (alternately known as Zhou Yanci, Zhou Tanzhi, or Zhou Tanzi) originates from a Chinese folk tale. The story of filial piety describes a boy whose elderly parents began to lose their sense of sight and claimed that the milk of a doe would restore their vision. In an effort to reverse their impending blindness, Yanzi bravely cloaked himself in a deerskin and roamed amidst the herd in disguise to collect the potent milk. His selfless act of devotion earned him a place as one of the twenty-four Confucian paragons of filial piety.

The present carving identifies Yanzi with his usual attributes: the milk pail and the deerskin. From the reverse, only the animal's body can be seen, alluding to the efficacy of his disguise and Yanzi's success in completing his mission. In addition to capturing the essential features of the story in this succinct carving, the artisan has also made excellent use of the inherent qualities of the stone. The luminous yellow sections of the jade highlight the hero, while the naturally dark 'skin' of the stone maps onto the hide of the deer both distinguishing it from the figure and contributing a realistic coloration to the animal's coat.

A Song dynasty celadon and russet jade carving of this subject, from the collection of Mr. and Mrs. Henry N. Foster, was included in *Chinese Jade: The Image from Within*, Pacific Asia Museum, Pasadena, 1986, cat. no. 82a; a Ming dynasty version in white and russet jade is in the collection of the Freer Sackler Galleries, Smithsonian Institution, Washington, D. C., acc. no. S1987.759; a white jade iteration attributed to the Ming dynasty was included in *Chinese Jade: An Important Private Collection*, Spink & Son, London, 1991, cat. no. 120; a white and brown jade carving of this subject from the Qing dynasty was sold in our Paris rooms, 10th June 2014, lot 35; and a 17th century celadon and russet jade example sold in these rooms, 17th September 2003, lot 128.





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A WHITE AND BROWN JADE CARVING OF A BUFFALO  
MING DYNASTY

the recumbent figure with the head bent down nibbling the end of a sprig of *lingzhi*, the length of the stem extending under the body and up the chest, a large curling leaf and the fungus resting against the animal's right shoulder, the buffalo's twisting horns, sturdy legs, and wispy tail deftly modeled against its muscular body, the stone an opaque, creamy white color with dark brown inclusions

明 玉雕臥牛把件

Length 1¾ in., 4.5 cm  
\$ 5,000-7,000

PROVENANCE

Collection of Jon Edwards.

LITERATURE

Robert P. Youngman, *The Youngman Collection of Chinese Jades from Neolithic to Qing*, Chicago, 2008, pl. 92.

來源

Jon Edwards 收藏

出版

羅伯特·楊門，《楊門藏玉：中國玉器·新石器時代至清代》，芝加哥，2008年，圖版92

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A WHITE AND RUSSET JADE CARVING OF AN ELEPHANT  
QING DYNASTY, 18TH CENTURY

the flat stone deftly carved in low relief, the animal in profile with the head lowered and turned back towards the tail, the trunk reaching towards its hind legs, the russet streaks skillfully incorporated into the creature's folds and creases, the reverse similarly carved and of an even white tone

清十八世紀 白玉雕吉象把件

Length 2½ in., 6.3 cm  
\$ 5,000-7,000

PROVENANCE

Ralph M. Chait Galleries, New York, 26th November 2001.

來源

Ralph M. Chait Galleries, 紐約，2001年11月26日



244

A WHITE AND RUSSET JADE 'MYTHICAL BEAST'  
SONG - EARLY MING DYNASTY

crouching with belly lowered to the ground, the legs poised beside the body and carved with swirling patterns as if ready to pounce, the head turned backwards eagerly looking over the arched back at the bushy tail sweeping over to one side, the vitality of the animal enhanced through finely carved details such as the open mouth, wide eyes, subtly protruding ribs, and individual fur tufts, the stone an icy white with a swath of caramel-colored russet at one side

宋至明初 白玉雕瑞獸把件

Length 1¼ in., 4.4 cm

\$ 6,000-8,000

PROVENANCE

Collection of Jon Edwards.  
Weisbrod Chinese Art, Ltd., New York.

EXHIBITED

*A Private Collection of Early Chinese Jade Carvings*,  
Weisbrod Chinese Art Ltd., New York, 1994, cat. no. 8.

LITERATURE

Robert P. Youngman, *The Youngman Collection of Chinese Jades from Neolithic to Qing*, Chicago, 2008, pl. 148.

來源

Jon Edwards 收藏  
Weisbrod Chinese Art, Ltd., 紐約

展覽

《A Private Collection of Early Chinese Jade Carvings》,  
Weisbrod Chinese Art, Ltd., 紐約, 1994年, 編號8

出版

羅伯特·楊門, 《楊門藏玉: 中國玉器·新石器時代至清代》,  
芝加哥, 2008年, 圖版148



245

A WHITE AND GRAY JADE CARVING OF A HARE  
SONG DYNASTY

carved seated on its back haunches, the feet tucked under the rounded body, the head turning backwards and nestling onto the left shoulder, the face in an expression of intense focus with the eyes wide open and accentuated by the ridge of the furrowed forehead, the ears folded back, the stone of a creamy tone with milky inclusions, shifting to a soft brownish-gray at the hare's back and right side

宋 玉雕瑞兔把件

Length 1¼ in., 4.4 cm  
\$ 30,000-50,000

PROVENANCE

Mu-Fei Collection (Collection of Professor Cheng Te-K'un).  
Bluett & Sons, Ltd., London, 22nd November 1990.

EXHIBITED

*Chinese Jades from the Mu-Fei Collection*, Bluett & Sons, London, 1990, cat no. 66.

LITERATURE

Robert P. Youngman, *The Youngman Collection of Chinese Jades from Neolithic to Qing*, Chicago, 2008, pl. 123.

來源

木犀收藏 (鄭德坤教授收藏)  
Bluett & Sons, Ltd., 倫敦, 1990年11月22日

展覽

《木犀珍藏玉器》, Bluett & Sons, 倫敦, 1990年, 編號66

出版

羅伯特·楊門, 《楊門藏玉: 中國玉器·新石器時代至清代》, 芝加哥, 2008年, 圖版123

Animals held a particular fascination for jade carvers of the Song dynasty, who tirelessly worked stones to reveal images of nearly every type of creature, both real and imaginary. Their approaches toward representation can broadly be divided into two categories: the realist aesthetic, in which the individual furs and feathers are minutely articulated, and the essentialist mode, in which the fundamental nature of the animal is conveyed through its body language alone. The present carving embodies the purity of form of the latter approach. Here, the hare is stripped of all superfluous detail. The carver has restricted the form to the principal well-rounded contours of the hare's anatomy and the few incised lines that define the toes and the alert facial expression. Yet, these are sufficient to identify the animal and its sense of anticipation.

Song dynasty jade carvings of animals executed in this manner of representation include a figure of a camel-like mythical beast in the collection of the Palace Museum, illustrated in *The Complete Collection of Treasures of the Palace Museum: Jadeaware*, vol. 2, Hong Kong, 1995, pl. 58; a carving of a 'sanyang' group from the Chang Shuo Studio Collection exhibited in *Chinese Jade Animals*, Hong Kong Museum of Art, Hong Kong, 1996, cat. no. 90, and later sold in our Hong Kong rooms, 5th April 2017, lot 3321; a single jade ram included in the same exhibition, *ibid.*, cat. no. 91; and white jade carving of a ram in the collection of Brian McElney, included in *Chinese Jade Carving*, Hong Kong Museum of Art, Hong Kong, 1983, cat. no. 142.



246

A 'CHICKEN BONE' JADE OPENWORK POMANDER  
YUAN DYNASTY

comprising two *ruyi*-shaped halves, each with a thin, slightly convex surface carved in openwork with a small bird alighting in a blossoming lotus pond, the space between the large pads and lush blooms interwoven with spiraling stems, the opaque stone burnt dark and stained raspberry-red at the edge to enhance the 'chicken bone' effect (2)

元 雞骨玉鏤雕路路連科紋香囊

Width 2¾ in., 6 cm  
\$ 3,000-5,000

PROVENANCE

Anunt Hengtrakul, New York.

LITERATURE

Robert P. Youngman, *The Youngman Collection of Chinese Jades from Neolithic to Qing*, Chicago, 2008, pl. 194.

來源

Anunt Hengtrakul, 紐約

出版

羅伯特·楊門，《楊門藏玉：中國玉器·新石器時代至清代》，芝加哥，2008年，圖版194

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247

A PALE CELADON JADE 'CHILONG' BELT PLAQUE  
MING DYNASTY

of square outline with indented corners, the top edge with a subtle bracket profile, the center carved in relief openwork with a writhing *chilong* amidst spiraling *lingzhi* sprigs, a later-added gilt-metal plate with two loops secured to the back by pins, the surface of the plate chased with a wave pattern

明 青白玉透雕螭龍紋帶板

Width 2 in., 5 cm  
\$ 3,000-5,000

PROVENANCE

Anunt Hengtrakul, New York.

LITERATURE

Robert P. Youngman, *The Youngman Collection of Chinese Jades from Neolithic to Qing*, Chicago, 2008, pl. 193.

來源

Anunt Hengtrakul, 紐約

出版

羅伯特·楊門，《楊門藏玉：中國玉器·新石器時代至清代》，芝加哥，2008年，圖版193





248

A PALE CELADON JADE CARVING OF A RECUMBENT MYTHICAL BEAST  
QING DYNASTY, 17TH / 18TH CENTURY

the head turned back grasping a sinuous sprig of *lingzhi* in its mouth, the *ruyi*-shaped nose and facial features delicately carved, a single striated curved horn at the head, the lush mane and tail delineated by fine incising, the underside with defined legs and paws, the stone of an even pale celadon color with faint russet veining at the neck and front legs, wood stand (2)

清十七 / 十八世紀 青白玉雕瑞獸把件

Length 2½ in., 6.2 cm  
\$ 10,000-15,000

PROVENANCE

Purchased in Hong Kong, 1964.

LITERATURE

Robert P. Youngman, *The Youngman Collection of Chinese Jades from Neolithic to Qing*, Chicago, 2008, pl. 158.

來源

購於香港，1964年

出版

羅伯特·楊門，《楊門藏玉：中國玉器·新石器時代至清代》，芝加哥，2008年，圖版158

Small animal carvings of this type were highly appreciated by the literati who considered them both as utilitarian paperweights and as objects of aesthetic pleasure. The present piece is notable for its balanced proportions and refined carving. The creature's large inquisitive eyes, tucked legs, big paws and flattened ears imbue it with a sense of subdued playfulness. A closely related figure, with similarly fine carving but resting on *lingzhi* cloud sprays, was included in the exhibition, *80th Anniversary Exhibition of Chinese Jades from Han to Qing*, S. Marchant & Sons, London, cat. no. 66.



249

A YELLOW JADE 'BOYS AND CAT' GROUP  
17TH / 18TH CENTURY

the larger of the two boys crouching, straddling a recumbent cat between the knees and attentively petting the animal's head, the feline with its legs tucked under and its tail curling up the boy's back, a delightful grin playing across the boy's plump face, the hair tied in a pair of knots atop the head, a cheerful smaller boy kneeling alongside holding a rattle in the left hand and reaching the right arm around the larger boy whilst holding a paddle, the stone a creamy yellow color transmuting to a subtle honey tone at the back, wood stand (2)

十七 / 十八世紀 黃玉雕歡喜童子把件

Height 2½ in., 6.4 cm

\$ 40,000-60,000

PROVENANCE

Purchased in Hong Kong, 1964.

LITERATURE

Robert P. Youngman, *The Youngman Collection of Chinese Jades from Neolithic to Qing*, Chicago, 2008, pl. 184.

來源

購於香港，1964年

出版

羅伯特·楊門，《楊門藏玉：中國玉器·新石器時代至清代》，芝加哥，2008年，圖版184

Children at play was a favorite subject for artisans of the Ming dynasty, who frequently depicted boys engaged with animals, games, and other pastimes in every medium including painting, lacquer, porcelain, and jade. The present carving is notable for both the luminous quality of the stone and the quality of the craftsmanship. The figures of the children and the cat are deftly portrayed with well-proportioned bodies, natural gestures and expressions, and just the right amount of attention to bring each figure to life without becoming stifled by excess detail. The boys' garments, for instance, are defined by only a handful of lines indicating their hems and essential folds, however, the subtle variations in the depth, angle, and polish of each line convincingly convey the boys' carefree movements and the way their simple robes behave in response. The rounded lines and generous contours of their faces similarly capture the sweetness and joy of the subjects.

Similar treatments of boys can be seen in a gray jade figure of a boy carrying a lantern, from the Chi-jou Chai Collection, included in *Chinese Jades from Han to Ch'ing*, Asia Society, New York, 1980, cat. no. 97; a yellowish-green jade carving of a group of boys carrying a vase, from the Bie Shan Tang Collection, exhibited in *Chinese Jade Carving*, Hong Kong Museum of Art, Hong Kong, 1983, cat. no. 204; a pale green jade carving of a child holding a lotus leaf, from the Tingsong Shuwu Collection and included in the same exhibition, *ibid.*, cat. no. 167; and a white jade carving of three boys holding a lotus, from the Chang Shou Studio Collection, sold in our Hong Kong rooms, 5th April 2017, lot 3315.



250

A SMALL WHITE AND BROWN JADE CARVING OF A MYTHICAL BEAST  
MING DYNASTY

the recumbent beast resting on its belly with the legs tucked at either side, the head turned glancing back over the ridged spine, the face with an alert expression and the ears folded down, long bracket-shaped eyebrows arching over bulging eyes and framing a small protuberant knot at the forehead, incised lines extending down the sides delineating fur, the cream-colored stone veined in dark brown, spreading into a dark brown skin on one side

明 玉雕瑞獸把件

Length 1½ in., 3.8 cm  
\$ 3,000-5,000

PROVENANCE

Weisbrod Chinese Art, Ltd., New York.

EXHIBITED

*A Private Collection of Early Chinese Jade Carvings*,  
Weisbrod Chinese Art Ltd., New York, 1994, cat. no. 9.

來源

Weisbrod Chinese Art, Ltd., 紐約

展覽

《A Private Collection of Early Chinese Jade Carvings》, Weisbrod Chinese Art Ltd., 紐約, 1994年, 編號9

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251

A PALE CELADON AND RUSSET JADE CARVING OF A MYTHICAL BEAST  
QING DYNASTY, 19TH CENTURY

the figure in a recumbent pose with the head turning towards the bifurcated tufted tail, the rounded body slightly incurving, the back and front legs tucked beneath, front paws pressed together, the stone a grayish-green color with milky inclusions and patches of russet at the face and front paws

清十九世紀 青白玉雕瑞獸把件

Length 2¾ in., 7 cm  
\$ 3,000-5,000

PROVENANCE

Weisbrod Chinese Art, Ltd., New York, 10th December  
2002.

來源

Weisbrod Chinese Art, Ltd., 紐約, 2002年12月10日



252

A PALE CELADON JADE CARVING OF A MYTHICAL BEAST  
MING DYNASTY

fluidly carved, the animal laying with its legs tucked underneath the arced body, the head turned and nestled into the left shoulder, long floppy ears framing the cheeks centered by a long curling, striated horn, the bushy bifurcated tail sweeping around and grazing the nose, the fur variously patterned in swirls carved in *intaglio* and relief, the stone an even creamy color with fine russet speckles at the spine and by the face

明 青白玉雕瑞獸把件

Length 2 in., 5 cm

\$ 15,000-20,000

PROVENANCE

Collection of Jon Edwards.

LITERATURE

Robert P. Youngman, *The Youngman Collection of Chinese Jades from Neolithic to Qing*, Chicago, 2008, pl. 150.

來源

Jon Edwards 收藏

出版

羅伯特·楊門，《楊門藏玉：中國玉器·新石器時代至清代》，芝加哥，2008年，圖版150

This carving makes excellent use of the pebble from which it was carved. The composition is harmonious from every angle, with the restful countenance of the animal counterbalanced by the active swirling patterns of the fur and the undulations of the tail and mane that form a dynamic frame around the body. Moreover, the artisan has taken care to include minute details such as pupils in the eyes, two rows of individual teeth in the mouth, toes and paw pads at the feet, and bands of short fine fur at the ankles, tail, and horn.

Other jades produced around the early Ming period bear similar carving characteristics, such as a white jade figure of a mythical beast and one of a toad in a lotus, both exhibited in *Jades from China*, The Museum of East Asian Art, Bath, 1994, cat. nos 289 and 301; a yellow jade carving of a mythical beast from the Arthur M. Sackler Collection sold at Christie's New York, 1st December 1994, lot 122, and previously published in Desmond Gure, 'Selected Examples from the Jade Exhibition at Stockholm, 1963: A Comparative Study', *The Museum of Far Eastern Antiquities Bulletin*, no. 36, 1964, pl. 11.2; a pale celadon jade carving of a winged ram published in John Ayers, *A Jade Menagerie: Creatures Real and Imaginary from the Worrell Collection*, London, 1993, cat. no. 21; a russet jade carving of geese formerly in the Kirknorton Collection, sold in our Hong Kong rooms, 7th October 2015, lot 3654; and a white and russet jade carving of a horse sold in the same rooms, 30th November 2017, lot 22.





253

A WHITE JADE 'MONKEY' GROUP  
QING DYNASTY, 18TH / 19TH CENTURY

pierced and carved in the round, a crouching monkey holding a peach, wide-eyed with a faint smile, at its feet a smaller monkey clambering to reach the ripe fruit, the dexterous fingers and expressive faces characterized by sharp incised lines, the stone of a uniform milky white tone, wood stand (2)

清十八 / 十九世紀 白玉雕靈猴獻壽把件

Height 2 $\frac{3}{8}$  in., 6.2 cm  
\$ 8,000-12,000

PROVENANCE

Roger Keverne, London, 5th February 2009.

來源

Roger Keverne, 倫敦, 2009年2月5日

254

A WHITE JADE CARVING OF A HORSE  
QING DYNASTY, 19TH CENTURY

sensitively carved, the attenuated body standing with prominent hip, shoulder, and rib bones, the legs slightly bent and the head and neck lowered drinking from a stream indicated by the integral base incised on the underside with gently swirling water, the stone a creamy white color flecked with pale gray skillfully incorporated into the design

清十九世紀 白玉雕瘦馬擺件

Length 1 $\frac{7}{8}$  in., 4.8 cm  
\$ 5,000-7,000

PROVENANCE

Bluett & Sons, Ltd., London, 15th November 1990.

來源

Bluett & Sons, Ltd., 倫敦, 1990年11月15日

LITERATURE

Robert P. Youngman, *The Youngman Collection of Chinese Jades from Neolithic to Qing*, Chicago, 2008, pl. 116.

出版

羅伯特·楊門, 《楊門藏玉: 中國玉器·新石器時代至清代》, 芝加哥, 2008年, 圖版116

The representation of a lean horse with its numerous ribs and joints apparent through the skin derives from the archetype of the 'noble horse' made famous in a painting by the Yuan dynasty master Gong Kai (1222 - after 1304), now in the collection of the Osaka Municipal Museum of Art.



255

A WHITE JADE FIGURE OF MAGU  
QING DYNASTY, QIANLONG PERIOD

the Daoist divinity carved standing in voluminous robes holding a gnarled branch of large, flowering prunus blossoms, the hair swept up in an elaborate chignon secured with ribbon, the swaying garment and luxuriant draped sleeves finely carved to suggest a light breeze, accompanied by a crane perched on a pierced rockwork base grasping a *lingzhi* sprig in its beak, the stone a translucent white, tinged with pale celadon wood stand (2)

清乾隆 白玉雕麻姑立像

Height 4¼ in., 12.1 cm

\$ 20,000-30,000

PROVENANCE

Collection of the Marquise & Marquise de Ganay,  
Courances, France.  
Marchant, London.

來源

de Ganay 侯爵伉儷收藏，庫朗賽，法國  
Marchant，倫敦

展覽

EXHIBITED

*90th Anniversary Exhibition: Ninety Jades for 90 Years*,  
Marchant, London, 2015, cat. no. 66.

《90th Anniversary Exhibition: Ninety Jades for 90 Years》,  
Marchant，倫敦，2015年，編號66

The present carving of Magu is imbued with symbols such as the crane and *lingzhi*, identifying and emphasizing her as the Goddess of Longevity. She holds in her hands a flowering prunus branch, representing vitality in old age.

A slightly larger related figure from the Qianlong period, also with the immortal accompanied by a crane but holding a peach, sold in our Hong Kong rooms, 30th October 1991, lot 397. Compare also a figure with similarly modeled robes and pose, holding *lingzhi*, in the collection of the Palace Museum, illustrated in *Compendium of Collections in the Palace Museum: Jade. Qing Dynasty*, Vol. 8, Beijing, 2011, cat. no. 259.



256

A PALE CELADON AND RUSSET JADE 'MOUNTAIN' BRUSHREST  
QING DYNASTY, 18TH CENTURY

carved in the form of a jagged mountainscape of rugged overlapping peaks, the craggy surfaces and steep cliffs serving as a lofty backdrop to a thatched pavilion and a tall *wutong* tree, a scholar in flowing robes walking across a bridge over a small stream nearby, the reverse with a lone pine tree amidst rockwork, the jade an even light celadon color with russet inclusions, fitted wood stand (2)

清十八世紀 青白玉雕山亭高士圖筆擱

Length 5¼ in., 14.6 cm  
\$ 20,000-30,000

PROVENANCE

Purchased in Hong Kong, 1964.

EXHIBITED

*Spirit and Nature: Visions of Independence*, Middlebury College, 1990, cat. no. 28.

LITERATURE

Robert P. Youngman, *The Youngman Collection of Chinese Jades from Neolithic to Qing*, Chicago, 2008, pl. 200.

來源

購於香港，1964年

展覽

《Spirit and Nature: Visions of Independence》，明德大學，1990年，編號28

出版

羅伯特·楊門，《楊門藏玉：中國玉器·新石器時代至清代》，芝加哥，2008年，圖版200

Functioning as a brushrest, paperweight, and work of art in its own right, this refined carving met the utilitarian needs and aesthetic taste of Ming and Qing dynasty scholar-officials. Jade builders carved as mountains held a range of meanings for their original audiences. They represented miniature idealized landscapes which the owner could contemplate and mentally retreat into whilst in the studio. They also symbolized refuge from the troubles of court life, as well as a scholar's self-reliance and integrity. Thus, these tabletop landscapes were carved in a variety of sizes, with the quality of the stone and the skill of the carver insuring both variety and unique characteristics in each of these treasured scholar's objects.

Compare a slightly larger jade 'mountain' formerly in the Avery Brundage Collection and now in the Asian Art Museum of San Francisco, obj. no. B60J285, featuring scholars walking amidst a rocky landscape. An inscribed imperial Qianlong period example sold at Christie's Hong Kong, 30th May 2012, lot 4009. See also a 'mountain' brushrest very similar in form to the present example, sold in our Hong Kong rooms, 1st June 2017, lot 5, carved with a dragon and *makara* emerging from the mountainous peaks.



257

A CELADON JADE 'CRAB AND MILLET' GROUP  
QING DYNASTY, KANGXI PERIOD

with a broad rounded carapace carved with naturalistic bumps and a ridged edge, two conical eyes emerging from the front of the shell, the eight spindly legs extending to the sides and curving under at the joints, the plates of their exoskeleton clearly defined, the powerful foreclaws meeting in front of the face and grasping a millet stalk, the stem of the millet extending under the body and brushing against the ribbed abdomen of the crab, the stone a mossy green color with patches of russet and scattered icy white inclusions

清康熙 青玉雕歲歲和諧擺件

Length 5 in., 12.7 cm

\$ 10,000-15,000

PROVENANCE

Alvin Lo Oriental Art, Ltd., New York.

EXHIBITED

*Auspicious Jade Animals*, Alvin Lo Oriental Art, Ltd., New York, 2001, cat. no. 18.

LITERATURE

Robert P. Youngman, *The Youngman Collection of Chinese Jades from Neolithic to Qing*, Chicago, 2008, pl. 137.

來源

春源齋，紐約

展覽

《Auspicious Jade Animals》，春源齋，紐約，2001年，編號18

出版

羅伯特·楊門，《楊門藏玉：中國玉器·新石器時代至清代》，芝加哥，2008年，圖版137

The present carving forms a rebus for harmony, *hexie*, symbolized by the crab, *xie*, with millet, *he* or *sui*. It can also form the rebus *suisui hexie* ('May you have a harmonious marriage year after year').





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A WHITE JADE FIGURE OF A 'PRAYING MANTIS'  
QING DYNASTY, 18TH / 19TH CENTURY

resting on its abdomen with the neck and head craning upward, three spindly legs rising along each side and bending at the knees to form a series of peaks framing the body, the forelegs grasping a leafing stem, the length of the stem extending over the insect's back and held aloft by the leaves resting on the knees to form an openwork canopy, the fine lines of the legs and shell carefully incised, the stone an even white color

清十八 / 十九世紀 白玉雕螳螂把件

Length 3 in., 7.6 cm  
\$ 5,000-7,000

PROVENANCE

Christie's London South Kensington, 14th July 2006, lot 158.

LITERATURE

Robert P. Youngman, *The Youngman Collection of Chinese Jades from Neolithic to Qing*, Chicago, 2008, pl. 166.

來源

南肯辛頓佳士得2006年7月14日，編號158

出版

羅伯特·楊門，《楊門藏玉：中國玉器·新石器時代至清代》，芝加哥，2008年，圖版166

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259

A PALE CELADON JADE CUP WITH 'DRAGON' HANDLES  
17TH - 18TH CENTURY

of archaistic *gui* form, the U-shaped cup supported on a low straight foot, a pair of *chilong* scaling the sides forming the handles, their spines arched outward and chins resting on the rim, their hind legs and bifurcated tails wrapping around the cup in high relief, a band of *intaglio* keyfret encircling the mouth, the stone a translucent pale green color

十七至十八世紀 青白玉雕螭龍耳盃

Width 4½ in., 11.4 cm  
\$ 4,000-6,000

PROVENANCE

Alvin Lo Oriental Art, Ltd., New York, 16th April 2001.

來源

春源齋，紐約，2001年4月16日



260

A GRAY JADE CARVING OF A RAM  
QING DYNASTY, 19TH CENTURY

the plump body laying recumbent with the head turned back, with two striated curved horns pressing against the neck, the legs and hooves carved neatly folded beneath the body, the wide flattened tail outlined with short incised fur, the stone a translucent smoky gray with icy inclusions and black flecking flecks

清十九世紀 墨玉雕臥羊把件

Length 2¼ in., 5.5 cm

\$ 2,000-3,000

PROVENANCE

Douglas J. K. Wright, Ltd., London, 17th October 1975.

LITERATURE

Robert P. Youngman, *The Youngman Collection of Chinese Jades from Neolithic to Qing*, Chicago, 2008, pl. 128.

來源

Douglas J. K. Wright, Ltd., 倫敦, 1975年10月17日

出版

羅伯特·楊門, 《楊門藏玉: 中國玉器·新石器時代至清代》, 芝加哥, 2008年, 圖版128



261

A WHITE JADE 'CHILONG' PENDANT  
QING DYNASTY, 18TH / 19TH CENTURY

the oval circular disc carved to one side with a coiled sinuous *chilong* in low relief, the other side with a *bi* disc pressed against the *chilong*'s body and patterned with spiral bosses, the stone a bright translucent white with a faint russet inclusion along the edges

清十八 / 十九世紀 白玉雕螭龍紋珮

Length 1½ in., 4.4 cm

\$ 5,000-7,000

PROVENANCE

Rare Art, Inc., New York, 14th August 1975.

LITERATURE

Robert P. Youngman, *The Youngman Collection of Chinese Jades from Neolithic to Qing*, Chicago, 2008, pl. 69.

來源

Rare Art, Inc., 紐約, 1975年8月14日

出版

羅伯特·楊門, 《楊門藏玉: 中國玉器·新石器時代至清代》, 芝加哥, 2008年, 圖版69

262

A CELADON JADE 'CHILONG' CIRCULAR BOX AND COVER  
QING DYNASTY, 19TH CENTURY

the domed cover with a sinuous *chilong* carved in high relief at the top, a band of stylized archaic *taotie* encircling the sides, the box with a band of pendent stiff leaves enclosing angular scrollwork, all supported on a short straight foot, the stone a milky celadon color transmuting to a darker tone on the box, with creamy white inclusions and pale veining, wood stand (3)

清十九世紀 青玉雕螭龍紋蓋盒

Diameter 2½ in., 6.7 cm

\$ 8,000-12,000

PROVENANCE

Anunt Hengtrakul, New York.

LITERATURE

Robert P. Youngman, *The Youngman Collection of Chinese Jades from Neolithic to Qing*, Chicago, 2008, pl. 210.

來源

Anunt Hengtrakul, 紐約

出版

羅伯特·楊門, 《楊門藏玉: 中國玉器·新石器時代至清代》, 芝加哥, 2008年, 圖版210



263

A JADEITE 'MYTHICAL BEAST' SEAL  
19TH / 20TH CENTURY

comprising two seals of square section joined by two spherical struts, one seal reading *en* and the other *zhao*, all surmounted by a crouching beast carved with a sprig of *lingzhi* in its mouth, the translucent stone with streaks of bright apple green

十九 / 二十世紀 翠玉雕瑞獸鈕雙聯印

Height 1¼ in., 4.5 cm

\$ 4,000-6,000

PROVENANCE

Anunt Hengtrakul, New York.

LITERATURE

Robert P. Youngman, *The Youngman Collection of Chinese Jades from Neolithic to Qing*, Chicago, 2008, pl. 199.

印文:

恩照

來源

Anunt Hengtrakul, 紐約

出版

羅伯特·楊門,《楊門藏玉:中國玉器·新石器時代至清代》,芝加哥,2008年,圖版199

264

A WHITE JADE 'MYTHICAL BEAST' PENDANT  
LATE QING DYNASTY

of flattened rectangular form, the recumbent creature shown in profile, incised with tucked legs and a long tail extending over the back and forming an aperture for suspension, the stylized mane trailing down the back in thick waves, the open mouth pierced to reveal fangs, the stone an even translucent white

清末 白玉雕瑞獸珮

Length 2½ in., 5.3 cm

\$ 4,000-6,000

PROVENANCE

Knapton Rasti Asian Art, London, 24th March 2001.

LITERATURE

Robert P. Youngman, *The Youngman Collection of Chinese Jades from Neolithic to Qing*, Chicago, 2008, pl. 162.

來源

Knapton Rasti Asian Art, 倫敦, 2001年3月24日

出版

羅伯特·楊門,《楊門藏玉:中國玉器·新石器時代至清代》,芝加哥,2008年,圖版162





265

AN ARCHAISTIC PALE CELADON JADE BALUSTER VASE AND COVER  
QING DYNASTY

supported on a short stem-foot encircled by a raised fillet, the body rising conically before sweeping in at the shoulder to a cylindrical neck and galleried rim, stylized 'cicada' pendants carved in low relief extending from the shoulder down the body, the neck, shoulder, and lower body each set with four beast-mask handles carved in high relief and suspending loose rings, the petal-fluted domed cover surmounted by a floriform knob, the pale green stone evenly suffused with icy white inclusions, wood stand (3)

清 青白玉雕獸首活環蓋瓶

Height 9 in., 22.9 cm

\$ 30,000-50,000

PROVENANCE

The House of Jade, Ltd., New York.  
Collection of Helen M. deKay.  
Sotheby's New York, 8th December 1966, lot 43.

LITERATURE

Robert P. Youngman, *The Youngman Collection of Chinese Jades from Neolithic to Qing*, Chicago, 2008, pl. 212.

來源

The House of Jade, Ltd., 紐約  
Helen M. deKay 收藏  
紐約蘇富比1966年12月8日，編號43

出版

羅伯特·楊門，《楊門藏玉：中國玉器·新石器時代至清代》，芝加哥，2008年，圖版212

Jade vases with multiple loose ring handles and archaistic designs, such as the present piece, proliferated during and after the Qianlong period. This can be traced to the Qianlong Emperor's fondness for innovative designs referencing archaic styles and the large quantities of jade newly available.

Compare a white jade example formerly in the Manno Art Museum, Osaka, also with twelve loose rings but against a plain ground and with a pierced dragon finial, sold at Christie's London, 21st June 2001, lot 114, and again in their Hong Kong rooms, 1st November 2001, lot 1058.

END OF SALE



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6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

7. Purchase information shown in the "Account Activity" section of BIDnow, the "Purchase History" section of the "My eBay" page on eBay and the "Account Activity" section of the "My Invaluable" page on Invaluable is provided for your convenience only. Successful bidders will be notified and invoiced by Sotheby's after the sale. In the event of any discrepancy between any online purchase information and the invoice sent to you by Sotheby's following the respective sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's will not be responsible for any errors or failures to execute bids placed via Online Platforms, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the BIDnow, eBay, Invaluable or other Online Platform software by either Sotheby's or the client; (ii) a breakdown or problem with the BIDnow, eBay, Invaluable or other Online Platform software; or (iii) a breakdown or problem with a client's internet connection, mobile network or computer. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Live online bidding via all Online Platforms will be recorded.

10. In the event of any conflict between these Online Terms and Sotheby's Conditions of Sale and Terms of Guarantee, Sotheby's Conditions of Sale and Terms of Guarantee will control.

11. In the event of any conflict between these Online Terms and any term in any agreement between the User and eBay, these Online Terms will control for purposes of all Sotheby's auctions.

12. In the event of any conflict between these Online Terms and any term in any agreement between the User and Invaluable, these Online Terms will control for purposes of all Sotheby's auctions.

## BUYING AT AUCTION

The following will help in understanding the auction buying process as well as some of the terms and symbols commonly used in an auction catalogue. All bidders should read the Conditions of Sale and Terms of Guarantee in this catalogue, as well as the Glossary or any other notices. By bidding at auction, bidders are bound by the Conditions of Sale and Terms of Guarantee, as amended by any oral announcement or posted notices, which together form the sale contract among Sotheby's, the seller (consignor) of the lot and any bidders, including the successful bidder (purchaser).

### 1. SYMBOL KEY

#### □ Reserves

Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential minimum hammer price at which a lot will be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate of the lot. If any lots in the catalogue are offered without reserve, such lots will be designated by a box (□). If every lot in a catalogue is offered without a reserve, the Conditions of Sale will so state and this symbol will not be used for each lot.

#### ○ Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot.

#### △ Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

#### ⇒ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during

the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. 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.

#### ∨ Interested Parties

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

#### ⊙ Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of bidders and the absence of the symbol is not a warranty that there are no restrictions regarding import or export of the Lot; bidders should refer to Condition 12 of the Conditions of Sale. Please also refer to the section on Endangered Species in the information on Buying at Auction.

### II Monumental

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

#### 🔔 Premium Lot

In order to bid on "Premium Lots" (🔔 in print catalogue or 📌 in eCatalogue) you must complete the required Premium Lot pre-registration application. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays. Sotheby's decision whether to accept any pre-registration application shall be final. If your application is accepted, you will be provided with a special paddle number. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and this symbol will not be used.

## 2. BEFORE THE AUCTION

**The Catalogue** A catalogue prepared by Sotheby's is published for every scheduled live auction and is available prior to the sale date. The catalogue will help familiarize you with property being offered at the designated auction. Catalogues may be purchased at Sotheby's or by subscription in any categories. For information, please call +1 212 606 7000 or visit sothebys.com. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

**Estimates** Each lot in the catalogue is given a low and high estimate, indicating to a prospective buyer a range in which the lot might sell at auction. When possible, the estimate is based on previous auction records of comparable pieces. The estimates are determined several months before a sale and are therefore subject to change upon further research of the property, or to reflect market conditions or currency fluctuations. Estimates should not be relied upon as a representation or prediction of actual selling prices.

**Provenance** In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

**Specialist Advice** Prospective bidders may be interested in specific information not included in the catalogue description of a lot. For additional information, please contact either a Sotheby's specialist in

charge of the sale (all of whom are listed in the front of the catalogue), or Sotheby's Client Services Department. You may also request a condition report from the specialist in charge.

**The Exhibition** An exhibition of the auction property will be held the week prior to the auction on the days listed in the front of the catalogue. There you will have the opportunity to view, inspect and evaluate the property yourself, or with the help of a Sotheby's specialist.

**Salesroom Notices** Salesroom notices amend the catalogue description of a lot after our catalogue has gone to press. They are posted in the viewing galleries and salesroom or are announced by the auctioneer. Please take note of them.

**Registration** Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid. If you are not successful on any lot, Sotheby's will arrange for a refund (subject to any right of set off) of the deposit amount paid by you without interest within 14 working days of the date of the sale. Any exchange losses or fees associated with the refund shall be borne by you. Registration to bid on Premium Lots must be done at least 3 business days prior to the sale.

## 3. DURING THE AUCTION

**The Auction** Auctions are open to the public without any admission fee or obligation to bid. The auctioneer introduces the objects for sale — known as "lots" — in numerical order as listed in the catalogue. Unless otherwise noted in the catalogue or by an announcement at the auction, Sotheby's acts as agent on behalf of the seller and does not permit the seller to bid on his or her own property. It is important for all bidders to know that the auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing responsive or consecutive bids for a lot. The auctioneer will not place consecutive bids on behalf of the seller above the reserve.

**Bidding in Person** If you would like to bid, you must register for a paddle upon entering the salesroom. The paddle is numbered so as to identify you to the auctioneer. To register, you will need a form of identification such as a driver's license, a passport or some other type of government issued identification. If you are a first-time bidder, you will also be asked for your address, phone number and signature in order to create your account. If you are bidding for someone else, you will need to provide a letter from that person authorizing you to bid on that person's behalf. Issuance of a bid paddle is in Sotheby's sole discretion.

Once the first bid has been placed, the auctioneer asks for higher bids, in increments determined by the auctioneer. To place your bid, simply raise your paddle until the auctioneer acknowledges you.

You will know when your bid has been acknowledged; the auctioneer will not mistake a random gesture for a bid.

If you wish to register to bid on a Premium Lot, please see the paragraph above.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses. Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

**Absentee Bidding** If it is not possible for you to attend the auction in person, you may place your bid ahead of time. In the back of every catalogue there is an absentee bid form, which you can use to indicate the item you wish to bid on and the maximum bid you are willing to make. Return the completed absentee bid form to Sotheby's either by mail or fax. When the lot that you are interested in comes up for sale, a Sotheby's representative will execute the bid on your behalf, making every effort to purchase the item for as little as possible and never exceeding your limit. This service is free and confidential. For detailed instructions and information, please see the Absentee Bid Form and Guide for Absentee Bidders instructions at the back of this catalogue.

**Telephone Bidding** In some circumstances, we offer the ability to place bids by telephone live to a Sotheby's representative on the auction floor. Please contact the Bid Department prior to the sale to make arrangements or to answer any questions you may have. Telephone bids are accepted only at Sotheby's discretion and at the caller's risk. Calls may also be recorded at Sotheby's discretion. By bidding on the telephone, prospective buyers consent thereto.

**Online Bidding** If you cannot attend the auction, it may be possible to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please see [www.sothebys.com](http://www.sothebys.com). For information about registering to bid on eBay, please see [www.ebay.com/sothebys](http://www.ebay.com/sothebys). For information about registering to bid on Invaluable, please see [www.invaluable.com/invaluable/help.cfm](http://www.invaluable.com/invaluable/help.cfm). Bidders utilizing any online platform are subject to the Online Terms as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

**Employee Bidding** Sotheby's employees may bid in a Sotheby's auction only if the employee does not know the reserve and if the employee fully complies with Sotheby's internal rules governing employee bidding.

**US Economic Sanctions** The United States maintains economic and trade sanctions against targeted foreign countries, groups and organizations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result

of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

**Hammer Price and the Buyer's Premium** For lots which are sold, the last price for a lot as announced by the auctioneer is the hammer price. A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium will be the amount stated in the Conditions of Sale.

**Currency Board** As a courtesy to bidders, a currency board is operated in many salesrooms. It displays the lot number and current bid in both U.S. dollars and foreign currencies. Exchange rates are approximations based on recent exchange rate information and should not be relied upon as a precise invoice amount. Sotheby's assumes no responsibility for any error or omission in foreign or United States currency amounts shown.

**Results** Successful absentee bidders will be notified after the sale. Absentee bidders will receive a list of sale results if they enclose a stamped self-addressed envelope with their absentee bid form. Printed lists of auction prices are available at our galleries approximately three weeks following each auction and are sent on request to catalogue purchasers and subscribers. Results may also be obtained online at [sothebys.com](http://sothebys.com).

**International Auctions** If you need assistance placing bids, obtaining condition reports or receiving auction results for a Sotheby's sale outside the United States, please contact our International Client Services Department.

#### 4. AFTER THE AUCTION

**Payment** If your bid is successful, you can go directly to Post Sale Services to make payment arrangements. Otherwise, your invoice will be mailed to you. The final price is determined by adding the buyer's premium to the hammer price on a per-lot basis. Sales tax, where applicable, will be charged on the entire amount. Payment is due in full immediately after the sale. However, under certain circumstances, Sotheby's may, in its sole discretion, offer bidders an extended payment plan. Such a payment plan may provide an economic benefit to the bidder. Credit terms should be requested at least one business day before the sale. However, there is no assurance that an extended payment plan will be offered. Please contact Post Sale Services or the specialist in charge of the sale for information on credit arrangements for a particular lot. Please note that Sotheby's will not accept payments for purchased lots from any party other than the purchaser, unless otherwise agreed between the purchaser and Sotheby's prior to the sale.

**Payment by Cash** It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US \$10,000. It is Sotheby's policy to request any new clients or purchasers preferring to make a cash payment to provide: verification of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's license), confirmation of permanent address and identification of the source of the funds.

**Payment by Credit Cards** Sotheby's accepts payment by credit card for Visa, MasterCard, and American Express only. Credit card payments may not exceed \$50,000 per sale. Payment by credit card may be made (a) online at <https://www.sothebys.com/en/invoice-payment.html>, (b) by calling in to Post Sale Services at +1 212 606 7444, or (c) in person at Sotheby's premises at the address noted in the catalogue.

**Payment by Check** Sotheby's accepts personal, certified, banker's draft and cashier's checks drawn in US Dollars (made payable to Sotheby's). While personal and company checks are accepted, property will not be released until such checks have cleared, unless you have a pre-arranged check acceptance agreement. Application for check clearance can be made through the Post Sale Services.

Certified checks, banker's drafts and cashier's checks are accepted at Sotheby's discretion and provided they are issued by a reputable financial institution governed by anti-money laundering laws. Instruments not meeting these requirements will be treated as "cash equivalents" and subject to the constraints noted in the prior paragraph titled "Payment By Cash".

**Payment by Wire Transfer** To pay for a purchase by wire transfer, please refer to the payment instructions on the invoice provided by Sotheby's or contact Post Sale Services to request instructions.

**Sales and Use Tax** New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who wish to use their own shipper who is not a considered a "common carrier" by the New York Department of Taxation and Finance will be charged New York sales tax on the entire charge regardless of the destination of the property. Please refer to "Information on Sales and Use Tax Related to Purchases at Auction" in the back of the catalogue.

#### Collection and Delivery

Post Sale Services  
+ 1 212 606 7444  
FAX: + 1 212 606 7043  
[uspostsaleservices@sothebys.com](mailto:uspostsaleservices@sothebys.com)

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

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

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

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

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

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

Please see the Conditions of Sale for further details.

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

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

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

## SELLING AT AUCTION

If you have property you wish to sell, Sotheby's team of specialists and client services representatives will assist you through the entire process. Simply contact the appropriate specialist (specialist departments are listed in the back of this catalogue), General Inquiries Department or a Sotheby's regional office representative for suggestions on how best to arrange for evaluation of your property.

**Property Evaluation** There are three general ways evaluation of property can be conducted:

### (1) In our galleries

You may bring your property directly to our galleries where our specialists will give you auction estimates and advice. There is no charge for this service, but we request that you telephone ahead for an appointment. Inspection hours are 9:30 am to 5 pm, Monday through Friday.

### (2) By photograph

If your property is not portable, or if you are not able to visit our galleries, you may bring in or send a clear photograph of each item. If you have a large collection, a representative selection of photographs will do. Please be sure to include the dimensions, artist's signature or maker's mark, medium, physical condition and any

other relevant information. Our specialists will provide a free preliminary auction estimate subject to a final estimate upon first-hand inspection.

### (3) In your home

Evaluations of property can also be made in your home. The fees for such visits are based on the scope and diversity of property, with travel expenses additional. These fees may be rebated if you consign your property for sale at Sotheby's. If there is considerable property in question, we can arrange for an informal "walkthrough."

Once your property has been evaluated, Sotheby's representatives can then help you determine how to proceed should you wish to continue with the auction process. They will provide information regarding sellers' commission rates and other charges, auction venue, shipping and any further services you may require.

## SOTHEBY'S SERVICES

Sotheby's also offers a range of other services to our clients beyond buying and selling at auction. These services are summarized below. Further information on any of the services described below can be found at [sothebys.com](http://sothebys.com).

**Valuations and Appraisals** Sotheby's Valuations and Appraisals Services offers advice regarding personal property assets to trusts, estates, and private clients in order to help fiduciaries, executors, advisors, and collectors meet their goals. We provide efficient and confidential advice and assistance for all appraisal and auction services. Sotheby's can prepare appraisals to suit a variety of needs, including estate tax and planning, insurance, charitable contribution and collateral loan. Our appraisals are widely accepted by the Internal Revenue Service, tax and estate planning professionals, and insurance firms. In the event that a sale is considered, we are pleased to provide auction estimates, sales proposals and marketing plans. When sales are underway, the group works closely with the appropriate specialist departments to ensure that clients' needs are met promptly and efficiently.

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

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

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

strategies and create events catering to a corporation's needs.

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

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

### Why Sotheby's Collects Sales Tax

Virtually all State Sales Tax Laws require a corporation to register with the State's Tax Authorities and collect and remit sales tax if the corporation 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.

### Where Sotheby's is Not Required to Collect Sales Tax

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

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

### Restoration and Other Services

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

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

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

## GLOSSARY OF TERMS

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

### GLOSSARY FOR CHINESE CERAMICS AND WORKS OF ART

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

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

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

#### Pottery Figure of a Horse, Tang Style

This inclusion of the word "style" indicates that, in our opinion, either the piece (1) 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 identifications based on appearance, and are not intended to denote a specific species.

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

#### IMPORTANT NOTICES

##### 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 additional 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.

##### Photography:

Elliot Perez

#### FORTHCOMING AUCTIONS

A comprehensive calendar of international auctions, in addition to all sale results, can be viewed at sothebys.com

##### IMPORTANT CHINESE ART

3 April 2019  
Hong Kong

##### IMPORTANT CHINESE ART

15 May 2019  
London

##### ARTS D'ASIE

11 June 2019  
Paris

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**Absentee/Telephone Bidding Form**

**Sale Number** NI0039 | **Sale Title** THE ROBERT YOUNGMAN COLLECTION OF CHINESE JADE | **Sale Date** 19 MARCH 2019

Please see the important information regarding absentee bidding on the reverse of this form. Forms should be completed in ink and emailed, mailed or faxed to the Bid Department at the details below.

SOTHEBY'S ACCOUNT NUMBER (IF KNOWN) \_\_\_\_\_

TITLE \_\_\_\_\_ FIRST NAME \_\_\_\_\_ LAST NAME \_\_\_\_\_

COMPANY NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

\_\_\_\_\_ POSTAL CODE \_\_\_\_\_ COUNTRY \_\_\_\_\_

DAYTIME PHONE \_\_\_\_\_ MOBILE PHONE \_\_\_\_\_ FAX \_\_\_\_\_

EMAIL \_\_\_\_\_

Please indicate how you would like to receive your invoices:     Email     Post/Mail

**Telephone number during the sale (Telephone bids only)** \_\_\_\_\_

Please write clearly and place your bids as early as possible, as in the event of identical bids, the earliest bid received will take precedence. Bids should be submitted at least 24 hours before the auction.

LOT NUMBER	LOT DESCRIPTION	MAXIMUM USD PRICE OR TICK ✓ FOR PHONE BID (EXCLUDING PREMIUM AND TAX)
		\$
		\$
		\$
		\$
		\$
		\$
		\$
		\$
		\$
		\$
		\$
		\$
		\$
		\$
		\$
		\$

We will send you a shipping quotation for this and future purchases unless you select one of the check boxes below. Please provide the name and address for shipment of your purchases, if different from above.

NAME AND ADDRESS \_\_\_\_\_

\_\_\_\_\_ POSTAL CODE \_\_\_\_\_ COUNTRY \_\_\_\_\_

- I will collect in person
- I authorize you to release my purchased property to my agent/shipper (provide name) \_\_\_\_\_
- Send me a shipping quotation for purchases in this sale only

I agree to be bound by Sotheby's "Conditions of Sale" and the information set out overleaf in the Guide for Absentee and Telephone Bidders, which is published in the catalogue for the sale. I consent to the use of this information and any other information obtained by Sotheby's in accordance with the Guide for Absentee and Telephone Bidders and Conditions of Sale.

SIGNATURE \_\_\_\_\_ PRINT NAME \_\_\_\_\_ DATE \_\_\_\_\_

BID DEPARTMENT 1334 YORK AVENUE, NEW YORK NY 10021 | TEL +1 212 606 7414 | FAX +1 212 606 7016 | EMAIL BIDS.NEWYORK@SOTHEBYS.COM

## Guide for Absentee and Telephone Bidders

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

### General

This service is free and confidential.

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

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

"Buy" or unlimited bids will not be accepted.

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

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

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

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

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

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

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

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

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

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

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

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

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

### Data Protection

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

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email [enquiries@sothebys.com](mailto:enquiries@sothebys.com).

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

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

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

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

### Important

Please note that the execution of written and telephone bids is offered as an additional service for no extra charge, and at the bidder's risk. It is undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for failure to place such bids, whether through negligence or otherwise. All bids will be executed and are accepted subject to the "Conditions of Sale" and "Terms of Guarantee" printed in the catalogue for the sale. Please note that a buyer's premium in the amount stated in paragraph 3 of the "Conditions of Sale" in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable sales tax.

### New Clients

Please note that we may contact you to request a bank reference. In addition Sotheby's requires a copy of government issued photo ID in order to generate a new account. If you have opened a new account with Sotheby's since 1 December, 2002, and have not already done so, you will be asked to present appropriate documentation confirming your identity before your lots or sale proceeds can be released to you.

### For Written/Fixed Bids

- Bids will be executed for the lowest price as is permitted by other bids or reserves.
- "Buy" or unlimited bids will not be accepted and we do not accept "plus one" bids. Please place bids in the same order as in the catalogue.
- Always indicate a "top limit" — the amount up to which you would bid if you were attending the auction yourself.
- Alternative bids can be placed by using the word "or" between lot numbers.
- Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

### For Telephone Bids

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

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	c.1050 - 771 BC
東周	Eastern Zhou	770 - 256 BC
春秋	Spring and Autumn	770 - 476 BC
戰國	Warring States	475 - 221 BC
秦	QIN DYNASTY	221 - 206 BC
漢	HAN DYNASTY	206 BC - AD 220
西漢	Western Han	206 BC - AD 9
東漢	Eastern Han	AD 25 - 220
三國	THREE KINGDOMS	220 - 265
晉	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
北宋	Northern Song	960 - 1127
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
萬曆	Wanli	1573 - 1620
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
雍正	Yongzheng	1723 - 1735
乾隆	Qianlong	1736 - 1795
嘉慶	Jiaqing	1796 - 1820
道光	Daoguang	1821 - 1850
咸豐	Xianfeng	1851 - 1861
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 -





