

CHINESE ART FROM
**THE METROPOLITAN
MUSEUM OF ART**
THE FLORENCE AND HERBERT IRVING GIFT

NEW YORK | 10 SEPTEMBER 2019



Sotheby's EST. 1744

CHINESE ART FROM
THE METROPOLITAN
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CHINESE ART FROM
**THE METROPOLITAN
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THE FLORENCE AND HERBERT IRVING GIFT

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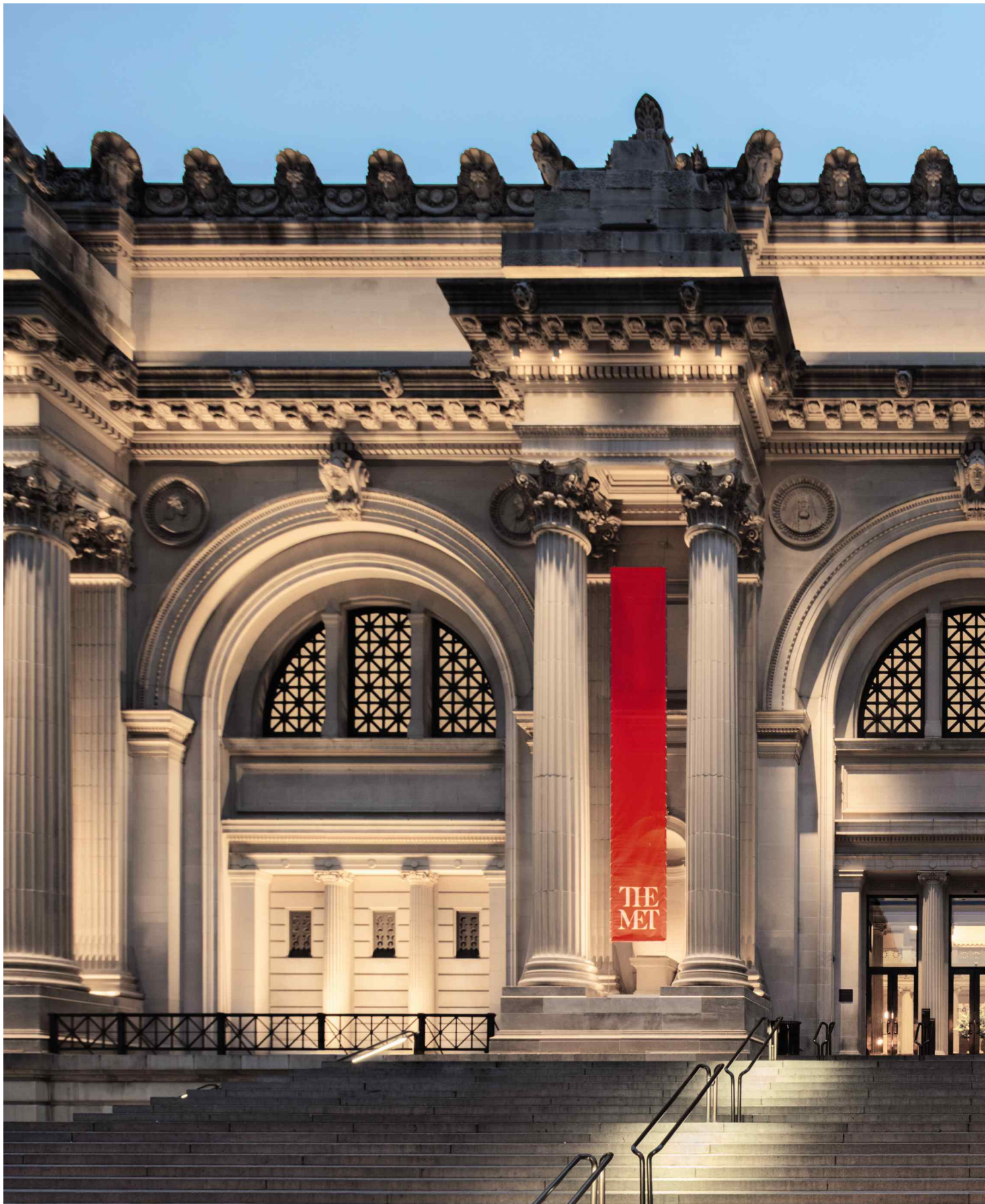
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Florence and Herbert Irving, 2000
歐雲夫婦，2000年

INTRODUCTION

THE FLORENCE AND HERBERT IRVING COLLECTION AT THE METROPOLITAN MUSEUM OF ART

Maxwell K. Hearn, Douglas Dillon Chairman, Asian Art, The Metropolitan Museum
何慕文 大都會藝術博物館亞洲藝術部道格拉斯·狄龍部長

On Monday, March 16, 2015, the Metropolitan Museum announced the gift of 1,275 Asian works of art from Florence and Herbert Irving—a donation that fundamentally transformed the holdings of the Museum's Department of Asian Art.

The occasion of the announcement was the celebratory launch of the centennial of the Museum's Department of Asian Art. Herb and Florence personally witnessed most of that century and for nearly half of that time they built one of the most extensive collections of Asian art anywhere.

The Irvings' love affair with Asian art dates back to the early 1970s. Florence, who said she must have been Chinese in a former lifetime, was earning a master's degree in education after having been elected to the Old Westbury school board. On her way to school, she often passed the office of the landscape architect Shogo Myaida (Maeda, 1897-1989). One day she visited the office and struck up a friendship with Mr. Myaida. Soon, she was planning a Japanese garden in their front yard. On a trip to Japan to scout for stone lanterns and other garden ornaments, Florence and Herb were advised by their decorator to look up the art dealer Alice Boney (1901-1988). As Herb relates, an initial dinner with Ms. Boney turned into a full week of visiting temples, gardens, and other sites together. Thus was born a remarkable friendship. For many years afterwards, Ms. Boney would routinely send artworks to the Irving home, allowing them to have their pick of what was sent. Very few works of quality ever exited their door.

Another important friendship initiated by the Irvings was with James C. Y. Watt. Florence and Herb first introduced themselves to James shortly

2015年3月16日星期一，紐約大都會藝術博物館宣佈，佛羅倫斯及赫伯特·歐雲伉儷捐贈1,275件亞洲藝術品予本館，此項捐獻對亞洲藝術館藏影響深遠廣大。

消息宣佈時，正值本館亞洲藝術部門創立一百周年紀念。歐雲伉儷二人親身見證過去一世紀的許多重大事跡，期間有一半時間他們專注於亞洲藝術品收藏鑑賞，逐漸建立起全球最大的亞洲藝術收藏之一。

歐雲伉儷與亞洲藝術的淵源始於1970年代初期。當時，佛羅倫斯（她一直認為自己前生是中國人）剛獲選成為舊韋斯特伯里學校董事會成員，隨即開始攻讀教育碩士學位。回校途中，她常經過園林建築師 Shogo Myaida（原姓Maeda / 前田，1897-1989年）的辦公室，終於有一天，她專程拜訪Myaida先生的辦公室，後來成為好友，接著計劃在位於Rolling Hill Lane的家園前院建築日式花園。二人在前往日本尋覓石燈籠及其它庭院裝飾之際，經室內設計師建議，在當地尋訪古董商愛麗絲·龐耐（1901-1988年）。赫伯特憶述，他們與龐耐女士初遇共進晚餐後，隨即花整周時間參觀廟宇、庭園及其它名勝，更與之結成好友。其後的許多年間，龐耐女士均定期將藝術品運送至歐雲府上供其挑選，其中精品大多成為二人的珍藏。

after he became curator of the Department of Asiatic Art at the Museum of Fine Arts, Boston, in 1981. On subsequent visits they always made a point of calling on him. In 1985, James joined the Department of Asian Art at the Metropolitan and had a chance to visit the Irvings' home and become acquainted firsthand with their collection. As one of the world's foremost experts in Chinese jade, lacquer, ceramics, and other decorative arts, James was the perfect curator to appreciate the Irving Collection. James immediately brought curators Wen Fong and Martin Lerner to visit the Irvings' home in Old Westbury. But perhaps his greatest feat was persuading then Director Philippe de Montebello to visit the Irvings. According to Herb's account, Philippe had resisted going for months, claiming that there was no worthwhile art on Long Island. When James at last accompanied Philippe on a visit, the two of them stayed the whole day admiring works of art. As they prepared to depart, Philippe remarked, "Florence and Herb, we have to get married." Philippe proposed that Herb become a trustee, but Herb demurred in favor of Florence, who had also served as a trustee of the Brooklyn Museum. Florence was duly elected a trustee in 1990 and became one of the most beloved members of the board. In 1996 she was elected a trustee emerita. She also served on the Department of Asian Art Visiting Committee and chaired the Department's support group, the Friends of Asian Art.

With James Watt's encouragement, in the late 1980s Florence and Herb began adding a number of fine examples of East Asian lacquerware to their collection. Their passion for lacquer culminated in November, 1991 with the opening of the spectacular exhibition *East Asian Lacquer from the Collection of Florence and Herbert Irving*. Co-curated by James Watt and Barbara Brennan Ford, curator of Japanese art, the exhibition catalogue stands as a definitive scholarly resource for that medium. The magnitude of the Irvings' achievement in this one area was summed up by Philippe de Montebello

另一段由歐雲伉儷促成的重要關係，屬於與屈志仁先生之間相知相惜的友情。屈先生在1981年成為波士頓美術館亞洲藝術策展人後不久，經歐雲伉儷自薦成為好友，只要二人每次經過波士頓必會聯繫。1985年，屈先生加入大都會博物館亞洲藝術部門，在一次拜訪歐雲伉儷府邸時，得見二人精美珍藏。作為全球頂尖的中國玉器、漆器、瓷器及工藝品的專家，屈先生便成為鑒賞二人收藏的最佳人選。那次之後，他馬上邀請策展人方聞及Martin Lerner前往歐雲伉儷位於舊韋斯特伯里的府邸專門拜訪。不過他最大的貢獻，也許是成功說服館長Philippe de Montebello前往探訪。根據赫伯特憶述，Philippe幾個月來一直拒絕前往，聲稱長島之上並無精品。當屈先生終於陪同Philippe到歐雲府邸探訪之時，二人逗留了整整一天，欣賞各式藝術珍品，臨走時Philippe更說道：「佛羅倫斯、赫伯特，我們結婚吧。」Philippe提議由赫伯特出任董事，可是赫伯特卻更希望由同為布魯克林博物館董事的佛羅倫斯擔任此職。1990年，佛羅倫斯獲選為董事，成為最受愛戴的董事會成員之一，更於1996年獲選為榮休董事。此外，她並為亞洲藝術部門訪問委員會成員，並任該部門的支援組織「亞洲藝術之友」會長。

在屈志仁的鼓勵之下，佛羅倫斯及赫伯特在1980年代晚期開始購買更多精美的東



Exhibition of East Asian Lacquer: The Florence and Herbert Irving Collection, The Metropolitan Museum of Art, 1991
大都會藝術博物館1991年歐雲夫婦珍藏東亞漆器展一景

in his Foreword, where he characterized the collection as “one of the most distinguished and comprehensive assemblages of Asian lacquer to be found in the Western world.”

Three years later, in April 1994, the Museum opened the Florence and Herbert Irving Galleries for South and Southeast Asian Art, giving the Metropolitan the most extensive display space for these arts anywhere outside Asia. Created with the curatorial guidance of Martin Lerner and Steven Kossak, this suite of eighteen galleries covering 13,500 square feet presents more than 800 works of art, including a number of Irving gifts. Then in 1997, reflecting their abiding interest in Chinese art, the Irvings supported the opening of the Florence and Herbert Irving Galleries for Chinese Decorative Arts—an entirely new third-floor display space, designed under the direction of senior curator James C. Y. Watt, that added 3,000 square feet to the Asian Wing. These galleries feature discrete spaces for the

亞漆器。他們對漆器的熱愛，集大成後於1991年11月開幕的《East Asian Lacquer from the Collection of Florence and Herbert Irving》展覽，由屈志仁及日本藝術策展人Barbara Brennan Ford聯合策展，此展覽的圖錄，是屬漆器學術研究的權威文獻。歐雲伉儷在漆器方面的成就，從Philippe de Montebello撰寫的前言中形容該收藏為「西方世界裏面最傑出、最全面的亞洲漆器收藏」可見。

三年之後，即1994年4月，大都會博物館的佛羅倫斯與赫伯特·歐雲南亞與東南亞藝術館正式開幕，令本館擁有亞洲地區以外最龐大的藝術展覽空間。此展覽空間



Florence and Herbert Irving at the opening of the Florence and Herbert Irving Galleries for The Arts of South and Southeast Asia, The Metropolitan Museum of Art, 1994
1994年·歐雲夫婦於佛羅倫斯與赫伯特·歐雲南亞與東南亞藝術館開幕

display of Chinese textiles, jades, metalwork, lacquer and a newly renovated "Chinese treasury." With these two benefactions, Florence and Herb joined trustees Douglas Dillon and Brooke Russell Astor as among the most generous supporters of Asian art in the history of the Metropolitan. Their ongoing support was further recognized in 2004 with the naming of the second floor of the Fifth Avenue wing of Asian Art in their honor.

In the same year, in acknowledgment of their important support for the Museum's Thomas J. Watson Library—through the creation of a book purchase fund and an endowment to support the library's ongoing maintenance—the library's main reading area was named the Florence and Herbert Irving Reading Room.

And in a further mark of their support for the institution, in 2011 they endowed the position of Florence and Herbert Irving Curator of the Arts of South and Southeast Asia, which is currently held by John Guy.

The Irvings' most recent gift of almost 1,300 works of art encompasses all of the major cultures of East and South Asia and virtually every medium

由Martin Lerner及Steven Kossak提供策展指導，由十八個藝廊組成，共佔13,500 平方英尺，展出逾800件藝術品，其中包括歐雲伉儷捐贈的多件精品。1997年，歐雲伉儷有鑑於對中國藝術長久以來的濃厚興趣，就佛羅倫斯與赫伯特·歐雲中國工藝館的建設慷慨解囊捐贈，該藝廊佔據整個三樓展覽空間，經資深策展人屈志仁指導設計，為大都會博物館亞洲藝術部門增加三千平方英尺的龐大空間。藝廊共設中國織品、玉器、金屬器及漆器四個獨立空間以及翻新「中國寶庫」。這兩項捐獻令二人晉升本館史上最慷慨的亞洲藝術捐助人行列，與董事局成員道格拉斯·狄龍及Brooke Russell Astor媲美。2004年，亞洲藝術部門位於第五大道二樓的藝廊正式以歐雲伉儷命名，進一步認可二人的長期支持。

explored by Asian craftsmen over five millennia. Areas of particular strength are Chinese, Japanese, and Korean lacquers, South Asian sculpture, Chinese jades and hardstones, scholars' objects of ivory, rhinoceros horn, bamboo, wood, and metalwork, Japanese ceramics, and Chinese and Japanese painting. Taken together, this transformative gift fills gaps and extends the Met's existing strengths in ways that will further elevate the Museum's stature as one of the world's premier collections of Asian art.

Among the highlights of the Irvings' gift is an outstanding selection of South and Southeast Asian sculpture. Notable are early Hindu images from eighth-ninth century Kashmir, important medieval stone sculptures including the iconic twelfth-century Dancing Celestial, several early Tibetan polychrome stone images, and an extremely rare form of Shiva from tenth-century Angkorian Cambodia.

By far the largest portion of the Irving gift is made up of a diverse array of Chinese works of art including calligraphy, paintings, ivories and bamboo carvings, and some 500 jades and hardstones. Such works, long associated with the intimate arts of the scholar's studio, importantly broaden and deepen the Museum's coverage of China's mainstream literati cultural tradition.

Among the many treasures encompassed in this rich body of material are the Irvings' superlative holdings of East Asian lacquer. An area of comparative weakness in the Museum's holdings prior to this gift, this fundamental medium of East Asian artistic expression is immeasurably strengthened by the Irving donation of 224 Chinese, Japanese, and Korean lacquers ranging in date from the first to the twentieth century. The 141 Chinese lacquers in the Irving Collection offer a truly comprehensive picture of the medium across two millennia, from the Han Empire through the end of the Qing dynasty. The small but choice selection of eleven Irving Korean lacquers represents the finest such assemblage in the West, with two Joseon-period mother-of-pearl inlaid boxes (one from the 15th-16th century and the other from the 18th century), a nineteenth-century box with dragon decoration inlaid in tortoise shell and ray skin in addition to

同年間，為答謝二人為大都會博物館 Thomas J. Watson 圖書館提供捐助以建立購買書籍及圖書館長期維修基金，圖書館的主閱讀室命名為 Florence and Herbert Irving Reading Room。

2011年，歐雲伉儷贊助本館之南亞及東南亞藝術策展人職位（Florence and Herbert Irving Curator of the Arts of South and Southeast Asia），此職位以二人命名，並由 John Guy 擔任，再次證明他們對本館的支持。

歐雲伉儷最近期捐贈的1,300件藝術品，涵蓋五千年以來東亞及南亞各地重要文化及材質，其中包括中國、日本、韓國漆器、南亞雕塑、中國玉器、硬石、象牙、犀角、竹器、及木器文玩、金屬器、日本瓷器、中國及日本書畫等。這批藝術品的捐贈讓本館的收藏更為豐富，且提升館藏的質量，成為世界上質量最精的亞州藝術藏品的博物館之一。

歐雲伉儷捐贈重點之一為南亞和東南亞雕塑像。其中值得特別一提的是八至九世紀克什米爾的早期印度教神像，重要中世紀雕像包括十二世紀石雕女神飛天像，及數件西藏早期彩繪石雕像，另有極為稀少的柬埔寨吳哥窟十世紀濕婆像。

歐雲伉儷惠贈的藝術品涵蓋字畫、牙雕、竹雕及約500件玉器及擺件。這類文玩正好與本館主旨推廣文人學士文化互相呼應。

歐雲伉儷收藏盡是臻品，尤其是東亞漆器。本館漆器收藏本不甚豐富，且此類藝術品為東亞文化藝術創作的根源，一但涵括了歐雲伉儷所捐贈的224件一至二十世紀的中國、日本及韓國漆器，使本館漆器



The Florence and Herbert Irving Galleries for Chinese Decorative Arts, The Metropolitan Museum of Art
大都會藝術博物館佛羅倫斯與赫伯特·歐雲中國工藝館一景

mother-of-pearl, and an eighteenth-century red lacquer box with painted ox horn embellishments. The seventy-two lacquers from Japan include more than a dozen fine examples of Negoro ware, noted for its evocative patina of an under layer of black lacquer, showing through the red lacquer surface coating, as well as more than forty superlative examples of late medieval and Edo-period pieces embellished with pictorial motifs rendered using gold and silver powder. There are also a few rare examples of so-called Nanban (“Southern Barbarian”) lacquer, referring to the earliest group of lacquerwares produced for export to the West, and a select array of lacquer works produced in Okinawa (also known as the Ryukyu Islands).

The story of the Met has always been punctuated with extraordinary gifts from collectors and supporters committed to sharing the art they love with the public. As we mark the centennial of our Asian Art Department and celebrate its distinguished collection and the many donors who have contributed to its preeminence today, we particularly honor the transformational gift of works of Asian art from the Irving Collection

收藏更為全面。這141件中國漆器橫跨兩千年，從漢代到清朝，造材不同，尤其是這11件韓國漆器為西方收藏之中最精，兩件朝鮮時期嵌螺鈿盒（一為十五至十六世紀，另為十八世紀），一件十九世紀嵌玳瑁魴魚皮螺鈿龍紋盒，另有一件十八世紀漆紅牛角紋盒，還有72件日本漆器，包括約十二件根來漆器，是在已使用黑漆作為底漆的漆器上，再施以朱漆塗裝的一種塗漆技法。加上約40多件精美絕倫的中世紀晚期和江戶時期的蒔繪漆器。另還有數件珍稀的「南蠻」漆器，為早期專供出口西方所製。更有一系列琉球漆器。

大都會博物館歷年來盡受諸多藏家和友人的慷慨捐贈與支持，目的在於致力於與大眾分享藝術的美好。正值亞洲藝術部門成立百年，我們希望藉此機會記念本館傑出



that has so dramatically enhanced the quality, breadth, and depth of the Metropolitan's Asian holdings.

When the Irvings made their gift of nearly 1300 works, they realized that a full assessment of the Irving Collection would take time and that there would undoubtedly be many pieces that would unnecessarily duplicate works already in the collection. For that reason, they agreed that The Met could sell any of the works in their gift so long as the proceeds would go towards future acquisitions. The present sale is a fulfillment of that visionary goal. The proceeds of this sale will go into an Irving acquisition fund to be used by the Department of Asian Art to continue the Irving legacy by seeking out artworks to further enhance the comprehensive nature of The Met's Asian art holdings.

This essay has been adapted from what was first published in the November-December 2015 issue of *Arts of Asia*, which contained eight articles devoted to the Irving Collection at The Met.

的收藏，以及表達對許多捐贈者的感激之情，特別是歐雲伉儷的捐贈更使本館的亞洲藝術收藏得到全面深入之提昇，嘉惠良多。

當歐雲伉儷捐贈近1,300件的藝術品時，他們意識到若要將藏品做深入的研究及探討將耗時甚久，且有許多藝術品與本館藏品或有重覆，特此同意本館可出售捐品，將收益做為未來購藏藝術品基金。此次拍賣將幫助本館實現遠景，亞洲藝術部門將透過增加更多館藏來延續歐雲伉儷的捐贈美意，以進一步提升大都會博物館亞洲藝術品的多元化。

此篇文章是由2015年11-12月於*Arts of Asia*出版的專文擷取改編而成，於同期雜誌另有八篇文章聚焦大都會博物館之歐雲伉儷收藏系列。



1 A YELLOW JADE 'CHILONG' WATERPOT

清十八世紀
黃玉雕螭龍紋水盂

QING DYNASTY, 18TH CENTURY

of lozenge form supported on a low conforming foot and drawing inward at the mouth, the gently rounded sides with three raised fillets encircling the body, the shoulder carved in high relief with two *chilong* playfully chasing one another around the rim, their sinuous bodies and long bifurcated tails clinging to the surface for support, their heads turned exchanging glances across the well, the stone a vibrant greenish-yellow accented with russet and gray, wood stand (2)

Length 3 $\frac{3}{8}$ in., 8.5 cm

PROVENANCE

Spink & Son, London, 8th April 1986.
Collection of Florence (1920-2018) and Herbert (1917-2016)
Irving, no. 352.

\$ 8,000-12,000

來源

Spink & Son, 倫敦, 1986年4月8日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) ·
歐雲伉儷收藏, 編號352

2 A RARE WHITE JADE SPOON

JIAQING MARK AND PERIOD

of elegant S-form, the scoop well-hollowed and with a flat base, the tip of the curved handle forming a dragon head grasping a pearl in the mouth, horns flattened against the neck, a long tuft of fur streaming behind, the underside of the handle incised with a vertical four-character mark, the stone a pale celadon-white with icy flecks, wood stand (2)

Length 6¾ in., 17.2 cm

PROVENANCE

European Private Collection, acquired circa 1900.
Roger Keverne Ltd., London, 7th January 1999.
Collection of Florence (1920-2018) and Herbert (1917-2016)
Irving, no. 352.

\$ 20,000-30,000

來源

歐洲私人收藏，得於約1900年
Roger Keverne Ltd.，倫敦，1999年1月7日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) ·
歐雲伉儷收藏，編號352

清嘉慶
白玉雕祥龍噙珠勺
《嘉慶年製》款



Exceptionally rare, the present jade spoon belongs to a group of imperial undecorated white jade eating and drinking vessels made for the Jiaqing court that all share a similar four-character mark.

Examples of objects belonging to this group include a pair of saucer dishes illustrated in *The Woolf Collection of Chinese Jade*, London, 2013, pl. 5, a pair of bowls from the collection of Sir Joseph Hotung, published in Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, pl. 29:13, a white jade cup sold in our Hong Kong rooms, 8th October 2010, lot 2863, a dish sold in the same rooms, 8th April 2013, lot 3112, and a cup and stand sold at Christie's New York, 19th September 2006, lot 25. Rawson notes that sumptuary laws and passages in novels discuss the use of jade cups and bowls for eating and drinking, and that undecorated jade vessels probably represented the highest quality of such utensils, *op. cit.*, p. 400.

Compare a Qing dynasty unmarked white jade spoon with a very similar shape and handle, but carved with a 'double happiness' character to the scoop, illustrated in *Compendium of Collections in the Palace Museum: Jade*, Beijing, 2010, pl. 119. Another carved with a dragon in profile 'biting' onto the short straight handle is published in *ibid.*, pl. 118, and a further example with a flatter and wider scoop, with the handle terminating in a *ruyi* head, is shown in *ibid.*, pl. 121.

A white jade teapot and cover attributed to the Qianlong/Jiaqing period, sold at Christie's Hong Kong, 30th November 2011, lot 3028, has a handle carved as a dragon head latched onto the vessel, stylistically similar to the handle of this spoon in their facial features and expressions. Compare also a Qianlong *fanggu* mark and period white jade water vessel and spoon sold in our London rooms, 20th June 2001, lot 110, and again in our Hong Kong rooms, 8th October 2009, lot 1804: aside from a slight variation in the tip of the handles, the spoon has almost an identical profile to the present spoon.

This spoon, along with the aforementioned group of white jade utensils, may also be associated with the famous Jiaqing mark and period ram-head ewer in the Woolf Collection, *op. cit.*, pl. 59, and its pair in the Palace Museum, Beijing, published in Yang Boda, *Zhongguo Meishu Quanji. Gongyi meishu bian. Yuqi* [Complete series on Chinese Art. Arts and Crafts Section: Jade], vol. 9, Beijing, 1991, pl. 331.



3 A SMALL YELLOW JADE FACETED VASE

清乾隆
黃玉雕瓜棱小瓶

QING DYNASTY, QIANLONG PERIOD

of elongated pear shape, rising from a flat base to a short neck, all divided evenly into eight facets by smooth grooves, the stone a warm yellow with a light patch of russet, wood stand (2)

Height 2¼ in., 5.5 cm

PROVENANCE

Collection of Florence (1920-2018) and Herbert (1917-2016) Irving.

\$ 6,000-8,000

來源

佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) · 歐雲伉儷收藏



3

4 A MINIATURE WHITE JADE VASE

清乾隆
白玉雕獸耳小瓶

QING DYNASTY, QIANLONG PERIOD

the pear-shaped body rising from a narrow straight foot to a lipped rim, the neck finely carved with two beast mask *faux* handles, the translucent stone a bright celadon-white

Height 2 in., 5.1 cm

PROVENANCE

Spink & Son, London, 23rd December 1981.

Collection of Florence (1920-2018) and Herbert (1917-2016) Irving, no. 352.

EXHIBITED

An Exhibition of Fine Jade, Spink & Son, London, 1981, cat. no. 59.

\$ 4,000-6,000

來源

Spink & Son, 倫敦, 1981年12月23日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) ·
歐雲伉儷收藏, 編號352

展覽

《An Exhibition of Fine Jade》, Spink & Son, 倫敦, 1981年, 編號59



4



5 A YELLOW AND BROWN JADE 'VASE' GROUP

清乾隆
黃玉雕鳳紋雙聯瓶

QING DYNASTY, QIANLONG PERIOD

the flat stone carved on both sides as a baluster jar and cover and an amphora, a stem bowl to one side of the jar, and a phoenix with neck and tail coiled around the amphora, delicately incised with curling feathers, the smooth translucent yellow stone with a patch of brown at the amphora, one side pierced in three places, mounted on a plexiglass stand

來源

Ralph M. Chait Galleries, 紐約, 1981年10月28日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) ·
歐雲伉儷收藏, 編號362

Height 5 $\frac{3}{8}$ in., 13.3 cm

PROVENANCE

Ralph M. Chait Galleries, New York, 28th October 1981.
Collection of Florence (1920-2018) and Herbert (1917-2016)
Irving, no. 362.

\$ 15,000-20,000

6

清乾隆
白玉雕福壽多子擺件

A WHITE AND RUSSET JADE 'PEACH AND POMEGRANATE' GROUP

QING DYNASTY, QIANLONG PERIOD

finely carved in the round as a ripe peach and pomegranate borne on gnarled leafy branches, two bats perched on the large peach, the pomegranate skin split open to reveal seeds, the stone an even, translucent white with a hint of pale celadon undertone and patches of orange-russet, wood stand (2)

Width 4 $\frac{5}{8}$ in., 12 cm

PROVENANCE

Oriental Rarities (Alan Hartman), New York, 19th October 1981. Collection of Florence (1920-2018) and Herbert (1917-2016) Irving, no. 367.

The imagery in the present carving conveys many auspicious wishes including longevity, abundance, fertility, and blessings. A jade 'peach and bat' group, similar in composition but with a second peach replacing the pomegranate, sold in these rooms, 20th March 2019, lot 599. See also examples sold in our Hong Kong rooms, 1st June 2017, lot 45, and 29th November 2018, lot 769. White and russet jade carvings of pomegranates also sold in our Hong Kong rooms, 1st June 2017, lot 13, and in our London rooms, 17th May 2019, lot 252. Compare also a celadon jade 'pomegranate' group, sold Christie's Hong Kong, 29th May 2013, lot 1945.

\$ 20,000-30,000

來源

Oriental Rarities (Alan Hartman), 紐約, 1981年
10月19日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) ·
歐雲伉儷收藏, 編號367





A RARE CELADON AND RUSSET JADE 'QUAIL AND MILLET' BOULDER

QING DYNASTY, YONGZHENG / QIANLONG
PERIOD

the large ovoid stone deftly carved in high relief on one side with quails in a rocky enclave, three of the birds standing on a flat rock in the lower right corner of the composition pecking at leafing stalks of millet, rockwork rising at a diagonal overhead and serving as a perch for a fourth quail also eating millet, a gnarled tree growing nearby and a waterfall cascading in the deeply carved background, the opposite side carved with a river flowing between karsts, leafing and flowering branches peeking out from the sides of the hills, clouds swirling above, the stone a very pale seafoam green with orange-russet skin reserved for the coloration of the principal decorative features, wood stand (2)

Length 6⅞ in., 15.5 cm

PROVENANCE

Christie's London, 8th April 1978, lot 148.
Collection of Floyd and Josephine Segel.
Spink & Son, London, 8th April 1986.
Collection of Florence (1920-2018) and Herbert (1917-2016) Irving, no. 454.

LITERATURE

Barry Till and Paula Swart, 'Mountain Retreats in Jade', *Arts of Asia*, July-August 1986, p. 53.

\$ 150,000-250,000

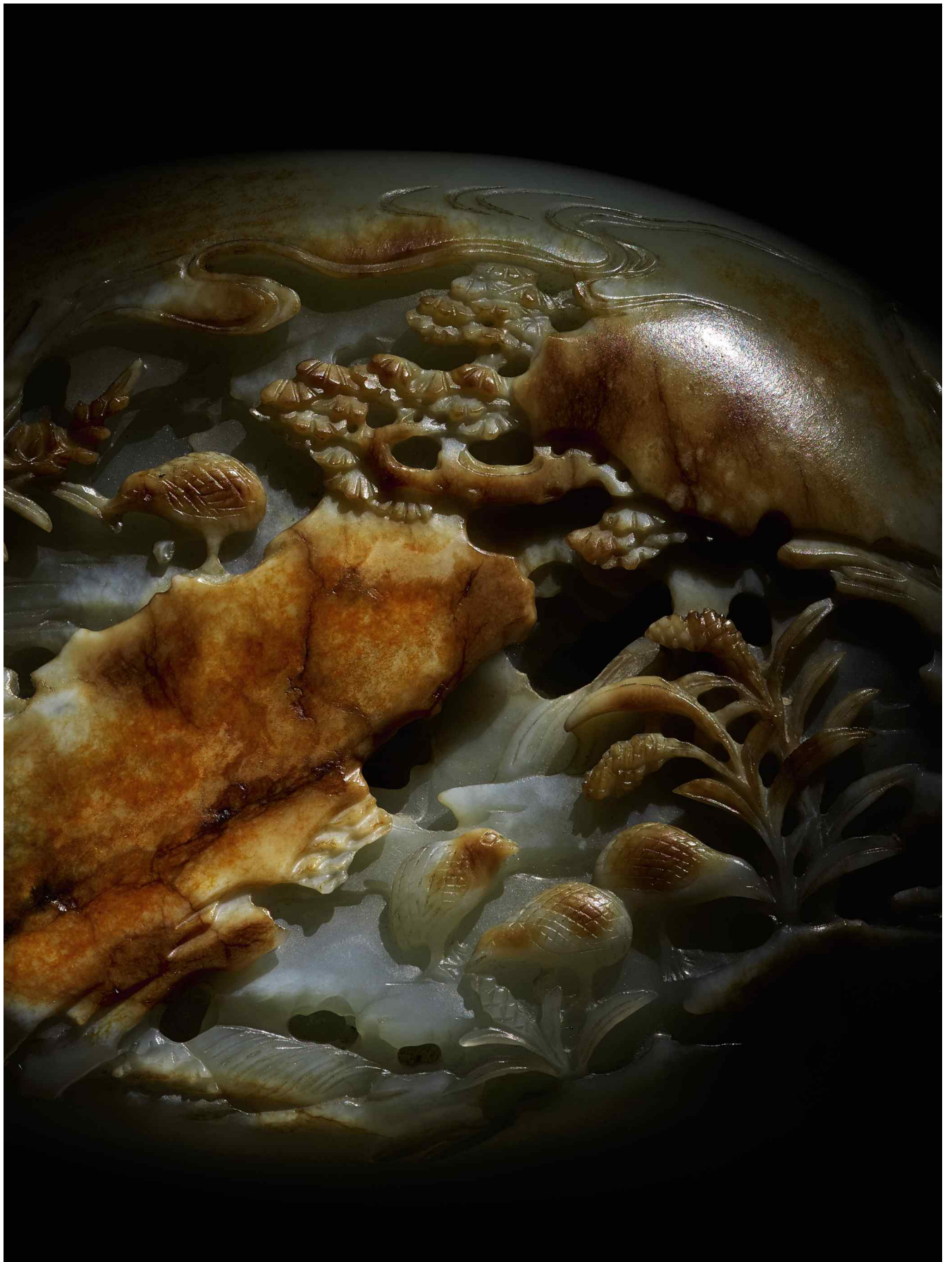
來源

倫敦佳士得1978年4月8日，編號148
Floyd 及 Josephine Segel 伉儷收藏
Spink & Son，倫敦，1986年4月8日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) ·
歐雲伉儷收藏，編號454

出版

Barry Till 及 Paul Swart，〈Mountain Retreats in Jade〉，〈*Arts of Asia*〉，7至8月1986年，頁53





Expertly fashioned in multiple layers of relief that suggest receding space, this piece is a remarkable example of a jade mountain carving (*yushan*). Every detail of the design is carefully executed and the craftsman has successfully captured the different textures of the design elements: from birds and sprays of millet which give the impression of being modeled entirely in the round, to flowing water in the foreground and overhanging rocks. The scene is designed to maximize the use of the entire boulder so as to waste as little of the precious material as possible. The natural russet skin of the jade stone has been cleverly incorporated into the overall design and used to emphasize the birds' plumage and the dramatic sharpness of the rocks.

The Qianlong Emperor advocated that jade mountains and carved panels should carry the spirit of paintings by famous past masters. It is recorded that a number of classical paintings from the imperial collection were ordered to be reproduced in jade. The motif of quails on this piece is reminiscent of bird-and-flower paintings made in the Song dynasty (960-1279), such as the anonymous hanging scroll *Peace and Harmony*, depicting quails and millet, in the National Palace Museum, Taipei, included in the Museum's exhibition *China at the Inception of the Second Millennium. Art and Culture of the Sung Dynasty, 960-1279*, Taipei, 2000, cat. no. II-6.

Jade mountain carvings were kept in scholars' studios where they provided a means of inspiration and escape from the regulated life of the court through their sense of ethereality and their subject matter. Quails, in China called *anchun*, are highly auspicious, since 'an' is a homophone of the word for peace. Depictions of quails among ears of millet are symbolic of abundance and express the wish for peace year after year (*suisui ping'an*).

本玉山層層雕琢，細緻入微，盡顯玉匠造詣，靈鳥及穗稈富有立體圓雕之感，流水山石景深分明，巧奪天工。紋飾佈局盡用良材，減少餘廢，帶褐色處，則用於刻劃鳥羽，突出山石之戲劇感。

乾隆帝主張插屏及山子等玉雕須帶歷代名家畫意。據載，高宗曾命工匠照其御藏古畫雕玉。鶴鶉紋飾，可參考台北故宮博物院收藏宋人《安和圖》，曾展於《千禧年宋代文物大展》，台北，2000年，編號II-6。

如此玉山子，文士多置書閣案頭，公餘之時，賞玩神遊。鶴鶉寓意吉祥，「鶴」，與「安」諧音，故有平安之意，「穗」，又與「歲」諧音，故此穗稈鶴鶉，祝願歲歲平安。

Jade boulders carved with this motif are highly unusual, and no closely related example appears to have been published. A boulder carved with cranes, in the Sze Tak Tang Collection, was included in the Min Chiu Society exhibition *Chinese Jade Carving*, Hong Kong Museum of Art, Hong Kong, 1983, cat. no. 239; one with cranes and deer was sold at Christie's London, 10th December 1990, lot 215; a boulder with monkeys, in the De An Tang Collection, was included in the exhibition *A Romance with Jade*, Palace Museum, Beijing, 2004, cat. no. 56, another was sold at Christie's London, 6th June 1988, lot 3; and a further example carved with horses, was sold in these rooms, 23rd September 1995, lot 278. See also a much larger spinach-green jade boulder carved with chicks and inscribed with a poem composed by the Qianlong Emperor, sold in our Hong Kong rooms, 8th April 2011, lot 2812.

刻此紋飾之玉山甚為罕見，據現時記載應為孤例，唯可比較：世德堂收藏，曾展於敏求精舍《中國玉雕》，香港藝術館，香港，1983年，編號239；倫敦佳士得亦曾售一例，刻靈鹿仙鶴，售於1990年12月10日，編號215；德安堂收藏一靈猴玉山例，曾展於《玉緣：德安堂藏玉》，故宮博物院，北京，2004年，編號56。另一例售於倫敦佳士得1988年6月6日，編號3；再比一例，刻駿馬，售於紐約蘇富比1995年9月23日，編號278。尚有一碧玉山子例，尺寸遠較本品為大，帶乾隆御製詩，售於香港蘇富比2011年4月8日，編號2812。







8

清乾隆
玉雕松山高士圖山子

A YELLOWISH BEIGE JADE 'LANDSCAPE' BOULDER

QING DYNASTY, QIANLONG PERIOD

deftly carved in multiple layers of relief, the slim stone modeled as a serene mountainous landscape, with a scholar and his attendant crossing a bridge over a stream amidst *wutong*, pine, and a walled compound in the distance, the reverse with two deer in a similar landscape, the stone an even warm yellow-beige, wood stand (2)

Length 3 $\frac{7}{8}$ in., 10 cm

PROVENANCE

Spink & Son, London, 29th September 1982.
Collection of Florence (1920-2018) and Herbert (1917-2016)
Irving, no. 252.

Exquisitely carved, the present boulder would have inspired its viewers to contemplate nature from within the scholar's studio. Compare two related carvings sold in our London rooms, the first on 14th October 1975, lot 277, the second on 16th June 1999, lot 830. A slightly taller example, carved with a walled town in the distance, was exhibited in *Chinese Jade Carving*, Hong Kong Museum of Art, 1983, cat. no. 238. See also a simpler 'landscape' boulder sold at Christie's Paris, 12th December 2018, lot 652.

\$ 20,000-30,000

來源

Spink & Son, 倫敦, 1982年9月29日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) ·
歐雲伉儷收藏, 編號252





9

清乾隆
碧玉雕松山高士圖山子

A GREEN JADE 'LANDSCAPE' BOULDER

QING DYNASTY, QIANLONG PERIOD

finely carved in multiple layers of high relief as a craggy mountainous landscape, a scholar and his attendant walking along a stony path amidst a gnarled pine tree and leafy shrubs, the reverse similarly carved with jagged rockwork and a lone pine, the stone a bright apple-green with diagonal veins of emerald and russet, wood stand (2)

Length 4½ in., 11.4 cm

PROVENANCE

Spink & Son, London, 26th January 1984.
Collection of Florence (1920-2018) and Herbert (1917-2016) Irving, no. 423.

Worked in varying depths of relief, the artisan has skillfully incorporated the natural fissures and characteristics of the stone to enhance the jagged, craggy appearance of the mountains. The present boulder is also an excellent example of vibrant green jade, with its bright apple-green and rich emerald tones. For a related carving of similar stone, see one illustrated in Roger Keverne, ed., *Jade*, London, 1995, fig. 120. See also two large spinach-green boulders: the first exhibited in *Virtuous Treasures: Chinese Jades for the Scholar's Table*, The University of Hong Kong, 2007-2008, cat. no. 34, the second sold in these rooms, 27th February 1981, lot 400.

\$ 15,000-25,000

來源

Spink & Son, 倫敦, 1984年1月26日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) ·
歐雲伉儷收藏, 編號423





10

清乾隆
翠玉雕
山水圖
插屏

**AN EXCEPTIONALLY RARE
APPLE-GREEN JADEITE
'LANDSCAPE' TABLE SCREEN**

QING DYNASTY, QIANLONG PERIOD

the horizontal rectangular panel finely carved to one side in relief with a riverscape, the water flowing diagonally from the upper right side and broadening toward the lower left corner, sailboats and fishing skiffs plying rippling waters, the near bank with docked boats and a small village with buildings and gardens, the opposite bank also with cabins and docked boats but backed by a massive fortified city wall stretching into the distance, an enormous temple complex including a stupa-form censer, pagoda, shrine, multi-tier temple, and monastic cells beyond the wall, a second pagoda rising from the mountains in the distance, the reverse unadorned, the stone an icy white with bright apple-green veins throughout and a small russet patch at the lower corner, *hongmu* stand (2)

Width 8³/₈ in., 21.2 cm

PROVENANCE

Collection of Sir Isaac (1897-1991) and Lady Wolfson.
Sotheby's London, 8th June 1982, lot 311.
Collection of Florence (1920-2018) and Herbert (1917-2016)
Irving, no. 402.

\$ 80,000-120,000

來源

Isaac Wolfson 爵士 (1897-1991) 伉儷收藏
倫敦蘇富比1982年6月8日，編號311
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) ·
歐雲伉儷收藏，編號402







Fig. 1 The pair to the present screen from the collection of Sir John Woolf, illustrated in *The Woolf Collection of Chinese Jade*, Sotheby's, London, 2013, cat. no. 10.

圖一 與本品成對之插屏，伍夫爵士收藏，載《伍夫收藏中國玉器》，倫敦蘇富比，2013年，編號10

This table screen is striking for the brilliant green tone of the stone from which it was fashioned and is the pair to a table screen formerly in the collections of R.C. Bruce, H.M. Queen Marie of Yugoslavia, and Sir John Woolf, included in the exhibition *International Exhibition of Chinese Art*, Royal Academy of Art, London, 1935, cat. no. 1886, and now in the Woolf Collection, illustrated in *The Woolf Collection of Chinese Jade*, Sotheby's, London, 2013, cat. no. 10 (fig. 1). The natural striations and subtle variations in the stone's color, cleverly incorporated into the design of both screens to depict rippling water, appear to match. Furthermore, the two screens read like extracts from sections of a longer handscroll.

This table screen and its pair are also remarkable on account of their detailed depictions of a city, possibly showing two different views of West Lake in Hangzhou, Zhejiang province, the capital city of the Southern Song dynasty (1127-1279). The pair to this piece appears to depict Solitary Mountain (Gushan), an island in the West Lake connected to land through a series of bridges, while the present example may depict the tall Leifeng pagoda in the distance, and the Jingci temple at the foot of Nanping Hill. To this day, Hangzhou is renowned for its beautiful scenery, magnificent buildings and numerous bridges, and the tradition of sightseeing in Hangzhou can be traced back at least to the Tang dynasty (618-907). From the Song period through to the Qing dynasty, Hangzhou continued to attract numerous visitors, including the Qianlong Emperor, who visited the city during his Southern Inspection Tours. On the handscroll *The Ten Views of West Lake*, which was painted by Dong Bongda (1699-1769) before the Emperor's first southern inspection tour in 1751, a poem composed by the Emperor the year before captures his eagerness to travel there (*Travelling with Art. Painting and Calligraphy Accompanying the Qianlong Emperor's Southern Tours*, National Palace Museum, Taipei, 2017, cat. no. 3).

Jadeite table screens carved with such detailed sceneries of cities are highly unusual; a jadeite screen carved with a landscape in the National Palace Museum, Taipei, was included in the Museum's exhibition *Jingtian gewu. Zhongguo lidai yuqi daodu / Art in Quest of Heaven and Earth. A Guide to Chinese Jades through the Ages*, Taipei, 2011, cat. no. 7-5-2; and a larger pair of screens, in the National Museum of History, Taipei, was included in the exhibition *Jade: Ch'ing Dynasty Treasures*, Taipei, 1998, cat. nos 17 and 18. See also a white nephrite screen carved with Mount Riguan on one side and Baiyun Cave on the reverse, from the De An Tang Collection, included in the exhibition *A Romance with Jade*, Palace Museum, Beijing, 2004, cat. no. 63; and another from the Thompson-Schwab Collection, sold in our London rooms, 9th November 2016, lot 7.

本插屏玉色翠綠，與另一插屏成對，後者出自 R.C. Bruce、南斯拉夫女王瑪麗殿下以及約翰·伍夫爵士收藏，曾展於《中國藝術國際展覽會》，皇家美術學院，倫敦，1935年，編號1886，現屬伍夫收藏，錄《伍夫收藏中國玉器》，倫敦蘇富比，2013年，編號10（圖一）。本插屏紋飾巧用玉材紋理營造水紋起伏，與伍夫收藏之插屏相近。此外，兩屏紋飾仿如出自幅度更長之手卷，亦如地理圖般無明顯焦點，且部份紋飾裁出框外。

本屏及與其成對之另一屏，刻畫南宋首都浙江杭州西湖的繁華景緻。另一插屏紋雕數橋連接孤山島與陸地，本插屏則描繪雷峰塔遠景以及南屏山淨慈寺。杭州風景如畫，並以建築及斷橋景色聞名，自唐代已成為名勝景點，吸引遊人前往觀賞。宋至清代期間，西湖仍然深受遊人歡迎，乾隆帝南巡亦有到西湖遊覽。董邦達（1699-1769年）《西湖十景》作於乾隆1751年首度南巡之前，上題御製詩，表達期待遊覽西湖殷切之情（《行篋隨行—乾隆南巡行李箱中的書畫》，國立故宮博物院，台北，2017年，編號3）。

刻劃精細城市風景之翠玉雕插屏非常難得，比較一例，曾展於《敬天格物：中國歷代玉器導讀》，國立故宮博物院，台北，2011年，編號7-5-2；另比一對例，現藏於台北歷史博物館，曾展於《清代玉雕之美》，歷史博物館，台北，1998年，編號17及18。另比一例，一面刻日觀峰，另一面刻玉皇頂，出自德安堂收藏，《玉緣：德安堂藏玉》，故宮博物院，北京，2004年，編號63；再比一例，出自Thompson-Schwab收藏，售於倫敦蘇富比2016年11月9日，編號7。



11 A CELADON JADE CARVING OF LIU HAI

QING DYNASTY, 17TH / 18TH CENTURY

kneeling and paddling a boat fashioned from a live pine tree, the gnarled trunk rising from the stern, its twisting branches extending forward to form a canopy, a chirping bird perched atop one of the branches, Liu Hai positioned at the bow gazing down at the water while pushing the oar through the ripples rising along the boat's hull, the sleeve of the robe sweeping upward from the action, accompanied by a three-legged toad, the stone an even, translucent pale green tone, wood stand (2)

Length 4 $\frac{7}{8}$ in., 12.5 cm

PROVENANCE

Spink & Son, London, 5th March 1982.
Collection of Florence (1920-2018) and Herbert (1917-2016)
Irving, no. 389.

\$ 6,000-8,000

來源

Spink & Son, 倫敦, 1982年3月5日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) • 歐雲伉儷收藏, 編號389

青玉雕劉海戲金蟾擺件
清十七 / 十八世紀

12 A CELADON AND BEIGE JADE 'HEHE ERXIAN' GROUP

清十七 / 十八世紀
青玉雕和合二仙把件

QING DYNASTY, 17TH / 18TH CENTURY

carved in high relief with one boy standing and the other seated on the ground alongside, the standing boy with the right foot positioned atop a rocky outcrop and holding a lotus stem at the chest, the stem extending over the right shoulder and suspending a large bud and two broad lotus pads at the boy's sides, the smiling face directed down towards his brother's, the seated boy clutching a covered box and gazing merrily upward, the reverse carved in high relief with a gnarled pine tree, a pair of small dogs, *lingzhi*, and a bird, the boys a pale yellowing-celadon hue transmuting to taupe at the reverse and one side, wood stand (2)

Height 3¼ in., 8.2 cm

PROVENANCE

Oriental Rarities (Alan Hartman), New York, 18th March 1980.
Collection of Florence (1920-2018) and Herbert (1917-2016) Irving, no. 322.

\$ 40,000-60,000

來源

Oriental Rarities (Alan Hartman), 紐約, 1980年
3月18日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) ·
歐雲伉儷收藏, 編號322







13

青玉雕河圖洛書擺件
十七 / 十八世紀初

A CELADON AND RUSSET JADE FIGURE OF A HEAVENLY HORSE

17TH / EARLY 18TH CENTURY

carved in openwork with a vivacious heavenly horse galloping across roiling waves, the forelegs extending forward in tandem, the hind legs pushing energetically off the water's surface, the tail sweeping back against peels of splashing water, the body articulated in low relief with wings rising along its sides, fine scales on the skin, and wisps of *qi* at the shoulders and hips, a large beribboned scroll tied to the back, the undulating watery ground incised with flowing lines and punctuated with plumes of sea spray leaping from the surface and generating swirls of mist, the stone a whitish-celadon tone with icy inclusions and russet passages, wood stand (2)

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

PROVENANCE

Spink & Son, London, 25th May 1983.
Collection of Florence (1920-2018) and Herbert (1917-2016)
Irving, no. 257.

\$ 20,000-30,000

來源

Spink & Son, 倫敦, 1983年5月25日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) ·
歐雲伉儷收藏, 編號257





14

青玉雕竹節形花插
十七 / 十八世紀

A CELADON JADE 'BAMBOO' DOUBLE VASE

17TH / 18TH CENTURY

carved in the round as three stalks of bamboo, two well-hollowed to form receptacles, the sides with bamboo leaves and further shoots carved in high relief and openwork, two registers of nodes encircling the lower body, the stone a translucent celadon with faint icy inclusions and occasional russet streaks

Height 7¾ in., 19.8 cm

PROVENANCE

Collection of James W. Alsdorf (1913-1990).
Ralph M. Chait Galleries, New York, 31st January 1986.
Collection of Florence (1920-2018) and Herbert (1917-2016) Irving, no. 46.

EXHIBITED

Chinese Art from the Collection of James W. and Marilyn Alsdorf, Arts Club of Chicago, Chicago, 1970, cat. no. J35.

For related vases, see a white jade example sold in these rooms, 7th October 1971, lot 226. Compare also examples carved with phoenix, including two sold at Christie's London, the first 15th July 2005, lot 332, the second 13th May 2008, lot 96. Such double vases are also found carved with pine and prunus to form the 'Three Friends of Winter': see one sold in these rooms, 15th March 2017, lot 749. Another, formerly in the collection of Alan and Simone Hartman and carved with one bamboo stalk and a section of pine tree, sold at Christie's Hong Kong, 28th November 2006, lot 1378.

\$ 20,000-30,000

來源

James W. Alsdorf (1913-1990) 收藏
Ralph M. Chait Galleries, 紐約, 1986年1月31日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) •
歐雲伉儷收藏, 編號46

展覽

《Chinese Art from the Collection of James W. and Marilyn Alsdorf》, Arts Club of Chicago, 芝加哥, 1970年, 編號J35



IMMORTALS IN A LOFTY RETREAT: A SPINACH-GREEN JADE BRUSHPOT FROM THE FONTHILL COLLECTION

仙人隱跡：放山居舊藏碧玉筆筒

This magnificent vessel belongs to a highly refined group of 'figure-in-landscape' brushpots, created at the height of the jade production in the Qianlong period (1736-1795). Portraying mythological and historical events, these brushpots are exquisitely carved in green or white jade. The green jade models, particularly the striking spinach-toned examples, appear to have been especially favored by the Qing court.

The present brushpot is an extremely luxurious item for the scholar's desk and would have made a most desirable birthday gift in view of its popular theme of immortals surrounded by many auspicious elements such as deer and *lingzhi*. To create such an extravagant work of art, a high-quality boulder of substantial proportions would be essential. Such a boulder would not have been easily available before the Qianlong Emperor's 1759 conquest of the Western Territories (*xiyu*), which gave him access to jade-rich Khotan. The number of surviving jade pieces of the Qing dynasty (1644-1911) from the period before 1759 is, in fact, conspicuously small compared to the immense quantity of jade artefacts produced thereafter.

Khotan (Hetian in Chinese), in modern Xinjiang province, was one of the most important trading oases along the Silk Road. Its geological setting was extremely favorable for the formation of high-quality nephrite. Renowned for its translucency and extreme toughness, Khotan jade was highly prized by the Qianlong Emperor who on several occasions expressed his admiration for this treasured stone in his poems inscribed on spinach-green jade items.

Tribute jade from Khotan was sent yearly to the imperial court, yet the Qianlong Emperor appeared to have asked occasionally for more than the stipulated quota. The best quality was kept for use at the Ruyi Guan (The Imperial Department of Production) while the rest was distributed among the various other production centers supervised by the imperial court, mostly situated in the Jiangnan area south of the lower reaches of the Yangzi river.

Although Khotan's rich quarries were under strict imperial control and unauthorized mining was severely punished, as was repeatedly mentioned in the official records of the Qing dynasty, clandestine jade invariably found its way into the many local private workshops. Indeed, some jade masterpieces appear to have been manufactured in these workshops. Privately financed by the wealthy salt administrators in the Jiangnan area, these costly artworks would have been offered as tribute to the court, see Yulian Wu, *Luxurious Networks: Salt Merchants, Status, and Statecraft in Eighteenth Century China*, Stanford, 2017.

乾隆年間，玉雕成就登峰造極，山水人物筆筒乃其中經典品類，本品正屬臻例。此類筆筒刻劃神話故事或歷史人物，玉材多取青或白，其中又以碧玉最受清廷青睞。

本筆筒珍稀華貴，屬文士書閣陳設之極品，刻劃仙人祥鹿，用作賀壽至為合宜。此筆筒之原材尺寸龐大，玉質上乘，極其難得，乾隆帝1759年派軍西征後，和闐美玉朝貢不斷。製於1759年前之清廷玉器數目甚少，其後卻數量突然大幅上揚。

和闐，現今新疆曾屬絲綢之路商務重地，繁華興盛，地質盛生產上等軟玉（nephrite），瑩亮通透而極其堅硬。和闐玉深得乾隆皇帝青睞，參考數件碧玉器刻御製詩讚嘆美玉良材可知。

和闐玉歲歲定量朝貢，乾隆帝並偶爾要求增加貢玉數量。最上等之玉材供宮廷御作坊如意館所用，次一等玉材則送往各地由朝廷監督之作坊，後者多數位於江南、長江以南下游。

清宮檔案多有記載，來自和闐之玉材受清廷嚴控，未經御準擅自採玉者懲罰極重，然而仍有優質玉石流入各地私人作坊，而且不乏佳作，多由江南地區富裕鹽官私自聘請匠人雕製，上奉朝廷，見吳玉廉，〈Luxurious Networks: Salt Merchants, Status, and Statecraft in Eighteenth Century China〉，史丹福，2017年。









Fig. 1 A spinach-green jade 'Six Hermits in Zuxi' brushpot
© The Collection of The Palace Museum, Beijing

圖一 玉竹溪六逸圓筆筒
© 北京故宮博物院

As trade flourished, court commissions became increasingly demanding, pushing the craftsmen's technical and creative capacities to new heights, whereby they reached virtuoso skill in complex composition, as displayed on the current brushpot.

The splendid pictorial scene displayed on this vessel was probably sourced from a painting or book illustration. It was yet the craftsman's challenge to transfer the picture onto the hard jade's façade. To achieve this, the artisan ingeniously treated the carving like a continuous handscroll painting, distributing the various stages of the story over the vessel's cylindrical surface.

Wielding the carver's tool almost like a paintbrush, the artist has created depth and perspective through bold multi-layered relief sculpting, subtle outlines and shadow play by shallow etching. Trees and foliage are rendered naturalistically in openwork, forging illusory effects that draw the beholder into the scene.

The pictorial quality of this outstanding group of spinach-green jade brushpots is exemplified by a related vessel in the Sir Joseph Hotung Collection carved with various scenes from the *Gengzhi tu* [Pictures of tilling and weaving], and published in Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*, The British Museum, London, 1995, cat. no. 29:18.

The Palace Museum in Beijing and the National Palace Museum in Taipei both possess spinach-green jade brushpots displaying related 'figure-in-landscape' scenes. The Palace Museum in Beijing has three pieces illustrated in *Gugong Bowuyuan zang wenwu zhenpin quanji. Yuqi/The Complete Collection of Treasures of the Palace Museum. Jade ware (III)*, Hong Kong, 1995, pls 168-170, depicting 'A Literati Meeting in Xi Yuan', 'Six Hermits in Zhuxi' (fig. 1) and 'Seven Hermits in the Bamboo Grove' respectively; and a fourth without feet, in *Zhongguo yuqi quanji* [Complete Collection of Chinese Jades], vol. 6: *Qing*, Shijiazhuang, 1991, pl. 278, illustrating a related scene.

The National Palace Museum in Taipei has a brushpot without feet, included in the exhibition catalogue *Huaxia yishu zhong de ziran jian/Viewing Nature in Chinese Art. A Special Exhibition of Select Artifacts from the Museum Collection to Celebrate the 2016 Tang Prize*, National Palace Museum, Taipei, 2016, no. 28, carved with figures picking lotus blossoms. This vessel is also

隨著商業發展，清廷委約要求更高，玉匠造詣創思更上層樓，構思精密，巧奪天工，本筆筒正屬臻例。

本筆筒刻劃之風景，相信取材自更早期或同期書畫或書籍插圖，然而要將平面圖像轉移至碧玉之堅硬表面，則全憑玉匠手藝。本筆筒筒身風景模仿手卷書畫，畫中情境環繞筒形表面刻劃。

雕玉者以刀代筆，利用多層浮雕、細微輪廓及淺蝕刻手法營造深淺層次及角度，並利用鏤空雕刻展示樹木自然姿態，所成畫面引人入勝，令觀者有如身處其境。

此款碧玉筆筒刻劃風景紋飾之精美，可見於何鴻卿爵士收藏一例，筒身雕刻《耕織圖》各景，參考 Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*，大英博物館，倫敦，1995年，編號 29:18。

北京故宮博物院及台北故宮博物院均有收藏作例，前者收藏三例，圖載於《故宮博物院藏文物珍品全集 玉器（下）》，香港，1995年，圖版168-170，刻劃西園雅集、竹溪六逸（圖一）、竹林七賢圖，另比一例，無筒，載於《中國玉器全集》，卷6，清，石家莊，1991年，圖版278，刻劃相近人物風景圖。

台北國立故宮博物院收藏一例，曾展於《華夏藝術中的自然觀：唐獎故宮文物選萃特展》，國立故宮博物院，台北，2016年，編號28，筆筒無足，刻劃採蓮圖，後者並圖載於《宮廷之雅：清代仿古及畫意玉器特展圖錄》，國立故宮博物院，台北，1997年，編號58，同書並載兩例，無筒，刻《

illustrated in *Gongting zhi ya. Qingdai fanggu ji huayi yuqi tezhantulu/The Refined Taste of the Emperor: Special Exhibition of Archaic and Pictorial Jades of the Ch'ing Court*, National Palace Museum, Taipei, 1997, cat. no. 58, together with two related examples without feet, no. 55 of smaller size, and no. 56 of somewhat larger size.

A spinach-green jade brushpot with a related figure scene, from the collections of E. L. Paget, Sir J. Buchanan-Jardine, Sir Bernard Eckstein and Sir Jonathan Woolf was included in the exhibition *The Woolf Collection of Chinese Jade*, Sotheby's, London, 2013, cat. no. 45; and an example formerly in The Minnesota Museum of Art, St. Paul, Minnesota, is illustrated in Robert Kleiner, *Chinese Jades from the Collection of Alan and Simone Hartman*, Hong Kong, 1996, no. 113.

Compare also a spinach-green 'Five Old Men of Suiyang' brush pot, from the collection of A. Knight, sold at Christie's London, 21st March 1966, lot 152, and again in our Paris rooms, 22nd June 2017, lot 9; and a 'Wulao tu' brush pot from the collection of Robert Napier, First Baron Napier of Magdala (1810-1890), sold in our London rooms, 7th November 2018, lot 19.

The present brush pot was formerly in one of the most important collections of Chinese art ever formed.

Alfred Morrison was an eclectic collector of European art, autographs and manuscripts. In the late 1850s, Morrison started to collect Chinese art and purchased many pieces from Lord Loch of Drylaw (1827-1900) and from the dealer Henry Durlacher (act. ca. 1843). Morrison's country house at Fonthill near Tisbury in Wiltshire, was known to contain thousands of works of art. The present brushpot was among the artworks that were cleared from Fonthill House by order of Alfred Morrison's grandson, John Morrison (1906-1996), First Baron Margadale of Isley, who sold the brushpot at Christie's London, 9th July 1980.

石室藏書》，編號55，尺寸較小，另一例編號56，尺寸較大，刻劃竹溪六逸（李白、孔巢父、韓準、裴政、張叔明、陶沔，隱居竹溪，時人稱竹溪六逸）。

另比一碧玉筆筒例，刻相近人物圖，出自E. L. Paget, Sir J. Buchanan-Jardine, Sir Bernard Eckstein 及伍夫爵士收藏，曾展於《伍夫收藏中國玉器》，倫敦蘇富比，2013年，編號45；另一例曾屬明尼蘇達美術博物館收藏，聖保羅，明尼蘇達，圖載於《Chinese Jades from the Collections of Alan and Simone Hartman》，香港，1996年，編號113。

另比一筆筒例，刻睢陽五老圖，出自A. Knight收藏，售於倫敦佳士得1966年3月21日，編號152，後易手於巴黎蘇富比2017年6月22日，編號9；另比一五老圖例，出自馬格達拉男爵一世羅伯特·內皮爾（1810-1890年）收藏，售於倫敦蘇富比2018年11月7日，編號19。

本品來源尤為顯赫。艾弗瑞·莫里森收藏歐洲藝術及珍貴手稿，品味獨到。1850年代，莫里森開始收藏中國藝術品，自洛赫爵士（1827-1900年）及藝術家Henry Durlacher（活躍於1843年）處購入多件珍品。莫里森的鄉間別墅放山居位於英國威爾特郡蒂斯伯里，以收藏數千件藝術品聞名。艾弗瑞之孫約翰·莫里森（1906-1996年）曾將一批藝術品移離放山居，本品正屬其中，後於1980年7月9日售於倫敦佳士得。







A FINELY CARVED LARGE SPINACH-GREEN JADE 'IMMORTALS' BRUSHPOT

QING DYNASTY, QIANLONG PERIOD

the cylindrical body set over five *ruyi*-form feet, the sides deftly carved in high relief with nine immortals in a mountain retreat surrounded by rocky peaks, waterfalls, pines, and other vegetation, one side with six of the men gathered on a balustraded terrace, each with a long beard, voluminous robe, and a sprig of *lingzhi*, the terrace with a double-roof pavilion at one side and branching into two balustraded paths at the opposite side, one path zigzagging up the mountain to distant pavilion, the other winding behind a diagonal ridge of rockwork then crossing over a cascading waterfall and turning uphill to a temple with a large tripod censer at the entryway, three immortals gathered in front of the temple, two of them holding *lingzhi* and the third holding a scroll, a craggy ridge rising at a diagonal alongside the temple, on the opposite side of the ridge two deer resting amidst *lingzhi* beneath a willow and a *wutong* tree, the flat base centered with a slightly recessed circle, the stone a deep spinach-green color variegated with lighter green passages

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

\$ 500,000-700,000

PROVENANCE

Collection of Alfred Morrison (1821-97), Fonthill House, Tisbury, Wiltshire, no. 233.
Christie's London, 9th July 1980, lot 105.
Donald J. Wineman, New York, 24th August 1981, no. 85.
Collection of Florence (1920-2018) and Herbert (1917-2016) Irving, no. 352.

來源

艾弗瑞·莫里森（1821-1897）收藏，放山居，蒂斯伯里，威爾特郡，編號233
倫敦佳士得1980年7月9日，編號105
Donald J. Wineman，紐約，1981年8月24日，編號85
佛羅倫斯（1920-2018）及赫伯特（1917-2016）·歐雲伉儷收藏，編號352



16

青玉雕蒼龍教子圖蓋瓶
十七 / 十八世紀

A GREEN JADE 'DRAGON' MOONFLASK AND COVER

17TH / 18TH CENTURY

the flattened circular body rising from a rectangular foot to an oval rim, the shoulder set with a pair of archaic *kuilong* handles, the body carved in high relief with a dragon and *chilong* contesting a 'Flaming Pearl' amidst bold swirling clouds, all against a smooth ground, the domed cover surmounted by an oblong knob, the green stone with occasional orange-russet patches and faint icy striations (2)

Height 7 in., 18 cm

PROVENANCE

Spink & Son, London, 18th December 1980.
Collection of Florence (1920-2018) and Herbert (1917-2016)
Irving, no. 339.

Contrasting dramatically with the smooth unadorned surface of the vase, the high relief-carved dragon and *chilong* coil around the vessel as if enveloping it in cloud wisps. This sense of movement is further expressed in the dragon's trailing whiskers and the flick of the *chilong*'s tail. With the smaller *chilong* clambering towards the larger dragon, the present vase conveys the proverb *canglong jiaozhi* ('the old dragon teaches his son').

A strikingly similar baluster-form celadon jade vase and cover carved in high relief and openwork with dragons pursuing a 'Flaming Pearl' in the collection of the Royal Ontario Museum, Toronto, is published in Chen Shen and Gu Fang, *Haiwai bowuguan cang yuqi tuji zhi yi: Jianada Huangjia Andalüe bowuguan cang Zhongguo gudai yuqi / Chinese Jade Collections from Museums Outside China, No. 1: Ancient Chinese Jades from the Royal Ontario Museum*, Beijing, 2016, pl. 271.

Compare also a jade moonflask vase, with clambering *chilong* and low-relief floral medallions, sold at Christie's New York, 18th September 1997, lot 240; a plain moonflask vase with abstract dragon-fret handles sold in these rooms, 17th October 1974, lot 63. For pear-shaped examples, see one sold at Christie's London, 13th May 2016, lot 715 and another in our Hong Kong rooms, 29th November 2018, lot 451. See also a white jade vase with similar subject matter but inscribed with a poem, sold at Christie's New York, 17 March 2017, lot 1090.

\$ 20,000-30,000

來源

Spink & Son, 倫敦, 1980年12月18日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) ·
歐雲伉儷收藏, 編號339



A CELADON JADE 'LUOHAN' INSCRIBED BOULDER

QING DYNASTY

carved after the Tang dynasty painter Guanxiu's iconic painting of Abhedha, and inscribed with colophons composed by the Qianlong Emperor, the large vertical stone carved in high relief as a grotto sheltering Abhedha, the adept carved mostly in the round and shown in three-quarter view seated on a boulder covered with a mat, the body wrapped in a loose robe secured at one shoulder and the feet in strap sandals, the right hand raised to the bare chest, the left hand holding a sutra, the face with long eyebrows brushing against the wrinkled cheeks, a pronounced cranium, and pendulous ears with a ring through the right lobe, a flat rock nearby serving as an altar supporting a small box and a censer emitting a wisp of incense smoke, the pronounced boulder overhead incised with two inscriptions each accompanied by seals, the reverse carved as a jagged rock face and incised at the top with a long inscription followed by two seals, the stone an opaque pale celadon turning to creamy beige in the areas of highest relief

Height 9 $\frac{5}{8}$ in., 24.5 cm

PROVENANCE

Collection of Captain Vivian Buckley-Johnson (d. 1968).
Mount Trust Collection.
Collection of Floyd and Josephine Segel.
Spink & Son, London, 4th April 1986.
Collection of Florence (1920-2018) and Herbert (1917-2016)
Irving, no. 453.

EXHIBITED

Victoria & Albert Museum, London, 1970.

LITERATURE

Barry Till and Paula Swart, 'Mountain Retreats in Jade', *Arts of Asia*, July-August 1986, p. 52 and front cover.
Roger Keverne, ed., *Jade*, London, 1995, p. 145, fig. 41.

\$ 100,000-150,000

題識：

第十六位阿必達尊者
以沈水香 炷折腳鼎
三藏靈文 轉彈指頃
法尚不住 何像可留
問誰多事 曰此貫休

唐貫休畫《十六應真像》，見《宣和畫譜》。自廣明至今垂千年，流傳浙中，供藏於錢塘聖因寺，乾隆丁丑仲春南巡，駐西湖行宮，詣寺瞻禮，因一展觀，信奇筆也。第尊者名號，沿譯經之舊，未合梵夾本音，其名次前後，亦與章嘉國師據梵經所定互異。爰以今定《同文韻統》合音字，並位次注於原署標識之下，各題以贊，重為書籤，仍歸寺中傳世永寶。夫四大本無，畫於何有，仍斤斤於名相文字之別，得毋為諸善者所訶耶？御識。

印文：

惟精惟一 乾隆宸翰 水月兩澄明 寫心 得大自在
如如 染翰

來源

Captain Vivian Buckley-Johnson (1968年逝) 收藏
Mount Trust 收藏
Floyd 及 Josephine Segel 伉儷收藏
Spink & Son, 倫敦, 1986年4月4日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) ·
歐雲伉儷收藏, 編號453

展覽

維多利亞和阿爾伯特博物館, 倫敦, 1970年

出版

Barry Till 及 Paul Swart, 〈Mountain Retreats in Jade〉, 《Arts of Asia》, 7至8月1986年, 頁52及封面
Roger Keverne 編, 《Jade》, 倫敦, 1995年, 頁145, 圖41



第十六位阿必達尊者



以沈水香炷折騰鼎三
歲盡文轉輝指須法尚
不住何像可留觀誰多
事曰此貫休





The present sculpture, carved from a tall jade boulder, capitalizes on the material's inherent qualities to create a towering stone grotto framing Abhedha, who is seated in solitude with a sutra in hand and a censer burning nearby. The cavernous setting has been expertly crafted to give the impression of raw naturalism, while simultaneously providing the artisan with the requisite surfaces to render the *arhat* almost completely in the round and inscribe two accompanying texts above the figure and a third on the reverse of the boulder. As a result, the artist was able to faithfully translate Guanxiu's (832-912) iconic painting of Abhedha into three-dimensional form, to incorporate the Qianlong Emperor's annotations on the painting, and to invigorate the nearly millennium-old image by sculpting it in luminous jade that captures light and shadow. By giving physical substance to the *luohan*, the sculpture invites viewers to walk around the artwork as they consider its religious significance. In each of these ways, the pictorial boulder follows the Qianlong Emperor's standards for adaptations of classical paintings carved in stone.

This particular image of Abhedha can be traced to the portrait series of the sixteen *luohan* painted by the Tang dynasty painter-poet-monk, Guanxiu, in 891. In it, the artist depicted the enlightened disciples with grotesque bodies, hunched backs, bushy eyebrows, and pronounced foreheads, as they had allegedly appeared to him in a dream. He then labeled each portrait with the Sinicized name of the *arhat*, according to the pilgrim Xuanzang's (596-664) translation of the *Fahua jin (Annotated Record of Buddhism)*. These bizarre portraits captured the imaginations of devotees, and the series was preserved in the Shengyin Temple near Qiantang (now Hangzhou) until 1861.

In 1757, the Qianlong emperor visited the Shengyin Temple during his Southern inspection tour to study the portraits as an act of religious devotion. There is some debate as to whether the emperor viewed the original paintings or later copies, but in any case, he recorded that he had seen the masterpieces by Guanxiu and was inspired to personally study their contents and have their images proliferated. As a serious practitioner of Buddhism, the emperor noticed that the names on each of the portraits did not conform to the Sanskrit, so he annotated the paintings with the corrected names and reordered them according to his own teacher's interpretation of their sequence in the *Tongwen yuntong (Unified Rhymes)*. The emperor then penned two colophons on each painting, respectively eulogizing and reidentifying the *luohan* depicted. On the painting of the sixteenth *luohan*, Abhedha, he also added a lengthy colophon describing his process of studying and reattributing each image.

Subsequently, the Qianlong Emperor commanded the palace painting master, Ding Guanpeng (act. 1708-ca. 1771) to copy the paintings and the new inscriptions that he had applied to them. Ding's copies are now in the collection of the National Palace Museum, Taipei, and published *Gugong shuhua tulu / Illustrated Catalog of Chinese Painting in the National Palace Museum*, vol. 13, Taipei, 1994, pp. 183-214. Over the decades, the emperor had the images reproduced in additional media, including textiles and jades.

In 1764, the abbot at Shengyin Temple, Master Mingshui, instructed local stone engravers to copy Guanxiu's paintings and the emperor's colophons and seals. The sixteen engraved stone panels were installed on the sixteen sides of the Miaoxiang Pagoda in Hangzhou. Rubbings of the engravings were made by adherents as acts of piety, allowing the images and the emperor's comments to proliferate further. The rubbings taken from it, as well as stone copies of the stele, are also preserved in museums, libraries, and private collections to this day (**fig. 1**). The pagoda and its carvings have since been moved to the Hangzhou Stele Forest.

From the outset, the rubbings were widely admired. Knowing the emperor's fondness for them, in 1778, the military governor of Shandong province, Guotai (d. ca. 1782), presented the Qianlong Emperor with a magnificent *zitan* folding screen set with black lacquer panels inlaid with white jade in imitation of the rubbings. The emperor was so impressed by the splendid gift that he had the Yunguanglou (Building of Luminous Clouds) of the Imperial Palace completely redesigned to accommodate and complement it. The illustrious screen remains part of the Qing Court Collection at the Palace Museum, Beijing, and was exhibited in the traveling exhibition *The Emperor's Private Paradise: Treasures from the Forbidden City*, Peabody Essex Museum, Salem, 2010, cat. no. 49.

The present boulder closely follows the design of Guanxiu's portrait, as preserved in the stele and rubbings. In the rocky overhang above the *luohan*, the Qianlong Emperor's identification of the subject is recorded beside his eulogy on the painting. The colophon describing the emperor's study of the paintings is inscribed on the reverse side. This would presumably have been made as part of a set of sixteen pictorial boulders, with the present one perhaps ranking as the most important due to its inclusion of the lengthy third colophon describing the emperor's contribution to the legacy of Guanxiu's paintings.

第十六位阿必達尊者



以沈水香炷折脚鼎三
藏靈文轉彈指演法尚
不住何像可留誰多
事曰此貫休



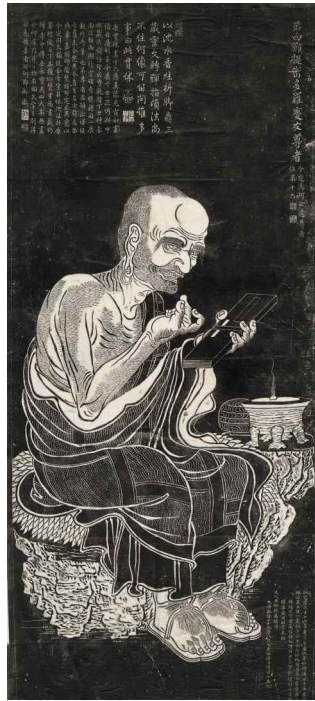


Fig. 1 Rubbing of Sixteen Arhats at Shengyin Temple. Courtesy of Special Collections, Fine Arts Library, Harvard University

圖一 聖音寺第十六阿必達尊者拓片
哈佛大學美術圖書館特藏



Fig. 2 A similar boulder carved with Kanakavasta in the collection of the Wou Lien-Pai Museum and published in Rose Kerr et al., *Chinese Antiquities from the Wou Kiuan Collection*, Surrey, 2011, pl. 177.

圖二 玉雕嘎納嘎巴薩尊者山子，吳蓮伯博物館收藏，見
Rose Kerr 著《Chinese Antiquities from the Wou Kiuan
Collection》，薩里郡，2011年，圖版177

A strikingly similar jade boulder depicting the second *luohan*, Kanakavasta, accompanied by the two imperial colophons and seals is in the collection of the Wou Lien-Pai Museum and published in Rose Kerr et al., *Chinese Antiquities from the Wou Kiuan Collection*, Surrey, 2011, pl. 177 (**fig. 2**). See also a celadon jade boulder featuring the third *arhat*, Vanavasa, which generally follows Guanxiu's design and is inscribed with the two imperial colophons, plus a six-character reign mark sold in our Hong Kong rooms, 27th April 2003, lot 22; and a related white jade boulder also carved with the sixteenth *luohan*, Abhedha, inscribed with an imperial eulogy and dated to 1758, from the Crystalite Collection sold at Christie's Hong Kong, 30th May 2016, lot 3021. A white jade 'luohan' boulder, also from the Florence and Herbert Irving Collection, but carved with a design not derived from Guanxiu's series, sold at Christie's New York, 20th March 2019, lot 823.

18 A PALE CELADON JADE 'COCKEREL' VASE AND COVER

清
十八
世紀
青
白
玉
雕
天
雞
蓋
瓶

QING DYNASTY, 18TH CENTURY

of flattened form, the cockerel standing in profile nestling a baluster jar between its wings, a lotus sprig grasped in its beak, the blossoming leafy stem falling gently against the bird's neck and chest, the wings pressed against the body and carved in an archaic manner with a coiled *kuilong* at each shoulder, the jar repeating the motif with an angular *kuilong*-form handle, the bird's legs and exaggerated curling plumage modeled as the openwork conforming foot, the domed cover with a cockerel-form finial, the stone a pale celadon color with faint russet passages and transmuting to dappled gray at the lower plumage (2)

Height 5½ in., 13 cm

PROVENANCE

Ralph M. Chait Galleries, New York, 6th May 1982.
Collection of Florence (1920-2018) and Herbert (1917-2016)
Irving, no. 398.

\$ 20,000-30,000

來源

Ralph M. Chait Galleries, 紐約, 1982年5月6日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) · 歐雲
伉儷收藏, 編號398



19 A CELADON JADE 'CHILONG' VASE

清乾隆
青玉雕海水龍鳳紋觚

QING DYNASTY, QIANLONG PERIOD

of flattened *gu*-form, the sides carved in high relief and openwork with three *chilong* scaling the vessel, the rim with a perching phoenix and a 'Flaming Pearl', the base flanked by two rocky outcrops rising from waves, the translucent stone an even pale celadon with small patches of russet at the edges, wood stand (2)

Height 6 $\frac{7}{8}$ in., 17.3 cm

PROVENANCE

Collection of Baroness Marie-Louise von Callenberg (1901-1982).
Ralph M. Chait Galleries, New York, 6th March 1982.
Collection of Florence (1920-2018) and Herbert (1917-2016)
Irving, no. 384.

Compare other jade *gu*-form vases carved with three *chilong*, including one sold in our London rooms, 18th November 1998, lot 921; another at Christie's London, 6th June 1988, lot 17; and a third, with a *taotie* ground, sold in our Hong Kong rooms, 18th May 1989, lot 884. A variation of this type is decorated with nine dragons. Examples include one that sold in our Hong Kong rooms, 29th October 2001, lot 705, and another sold in these rooms, 19th March 2007, lot 639. A further *gu*-form 'dragon' vase with faceted sides, also from the Irving Collection, sold at Christie's New York, 21st March 2019, lot 1118.

\$ 15,000-25,000

來源

Marie-Louise von Callenberg (1901-1982) 男爵夫人收藏

Ralph M. Chait Galleries, 紐約, 1982年3月6日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) ·
歐雲伉儷收藏, 編號384



20 清 青玉雲龍紋瓮

A MASSIVE INSCRIBED
SPINACH-GREEN JADE
'DRAGON' WASHER

QING DYNASTY

the naturally undulating sides boldly carved to the exterior with a pair of dragons striding toward the rim to contest a 'Flaming Pearl', each dragon with bulging eyes, the face framed by a bushy mane and long whiskers, the long muscular body covered in scales and snaking over and under splashing waves and swirling clouds, the surrounding ground covered with a dense network of spiraling cloud wisps, all above surging waves rising from the turbid sea covering the base, the interior hollowed and incised at the well with a forty-eight-character poem composed by the Qianlong Emperor in the *jichou* year, corresponding to 1769, followed by two carved seals, the stone a semi-translucent moss-green with a few areas of opaque beige, burlwood stand (2)

Length 11 $\frac{7}{8}$ in., 30.2 cm

PROVENANCE

Collection of Gamble North, Esq.
Sotheby's London, 18th June 1968, lot 150.
Sotheby's London, 13th November 1979, lot 236.
Ralph M. Chait Galleries, New York, 25th November 1980.
Collection of Florence (1920-2018) and Herbert (1917-2016) Irving, no. 214.

\$ 100,000-150,000

題識：

方折良材毓
如磨巧匠治
千年露疑貯
二月草先垂
變化難測矣
憑依信有之
昌黎著雜說
精義可深思
乾隆己丑孟夏御題

印文：

會心不遠 德充符

來源

Gamble North 收藏
倫敦蘇富比1968年6月18日，編號150
倫敦蘇富比1979年11月13日，編號236
Ralph M. Chait Galleries，紐約，1980年11月25日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) · 歐雲伉儷收藏，
編號214











方... 林... 如...
... 近... 年...
... 月... 草...
先... 垂... 變... 他... 難... 測...
矣... 憑... 依... 信... 之...
昌... 黎... 著... 雜... 書... 精...
義... 可... 換... 思...
乾... 隆... 巴... 孟... 夏...
亦... 題... 關... 關... 關...



Fig. 1 The jade 'Du Mountain basin', Yuan dynasty, 1265 © The Collection of The Palace Museum, Beijing

圖一 灑山大玉海，元，1265年 © 北京故宮博物院

The present washer, hewn from a massive jade boulder and carved to the exterior with powerful dragons writhing through swirling clouds and turbulent seas, can trace its form to an immense jade basin made 1265 and given to Khubilai Khan. The basin, sometimes referred to as the 'Du Mountain basin', is the earliest known jade carving of this monumental scale (fig. 1). It is carved from a single block of dark blackish-green jade, and measures approximately half a meter deep and up to 182 cm wide. Similar to the present example, the sides are carved in high relief with dragons and other mythical creatures moving across a turbulent sea. Khubilai Khan placed the esteemed vessel in the Guanghan Hall of his pleasure garden, where it remained until the end of the Yuan dynasty when it was transferred to a Daoist temple and used for vegetables until being rediscovered in the 10th year of the Qianlong Emperor's reign (1745) and moved back to the imperial gardens. The basin is now installed in the Round Fortress of Beihai Park, Beijing.

The Qianlong Emperor was so impressed by the basin that he had it cleaned and polished – a process that took four years given the scale of the work – and had three poems of admiration inscribed on its surface, dating to 1746, 1749, and 1773, respectively. Through cleaning and studying the basin, the Qianlong Emperor and his team of artisans developed a deep understanding of the vessel and the techniques involved in its creation. By 1753, the imperial workshop crafted a small jade washer in its image to present to the emperor. This delighted the Qianlong Emperor, who then commanded the artisans to rework the dragons on the Yuan dynasty basin according to those on the new, small washer. The exercise then inspired the Emperor to commission 40 further jade washers of this type: 20 of large scale, 10 of medium size, and 10 small versions.

Production of the Qianlong Emperor's series of jade 'dragon cloud' washers began in earnest in 1759, when the emperor conquered Xinjiang and gained access to a steady and ample supply of jade from Khotan. The first large washer of the group, carved with nine dragons amidst clouds, was completed in the 34th year of the Qianlong reign (1769). The Emperor deemed the washer superior to its Yuan dynasty precedent, composed a laudatory poem to be carved on it, and installed it in the East Wing of the Qianqing Palace. Other washers from this series were placed in various halls throughout the palace. The imagery of the dragon and cloud – two entities that animate one another, and rely on their mutual interaction to realize their full power and potential – was a metaphor for good governance. Thus, when the Emperor would invite his officials to view the 'dragon cloud' washers, each viewer would be reminded that the empire needs virtuous, capable officials and a discerning emperor to appreciate their abilities.



Like the treasured 'nine dragon' washer in the Qianqing Palace, the present washer is similarly carved with a robust 'dragon cloud' design, and bears a poetic inscription attributing it to the 34th year of the Qianlong reign, corresponding to 1769. The exact dating of the Irving washer and its inscription have been the topic of some discussion, however, it is worth noting that the poem is recorded in *Qing Gaozong yuzhi shiwen quanji / Complete Works of Poetry of Emperor Gaozong of the Qing Dynasty*, Beijing, 1993, vol. 6, *juan* 81, p. 552. A second jade washer inscribed with the same poem remains in the collection of the Palace Museum, Beijing (inv. Gu 89417 Qinggong jiucang).

Additional Qianlong period washers of this type include a small spinach-green jade example with openwork details in the collection of the National Palace Museum, Taipei, published in *Masterworks of Chinese Jade in the National Palace Museum*, Taipei, 1969, pl. 41; a small white jade washer in the same collection (inv. Guyu 2963), exhibited in *Jade: From Emperors to Art Deco*, Musée Guimet, Paris, 2016, cat. no. 124; a large spinach-green washer with five dragons sold in our London rooms, 10th November 2010, lot 316; a white and russet washer of comparable size to the present, but with three dragons and formerly in the collection of Alan and Simone Hartman, sold at Christie's Hong Kong, 27th November 2007, lot 1504; and a white jade example with nine dragons sold in these rooms, 16th-17th September 2014, lot 280.

21

清
十八世紀
碧玉雕夔龍耳活環龍鈕抱月瓶

A SPINACH-GREEN JADE MOONFLASK AND COVER

QING DYNASTY, 18TH CENTURY

the flattened circular body rising from a pedestal foot to a slender elongated neck and galleried rim, the neck set with two archaic *kuilong* handles, each suspending a thick loose ring, the smooth body of the vase undecorated, the domed cover with a finial meticulously carved in openwork with a crouching dragon with pronounced antlers and trailing whiskers, the stone a deep emerald-green flecked with black and lighter green tones (2)

Height 11 in., 18 cm

PROVENANCE

Spink & Son, London, 14th October 1985.
Collection of Florence (1920-2018) and Herbert (1917-2016)
Irving, no. 445.

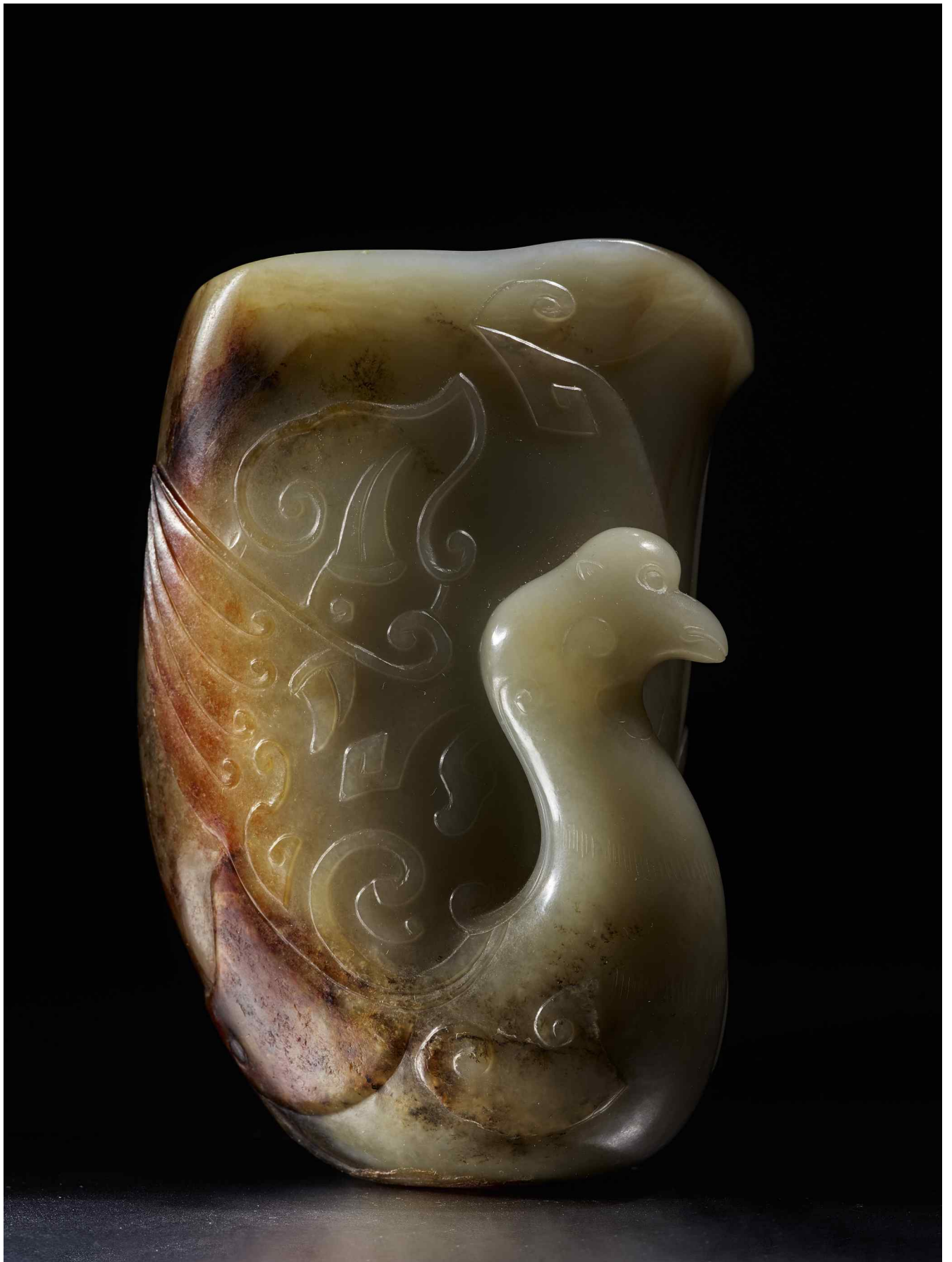
A spinach-green jade moonflask suspending loose rings but carved with a landscape scene and without its cover, sold at Christie's Paris, 26th November 2002, lot 153. A white jade *hu*-form vase with similar handles and rings, but with incised gilt decoration, sold in these rooms, 20th October 1988, lot 289. See also a white jade example with a similar 'dragon' cover, sold in our London rooms, 2nd May 1986, lot 252.

\$ 40,000-60,000

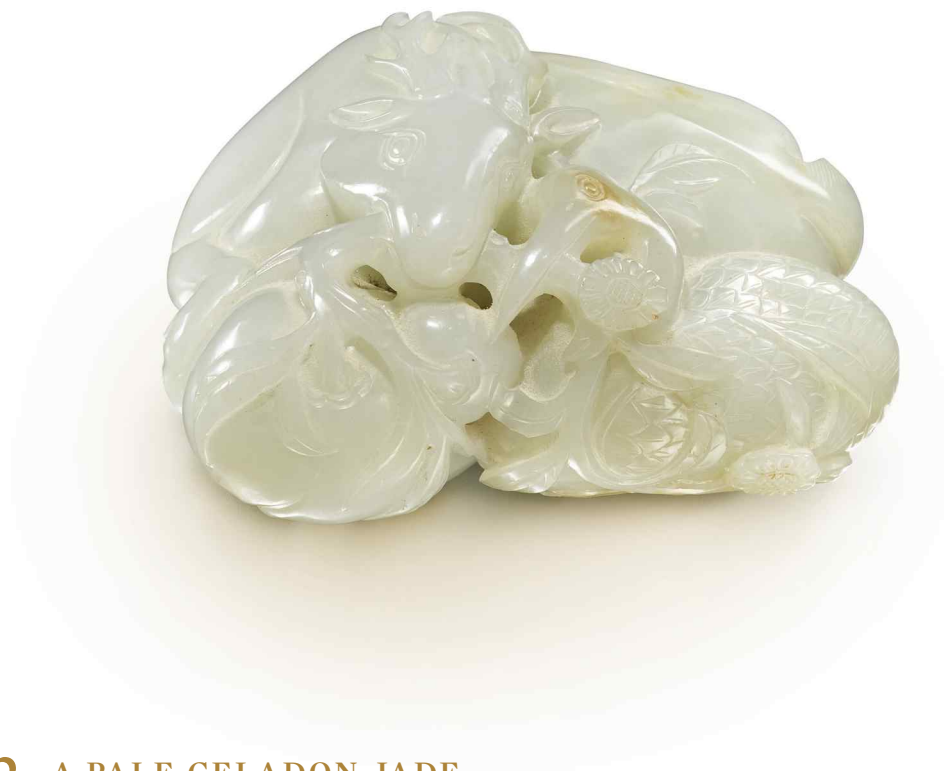
來源

Spink & Son, 倫敦, 1985年10月14日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) ·
歐雲伉儷收藏, 編號445









22 A PALE CELADON JADE 'LONGEVITY' GROUP

清十八世紀
青白玉雕六合同春把件

QING DYNASTY, 18TH CENTURY

the large pebble carved as a deer and crane nestled alongside each other, each grasping sprigs of chrysanthemum and peach in the mouth, the feet tucked neatly underneath, the deer with antlers flattened down the neck, the eyes, feathers and fur finely incised, the stone an even pale celadon with occasional faint russet patches, wood stand (2)

Length 3¾ in., 9.8 cm

PROVENANCE

Spink & Son, London, 23rd September 1982.
Collection of Florence (1920-2018) and Herbert (1917-2016)
Irving, no. 397.

Together, the deer (*lu*) and crane (*he*) form the rebus for *liuhe*, suggesting the phrase *liuhe tongchun* ('the universe is enjoying spring or longevity'). The blessing is emphasized by the presence of other emblems associated with longevity, such as the peach and chrysanthemum.

A 'deer and bird' group sold at Christie's New York, 24th March 2004, lot 42. For jade carvings of deer holding sprigs of *lingzhi*, see one sold at Christie's Hong Kong, 27th October 2003, lot 822, and another sold at Christie's Paris, 22nd November 2005, lot 25. Compare also a white and brown jade 'deer and badger' carving sold in our Hong Kong rooms, 30th May 2019, lot 594.

\$ 20,000-30,000

來源

Spink & Son, 倫敦, 1982年9月23日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) ·
歐雲伉儷收藏, 編號397

23 A CELADON AND RUSSET JADE CARVING OF A CAMEL

唐至明
玉雕駱駝把件

TANG - MING DYNASTY

recumbent with the legs tucked close to the body, the pronounced ribs showing between the bent legs, two small humps rising along the spine, the neck resting against the shoulders and the head slightly bowed with the eyes open, the lips sealed and the ears relaxed, the fur finely incised at the forehead and hump, the stone a translucent pale green speckled on the surface with yellow-russet skin, pierced twice at the legs, wood stand (2)

Length 2¼ in., 5.5 cm

PROVENANCE

Alice Boney, New York, 17th March 1980.
Collection of Florence (1920-2018) and Herbert (1917-2016) Irving, no. 104.

\$ 20,000-30,000

來源

愛麗絲·龐耐，紐約，1980年3月17日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) ·
歐雲伉儷收藏，編號104



A RARE PAIR OF CELADON AND RUSSET JADE INTERLOCKING RINGS

MING DYNASTY

each ring of circular section incised with a ground of swirling *qi* and carved in high relief with either four or five prowling *chilong*, the dragons' sinuous limbs and bifurcated tails sweeping around the sides, their backs occasionally dipping beneath the surface and the head and forelimbs emerging at another point along the ring, the cadence of the rise and fall of the twisting bodies imbuing the rings with dynamism and movement, the stone a translucent pale celadon with a few fine russet veins and patches, Lucite stand (2)

Overall length 4½ in., 11.5 cm

PROVENANCE

Spink & Son, London, 31st October 1984.
Collection of Florence (1920-2018) and Herbert (1917-2016) Irving, no. 260.

LITERATURE

Roger Keverne, ed., *Jade*, London, 1995, p. 140, fig. 30.

\$ 30,000-50,000

來源

Spink & Son, 倫敦, 1984年10月31日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) ·
歐雲伉儷收藏, 編號260

出版

Roger Keverne 編, 《Jade》, 倫敦, 1995
年, 140頁, 圖30

Jade 'handling pieces' in the form of interlocking rings are extremely rare, and the present set represents an early example of the type. The extraordinary skill in the carving, together with the quality of the stone, and the amount of jade that would have been reduced and discarded in the production of this set of rings all indicate the lavish circumstances under which they were produced. In addition to being sumptuous and novel, the present set appeals to lofty antiquarian sensibilities by incorporating Han dynasty-style *chilong* in high relief crawling across the surface. The interlocking rings would have thus conveyed the extreme wealth and refinement of its owner.

Compare a white jade pair of interlocking dragon-form rings, attributed to the Ming dynasty, sold at Christie's London, 13th June 1990, lot 485; a Qing dynasty pair of white jade interlocking rings carved with dragons in low relief, from the Arthur M. Sackler Collection, sold at Christie's New York, 18th March 2009, lot 397; and a Qing dynasty pale celadon jade set of four interlocking rings carved in low relief with dragons amidst clouds, in the collection of the Royal Ontario Museum, Toronto, published in Chen Shen and Gu Fang, *Haiwai bowuguan cang yuqi tuji zhi yi: Jianada Huangjia Andalüe bowuguan cang Zhongguo gudai yuqi / Chinese Jade Collections from Museums Outside China, No. 1: Ancient Chinese Jades from the Royal Ontario Museum*, Beijing, 2016, pl. 199. See also a pair of Qianlong period interlocking rings carved with Liangzhu-style motifs and inscribed with couplets in the collection of the Palace Museum, Beijing, and another in the Fitzwilliam Museum, Cambridge, both published in James C. S. Lin, *The Immortal Stone: Chinese Jades from the Neolithic Period to the Twentieth Century*, London, 2009, fig. 24 and cat. no. 86, respectively.



A LARGE CELADON AND RUSSET JADE 'DRAGON' WASHER

EARLY QING DYNASTY

of compressed ovoid form, rising from a flat base to wide shoulders and an incurved rim, boldly carved in high relief with five writhing dragons pursuing a 'Flaming Pearl', their bodies weaving in and out of dense spiraling clouds, all above rockwork and crashing waves, the base finely carved with a whirlpool, the stone a beige-celadon variegated with russet and brown

Length 7½ in., 19 cm

PROVENANCE

Probably collection of Charles Stanley Nott (1904-1957).
Oriental Rarities (Alan Hartman), New York, 31st March 1982.
Collection of Florence (1920-2018) and Herbert (1917-2016) Irving, no. 246.

LITERATURE

Charles Stanley Nott, *Voices from the Flowery Kingdom: Being an Illustrated Descriptive Record of the Beginnings of Chinese Cultural Existence, Incorporating a Complete Survey of the Numerous Emblematic Forces Selected from Nature by the Ritualistic Leaders of the Chinese Throughout the Ages*, New York, 1947, pls LIII and CXXII.

Charles Stanley Nott, *Chinese Culture in the Arts: Being an Illustrated Descriptive Record of the Meaning of the Emblematic and Symbolic Designs Personified in the Arts of China Throughout the Ages*, New York, 1946, pls 53 & 54.

\$ 40,000-60,000

For an early Qing dynasty beige jade example 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 celadon jade example is illustrated in *Masterworks of Chinese Jade in the National Palace Museum: Supplement*, Taipei, 1973, pl. 30; and a Qianlong period white jade washer of this type, also in the collection of the National Palace Museum (inv. Guyu 2963) was exhibited in *Jade: From Emperors to Art Deco*, Musée Guimet, Paris, 2016, cat. no 124.



The present lot, illustrated in Charles Stanley Nott, *Voices from the Flowery Kingdom*, New York, 1947, pl. CXXII.

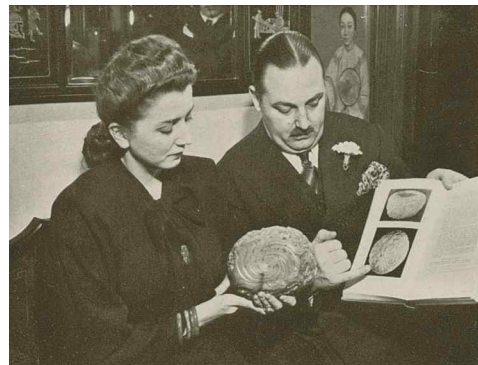
此件收錄於Charles Stanley Nott著，《Voices from the Flowery Kingdom》，紐約，1947年，圖版CXXII。

來源

應為 Charles Stanley Nott (1904-1957) 收藏
Oriental Rarities (Alan Hartman)，紐約，1982年
3月31日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) ·
歐雲伉儷收藏，編號246

出版

Charles Stanley Nott，《Voices from the Flowery Kingdom : Being an Illustrated Descriptive Record of the Beginnings of Chinese Cultural Existence, Incorporating a Complete Survey of the Numerous Emblematic Forces Selected from Nature by the Ritualistic Leaders of the Chinese Throughout the Ages》，紐約，1947年，圖版LIII及CXXII
Charles Stanley Nott，《Chinese Culture in the Arts: Being an Illustrated Descriptive Record of the Meaning of the Emblematic and Symbolic Designs Personified in the Arts of China Throughout the Ages》，紐約，1946年，圖版53及54



Mr. and Mrs. Charles Stanley Nott holding the present lot, illustrated in Charles Stanley Nott, *Voices from the Flowery Kingdom*, New York, 1947, pl. LIII.

Charles Stanley Nott 伉儷手持此件，見 Charles Stanley Nott 《Voices from the Flowery Kingdom》，紐約，1947年，圖版LIII。



**A BEIGE JADE 'DRAGON'
BOULDER****EARLY QING DYNASTY**

carved in the round as a mountainous landscape enveloped in cloud scrolls rising above turbulent waters, one side carved with a ferocious dragon emerging from the waves pursuing a 'Flaming Pearl', a large sun or moon behind the clouds, the beige stone with icy inclusions and flecked with russet along the edges and the reverse, wood stand (2)

Length 4¾ in., 12.1 cm

PROVENANCE

Property of a gentlemen.
Sotheby's London, 6th November 1973, lot 305.
Spink & Son, London, 23rd December 1981.
Collection of Florence (1920-2018) and Herbert (1917-2016) Irving, no. 378.

EXHIBITED

An Exhibition of Fine Jade, Spink & Son, London, 1981, cat. no. 19.
Although dragons were often featured on gifts to court officials, it is relatively rare for a boulder to depict a dragon. The present scene may illustrate a carp that has reached the gates of Longmen and transformed into a dragon, representing a student who has passed the imperial examinations to become a scholar-official. A yellow jade boulder carved with a large sun or moon at the center, and with a dragon amidst waves, sold in our Hong Kong rooms, 8th April 2010, lot 1908. See also a celadon jade carving of a sun or moon enveloped in cloud wisps, carved in a similar manner to the present piece, sold at Christie's New York, 30th March 2005, lot 105.

\$ 15,000-25,000

來源

私人收藏
倫敦蘇富比1973年11月6日，編號305
Spink & Son，倫敦，1981年12月23日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) ·
歐雲伉儷收藏，編號378

展覽

《An Exhibition of Fine Jade》，Spink & Son，
倫敦，1981年，編號19





A 'CHICKEN BONE' AND BLACK JADE 'LAOZI' INSCRIBED BOULDER

QING DYNASTY

the stone oriented as a horizontal mountain landscape, one side carved in high relief with a steep path cutting down the center, a fortified gate at the top of the path, Laozi astride a buffalo traveling farther down the path accompanied by an attendant carrying a bundle and a double gourd on a stick, gnarled pine trees growing from the craggy bluffs to either side, a poem composed by the Qianlong Emperor inscribed on a rock face overhead, the reverse carved with further high-relief pine trees, incised vegetation, and a stream flowing under a small openwork bridge, the stone an opaque creamy beige with patches of russet and black particularly to one side, *zitan* stand (2)

Length 7 $\frac{7}{8}$ in., 19.2 cm

PROVENANCE

Collection of Mrs. Christian Holmes (1871-1941).
The House of Jade, Ltd., (Charles Stanley Nott), New York.
Collection of General Ralph C. Tobin (1890-1957).
Sotheby's Parke Bernet, 3rd-4th October 1972, lot 106.
Collection of Floyd and Josephine Segel.
Spink & Son, London, 19th February 1986.
Collection of Florence (1920-2018) and Herbert (1917-2016)
Irving, no. 463.

EXHIBITED

Chinese Jade throughout the Ages, Victoria & Albert Museum, London, 1975, cat. no. 451.

LITERATURE

'Chinese Jade throughout the Ages', *Transactions of the Oriental Ceramic Society*, 1973-1975, vol. 40, London, 1976, p. 136.
Barry Till and Paula Swart, 'Mountain Retreats in Jade', *Arts of Asia*, July-August 1986, p. 47.
Roger Keverne, ed., *Jade*, London, 1995, p. 175, fig. 119.

\$ 60,000-80,000

題識：

御題老子騎牛圖
黃髮番番背已台
禹餘暫下九琳臺
五千不是閒拋置
為付關門令尹迴



來源

Christian Holmes 夫人 (1871-1941) 收藏
The House of Jade, Ltd., (Charles Stanley Nott) ,
紐約
Ralph C. Tobin 將軍 (1890-1957) 收藏
蘇富比 Parke Bernet, 1972年10月3至4日,
編號106
Floyd 及 Josephine Segel 伉儷收藏
Spink & Son, 倫敦, 1986年2月19日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) ·
歐雲伉儷收藏, 編號463

展覽

《Chinese Jade throughout the Ages》, 維多利亞
和阿爾伯特博物館, 倫敦, 1975年, 編號451

出版

〈Chinese Jade throughout the Ages〉,
《Transactions of the Oriental Ceramic Society
1973-1975》, 期40, 倫敦, 1976年, 頁136
Barry Till 及 Paul Swart, 〈Mountain Retreats in
Jade〉, 《Arts of Asia》, 7至8月1986年, 頁47
Roger Keverne 編, 《Jade》, 倫敦, 1995年,
頁175, 圖119

The present lot illustrated in 'Chinese Jade Throughout the Ages', *The Transactions of the Oriental Ceramic Society*, 1973-1975, vol. 40, London, p.136.

本品圖示於〈Chinese Jade Throughout the Ages〉, 《Transactions of the Oriental Ceramic Society, 1973-1975》, 期40, 倫敦, 頁136



御題老子騎牛圖
黃髮蒼蒼背背已
台禹餘轄下九
琳臺五千不是
閒拋置為付關
令尹迴



The present boulder skillfully integrates the stone's inherent qualities into the composition. The mountain pass that Laozi treads sweeps in a counter-arc to the peak of the mountain rising above, creating a dynamic rhythm of curving lines that move the eye across the scene. Additionally, the most prominent parts of the stone have been used to carve the principal narrative elements, literally foregrounding the protagonist's journey against a backdrop of natural contours which form the mountain setting. The irregular outline of the boulder has also been preserved as a visually interesting frame around the subject and referencing the idiosyncratic rise and fall of a hilly landscape.

The carver's decision to let the nature of the boulder inform the subject matter and the compositional structure, is entirely in keeping with the Qianlong Emperor's belief that lapidary works of art should be made in accordance with the characteristics of the medium. The emperor famously praised a jade carving known as *A Spring Morning in the City along the River* because the artisan 'designed the piece according to its nature and measurement, fully using its concave and convex surfaces for curves and determining the top and bottom according to the shape of the raw stone' (*Qing Gaozong yuzhi shiwen quanji / Complete Works of Poetry of Emperor Gaozong of the Qing Dynasty*, National Palace Museum, Taipei, 1976, vol. 6, *juan* 86, p. 20). The same approach to harmonizing the manmade imagery with the raw stone can be seen on the present boulder.

The Qianlong Emperor described this aesthetic integration of natural and artistic elements in jade carving as being poetic, not decorative, which is the same standard he applied to Song dynasty paintings. Indeed, the present image of Laozi riding a buffalo is depicted on a hanging scroll by the Song dynasty master Zhao Buzhi (1053-1110) *Laozi Riding an Ox*, which was in the collection of the Qing Court (now in the National Palace Museum, Taipei) and was inscribed with a poem by the Qianlong Emperor in 1751 (**fig. 1**). The very same imperial poem appears on the present boulder, incised on the cliff above the traveling sage.



Fig. 1 'Laozi Riding an Ox' by Zhao Buzhi (1053-1110) © National Palace Museum, Taipei.

图一 晁补之 (1053-1110) 老子骑牛图
©台北國立故宮博物院

The incorporation of the subject matter and poem from Zhao Buzhi's painting into the present boulder is consistent with imperial workshop practices during the Qianlong Emperor's reign. The Emperor encouraged artisans to think across media, and in doing so, to expand their own capabilities as well as the properties of an artwork by reimagining the object in a new medium. He was, in fact, personally involved in the conversion of classical paintings into three dimensional images carved in jade boulders, as evidenced by masterpieces such as the renowned celadon jade boulder in the Palace Museum, Beijing titled *An Illustration of Da Yu Regulating the Water System*, which is modeled after Song dynasty paintings of the subject and is inscribed with a 322-character poem by the emperor himself (see *Gugong bowuyuan cang wenwu zhenpin quanji: yuqi (xia) / The Complete Collection of Treasures of the Palace Museum: Jadeaware (III)*, Hong Kong, 1995, cat. no. 75). Elsewhere, the Emperor lauded jade mountains carved with pictorial scenes inspired by classical paintings for the carved version's ability to enliven the subject by bringing it from one plane into many, for making the image more visually enjoyable in the round, and for the durability that stone offers against the ravages of time and fire.

The latter factor – the jade's resistance to fire – can be especially appreciated in the present boulder. The 'chicken bone' coloration may have been produced by deliberately heating the nephrite to create the opaque ivory and black tones. These effects could also have come about by accidental exposure to fire. The collection of the Palace Museum, for instance, contains numerous jades that were burnt in fires that erupted at the palace over the years.

Qianlong period boulders that integrate pictorial elements from Song dynasty paintings, and bear an inscription by the emperor include *An Illustration of Da Yu Regulating the Water System*, cited above; a tall celadon jade boulder titled *Travelers among Mountains in Autumn*, also in the collection of the Palace Museum, Beijing, and illustrated in *ibid.*, cat. no. 77; a celadon and brown jade boulder modeled on *Waterfall and Soughing Pine* by the Ming dynasty painter Wen Zhenming (1470-1559), now in the collection of the Asian Art Museum of San Francisco and published in Michael Knight et al., *Later Chinese Jades: Ming Dynasty to Early Twentieth Century, from the Asian Art Museum of San Francisco*, San Francisco, 2007, pl. 356; and a massive pale celadon jade mountain inspired by *The Gathering of Scholars at the Lanting Pavilion*, in the collection of the Minneapolis Institute of Art (coll. no. 92.103.13), published in *Jades of the T. B. Waler Collection at the Walker Art Center, Minneapolis, Minnesota: A Catalog on the Collection including a Brief Story on Jade*, Minneapolis, 1945, pl. X, no. 59.



28 A LARGE PALE CELADON JADE OPENWORK HAIRPIN

清乾隆
青白玉鏤雕梅花紋簪

QING DYNASTY, QIANLONG PERIOD

the long cylindrical shaft terminating in a pointed tip at one end and broadening to a decorative openwork finial at the other, the finial of square section with the exterior formed as a network of blossoming prunus branches, the slender branches moving in graceful arcs and issuing new leaves amidst the blooms, the interior of the finial hollowed except for a thin central axis, the stone an even greenish-white color

Length 11¼ in., 28.7 cm

PROVENANCE

Oriental Rarities (Alan Hartman), New York, 12th March 1981. Collection of Florence (1920-2018) and Herbert (1917-2016) Irving, no. 328.

\$ 10,000-15,000

來源

Oriental Rarities (Alan Hartman) · 紐約 · 1981年3月12日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) · 歐雲伉儷
收藏 · 編號328



28

29 A PALE CELADON JADE HINGED PLAYTHING

清十九世紀
青白玉透雕螭龍紋一路連科圖牌

QING DYNASTY, 19TH CENTURY

the flat stone shaped as a *ruyi* head with the short 'stem' serving as the hinge, one side hollowed with an oval recession, the reserved stone forming an integral openwork pendant in the shape of a pair of confronting *chilong*, a tab incised with geometric motifs extending from the pendant and forming the inner component of the hinge, the pendant and tab fitting neatly into the recessed space when the plaything is closed, the opposite side carved in low relief with a heron perched on a rock in a pond with reeds rising from the water all around, the shallow walls carved with two long slits, the stone a very pale green with a few white inclusions

Width 2½ in., 5.4 cm

PROVENANCE

Collection of Florence (1920-2018) and Herbert (1917-2016) Irving.

\$ 5,000-7,000

來源

佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) · 歐雲伉儷收藏



29

30 A CELADON JADE 'SCHOLAR'S RETREAT' PARFUMIER

清十八世紀
青玉雕松山行旅圖香筒

QING DYNASTY, 18TH CENTURY

of tubular form carved in openwork and high relief with a vertiginous mountain landscape, the craggy bluffs ascending in diagonal layers creating a sense of verticality and movement, gnarled *wutong* and pine trees emerging from rocky outcrops throughout, one side with a bearded scholar ambling toward a balustraded pavilion followed by an attendant carrying a *qin*, a smaller pavilion perched on a high cliff above the travelers, each end with a disc-shaped jade cap, one forming the detachable cover, the stone an even pale celadon tone, wood stand (3)

Height 6¾ in., 17.2 cm

PROVENANCE

Spink & Son, London, 30th September 1982.
Collection of Florence (1920-2018) and Herbert (1917-2016)
Irving, no. 407.

\$ 15,000-25,000

來源

Spink & Son, 倫敦, 1982年9月30日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) ·
歐雲伉儷收藏, 編號407



A GRAY AND CELADON JADE
EWER AND COVER

MING DYNASTY, 16TH CENTURY

the compressed pear-shaped body supported on a conforming foot and sweeping up to a waisted neck and subtly galleried rim, set to one side with a gently curving upright spout connecting to the neck by a dragon-form strut, a long S-curved handle at the opposite side, the pinnacle of the handle pierced for attaching a chain, each side of the body carved in high relief with a raised teardrop-shaped panel enclosing a dragon and its young frolicking amidst swirling clouds, the motif repeated in low relief in a continuous pattern on the body, spout, and handle, a band of keyfret at the rim, prunus blossoms floating on waves around the foot, the domed cover carved in low relief with *chilong* prowling above a keyfret band and surmounted by an openwork Buddhist lion-form finial, the stone a pale celadon color with a large swath of translucent gray at one side and scattered opaque beige inclusions (2)

Height 6¾ in., 17.2 cm

PROVENANCE

Sotheby's London, 15th December 1981, lot 45.
Collection of Florence (1920-2018) and Herbert (1917-2016)
Irving, no. 241.

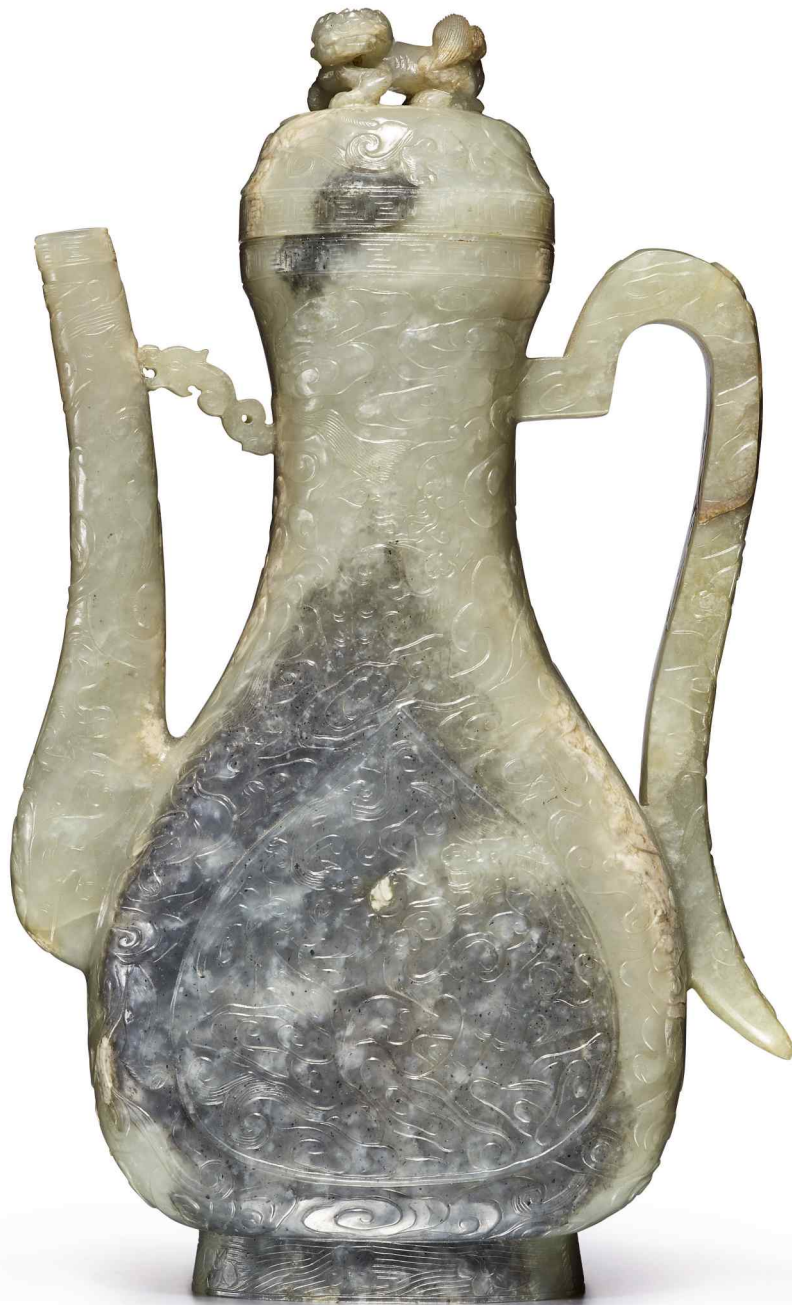
\$ 50,000-70,000

來源

倫敦蘇富比1981年12月15日，編號45
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) ·
歐雲伉儷收藏，編號241

The form of this ewer derives from Islamic metalwork. Popular in the late Ming dynasty, Islamic-style ewers were produced in a variety of materials including porcelain, jade, and metal. See for example a white and russet jade example excavated from the Dingling Mausoleum, Beijing, and carved with a peach, *wanzi*, and *shou* character on the raised panels, illustrated in Gu Fang, *Zhongguo chutu yuqi quanji / The Complete Collection of Jades Unearthed in China*, vol. 1, Beijing, 2005, pl. 65. Compare also a slightly earlier spinach-green jade example with a floral spray carved into the lobed panel, with the remaining surface undecorated, illustrated in James C. Y. Watt, *Chinese Jades in the Collection of the Seattle Art Museum*, Seattle, 1989, pl. 96. See also a mid to late Ming celadon jade example illustrated in *The Complete Collection of Treasures of the Palace Museum: Jadeware (II)*, Hong Kong, 1995, pl. 206, carved allover with the 'Eight Immortals' and with elaborate fittings; a plain white jade ewer with a dragon-form handle from the collection of Alan and Simone Hartman, attributed to the 16th/17th century, sold at Christie's Hong Kong, 27th November 2007, lot 1538; and a 16th-17th century celadon jade ewer carved with blossoming prunus trees in the collection of the National Palace Museum, Taipei, exhibited in *Jade: From Emperors to Art Deco*, Musée Guimet, Paris, 2016, cat. no. 110.

For contemporaneous examples in porcelain, compare the aubergine-glazed ewer with pierced dragon panels in the Topkapi Saray Museum, Istanbul, illustrated in Soame Jenyns, *Ming Pottery and Porcelain*, London, 1953, pl. 50A. See also a group of mid-16th century *kinrande*-decorated ewers illustrated in John Ayers, *The Baur Collection: Ceramics*, vol. II, Geneva, 1969, pls. A177-179.



32 A BEIGE JADE TOGGLE

SONG - MING DYNASTY

宋至明
玉圓勒

of long cylindrical form pierced through the center, carved all over in low relief with columns of paired C-scrolls, each pair of C-scrolls forming a square unit, the orientation of the units alternating between horizontal and vertical, the stone a cool beige with fine russet veining to one end, stand (2)

Length 3 in., 7.6 cm

PROVENANCE

Spink & Son, London, 24th October 1986.
Collection of Florence (1920-2018) and Herbert (1917-2016)
Irving, no. 68.

\$ 4,000-6,000

來源

Spink & Son, 倫敦, 1986年10月24日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) • 歐雲伉儷收藏, 編號68



32

33 AN ARCHAISTIC WHITE JADE SCABBARD SLIDE

QING DYNASTY, 18TH CENTURY

清十八世紀
白玉雕仿古獸面勾連雲紋璲

the slightly tapered rectangular top with incurved ends and a lug beneath, the upper surface carved with a serpentine beast shown in split-representation in low relief, the bewhiskered face spreading across the wider end and the horns laying back against the body, the skin patterned with a series of alternating C-scrolls, the pointed tail splayed across the narrow end of the slide, the stone a translucent creamy tone with a thin streak of icy white

Length 4 in., 10.3 cm

PROVENANCE

Alice Boney, New York, 17th November 1986.
Collection of Florence (1920-2018) and Herbert (1917-2016)
Irving, no. 142.

\$ 12,000-15,000

來源

愛麗絲·龐耐, 紐約, 1986年11月17日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) • 歐雲伉儷收藏, 編號142



33

34 A CELADON JADE SCROLL WEIGHT

清
十九世紀
青玉雕螭龍紋鎮紙

QING DYNASTY, 19TH CENTURY

modeled as a long rectangular bar with a short rectangular knob, the upper surface carved in *intaglio* with two sinuous *chilong* crawling towards the knob, their faces, scales and bushy manes all articulated with bold incised lines, the sides carved with a scrolling vine, the base with a floral diaper pattern, and the knob with C-scrolls and dots, the stone a pale celadon tone flecked with small white inclusions

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

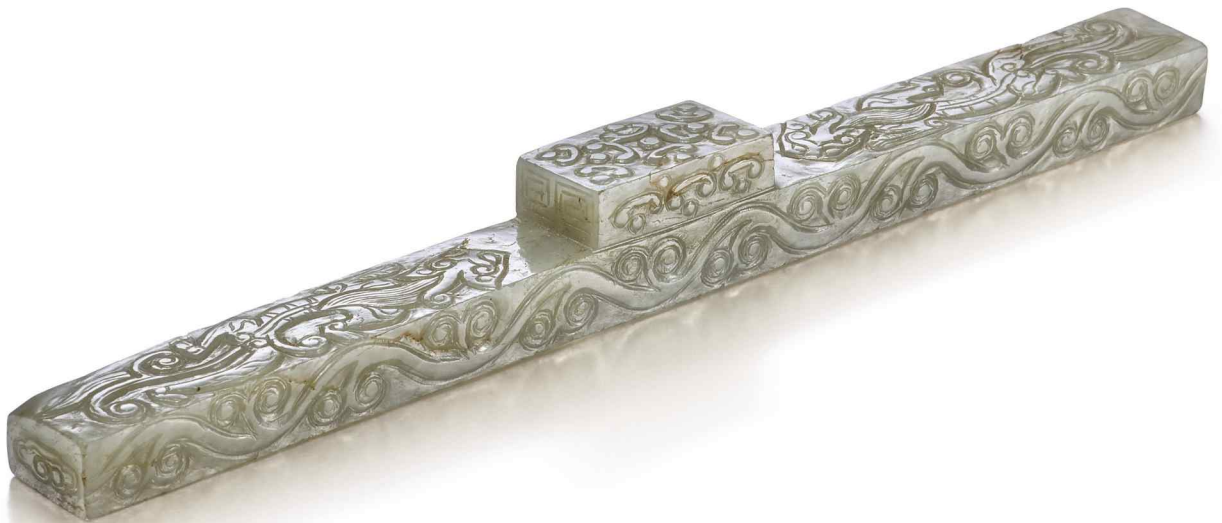
PROVENANCE

Ralph M. Chait Galleries, New York, 23rd November 1982.
Collection of Florence (1920-2018) and Herbert (1917-2016) Irving, no. 410.

□ \$ 3,000-5,000

來源

Ralph M. Chait Galleries, 紐約, 1982年11月23日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) · 歐雲伉儷收藏, 編號410



A CALCIFIED JADE CARVING
OF A BIRD

SHANG - EARLY WESTERN ZHOU DYNASTY

the flat stone carved on both sides as a recumbent bird in profile, with large circular eyes and long sloping beak, a long hooked feather extending from the crown of the head alongside the remnant of another plume, the tail arced downward, the body incised with a spiral forming the breast, the olive-beige stone calcified and with traces of cinnabar

Height 2 in., 5.2 cm

PROVENANCE

Collection of Lord Cunliffe, The Rt. Hon. Rolf, 2nd Baron Cunliffe of Headley (1899-1963).
Bluett & Sons Ltd., London, circa 1973.
Ralph M. Chait Galleries, New York, 18th June 1986.
Collection of Florence (1920-2018) and Herbert (1917-2016) Irving, no. 61.

EXHIBITED

A Catalogue of Early Chinese Bronzes, Jades and Allied Decorative Works of Art from the Cunliffe Collection, Bluett & Sons Ltd., London, 1973, ill. pl. B. no. 65.

\$ 20,000-30,000

See a related example illustrated in Jessica Rawson, *Chinese Jades from the Neolithic to the Qing*, London, 1995, pl. 12:29, where the author notes that birds with long, downward turning tails were fairly common at Anyang and became more widespread during the Western Zhou. For a related, more elaborately incised example, see one from the collection of King Gustaf Adolf and in the Museum of Far Eastern Antiquities, Stockholm, exhibited in *Chinese Jade Throughout the Ages*, *Oriental Ceramic Society*, Victoria and Albert Museum, London, 1975, cat. no. 68.

Compare also a more elongated 'bird' pendant illustrated in Max Loehr, *Ancient Chinese Jades from the Grenville L. Winthrop Collection*, Cambridge, 1975, pl. 256, and one sold in our Hong Kong rooms, 21st May 1982, lot 976. A more simplified pendant of similar form, attributed to the late Shang dynasty, sold at Christie's New York, 2nd June 1989.

來源

The Rt. Hon. Rolf, 2nd Baron Cunliffe of Headley, Cunliffe 勳爵 (1899-1963) 收藏
Bluett & Sons Ltd., 倫敦, 約1973年
Ralph M. Chait Galleries, 紐約, 1986年6月18日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) ·
歐雲伉儷收藏, 編號61

展覽

《A Catalogue of Early Chinese Bronzes, Jades and Allied Decorative Works of Art from the Cunliffe Collection》, Bluett & Sons Ltd, 倫敦, 1973年, 圖版B, 編號65





36 A BEIGE JADE 'FISH' PENDANT

SHANG - WESTERN ZHOU DYNASTY

商至西周
玉雕魚形珮

flat and arc-shaped, carved on both sides as a fish in profile, the lips flaring, the tail with a slight bifurcation, incised with large circular eyes, a curved gill, and a row of short strokes delineating the dorsal fin, the lower fins protruding laterally, the stone opaque and creamy beige, the mouth pierced with a small aperture

Length 2½ in., 6.4 cm

PROVENANCE

Spink & Son, London, 8th April 1986.
Collection of Florence (1920-2018) and Herbert (1917-2016)
Irving, no. 48.

□ \$ 3,000-5,000

來源

Spink & Son, 倫敦, 1986年4月8日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) • 歐雲伉儷收藏, 編號48



36

37 A CALCIFIED JADE 'FISH' PENDANT

SHANG - WESTERN ZHOU DYNASTY

商至西周
玉雕魚形珮

the flat arced body flaring slightly at the mouth and the tail, the long dorsal fin rising along the spine and two smaller fins extending from the belly, the eyes, the edge of the cheek, and the ridges of the fins all finely incised, the stone an opaque beige tone, the mouth pierced with a small hole

Length 3¼ in., 8.8 cm

PROVENANCE

Ralph M. Chait Galleries, New York, 6th August 1982.
Collection of Florence (1920-2018) and Herbert (1917-2016)
Irving, no. 26.

\$ 5,000-7,000

來源

Ralph M. Chait Galleries, 紐約, 1982年8月6日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) • 歐雲伉儷收藏, 編號26



37

38 A GREEN JADE 'RABBIT' PENDANT

商至西周
玉雕兔形珮

SHANG - WESTERN ZHOU DYNASTY

the flat stone carved on both sides as a rabbit in profile, crouching as if ready to pounce, the face, tail, and alert ears sharply incised, the fold of the ears indicated by shallow grooves, the stone a mossy green variegated with white and darker patches, pierced at the tip of the ears

Length 1½ in., 3.5 cm

PROVENANCE

C. T. Loo, New York, circa 1950.
Oriental Rarities (Alan Hartman), New York, 22nd June 1981.
Collection of Florence (1920-2018) and Herbert (1917-2016) Irving, no. 10.

EXHIBITED

An Exhibition of Archaic Jades, C. T. Loo, Norton Gallery of Art, West Palm Beach, Florida, 1950, pl. XXXIII, fig. 2.

\$ 5,000-7,000



來源

盧芹齋，紐約，約1950年
Oriental Rarities (Alan Hartman)，紐約，1981年6月22日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) · 歐雲伉儷收藏，編號10

展覽

《An Exhibition of Archaic Jades》，盧芹齋，Norton Gallery of Art，西棕櫚灘，佛羅里達州，1950年，圖版XXXIII，圖2

39 A BLACK AND BEIGE JADE 'DRAGON' PENDANT

東周
玉雕龍紋珮

EASTERN ZHOU DYNASTY

the flat stone carved as a sinuous dragon-fish, the long body forming an S-curve with the chin tucked above the arched torso, the tail splitting into two fins coiling in opposite directions and each terminating in a bifurcated tip, incised on both sides with C-curbs, the belly pierced with a small aperture

Length 4¾ in., 11.2 cm

PROVENANCE

C. T. Loo, New York, from circa 1950.
Frank Caro, New York, 28th September 1982.
Collection of Florence (1920-2018) and Herbert (1917-2016) Irving, no. 31.

EXHIBITED

Philadelphia, 1938 (by repute).
An Exhibition of Chinese Archaic Jades, C. T. Loo, Norton Gallery of Art, West Palm Beach, 1950, pl. XLII, no. 4. (one of a pair)

\$ 8,000-12,000

來源

盧芹齋，紐約，自約1950年
弗蘭克·卡羅，紐約，1982年9月28日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) · 歐雲伉儷收藏，編號31

展覽

費城，1938年（傳）
《An Exhibition of Chinese Archaic Jades》，盧芹齋，Norton Gallery of Art，西棕櫚灘，1950年，圖版XLII，編號4（其一）





40 A GRAY AND CELADON JADE 'BIRD' BI DISC

周 玉鳥紋璧

ZHOU DYNASTY

the flat ring carved with two integral bird-form appendages at ten and two o'clock, shown in profile facing each other, each with the belly resting against the edge of the *bi* disc, its tail and clawed foot lifted at either end of the body, the raised head accented with a crest and a hooked beak, the stone stratified with speckled gray, translucent celadon, and calcified beige layers

Width $3\frac{5}{8}$ in., 9.3 cm

PROVENANCE

Galaxie Art & Gift Co. (B. K. Wong), Hong Kong, 15th April 1988.
Collection of Florence (1920-2018) and Herbert (1917-2016)
Irving, no. 87.

\$ 6,000-8,000

來源

Galaxie Art & Gift Co. (B. K. Wong), 香港, 1988年4月15日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) 歐雲伉儷收藏, 編號87

41 A YELLOW AND RUSSET JADE CYLINDER

商或更晚
玉圓箍形飾

SHANG DYNASTY OR LATER

of short tubular form with a lipped rim at each end, the thin walls carved to the exterior with four low-relief fillets divided by a central horizontal flange in high relief, the flange accented with four evenly-spaced protruding rectangular tabs, the translucent beige-celadon stone with swaths of opaque russet at one end

Width 2½ in., 6.3 cm

PROVENANCE

Galaxie Art & Gift Co. (B. K. Wong), Hong Kong, 3rd March 1988.
Collection of Florence (1920-2018) and Herbert (1917-2016)
Irving, no. 85.

\$ 20,000-30,000

來源

Galaxie Art & Gift Co. (B. K. Wong), 香港, 1988年3月3日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) · 歐雲伉儷收藏, 編號85



42 A FINE PEACHBLOOM-GLAZED SEAL PASTE BOX AND COVER

KANGXI MARK AND PERIOD

of compressed circular form set over a tapered foot, the exterior covered in a crushed raspberry-red glaze transmuting to pink, some areas mottled with green and fine black flecks, the interior and base glazed white, the latter with a six-character mark in underglaze blue (2)

Diameter 2 $\frac{7}{8}$ in., 7.3 cm

PROVENANCE

Spink & Son, London, 7th August 1987.
Collection of Florence (1920-2018) and Herbert (1917-2016) Irving, no. 777.

\$ 40,000-60,000

來源

Spink & Son, 倫敦, 1987年8月7日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) ·
歐雲伉儷收藏, 編號777

Peachbloom-glazed wares rank amongst the most admired of Kangxi porcelains. The present seal paste box, also known as *yinse he* or 'vermilion box', belongs to one of eight peachbloom-glazed wares made for the scholar's table. The glaze, also known in Chinese as 'apple red', 'bean red', or 'drunken beauty', required the utmost technical precision. To create this effect, a copper-lime pigment was blown through a bamboo tube onto a layer of clear glaze and then covered with another layer of clear glaze. This resulted in the variegated pink and occasional green tones, depending on the firing conditions.

Similar seal boxes can be found in the Metropolitan Museum of Art, New York, illustrated in Suzanne G. Valenstein, *A Handbook of Chinese Ceramics*, New York, 1989, fig. 237; in the Palace Museum, Beijing, published in *Kangxi. Yongzheng. Qianlong. Qing Porcelain from the Palace Museum*, Hong Kong, 1989, pl. 124; and in the National Palace Museum, Taipei, included in the Museum's *Special Exhibition of K'ang-hsi, Yung-cheng and Ch'ien-lung Porcelain Ware from the Ch'ing Dynasty*, Taipei, 1986, cat. no. 11. See also examples sold at auction: in these rooms, 15th March 2017, lot 697; in our London rooms, 5th November 2014, lot 160; and in our Hong Kong rooms, 5th October 2011, lot 1996. See also one formerly in the collection of the Metropolitan Museum of Art, sold at Christie's New York, 15th September 2016, lot 917.

清康熙
豇豆紅釉印泥蓋盒
《大清康熙年製》款







43 A PAIR OF SMALL FAMILLE-ROSE DISHES

YONGZHENG MARKS AND PERIOD

each resting on a short foot with flared sides, the center enameled in 'boneless' style with a floral spray, including rose, poppy, and aster in shades of pink, yellow and blue, the leaves enameled in two shades of green, the base with a six-character mark in underglaze blue within a double circle (2)

Diameter 3½ in., 9 cm

PROVENANCE

Alice Boney, New York, 19th May 1986.
Collection of Florence (1920-2018) and Herbert (1917-2016) Irving, no. 759.

For similar dishes, see a pair sold in our London rooms, 7th November 2012, lot 514, and another pair sold in our Hong Kong rooms, 11th April 2008, lot 3028. See also an example with rounded sides, sold at Christie's London, 7th November 2017, lot 276.

\$ 12,000-15,000

來源

愛麗絲·龐耐，紐約，1986年5月19日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) ·
歐雲伉儷收藏，編號759



清雍正
《大清雍正年製》款
粉彩花卉紋小盤一對

44 A LARGE 'LANGYAO' BOTTLE VASE

清康熙
郎窑紅釉長頸瓶

QING DYNASTY, KANGXI PERIOD

the globular body rising to a tall attenuated neck, glazed overall in a deep burgundy mottled with crimson, stopping neatly above the straight foot to reveal the buff body, the interior and base glazed white and suffused with a network of fine crackle, wood stand (2)

Height 16¾ in., 42.5 cm

PROVENANCE

Alice Boney, New York, 10th March 1980.
Collection of Florence (1920-2018) and Herbert (1917-2016) Irving, no. 712.

The term *langyao* is derived from Lang Tingji, governor of Jiangxi province and supervisor of the imperial kilns from 1705 to 1712. He is known for reviving monochrome glazes, copper-red in particular.

A similar vase was included in the exhibition *The World in Monochromes*, Oriental Ceramic Society, London, 2009, cat. no. 169. One with a slightly broader neck is illustrated in John Ayers, *The Baur Collection, Chinese Ceramics: Monochrome-glazed Porcelains of the Ch'ing Dynasty*, vol. III, Geneva, 1972, pl. A 277. See also a slightly shorter example in Wang Qingzheng, *Kangxi Porcelain Wares from the Shanghai Museum Collection*, Hong Kong, 1998, pl. 210. Similar examples were also sold at Christie's New York, 22nd March 2018, lot 767; 18th September 2014, lot 886; and 19th March 2015, lot 449.

\$ 30,000-50,000

來源

愛麗絲·龐耐，紐約，1980年3月10日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) ·
歐雲伉儷收藏，編號712





45 AN AUBERGINE-GLAZED 'BAMBOO' DOUBLE VASE

清十八世紀
茄皮紫釉竹節形花插

QING DYNASTY, 18TH CENTURY

molded in the form of two adjacent bamboo stalks, one taller than the other, each naturalistically modeled with nodes and knots, a small sprig of leaves rising from the base at one side, covered in a lustrous inky indigo glaze save for the base, wood stand (2)

Height 5½ in., 14 cm

PROVENANCE

Ralph M. Chait Galleries, New York, 13th December 1983.
Collection of Florence (1920-2018) and Herbert (1917-2016) Irving, no. 739.

□ \$ 3,000-5,000

來源

Ralph M. Chait Galleries, 紐約, 1983年12月13日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) ·
歐雲伉儷收藏, 編號739

46 A FAMILLE-VERTE 'MAGPIE' BRUSHPOT

清康熙
五彩開光花鳥圖詩文筆筒

QING DYNASTY, KANGXI PERIOD

of cylindrical form, brightly enameled with two rectangular panels each enclosing a poem and a 'bird and flower' painting featuring a magpie, one perched on a prunus branch, the other mid-flight by a pond grasping a lotus pod between its feet, one poem signed *Zhu Yin* and the other signed *Yun An*, all reserved against a chevron emerald-green ground between dentil, keyfret and abstract *kuilong* borders

Height 5¼ in., 13.3 cm

PROVENANCE

Ralph M. Chait Galleries, New York, 17th November 1982.
Collection of Florence (1920-2018) and Herbert (1917-2016)
Irving, no. 721.

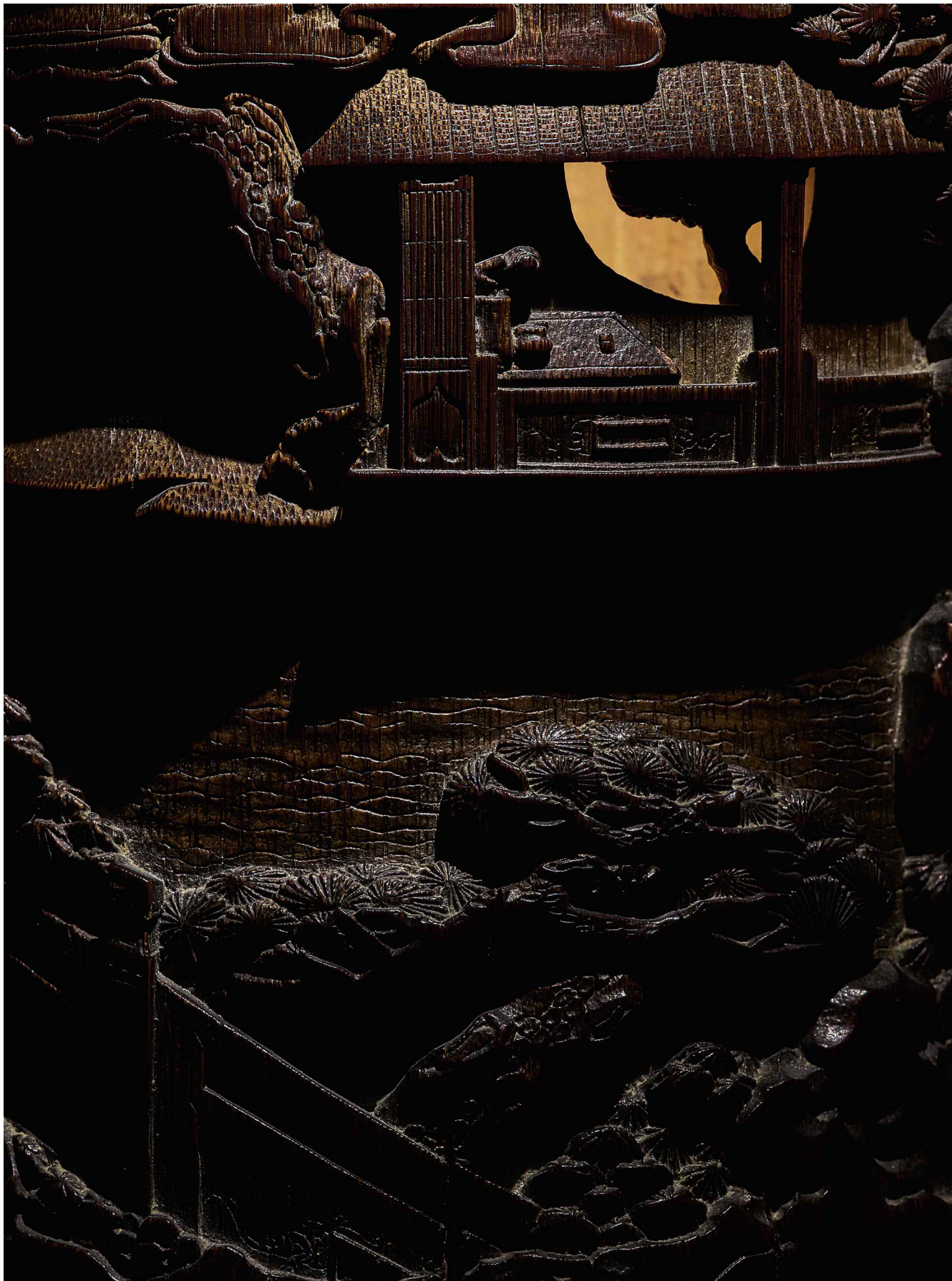
\$ 4,000-6,000

來源

Ralph M. Chait Galleries, 紐約, 1982年11月17日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) ·
歐雲伉儷收藏, 編號721







47

明末
竹雕美人樓閣圖筆筒

A CARVED AND PIERCED BAMBOO 'MEIREN' BRUSHPOT

LATE MING DYNASTY

of cylindrical form set over three low rectangular feet, well carved with a lush garden enclosing two scholar's studios, one studio occupied by a lady seated at a writing desk with brush in hand, an attendant waiting nearby and a second approaching carrying a bowl, the architecture of the studio minutely described including the paneled walls and the drawn curtains, a balustraded path nearby leading to a pond surrounded by trees and rockwork, the second studio at the other side of the pond backed with a 'moon window' carved in openwork to reveal a tree growing behind, the entire composition carved in high relief heightening the sense of depth, the fine details depicted in low relief, the bamboo patinated to a warm russet-brown

Height 6 in., 15.1 cm

PROVENANCE

Sotheby's New York, 16th March 1984, lot 154.
Christie's New York, 29th November 1990, lot 81.
Collection of Florence (1920-2018) and Herbert (1917-2016) Irving, no. 2974.

The craftsman has skillfully created a sense of depth and realism by carving elements almost completely in the round, capturing minute details in the surfaces, and effectively using perspective. In addition to contributing to the *trompe l'oeil* effect, the openwork 'moon window' may have been a clever solution to remove a natural flaw. It also serves a third function by inviting the viewer to look beyond the scene depicted and even towards the brushpot's contents. For a brushpot with a very similar subject, see one included in the exhibition *Chinese Art Treasures: A Selected Group of Objects from The Chinese National Palace Museum and The Chinese National Central Museum, Taichung, Taiwan*, first exhibited at the National Gallery, Washington, D.C., 1961, cat. no. 225.

\$ 20,000-30,000

來源

紐約蘇富比1984年3月16日，編號154
紐約佳士得1990年11月29日，編號81
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) · 歐雲伉儷收藏，編號2974



48 A 'HUANGHUALI' DOCUMENT BOX AND COVER

十七世紀
黃花梨蓋盒

17TH CENTURY

the top panel with a lively grain incorporating burls of varying size, the rim of the cover with a beaded edge, repeated on the box, the sides extending to form a low foot rim, fitted with a pair of brass hinges and a circular lockplate with cloud-form hasp

Height 4 in., 10.2 cm; Width 10 $\frac{7}{8}$ in., 27.5 cm
Depth 5 $\frac{3}{8}$ in., 13.7 cm

PROVENANCE

Eastern Pacific Co., Hong Kong, 30th April 1986.
Collection of Florence (1920-2018) and Herbert (1917-2016)
Irving, no. 1801.

◎ \$ 6,000-8,000

來源

東泰商行，香港，1986年4月30日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) • 歐雲伉儷收藏，
編號1801



48

49 A LARGE 'HUANGHUALI' DOCUMENT BOX AND COVER

十七世紀
黃花梨蓋盒

17TH CENTURY

of rectangular form, the fitted top panel with clusters of dense burls at one end dissolving into a rich ripple-patterned grain across the remainder of the surface, the rims of the box and cover with a beaded edge, all four sides extending to form a narrow foot rim, brass hinges, fitted with bail handles with knocking plates, and circular lockplate with a cloud-form hasp

Height 7 $\frac{1}{4}$ in., 18.6 cm; Width 16 in., 40.6 cm
Depth 8 $\frac{7}{8}$ in., 22.5 cm

PROVENANCE

Collection of Florence (1920-2018) and Herbert (1917-2016)
Irving.

◎ \$ 20,000-30,000

來源

佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) • 歐雲伉儷收藏



49

50 A 'ZITAN' BURLWOOD BRUSHPOT

清康熙
紫檀筆筒

QING DYNASTY, KANGXI PERIOD

the cylindrical body with thick straight sides, the base with a central plug, the wood with a lively surface of rich amber hues and darker brown tones within and around the burlled knots, the grain tight and flecked with characteristic short golden streaks

Height 7 $\frac{3}{8}$ in., 18.8 cm

PROVENANCE

Eastern Pacific Co., Hong Kong, 28th April 1986.
Collection of Florence (1920-2018) and Herbert (1917-2016)
Irving, no. 996.

\$ 30,000-50,000

來源

東泰商行，香港，1986年4月28日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) ·
歐雲伉儷收藏，編號996







51 A BOXWOOD AND NANMU TWO-TIER STAND

清十八世紀
楠木鑲黃楊木雕花鳥紋兩層架

QING DYNASTY, 18TH CENTURY

the taller tier positioned adjacent to the longer lower tier, designed at an angle for a *trompe l'oeil* effect of greater depth, each tier with a *nanmu* top panel with an attractive grain, the narrow sides of the stand each with an integral panel carved in openwork with birds amidst fruiting and blossoming branches or a beribboned *qin*, and terminating in a square scroll set above a low foot and connecting to a shaped stretcher, the broad sides of the stand each set with boxwood spandrels carved in openwork with composite floral scrolls and gnarled pine trees

Height 7 $\frac{1}{8}$ in., 19.2 cm; Width 16 $\frac{3}{8}$ in., 41.5 cm; Depth 4 $\frac{3}{4}$ in., 12.2 cm

PROVENANCE

Ralph M. Chait Galleries, New York, 12th April 1984.
Collection of Florence (1920-2018) and Herbert (1917-2016) Irving, no. 921.

\$ 6,000-8,000

來源

Ralph M. Chait Galleries, 紐約, 1984年4月12日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) ·
歐雲伉儷收藏, 編號921



52 A LARGE 'BURLWOOD' LEAF-FORM TRAY

十七 / 十八世紀
瘦木葉形托盤

17TH / 18TH CENTURY

hewn from a single piece of wood in a generally rectangular form, carved as a large leaf with furled edges, the undulating sides carved in very high relief, one end modeled as a gnarled stem, realistically rendered with hollowed knots and openwork details, the honey-toned wood with a tight grain moving in subtle waves across the length of the tray punctuated by occasional small burls, the reverse with larger burlied knots

Length 19 in., 48.2 cm

PROVENANCE

Donald J. Wineman, New York, 31st January 1986, no. 190.
Collection of Florence (1920-2018) and Herbert (1917-2016)
Irving, no. 983.

\$ 20,000-30,000

來源

Donald J. Wineman, 紐約, 1986年1月31日, 編號190
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) · 歐雲伉儷收藏, 編號983



53 A BAMBOO 'LANDSCAPE' BRUSHPOT

清十九世紀
竹雕留青山水圖筆筒

QING DYNASTY, 19TH CENTURY

of irregular trefoil form with a lipped rim, one side deftly carved in short strokes with a rocky valley landscape centering on a thatched roof hut beside a gnarled shady tree, further trees in the distance, the bamboo patinated to a light honey tone, affixed to a stand

Height 4 $\frac{5}{8}$ in., 11.7 cm

PROVENANCE

Collection of Soame Jenyns (1904-1976).
Ralph M. Chait Galleries, New York, 20th November 1982.
Collection of Florence (1920-2018) and Herbert (1917-2016) Irving, no. 854.

□ \$ 2,000-3,000

來源

Soame Jenyns (1904-1976) 收藏
Ralph M. Chait Galleries, 紐約, 1982年11月20日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) • 歐雲伉儷收藏, 編號854



53

54 A BAMBOO 'SCHOLARS' BRUSHPOT

清十八世紀
竹雕高士渡舟圖筆筒

QING DYNASTY, 18TH CENTURY

the cylindrical body broadening slightly along the node encircling the foot, the exterior deftly carved with a river landscape centering on three scholars enjoying refreshments under the shaded canopy of a *sampan*, an oarsman at the stern pushing the boat across the calm waters, an attendant kneeling at the bow with a fan, the surrounding landscape with pines, tall leafy trees, boulder-lined riverbanks, and drifting clouds each carved in varying degrees of relief

Height 5 $\frac{1}{8}$ in., 13 cm

PROVENANCE

Donald J. Wineman, New York.
Collection of Florence (1920-2018) and Herbert (1917-2016) Irving.

\$ 6,000-8,000

來源

Donald J. Wineman, 紐約
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) • 歐雲伉儷收藏



54

55 A CARVED BAMBOO 'MEIREN' BRUSHPOT

清十七 / 十八世紀初
竹雕美人圖筆筒

QING DYNASTY, 17TH / EARLY 18TH CENTURY

of cylindrical form supported on three low rectangular feet, carved in high relief with a sprawling scholar's garden enclosing two studios, one studio with a woman at a writing desk with brush in hand, an attendant standing nearby with a fan, a second attendant approaching with a cup of tea, the studio's lattice walls, drawn curtains, and rounded roof described in low relief, the lotus pond outside with massive blooms and leaves and surrounded by balustraded paths, the second studio in the distance, rockwork and leafy trees rising all around, the bamboo of reddish-brown color with lustrous patina

Height 6 $\frac{1}{8}$ in., 15.5 cm

PROVENANCE

Sotheby's New York, 28th February 1980, lot 43.
Ralph M. Chait Galleries, New York, 23rd November 1982.
Collection of Florence (1920-2018) and Herbert (1917-2016) Irving, no. 845.

See a brushpot carved with a very similar scene, formerly in the collection of Dr. Ip Yee and included in the exhibition *Chinese Bamboo Carving*, Hong Kong Museum of Art, Hong Kong, 1978, cat. no. 48, where it is noted that buildings of this type with rounded roofs often appear in 17th century woodblock prints. For other bamboo brushpots depicting ladies engaged in scholarly activities, see one sold in these rooms, 26th February 1981, lot 311; and another sold at Christie's London, 6th June 2000, lot 154.

\$ 20,000-30,000

來源

紐約蘇富比1980年2月28日，編號43
Ralph M. Chait Galleries，紐約，1982年11月23日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) · 歐雲伉儷收藏，編號845





56 TWO MOLDED AND INSCRIBED INK CAKES

清 龍翔鳳舞墨及寶露臺墨

QING DYNASTY

the rectangular ink cake molded on one side with a balustrer jar positioned atop a platform representing Mount Heng surrounded by a roiling sea, 'precious dew' rising from the mouth of the jar, the reverse molded and gilt with a 58-character inscription, the side molded with a 15-character inscription corresponding to the wuchen year of the Kangxi reign, 1688; the hexagonal-section 'dragon and phoenix' ink cake molded in high relief with a four-clawed dragon and a phoenix soaring towards one another, their bodies energetically twisting mid-flight, inscribed *long xiang feng wu* ('dragon soars, phoenix dances') on one side, and *Hu Kaiwen jianzhi* ('supervised by Hu Kaiwen) on another side (2)

Length of longer 8 $\frac{3}{8}$ in., 21.2 cm

PROVENANCE

The rectangular ink cake:
Ralph M. Chait Galleries, New York, 9th April 1983.
Collection of Florence (1920-2018) and Herbert (1917-2016)
Irving, no. 878.

The 'dragon and phoenix' ink cake:
Spink & Son, London, 2nd February 1987.
Collection of Florence (1920-2018) and Herbert (1917-2016)
Irving, no. 1861.

EXHIBITED

The 'dragon and phoenix' ink cake:
Chinese Works of Art from the Scholar's Study: Exhibition and Sale, Spink & Son, New York, 1986, cat. no. 102.

LITERATURE

The rectangular ink cake:
Soame Jenyns, *Chinese Art: The Minor Arts II*, New York, 1965, pl. 212.
Soame Jenyns, *Chinese Art III*, New York, 1982, pl. 212.

□ \$ 3,000-5,000

龍翔鳳舞墨：《胡開文監製》款

寶露臺墨：《康熙戊辰年古歙曹聖臣素功氏珍藏》款

來源

寶露臺墨：
Ralph M. Chait Galleries, 紐約，1983年4月9日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) · 歐雲伉儷收藏，編號878

龍翔鳳舞墨：

Spink & Son, 倫敦，1987年2月2日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) · 歐雲伉儷收藏，編號1861

展覽

龍翔鳳舞墨：
《Chinese Works of Art from the Scholar's Study: Exhibition and Sale》，Spink & Son, 紐約，1986年，編號102

出版

寶露臺墨：
Soame Jenyns, 《Chinese Art: The Minor Arts II》，紐約，1965年，圖版212
Soame Jenyns, 《Chinese Art III》，紐約，1982年，圖版212

57 A ZISHA 'LOTUS PAD AND CRAYFISH' INK PALETTE BY CHEN HANWEN

清十八世紀上半葉

陳漢文製紫砂蓮葉溪蝦筆硯

《陳漢文》款

QING DYNASTY, FIRST HALF OF THE 18TH CENTURY

the lotus pad laying on its side and fanning out to a rippled, upturned edge, the stem and a section of the pad folding over and sheltering a crayfish, the veins of the pad and the anatomy of the crayfish all naturalistically rendered, the base impressed with a square seal reading Chen Hanwen, the body a mushroom-brown finely speckled with lighter shades

Width 5¾ in., 14.6 cm.

PROVENANCE

Collection of Edwin Miller.
 Sydney L. Moss Ltd., London, 1986.
 Spink & Son, London, 16th July 1986.
 Collection of Florence (1920-2018) and Herbert (1917-2016) Irving, no. 29Y.

EXHIBITED

The Literati Mode: Chinese Scholar Paintings, Calligraphy and Desk Objects, Sydney L. Moss Ltd., London, 1986, cat. no. 105.

□ \$ 2,000-3,000

來源

Edwin Miller 收藏
 Sydney L. Moss Ltd., 倫敦, 1986年
 Spink & Son, 倫敦, 1986年7月16日
 佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) • 歐雲伉儷收藏, 編號29Y

展覽

《The Literati Mode: Chinese Scholar Paintings, Calligraphy and Desk Objects》, Sydney L. Moss Ltd., 倫敦, 1986年, 編號105



58 A MARBLE 'LION' GROUP

TANG DYNASTY OR LATER

唐或更晚
大理石雕坐獅

The larger lion seated on its haunches on a rectangular base with a small cub crawling across the shoulders, the right foreleg raised with the paw cupped inward, the brawny left foreleg pressing against the ground, the head tilted slightly to one side with the mouth open in a roar, the fangs exposed and the tongue flicked upward, the eyes wide open beneath furrowed brows, the ears pressed back against the long mane sweeping down the neck and brushing against the chest and shoulders, further tufts of fur at the elbows and tail, the stone a warm ivory tone, stand (2)

Height 9½ in., 23 cm

PROVENANCE

Sotheby's London, 11th July 1978, lot 37.
Ralph M. Chait Galleries, New York, 27th October 1982.
Collection of Florence (1920-2018) and Herbert (1917-2016)
Irving, no. 831.

\$ 20,000-30,000

The present sculpture is distinctive among Tang dynasty marble carvings of lions in both its naturalism and in the inclusion of a small cub crawling on the parent's back. The latter trait is particularly rare as only a handful of other Tang sculptures, in any medium, depict an adult male lion with its offspring. Examples include a limestone 'lion' group roughly half the size of the present carving, and with the cub nuzzling against the father's leg, from the Von Callenberg Collection, sold in our Hong Kong rooms, 7th April 2014, lot 3630; and a *sancai*-glazed stoneware figure of a prowling lion carrying the cub in its mouth, in the collection of the Cleveland Museum of Art (acc. no. 1940.47).

Other Tang dynasty marble figures of lions include one, also approximately half the size of the present, and with a similar mane, in the collection of the Metropolitan Museum of Art, New York (acc. no. 50.145.330); another, slightly taller than the present, in the collection of the British Museum, London (coll. no. 1910.0418.13); a pair from a European collection sold in our London rooms, 14th May 2014, lot 99; another pair, which like the present example show the animals with one of the legs raised, sold in our Hong Kong rooms, 4th April 2017, lot 3062; and a massive marble lion from the Robert Ellsworth Collection, sold at Christie's New York, 17th March 2015, lot 16.

來源

倫敦蘇富比1978年7月11日，編號37
Ralph M. Chait Galleries，紐約，1982年10月27日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) · 歐雲伉儷收藏，
編號831



59 A 'HUANGHUASHI' LIMESTONE CARVING OF A SEATED BUDDHA

隋至唐
黃花石雕佛坐像

SUI - TANG DYNASTY

positioned in *dhyanasana* on a lotus blossom supported by a stepped circular base, dressed in a thin robe clinging to the body and laying in even folds over the chest, arms, and legs, the hem draping over the edge of the pedestal, the left hand resting on the knee with the palm turned upward, the forefinger extended and the other fingers curled inward holding a round jewel, the right hand raised by the shoulder holding lotus bud, the oval face slightly bowed and framed by pendulous ears, a domed *ushnisha*, and a round mandorla rising from the shoulder blades, the stone a pale matte beige with flecks of lustrous yellow and brown inclusions, stand (2)

Height 11½ in., 29.2 cm

PROVENANCE

Alice Boney, New York, 9th November 1982.
Collection of Florence (1920-2018) and Herbert (1917-2016) Irving, no. 829.

The present statue of Buddha bears a strong resemblance to one which is dated to the fifteenth year of the Kaihuang period of Sui Wendi's reign, corresponding to 596, and published in Saburo Matsubara, *Chinese Buddhist Sculpture: A study based on bronze and stone statues other than works from cave temples*, Tokyo, 1966, pl. 214. In both carvings, the Buddha sits on a rounded waisted pedestal, wears robes that fall in thick stylized folds, and has a similar facial expression. Carved stone images of the Buddha that bear this style of drapery and are set over a waisted pedestal, include a Tang dynasty votive dated to 657, and published in Osvald Sirén, *Chinese Sculpture from the Fifth to the Fourteenth Century: over 900 specimens in stone, bronze, lacquer and wood, principally from Northern China*, vol. II, Thailand, 1998, pl. 368; and a marble seated figure of a Buddha attributed to the 6th century sold at Christie's New York, 29th March 2006, lot 342.

\$ 12,000-15,000

來源

愛麗絲·龐耐，紐約，1982年11月9日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) · 歐雲伉儷收藏，編號829



60

隋 石灰石雕菩薩首像

A LARGE CARVED LIMESTONE HEAD OF A BODHISATTVA**SUI DYNASTY**

the oval face with fleshy cheeks and a softly rounded chin, the bow-shaped lips drawn closed, the straight nose leading to the broad arched eyebrows, the eyelids partially lowered in contemplation, the face framed by pendulous ears to either side and an openwork diadem surrounding the *ushnisha*, the diadem comprising five large bejeweled roundels, each centered with a tassel, a double-chain of further jewels suspended between each roundel, the diadem secured by a sash with the loose ends draping behind the ears, traces of pigment, secured to a later base

Height 16 in., 40.7 cm

PROVENANCE

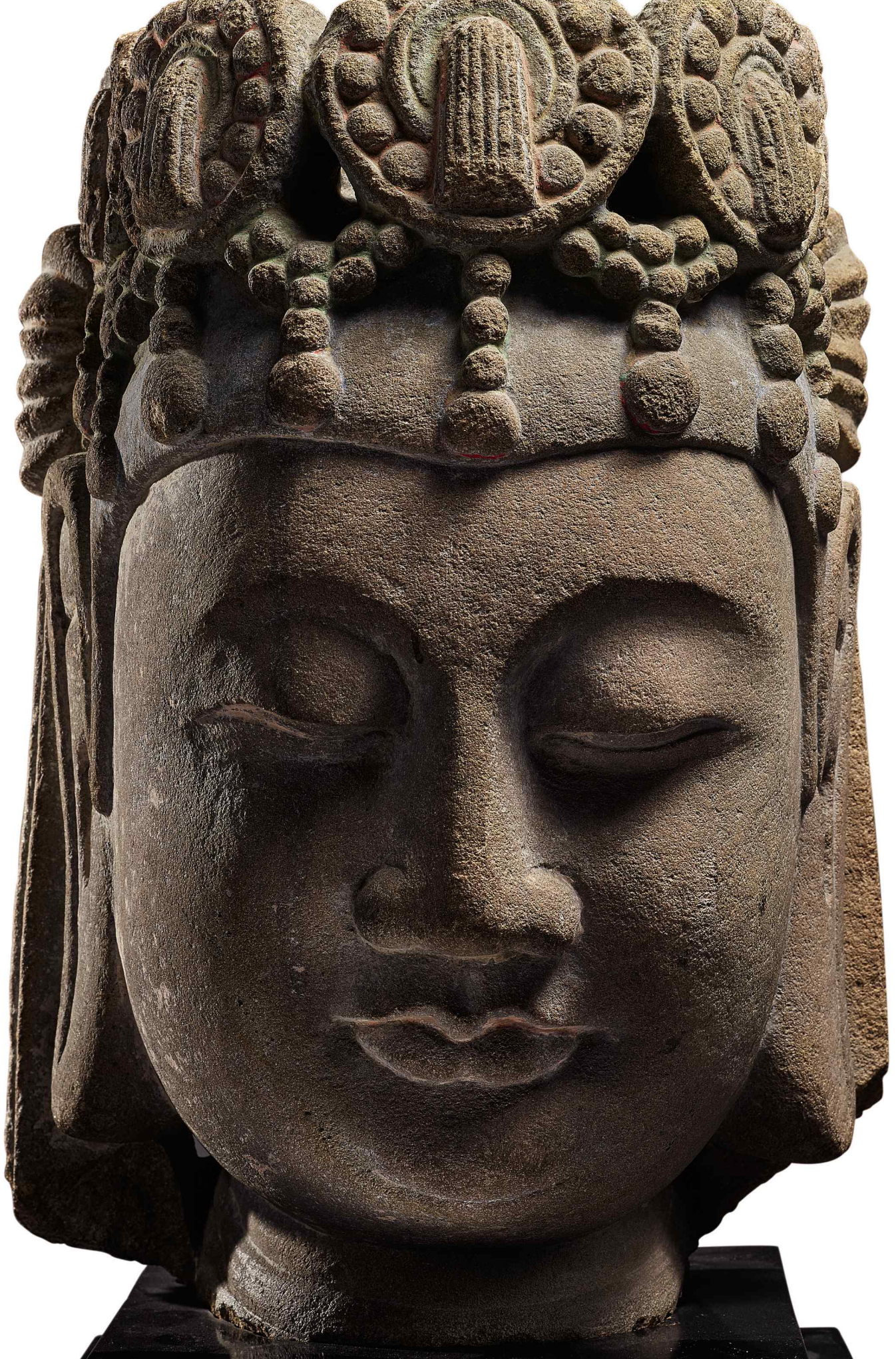
Collection of Tejiro Yamamoto (1870-1937).
Alice Boney, New York, 3rd February 1983.
Collection of Florence (1920-2018) and Herbert (1917-2016) Irving, no. 860.

\$ 80,000-120,000

來源

山本悌二郎 (1870-1937) 收藏
愛麗絲·龐耐，紐約，1983年2月3日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) ·
歐雲伉儷收藏，編號860





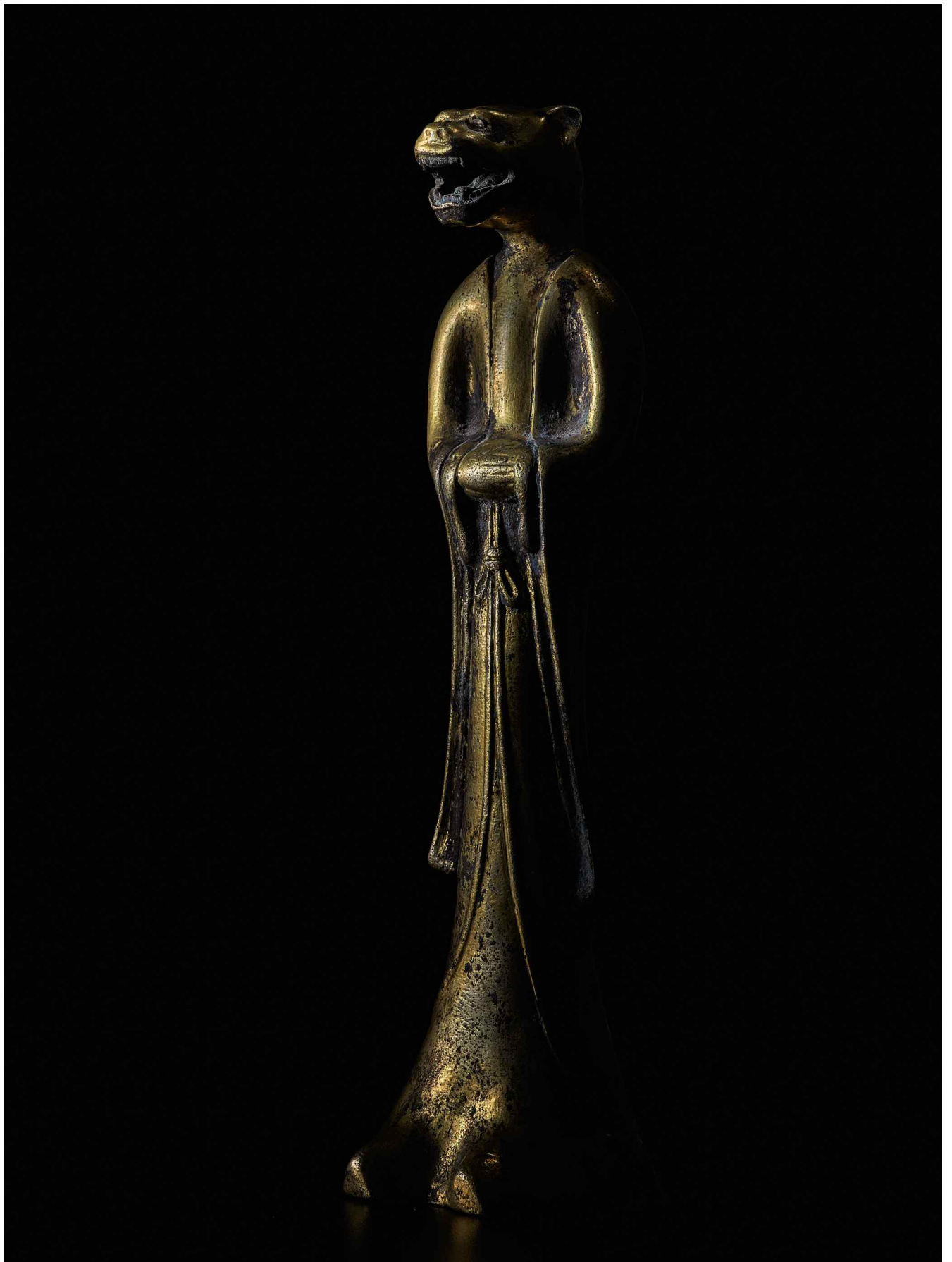
This stone head is sumptuously carved with fleshy cheeks, broad arched brows and a large straight nose that leads the eye down to the plump lips. Its features exemplify a crucial sculptural transition from the linear and structured depictions of bodhisattvas in the preceding Northern Qi (550-577) and Northern Zhou (557-581) periods to the fully rounded and fleshy forms of the Tang dynasty (618-907). Its oval face and idealized expression, which exude deep spirituality, display an early attempt at naturalism, while its richly carved crown with suspended beads and floral diamonds is reminiscent of the stylized aesthetic of the preceding dynasties.

The Sui dynasty unified China in 589 after a long period of cultural, political and military disunion, which began with the fall of the Han dynasty in 220 AD. Buddhism was seen as a means to unify the Empire and consolidate dynastic power, hence Sui rulers began the construction of major religious buildings and commissioned Buddhist images. While stylistically Sui sculptures continue in the traditions established in the preceding dynasties, 'characteristics that were latent in the two preceding styles were brought to full blossom by Sui carvers' (Angela F. Howard, *Chinese Sculpture*, New Haven, 2006, p. 290). Osvald Siren in 'Chinese Marble Sculptures of the Transition Period', *BMFEA* 1940, no. 12, p. 490, states that 'The observation of nature seems indeed to have increased as well as the mastery of the sculptural form'.

Excavations at Qingzhou, in Shandong province, have yielded Northern Qi and Sui limestone figures of bodhisattvas, with full oval faces and crowns carved with intricate diadems, pendent tassels and articulated bands. Two standing bodhisattvas from this group are illustrated in *Masterpieces of Buddhist Statuary from Qingzhou City*, Beijing, 1999, pp 132-134.

This head also shares similarities with a stone head from the Jingyatang Collection, included in the exhibition *The Art of Contemplation – Religious Sculpture from Private Collections*, National Palace Museum, Taipei, 1997, cat. no. 62, and sold in these rooms, 20th March 2018, lot 204; two standing figures illustrated in Matsubara Saburō, *Chūgoku Bukkyō chōkoku shiron* [Historical survey of Chinese Buddhist sculpture], Tokyo, 1995, vol. 3, pls 559 and 561; and a figure in the Metropolitan Museum of Art, New York, illustrated in Denise Patry Leidy and Donna Strahan, *Wisdom Embodied: Chinese Buddhist and Daoist Sculpture in the Metropolitan Museum of Art*, New Haven, 2010, fig. A16. See also two standing figures attributed to the Northern Qi dynasty, in the Cincinnati Art Museum, illustrated in Ellen B. Avril, *Chinese Art in the Cincinnati Art Museum*, Cincinnati, 1998, pl. 20.





A GILT-BRONZE FIGURE OF A SEATED BUDDHA

EARLY TANG DYNASTY

hollow-cast with the upper body molded in the round and the lower half formed as a shaped façade for attachment to a support, the Buddha seated in *bhadrāsana* with the feet resting on a blossoming lotus-form column, the right hand held in *abhayamudra*, the left hand placed on the left knee with the palm down, the body draped in a loose robe falling in rhythmic folds against the slender form beneath, the head gently bowed, the serene face framed by pendulous ears and a domed *usnisha*, a short tang extending from the lower edge of the column and another beneath the Buddha's seat, wood stand (2)

Height 5 $\frac{5}{8}$ in., 14.2 cm

PROVENANCE

Eastern Pacific Co., Hong Kong, 28th April 1986.
Collection of Florence (1920-2018) and Herbert (1917-2016) Irving, no. 994.

Small gilt-bronze votive images of the 'Teaching Buddha' were produced in the Sui and Tang dynasties. They are characterized by the Buddha seated on an elevated base with the folds of the robe draping over the edge of the seat and the right hand raised in *abhayamudra*. The base would have been secured to either an individual stand, or installed among bodhisattvas and other figures as part of an altar group with a shared stand.

The present figure sits in *bhadrāsana*, which distinguishes it from most votives of this type that show the Buddha in *dhyānasana*. Other gilt-bronze 'Teaching Buddha' votives that depict the Buddha in *bhadrāsana* atop a lotus-form base include a Sui dynasty example in the collection of the National Palace Museum, Taipei, illustrated in *The Crucible of Compassion and Wisdom*, Taipei, 1987, pl. 75; a Tang dynasty one that is part of an altar group in the collection of the Asian Art Museum of San Francisco, illustrated in René-Yvon Lefebvre d'Argencé, *Chinese, Korean, and Japanese Sculpture: the Avery Brundage Collection, Asian Art Museum of San Francisco*, Tokyo and New York, 1974, pl. 92; and a Tang dynasty figure from the Arthur M. Sackler Collection sold in these rooms, 18th March 2009, lot 245.

\$ 40,000-60,000

來源

東泰商行，香港，1986年4月28日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) ·
歐雲伉儷收藏，編號994



62 A GILT-BRONZE FIGURE OF AVALOKITESHVARA

隋至唐初
銅鑲金觀音立像

SUI DYNASTY - EARLY TANG DYNASTY

standing in *tribhanga* atop a separately-cast double-lotus base, the left hand holding a 'pure water bottle' by the hip, the right arm bent at the elbow and holding a willow branch by the shoulder, the slender body elegantly attired in a *dhoti* and shawl, a long beaded necklace draping across the bare chest suspending a double-pendant and then extending in two cords down the torso and legs, the body further embellished with bracelets, armbands, earrings, and a multi-part diadem surrounding the high chignon, the oval face with downcast eyes and a serene countenance, wood stand (3)

Height 8¼ in., 20.8 cm

PROVENANCE

Spink & Son, London, 10th October 1988.
Collection of Florence (1920-2018) and Herbert (1917-2016) Irving, no. 1970.

The iconography of the pure water bottle and the willow branch identify this figure as Willow Guanyin, whose story can be traced to an episode in the *Dharani Sutra*, which describes the bodhisattva sprinkling water from a willow branch to rid the city of Vaisali of disease and thereby saving the population. A gilt-bronze shrine attributed to the Sui to early Tang dynasty showing the Willow Guanyin flanked by two bodhisattvas is in the collection of the National Palace Museum, Taipei, and was exhibited in *Yuan cang Yazhou fojiao yishu zhi mei/Imprints of Buddhas: Buddhist Art in the National Palace Museum Collection*, National Palace Museum, Taipei, 2015, cat. no. 48. See also a Sui/early Tang dynasty gilt-bronze figure of Willow Guanyin in the Chang Foundation Collection, published in *Jintong fo zaoxiang tulu/Buddhist Images in Gilt Metal*, Taipei, 1993, cat. no. 28; one attributed to the Northern Qi to Sui dynasty in the collection of the Asian Art Museum of San Francisco published in René-Yvon Lefebvre d'Argencé, *Chinese, Korean, and Japanese Sculpture: The Avery Brundage Collection, Asian Art Museum of San Francisco*, Tokyo and New York, 1974, pl. 67; and an early Tang dynasty example in the same collection published in *ibid.*, pl. 81. A Sui dynasty gilt-bronze figure of Avalokiteshvara, with very similar modeling to the present example, but holding a jewel rather than a willow branch, is published in Saburō Matsubara, *Chinese Buddhist Sculpture: A study based on bronze and stone statues other than works from cave temples*, Tokyo, 1966, pl. 223.

\$ 20,000-30,000

來源

Spink & Son, 倫敦, 1988年10月10日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) • 歐雲
伉儷收藏, 編號1970



63 A GILT-BRONZE FIGURE OF AVALOKITESHVARA

唐 銅鎏金觀音立像

TANG DYNASTY

standing in *tribhanga* atop an integral faceted lotus pedestal, adorned with long flowing shawls, jewels, a *dhoti*, and an elaborate headdress, holding a willow branch in one hand and a holy water bottle in the other, the face serene and gaze downcast, stand (2)

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

PROVENANCE

Ralph M. Chait Galleries, New York, 3rd November 1982.
Collection of Florence (1920-2018) and Herbert (1917-2016)
Irving, no. 840.

Representations of Avalokitesvara during the Sui and Tang periods frequently depict the bodhisattva adorned in princely jewels, bearing in one hand a 'pure water vessel', believed to heal and bless worshippers, and a willow branch, also representative of healing, in the other.

A very similar but slightly larger example in the collection of the Asian Art Museum of San Francisco, is illustrated in *Chinese Art in Overseas Collections, Buddhist Sculpture II*, Taipei, 1986, pl. 116 and one in the collection of the Metropolitan Museum of Art is also illustrated, pl. 117. Two related examples sold at Christie's New York, 14th September 2017, lots 827 and 830. A similar figure holding a bottle and prayer beads sold in these rooms, 17th September 2013, lot 61.

\$ 20,000-30,000

來源

Ralph M. Chait Galleries, 紐約, 1982年11月3日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) · 歐
雲伉儷收藏, 編號840



64 A RARE GILT-BRONZE 'TIGER' ZODIAC FIGURE

唐 銅鑲金虎生肖立像

TANG DYNASTY

standing in a scholar's robe with a human body of tall, slender proportions, the exposed hands clasped over the belly, the long robe open at the chest and tied at the waist with a cord, the unadorned fabric falling close to the body for a graceful silhouette that flares at the hem, the head in the form of a tiger's with muscular cheeks, pricked ears, and the large mouth open revealing a row of fangs, the interior hollow, wood stand (2)

Height 7 in., 17.8 cm

PROVENANCE

Eastern Pacific Co., Hong Kong, 27th June 1986.
Collection of Florence (1920-2018) and Herbert (1917-2016)
Irving, no. 1819.

The depiction of animals in cyclical calendars began in the Han dynasty, but the development of zodiac figures with human bodies and animal heads did not occur until the Tang dynasty. Numerous painted pottery figures of this subject have been excavated in Tang dynasty tombs, however, gilt-bronze versions are extremely rare. The present figure is of the same style, size, and material as four other gilt-bronze zodiac figures in the Asian Art Museum of San Francisco, which respectively represent the hare, ram, dog, and pig, and are published together in René-Yvon Lefebvre d'Argencé, ed., *Chinese, Korean and Japanese Sculpture in the Avery Brundage Collection*, Tokyo and New York, 1974, pl. 118. A sixth figure, possibly from the same group and bearing an ox head, from the Seligman Collection is published in S. Howard Hansford, *The Seligman Collection of Oriental Art*, vol. 1, London, 1957, pl. XLIII (A88).

\$ 8,000-12,000

來源

東泰商行，香港，1986年6月27日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) ·
歐雲伉儷收藏，編號1819



65 A GILT-BRONZE FIGURE OF WEITUO

明 銅鑲金韋陀立像

standing with the feet wide, the hands clasped in front of the chest, and the gaze directed ahead, the sturdy body elaborately dressed in a long underrobe with brocade borders, an armored knee-length tunic, and a short silk jacket tied at the chest, as well as richly ornamented arm and shin guards, patterned boots, a bejeweled cap secured with a ribbon, and a billowing sash framing the figure, the jacket sleeves and the hem of the underrobe similarly blowing in the wind, the round face with wide eyes drawn upwards at the corners, a short beard and mustache with a short tang extending from each foot, wood stand (2)

Height 8¼ in., 21.1 cm

PROVENANCE

Eastern Pacific Co., Hong Kong, 15th March 1987.
Collection of Florence (1920-2018) and Herbert (1917-2016) Irving, no. 1863.

According to the *Golden Light Sutra*, Weituo is a bodhisattva responsible for protecting the teachings of Buddhism and is the leader of the twenty-four celestial guardian deities. Sculptures of him are traditionally placed in front of or to the right of images of the Buddha to serve an apotropaic function. Similar Ming dynasty gilt-bronze figures of Buddhist guardians include a pair in the collection of the Seattle Art Museum published in Hugo Munsterberg, *Chinese Buddhist Bronzes*, Rutland and Tokyo, 1967, pls 93 and 94; one in the collection of the Detroit Institute of Arts published in *Hai-wai Yi-chen: Chinese Art in Overseas Collections: Buddhist Sculpture*, vol. I, Taipei, 1986, pl. 182; and a figure of Weituo sold in these rooms, 17th September 2016, lot 1137.

\$ 12,000-15,000

來源

東泰商行，香港，1987年3月15日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) ·
歐雲伉儷收藏，編號1863



66 A SOAPSTONE FIGURE OF SHOULAO

QING DYNASTY, 18TH CENTURY

standing and smiling with a characteristically high-domed forehead and incised flowing beard, holding a *ruyi* scepter, dressed in long layered robes incised with *shou* characters, peaches and *ruyi*-shaped clouds, the stone a warm yellow transmuting to beige, with swathes of red and caramel, wood stand (2)

Height 7 $\frac{5}{8}$ in., 19.5 cm

PROVENANCE

Spink & Son, London, 31st May 1984.
Collection of Florence (1920-2018) and Herbert (1917-2016)
Irving, no. 533.

□ \$ 3,000-5,000

來源

Spink & Son，倫敦，1984年5月31日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) · 歐雲伉儷收藏，編號533

清
十八
世紀
壽
山
石
雕
壽
老
立
像



66

67 A SOAPSTONE FIGURE OF DONG FANGSHUO

QING DYNASTY, 18TH CENTURY

walking atop a pierced rocky outcrop carrying a large peach bough, the face with a twinkling smile, the wrinkles, flowing beard, embroidery, and other details incised with lines accentuated in black pigment, the stone a pale yellow with swathes of red

Height 9 $\frac{1}{4}$ in., 23.5 cm

PROVENANCE

Collection of Baroness Marie-Louise von Callenberg (1901-1982).
Donald J. Wineman, New York, 8th November 1981.
Collection of Florence (1920-2018) and Herbert (1917-2016)
Irving, no. 511.

Compare soapstone figural carvings on similar pierced rocky bases: the first depicting a *luohan*, formerly in the collection of Dr. Ip Yee and sold in our Hong Kong rooms, 19th November 1984, lot 71, the second of Zhang Guolao, sold at Christie's Hong Kong, 1st November 2004, lot 975.

\$ 12,000-15,000

來源

Marie-Louise von Callenberg 男爵夫人 (1901-1982) 收藏
Donald J. Wineman，紐約，1981年11月8日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) · 歐雲伉儷收藏，編號511

清
十八
世紀
壽
山
石
雕
東
方
朔
立
像



67

68 A LARGE 'CHICKEN BONE' JADE CARVING OF A DAOIST FIGURE

明 雞骨玉雕道教人物立像

MING DYNASTY

standing with the legs straight, the slightly downcast face with bulging eyes, a long beard and mustache, wearing a two-tier headdress carved with dragons in high relief, dressed in a long robe with the tips of shoes peeking out from beneath, a belt with incised plaques wrapping around the broad belly, the left arm positioned with the hand at the hip holding a *ruyi* scepter, the right arm bent at the elbow with the hand raised and clasping a long tuft of hair, the mottled gray stone enhanced for the 'chicken bone' effect, secured to a wood stand

Height 14 in., 35.5 cm

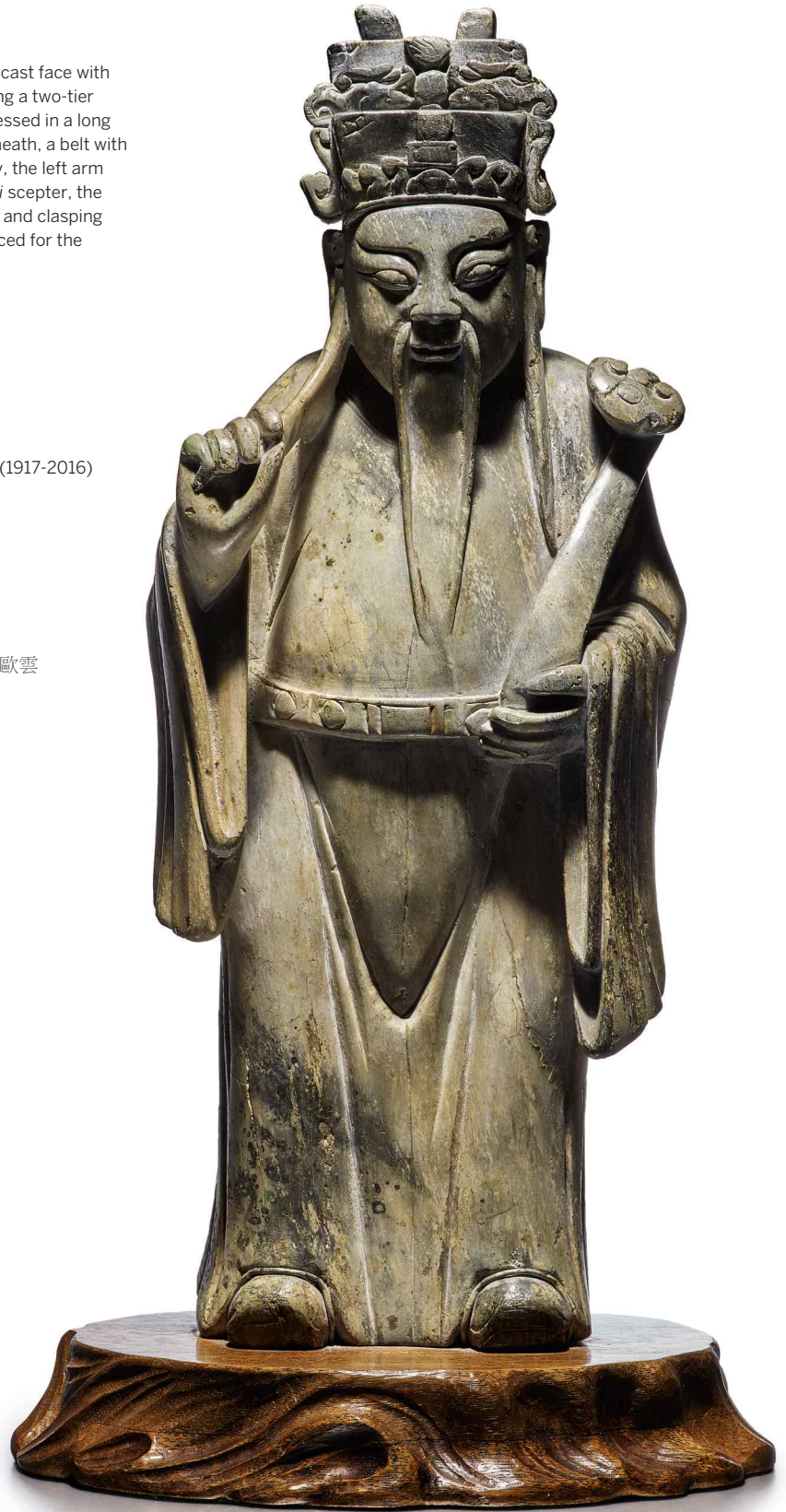
PROVENANCE

English Private Collection.
Spink & Son, London, 3rd June 1985.
Collection of Florence (1920-2018) and Herbert (1917-2016)
Irving, no. 264.

\$ 30,000-50,000

來源

英國私人收藏
Spink & Son，倫敦，1985年6月3日
佛羅倫斯（1920-2018）及赫伯特（1917-2016）·歐雲
伉儷收藏，編號264





69 AN ARCHAISTIC CELADON AND RUSSET JADE BELL

宋至明
青玉雕
仿古獸
首紋編
鐘

SONG - MING DYNASTY

of pointed oval section, the body broadening toward the arched incurved mouth, each side bisected by a raised vertical flange and carved in low relief with archaistic motifs including a broad register enclosing a fantastic beast mask with wide eyes, exposed fangs, and bovine horns, followed by narrower registers of C-curly, keyfret, bosses, and rope-twist patterns, all surmounted by an integral suspension loop in the form of a double-beast, the stone a pale celadon color with areas and veins of opaque russet, Lucite stand (2)

Height 5 $\frac{3}{8}$ in., 13.5 cm

PROVENANCE

Spink & Son, London, 19th October 1984.
Collection of Florence (1920-2018) and Herbert (1917-2016)
Irving, no. 262.

LITERATURE

Roger Keverne, ed., *Jade*, London, 1995, p. 13, fig. 10.

\$ 10,000-15,000

來源

Spink & Son, 倫敦, 1984年10月19日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) ·
歐雲伉儷收藏, 編號262

出版

Roger Keverne 編, 《Jade》, 倫敦, 1995年,
頁13, 圖10

70 A FLORIFORM CELADON JADE DISH

宋至元
青玉雕菱口盤

SONG - YUAN DYNASTY

the shallow sides shaped into six lobes rising at a slight angle and then expanding to a flat everted rim with six bracket-form 'petals', the surface unadorned aside from six notches cut into the reverse of the cavetto to define the lobes, the stone a sage-green color dappled with icy inclusions and with a russet vein at one side

來源

佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) · 歐雲伉儷收藏，編號105

Diameter 8 $\frac{1}{8}$ in., 20.5 cm

PROVENANCE

Collection of Florence (1920-2018) and Herbert (1917-2016) Irving, no. 105.

Jade barbed-rim wares in this style are very rare. Examples of similar barbed-rim dishes in metal include a silver dish that was excavated in an 8th century tomb in Inner Mongolia, and another silver dish that was discovered in a Yuan dynasty tomb near Shanghai, see James C.S. Lin, *Chinese Jades from the Neolithic period to the Twentieth Century*, London, 2009, pp. 66-67. A strikingly similar mottled gray jade barbed-rim bowl of this type in the collection of the Fitzwilliam Museum, Cambridge has been published in J. P. Palmer, *Jade*, London, 1967, pl. 19, and in *op. cit.*, cat. no. 57.

\$ 20,000-30,000



71 AN ARCHAISTIC RUSSET AND CELADON JADE 'HEAVENLY BIRD' RHYTON

青玉雕仿古天鳥觥
清十七 / 十八世紀

QING DYNASTY, 17TH / 18TH CENTURY

of oval section with deep U-shaped sides bending slightly to imitate the natural curvature of a horn, one side carved in high relief with the upper body of a 'heavenly bird', its chest swelling at the base of the cup, the long S-curved neck rising to the head peering forward with alert eyes and the beak carved in the round, the wings rendered in low relief wrapping around each side of the rhyton, the feathers with archaic flourishes, the low-relief legs tucked under the base, the stone a creamy color with a swath of deep russet flecked with gray near the tips of the wings and legs, wood stand (2)

Height 3 $\frac{7}{8}$ in., 9.5 cm

PROVENANCE

Oriental Rarities (Alan Hartman), New York, 20th May 1981.
Collection of Florence (1920-2018) and Herbert (1917-2016) Irving, no. 213.



Rhyton cups in the form of an animal or an animal's head appeared in China as early as the Western Han dynasty. There was a resurgence of interest in this form in the Song dynasty, and the enthusiasm was sustained through the subsequent Yuan, Ming and Qing periods.

Later jade rhytons, including the present example, are typically decorated with archaic motifs including mythical creatures and ground patterns derived from ancient bronze vessels. Compare a Ming dynasty gray jade rhyton with *chilong* in high relief and openwork in the collection of the Asian Art Museum of San Francisco, illustrated in Michael Knight et al., *Later Chinese Jades: Ming Dynasty to Early Twentieth Century from the Asian Art Museum of San Francisco*, San Francisco, 2007, pl. 151; another with *chilong* attributed to the latter half of the Ming dynasty in the collection of the Musée Guimet, Paris, exhibited in *Jade: From Emperors to Art Deco*, Musée Guimet, Paris, 2018, cat. no. 97; a Song dynasty example with an S-curved handle similar to the present, formerly in the Cunliffe Collection and sold in our Hong Kong rooms, 9th October 2012, lot 3137; and a 17th/18th century example carved with *taotie* and a handle similar to the present rhyton, sold in our Hong Kong rooms, 8th October 2013, lot 3201.

\$ 20,000-30,000

來源

Oriental Rarities (Alan Hartman) · 紐約 · 1981年5月20日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) ·
歐雲伉儷收藏，編號213

72 A BEIGE AND RUSSET JADE 'BUDDHIST LION' GROUP

明 青玉雕太獅少獅把件

MING DYNASTY

the recumbent mother with a small cub clambering on her back, both with large round eyes, *ruyi*-shaped noses, and flattened ears, the fur in fine incised lines, the spines and musculature carved in low relief, the mother with mouth open to reveal two rows of teeth, the stone a warm beige with swaths of caramel

Length 3 in., 7.7 cm

PROVENANCE

Ralph M. Chait Galleries, New York, 6th July 1981.
Collection of Florence (1920-2018) and Herbert (1917-2016) Irving, no. 229.

\$ 4,000-6,000

來源

Ralph M. Chait Galleries, 紐約, 1981年7月6日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) ·
歐雲伉儷收藏, 編號229



72

73 A GREEN AND RUSSET JADE 'CHILONG' POURING VESSEL

明 青玉雕螭龍紋盃

MING DYNASTY

the ovoid body rising to a slightly irregular incurved rim, one end of the rim extending to a concave surface for pouring, the opposite end with two openwork clambering *chilong* forming the handle, the front paws and jaws clutching the rim, the sinuous bodies and tails wrapping around the sides, the stone an even bluish-green with patches of russet, wood stand (2)

Length 4 in., 10.2 cm

PROVENANCE

Roger Keverne, London, 2nd February 1997.
Collection of Florence (1920-2018) and Herbert (1917-2016) Irving, no. 269.

\$ 6,000-8,000

來源

Roger Keverne, 倫敦, 1997年2月2日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) ·
歐雲伉儷收藏, 編號269



73

74 A WHITE AND BROWN JADE CARVING OF LIU HAI

明末
白玉雕劉海戲金蟾把件

LATE MING DYNASTY

crouching with a large three-legged toad pinned under the chest and right arm, the toad's head emerging by the boy's gleeful face, a string of coins clutched in the left hand, the body covered in a robe falling in thick folds over the bent arms and legs, the stone an even milky white with small brown inclusions at the face and legs

Height 2½ in., 6.4 cm

PROVENANCE

Ralph M. Chait Galleries, New York, 25th April 1980.
Collection of Florence (1920-2018) and Herbert (1917-2016)
Irving, no. 307.

□ \$ 2,000-3,000

來源

Ralph M. Chait Galleries, 紐約, 1980年4月25日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) · 歐雲伉儷收藏, 編號307



74

75 A CELADON AND RUSSET JADE 'BOYS' GROUP

清十八世紀末
青玉雕雙喜童子把件

QING DYNASTY, LATE 18TH CENTURY

the two children on their sides wrestling head to toe, the larger with two topknots holding onto the other's foot, the faces and drapery articulated in thick incised lines, a group of auspicious objects including a beribboned chime arranged beneath the larger boy, the stone an even celadon-white with patches of russet

Length 2¼ in., 5.6 cm

PROVENANCE

Oriental Rarities (Alan Hartman), New York, 12th March 1981.
Collection of Florence (1920-2018) and Herbert (1917-2016)
Irving, no. 335.

\$ 4,000-6,000

來源

Oriental Rarities (Alan Hartman), 紐約, 1981年3月12日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) · 歐雲伉儷收藏, 編號335



75

76 A CELADON AND RUSSET 'MONKEY AND PEACH' GROUP

青玉雕靈猴獻壽把件
清十八 / 十九世紀

QING DYNASTY, 18TH / 19TH CENTURY

the pebble carved as a monkey perched on a leafy peach branch, the head turned to one side looking up, one hand on the head, the face and flat broad tail delicately rendered, the fur indicated by a series of short strokes down the spine, a large ripe peach emerging beneath the right elbow and another by the hip, the translucent stone an even celadon accented with patches of russet skin

Length 2 $\frac{5}{8}$ in., 7 cm

PROVENANCE

Ralph M. Chait Galleries, New York, 6th July 1981.
Collection of Florence (1920-2018) and Herbert (1917-2016)
Irving, no. 316.

\$ 5,000-7,000

來源

Ralph M. Chait Galleries, 紐約, 1981年7月6日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) · 歐雲伉儷收藏, 編號316



77 A WHITE JADE 'PRAYING MANTIS'

QING DYNASTY, 18TH CENTURY

carved in openwork, resting on its abdomen with the head lifted and the spindly legs bent to form a series of peaks, a blossoming lily to one side, the slender stem and leaves twisting in front of and under the insect, the fine details naturalistically carved, the stone an even white color

Length 2½ in., 6.3 cm

PROVENANCE

Collection of Florence (1920-2018) and Herbert (1917-2016)
Irving, no. 349.

\$ 4,000-6,000

來源

佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) ·
歐雲伉儷收藏，編號349



77

78 A PALE CELADON JADE 'CAMEL' GROUP

QING DYNASTY, 18TH / 19TH CENTURY

carved as a recumbent camel with its two small young playfully clambering at its sides, each with well-defined, plump ears flattened against the head, the fur delineated in finely incised strokes, the largest with two humps on its back, the translucent stone a whitish-celadon color

Height 2½ in., 6.5 cm

PROVENANCE

Ralph M. Chait Galleries, New York, 25th April 1980.
Collection of Florence (1920-2018) and Herbert (1917-2016)
Irving, no. 308.

□ \$ 3,000-5,000

來源

Ralph M. Chait Galleries, 紐約, 1980年4月25日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) ·
歐雲伉儷收藏，編號308

青白玉雕駱駝把件
清十八 / 十九世紀



78

79 A CELADON JADE CARVING OF A WATER BUFFALO

清十八世紀
青玉雕銜穗臥牛把件

QING DYNASTY, 18TH CENTURY

recumbent with the body curled to one side and the legs tucked underneath, the head turned to rest on the shoulder and grasping a cluster of millet in the mouth, the long stalks falling across the animal's back and grazing against its twisting horns and upswept tail, the composition unified by the curving movements and high relief carving of each element, the stone an even pale green tone with hints of russet along the fine natural fissures, wood stand (2)

Length 3¼ in., 7.9 cm

PROVENANCE

Spink & Son, London, 5th March 1982.
Collection of Florence (1920-2018) and Herbert (1917-2016)
Irving, no. 391.

\$ 10,000-15,000

來源

Spink & Son, 倫敦, 1982年3月5日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) ·
歐雲伉儷收藏, 編號391



80 A LARGE PALE CELADON JADE 'NINE PEACH' BRUSHPOT

19TH / 20TH CENTURY

of cylindrical form, the exterior carved in high relief with a gnarled peach tree, its knotted trunk issuing long undulating branches in each direction, the limbs sprawling around the sides of the pot and bearing nine large ripe peaches and clusters of twisting leaves, a crane soaring above one of the branches, a sprig of *lingzhi* sprouting at the base of the tree and another by the rockwork, the ground rising and falling in crests around the foot, the base with an apocryphal *Qianlong yuzhi* seal mark, the stone a greenish-white color with icy inclusions.

Height 6 in., 15.2 cm

PROVENANCE

Alice Boney, New York.
Collection of Earl Morse (1908-1988), until 20th November 1982.
Collection of Florence (1920-2018) and Herbert (1917-2016)
Irvin, no. 409.

LITERATURE

Hugo Munsterberg, *Art of the Far East*, New York, 1968, p. 205.

\$ 20,000-30,000

Sensitively carved from a large white jade stone of even tone, the present brushpot bestows good wishes of longevity and happiness upon the owner. Fruiting peach trees, cranes and *lingzhi* are all symbols of good fortune and long life. Nine peaches confer the phrase *jiutao xianshou* ('nine peaches offer longevity'), whilst the crane and *lingzhi* reinforce this message, forming the rebuses *heshou yannian* ('may the crane and *lingzhi* extend your years'), and *hexian pantao* ('may the crane offer you peaches of longevity').

Brushpots decorated with auspicious motifs expressed through vegetal imagery are unusual. A slightly smaller white jade brushpot carved with flowering and fruiting trees, but with a *Qianlong* mark and of the period, in the Palace Museum, Beijing, is illustrated in *Zhongguo yuqi quanji* [Complete collection of Chinese jades], vol. 6, Shijiazhuang, 1993, pls 179 and 180; and another was sold at Christie's New York, 26th March 2003, lot 28.

來源

愛麗絲·龐耐，紐約
Earl Morse (1908-1988) 收藏，至 1982年11月
20日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) · 歐
雲伉儷收藏，編號409

出版

Hugo Munsterberg, 《Art of the Far East》, 紐
約, 1968年, 頁205

十九 / 二十世紀
青白玉雕九桃獻壽圖筆筒
《乾隆御製》仿款



81 A PALE CELADON JADE 'LOTUS' INKSTONE

清 青
白 玉
雕 荷
花 形
硯

QING DYNASTY

of oval form, carved with a lotus pad spreading across the underside, its furling edges wrapping over the surface to define the border of the grinding plane, a pair of slender leaves in high relief dividing the plane from the small, deep water well at one end, two open lotus blossoms rising along the side of the well, the details naturalistically rendered, the stone a translucent pale celadon with faint icy-white veins

Length 4½ in., 11.5 cm

PROVENANCE

Spink & Son, London, 10th May 1988.
Collection of Florence (1920-2018) and Herbert (1917-2016)
Irving, no. 471.

\$ 8,000-12,000

來源

Spink & Son，倫敦，1988年5月10日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) · 歐雲伉儷收藏，編號471



81

82 A CELADON JADE SEAL PASTE BOX COVER

清 青
玉 印
泥 蓋
盒 《乾
隆 年
製》 仿
款

QING DYNASTY

of compressed circular form resting on a short footring, the domed cover with a flat top, the undecorated, smoothly polished stone an even pale celadon with faint icy inclusions, the base with an apocryphal four-character Qianlong seal mark (2)

Diameter 2¾ in., 6.9 cm

PROVENANCE

Collection of Florence (1920-2018) and Herbert (1917-2016)
Irving, no. 358.

□ \$ 2,000-3,000

來源

佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) · 歐雲伉儷收藏，編號358



82

83 A CELADON JADE 'DOUBLE GOURD' GROUP

青玉雕福祿雙全把件
清十八 / 十九世紀

QING DYNASTY, 18TH / 19TH CENTURY

carved as a slender elongated double gourd borne on an openwork branch issuing leafy tendrils and two smaller gourds suspended along the upper bulb, a bat wrapping itself across one side of the lower bulb, the stone a pale even celadon, wood stand (2)

Height 4¼ in., 10.8 cm

PROVENANCE

Spink & Son, London, 25th May 1983.
Collection of Florence (1920-2018) and Herbert (1917-2016) Irving, no. 413.

LITERATURE

Roger Keverne, ed., *Jade*, London, 1995, fig. 81.

\$ 4,000-6,000

來源

Spink & Son, 倫敦, 1983年5月25日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) · 歐雲伉儷收藏, 編號413

出版

Roger Keverne 編, 《Jade》, 倫敦, 1995年, 圖81



83

84 A WHITE JADE 'SQUIRREL AND GRAPE' GROUP

白玉雕松鼠葡萄把件
清十八世紀

QING DYNASTY, 18TH CENTURY

the squirrel standing atop a large grape leaf with the forelegs bent and the neck and head lowered, the tail sweeping down in an arc at the other end of the leaf, a cluster of large grapes to one side of the animal, the stone an even white with an orange-russet skin at the underside of the leaf and at the base of the squirrel's tail

Length 2½ in., 6.2 cm

PROVENANCE

Oriental Rarities (Alan Hartman), New York, 3rd November 1980.
Collection of Florence (1920-2018) and Herbert (1917-2016) Irving, no. 334.

\$ 6,000-8,000

來源

Oriental Rarities (Alan Hartman), 紐約, 1980年11月3日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) · 歐雲伉儷收藏, 編號334



84





AN INSCRIBED WHITE JADE
HINGED PLAYTHING

QING DYNASTY / REPUBLIC PERIOD

comprising two short square-section pillars connected by a central triangular join at the top, each with a rounded hinged capital on one end and hollowed from the other end, the capitals fitted with a hexagonal plug between and notched at the pinnacle, when extended the pillars forming a single column revealing the inscription, the notches forming a rectangular aperture, the other sides carved in low relief with archaic bird motifs, the triangular join carved with *taotie*, the stone a translucent white dappled with icy-white inclusions, with a rectangular white jade aperture insert to hold the extension, wood stand (3)

Length (open) 6½ in., 16.5 cm

PROVENANCE

Collection of George de Menasce (1890-1967), no. 391.
Roger Keverne, Ltd., London, 8th June 1997.
Collection of Florence (1920-2018) and Herbert (1917-2016) Irving, no. 474.

EXHIBITED

Chinese Works of Art, Tradition of Collecting, Roger Keverne and Michael Gillingham, London, 1997, cat. no. 66.

\$ 50,000-70,000

題識：

轉折成玉軸 展收資短長
底須較尺寸 恰合琢琳瑯
陽貨那能鍍 裴元未足方
量材設絜矩 籟後渴無遑 乾隆御題

印文：

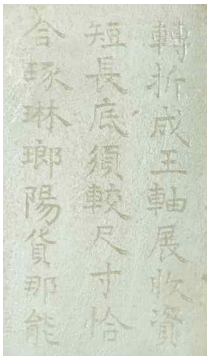
古香 太璞

來源

George de Menasce (1890-1967) 收藏，編號391
Roger Keverne, Ltd., 倫敦，1997年6月8日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) ·
歐雲伉儷收藏，編號474

展覽

《Chinese Works of Art, Tradition of Collecting》
，Roger Keverne及Michael Gillingham，倫
敦，1997年，編號66



This piece is inscribed with a poem composed by the Qianlong Emperor, which can be translated as follows (after Roger Keverne and Michael Gillingham, *Traditions of Collecting*, London, 1997, p. 49):

When folded back the hinges form the character *wang* (king).
When opened out it serves as a ruler.

The base may be used to compare lengths and the precisely fitting workmanship is exquisite.

How could Yang Huo have been able to be so oppressive [had he been thus guided]?

Pei Yuan would not have lived up to this measure.

To measure one's materials is to institute the Golden Rule,
To select the superior is no mean thing.

Qianlong Imperially Inscribed.

An erudite scholar and avid collector, the Qianlong Emperor passionately advocated the advancement of civilization through the study of history and antiquities, a concept eagerly manifested in the works of art that he commissioned. According to imperial records, the Emperor proposed to 'restore ancient ways', and urged craftsmen in the imperial workshops to follow the styles and specifications recorded in ancient catalogues. The inspiration for this piece probably derives from the line drawing of a Han dynasty (206 BC-AD 220) bronze fitting recorded in the *Xiqing gujian* [Catalogue of Xiqing antiquities], which was compiled in the mid-18th century (see Ming Wilson, *Chinese Jades*, London, 2004, pp. 106-107, pl. 105).

While the original function of the metal prototype was unknown to the Qianlong Emperor, and the piece recorded in the *Xiqing gujian* is merely described as a 'Han dynasty ornament', in the poem the Emperor infers that he believed it to be a 'measuring square', like those mentioned in the *Daxue* [The Great Learning] chapter of the *Li ji* [Book of Rites]. One of the five classics in

Confucian literature, originally composed between the late Warring States period (475-221 BC) and the Eastern Han dynasty (AD 25-220), the *Liji* advocates that 'when the sovereign behaves to his aged, as the aged should be behaved to, the people become filial; when the sovereign behaves to his elders, as the elders should be behaved to, the people learn brotherly submission; when the sovereign treats compassionately the young and helpless, the people do the same. Thus the ruler has a principle with which, as with a measuring square, he may regulate his conduct'. This piece was thus conceived as a measuring instrument that could also provide moral guidance to a benevolent ruler by virtue of its material and association to China's past. The inscribed poem, composed by the Qianlong Emperor, laments the misdemeanors of previous rulers, including Yang Huo, a rebellious nobleman of the State of Lu in the late 6th century BC, who was notorious for murder, manipulation and thievery.

Jade ornaments of this type, with its movable parts, are exceedingly complicated to design and carve, and accordingly extremely rare, although another very similar example, carved from spinach-green jade, also from the collection of Florence and Herbert Irving and later in the Metropolitan Museum of Art, New York, is offered in this sale, lot 86. Another object of this form and carved from white jade, also with a Qianlong *fanggu* ('in imitation of antiquity') mark, in the Tianjin Museum, is included in Bai Wenyuan ed., *Tianjin Bowuguan cangyu* [Jade collection of the Tianjin Museum], Beijing, 2012, pl. 177; another lacking the poem, in the Palace Museum, Beijing is illustrated in *The Complete Collection of Treasures of the Palace Museum. Jade ware (III)*, Hong Kong, 1995, pl. 54; a third was sold at Bonhams London, 15th May 2014, lot 182; and a spinach-green example in the Victoria and Albert Museum, London, is illustrated in Ming Wilson, *op. cit.*, pl. 104.



AN INSCRIBED SPINACH-GREEN JADE HINGED PLAYTHING

QING DYNASTY / REPUBLIC PERIOD

comprising two short square-section pillars, each with a rounded hinged capital on one end and hollowed from the other end, the capitals notched at the pinnacle and connected by a central waisted triangular join at the top, when extended the pillars forming a single column revealing the inscription, the other sides carved in low relief with archaistic bird motifs, the stone a vibrant emerald green with fine veins in variegated hues, wood stand (2)

Length (open) 6 in., 15.2 cm

PROVENANCE

Roger Keverne, Ltd., London, 6th October 1999.
Collection of Florence (1920-2018) and Herbert (1917-2016)
Irving, no. 476.

\$ 40,000-60,000

Expertly carved in low relief with an archaistic motif that accentuates the stone's luminous emerald-green tone, this piece bears the same poetic inscription as lot 85 in this sale. Modeled after metal prototypes from the Han dynasty, it epitomizes the immense skills of jade carvers active in the 18th century, who created ever more ingenious designs to satisfy the Emperor's fondness for objects that were inspired by antiquity.

Jade carvings of this extravagant form were a technical *tour de force*. While hanging chains and movable rings had become part of the Qing craftsmen's repertoire, twin tubes and hinged elements were more challenging as they required each part to be carved individually and once assembled the whole piece would need to seamlessly move as one. These ornaments were carved as two hollowed containers connected through a central join and a separate bar that was fitted in a slot carved through the three elements. The containers and separate bar were held together by two jade pins.

It is interesting to note that while the Qianlong Emperor believed the metal prototypes to be measuring instruments, recent archaeological evidence suggests that they were instead used as fittings. Copper double-tube fittings were excavated at the royal tomb of prince Liu Sheng (d. 113) and his wife Dou Wan in Mancheng, Hebei province, and illustrated in *Mancheng Han mu fajue baogao* [Excavation report of Han tombs at Mancheng], Beijing, 1980, vol. 1, pl. 114, where the author explains that they were used to join wooden posts in buildings, p. 121.

題識：

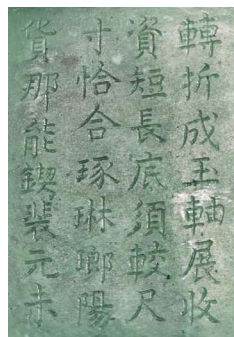
轉折成玉軸 展收資短長
底須較尺寸 恰合琢琳瑯
陽貨那能鏤 裴元未足方
量材設絜矩 籀後渴無遑
乾隆戊申仲夏御題

印文：

古香 太璞

來源

Roger Keverne, Ltd., 倫敦, 1999年10月6日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) • 歐
雲伉儷收藏, 編號476





87 A WHITE SOAPSTONE 'DRAGON' SEAL

清 壽山石雕趕珠雲龍紋印

QING DYNASTY

rectangular with an undulating irregular surface and an arced top edge, carved in relief with a fiery dragon in profile pursuing a 'Flaming Pearl', the body obscured amidst smoke and clouds, the reverse with the dragon's tail extending past a scrolling cloud wisp, inscribed *Qugongzhu Yue'an* (Yue'an carved for Qugong), the seal face carved *Kaiyanghushi* (Hu from Kaiyang), the stone a beige-white with small russet patches

Height 2½ in., 6.4 cm

PROVENANCE

Collection of Florence (1920-2018) and Herbert (1917-2016) Irving, no. 368.

\$ 4,000-6,000

印文：

開陽胡氏

題識：

蓮公屬 約庵

來源

佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) • 歐雲伉儷收藏，編號368



87

88 A 'SHOUSHAN' STONE 'MYTHICAL BEAST' SEAL

清 壽山石雕瑞獸鈕印

QING DYNASTY

of square section carved with a finial in the form of a recumbent mythical beast glancing over its left shoulder, the muscular body and fine details carefully modeled, the seal face inscribed *Zhifangtang* (Fragrance Planting Hall), the side incised with an inscription reading *Xianglin kan* (carved by Xianglin), the stone a creamy yellow at one side and rust-red at the other

Height 2 in. 5.2 cm

PROVENANCE

Spink & Son, London, 14th October 1985.
Collection of Florence (1920-2018) and Herbert (1917-2016) Irving, no. 544.

\$ 6,000-8,000

印文：

植芳堂

題識：

香林刊

來源

Spink & Son, 倫敦, 1985年10月14日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) • 歐雲伉儷收藏，編號544



88

89 AN INSCRIBED PALE CELADON JADE INK REST

青白玉雕梅花紋墨床
清十八世紀末至十九世紀初

**QING DYNASTY, LATE 18TH - EARLY 19TH
CENTURY**

carved as a rectangular geometric scroll raised on two splayed feet, the surface delicately incised with a flowering prunus branch and inscribed with the characters *Shu Ying Heng Xie Shui Qing Qian* (at clear shallow pond elegant figures gracefully stand) from the Northern Song dynasty poem *Shan Yuan Xiao Mei*, the stone a bright pale celadon with faint white inclusions

Width 3 in., 7.7 cm

PROVENANCE

Ralph M. Chait Galleries, New York, 6th May 1982.
Collection of Florence (1920-2018) and Herbert (1917-2016)
Irving, no. 400.

\$ 4,000-6,000

題識：

疏影橫斜水清淺

來源

Ralph M. Chait Galleries, 紐約, 1982年5月6日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) · 歐雲
伉儷收藏, 編號400



89

90 A GREEN JADE 'LONGEVITY' BRUSHPOT

青玉雕松鶴同春圖筆筒
清十八 / 十九世紀初

**QING DYNASTY, 18TH / EARLY 19TH
CENTURY**

of oval section, the sides broadening to an irregular rim, carved in high relief with an old pine tree extending its gnarled branches around the exterior, long vines suspended from the limbs, a sprig of *lingzhi* growing below and a crane at either side, a tall rockwork by the trunk, the stone an even pale green with a slightly blue undertone

Height 7 in., 17.6 cm

PROVENANCE

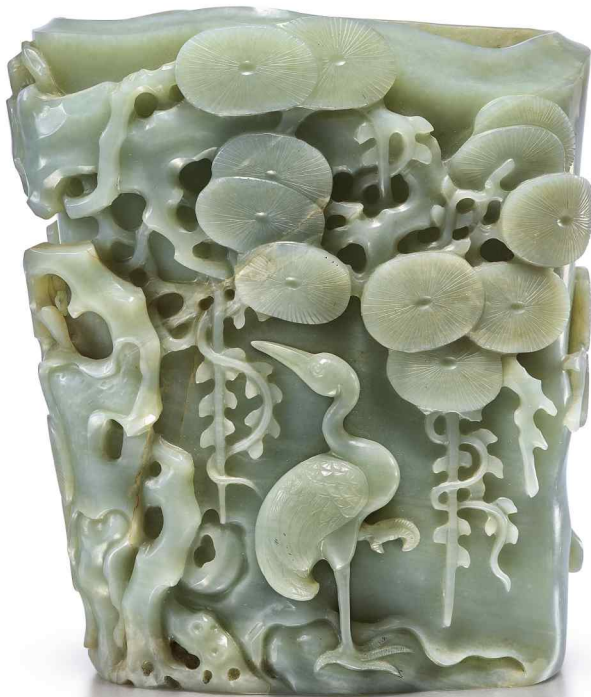
Ralph M. Chait Galleries, New York, 1st August 1980.
Collection of Florence (1920-2018) and Herbert (1917-2016)
Irving, no. 208.

The present brushpot is notable for its shape. The irregular sides imitate the idiosyncrasies of natural forms and enhance the movement of the pine branches, thereby creating a harmonious union between the vessel and its décor. For jade brushpots carved as a section of pine, with branches and needles carved in relief on the surface, see one sold in our London rooms, 28th October 1988, lot 284, and again at Christie's Hong Kong, 27th November 2007, lot 1524; a second, sold at Christie's London, 4th December 1995, lot 268; and a third sold at Christie's Paris, 21st June 2016, lot 138. See also a yellowish-celadon jade trunk-form brushpot carved with the 'Three Friends' and a crane, in the collection of the Royal Ontario Museum, Toronto, and published in Chen Shen and Gu Fang, *Haiwai bowuguan cang yuqi tuji zhi yi: Jianada Huangjia Andalüe bowuguan cang Zhongguo gudai yuqi / Chinese Jade Collections from Museums Outside China, No. 1: Ancient Chinese Jades from the Royal Ontario Museum*, Beijing, 2016, pl. 282.

\$ 20,000-30,000

來源

Ralph M. Chait Galleries, 紐約, 1980年8月1日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) ·
歐雲伉儷收藏, 編號208



90

91 A BEIGE AND GREY JADE 'SANYANG' GROUP

十七世紀
玉雕三陽開泰擺件

17TH CENTURY

carved in the round as three recumbent rams, the two smaller rams nuzzling against the parent, each with almond-shaped eyes, floppy ears, a pair of curved horns relaxed against the neck and a short goatee, a wisp of *qi* flowing from the parent's mouth and forming a small cloud by the tail, a disc carved with a *yin-yang* symbol rising from the cloud, the stone a translucent beige-white with opaque dark gray inclusions

Length 5 $\frac{1}{8}$ in., 13 cm

PROVENANCE

Ralph M. Chait Galleries, New York, 25th April 1980.
Collection of Florence (1920-2018) and Herbert (1917-2016) Irving, no. 207.

Compare two related 'sanyang' groups with the *yin-yang* symbol: a white jade example sold in these rooms, 12th September 2018, lot 330; and a pale celadon example sold at Christie's New York, 24th March 2011, lot 1462.

\$ 10,000-15,000

來源

Ralph M. Chait Galleries, 紐約, 1980年4月25日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) • 歐雲伉儷收藏, 編號207



91

92 A PALE GREY AND BLACK JADE 'MANDARIN DUCKS' GROUP

十七世紀
玉雕荷葉鴛鴦擺件

17TH CENTURY

the pebble carved in high relief with the two birds looking at each other and resting on a lotus pad, the larger grasping a bunch of lotus stems in the beak, one stem attached to a large blossom and another to an unfurling leaf, the smaller duck with a lotus bud, the base carved in low relief with a spray of swaying leaves, the pale gray stone with black patches

Length 2 $\frac{3}{4}$ in., 7 cm

PROVENANCE

Collection of Baroness Marie-Louise von Callenberg (1901-1982).
Ralph M. Chait Galleries, New York, 1st August 1980.
Collection of Florence (1920-2018) and Herbert (1917-2016) Irving, no. 228.

\$ 6,000-8,000

來源

Marie-Louise von Callenberg 男爵夫人 (1901-1982) 收藏
Ralph M. Chait Galleries, 紐約, 1980年8月1日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) • 歐雲伉儷收藏, 編號228



92

93 A LARGE GRAY AND BLACK 'DRAGON-CARP' VASE

清十八 / 十九世紀
灰黑玉雕魚龍形花插

QING DYNASTY, 18TH / 19TH CENTURY

carved as a large horned dragon-fish leaping amidst *lingzhi*-shaped swirls of water and a 'Flaming Pearl', the mouth agape to reveal a hollow body, with fluttering fan-shaped fins at the sides and a spiny ridged dorsal fin, the face with a *ruyi*-shaped nose, trailing whiskers, and fangs, a smaller carp swimming upwards by its side, the lustrous stone variegated smoky gray with patches of charcoal-black, wood stand (2)

Length 9 in., 22.5 cm

PROVENANCE

Collection of Richard Ronald John Copeland (1884-1958).
Spink & Son, London, 3rd June 1982.
Collection of Florence (1920-2018) and Herbert (1917-2016)
Irving, no. 403.

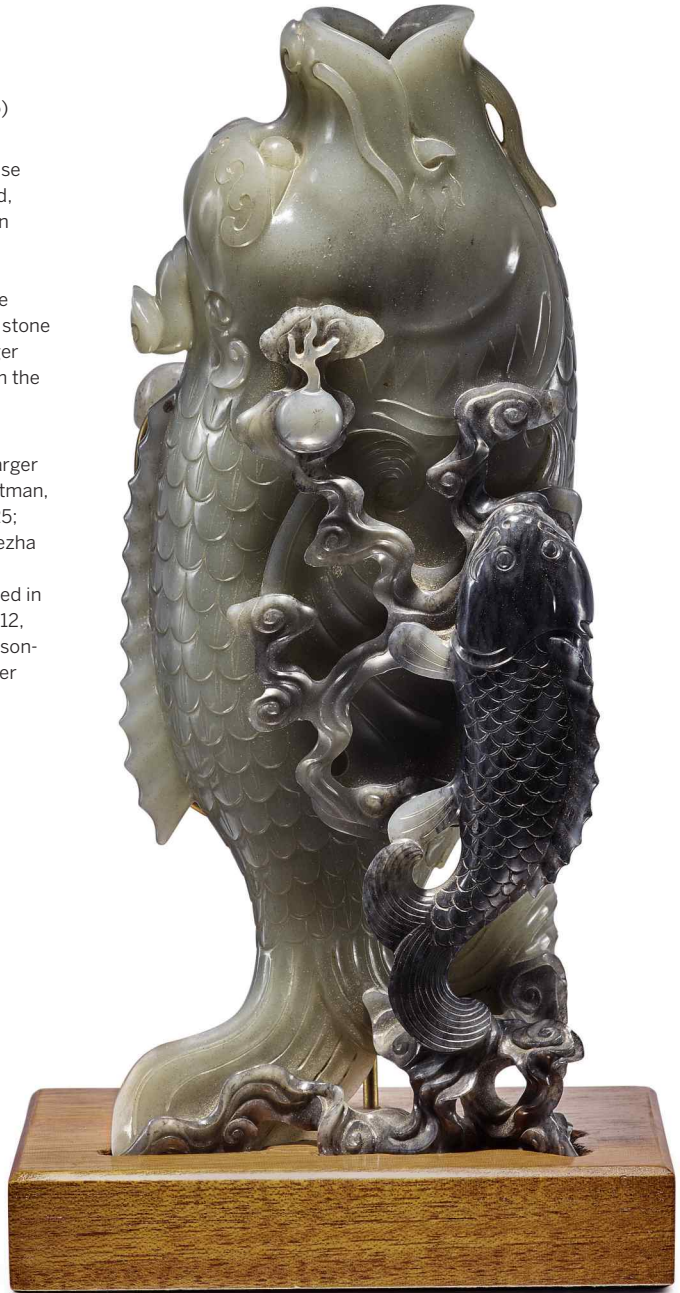
Crisply and powerfully carved in the round, this dynamic vase captures a moment of metamorphosis. According to legend, Yellow River carp that reach the rapids at Longmen (Dragon Gate) transform into dragons. This theme was a popular pictorial subject as it implies wishes for success in the civil examinations, transforming the pupil into a high official. The carver has advantageously used the natural coloring of the stone to differentiate between the smaller black carp and the larger gray dragon-fish. Each detail is meticulously rendered, from the scales to the fine swirls of water.

Similar 'carp' vases include a white jade example sold at Christie's New York, 21st March 2013, lot 1393; a slightly larger example, formerly in the collection of Alan and Simone Hartman, sold at Christie's Hong Kong, 28th November 2006, lot 1425; and a Qianlong period black and gray jade example, with Nezha on the dragon-fish's fin, sold in these rooms, 2nd October, 1979, lot 225. Compare also a related green jade vase, carved in slightly lower relief, sold in our London rooms, 16th May 2012, lot 196; and a spinach-green jade example from the Thompson-Schwab Collection, sold in our London rooms, 9th November 2016, lot 9.

\$ 15,000-25,000

來源

Richard Ronald John Copeland (1884-1958) 收藏
Spink & Son, 倫敦, 1982年6月3日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) ·
歐雲伉儷收藏, 編號403



94 A LARGE WHITE AND BROWN JADE 'LOTUS POD' GROUP

十七世紀
玉雕蓮蓬擺件

17TH CENTURY

the larger pod facing upward and leaning against the smaller which is turned on its side, the seeds within each carefully modeled, thick stems snaking around the sides and beneath the pods issuing flowers in varying stages of bloom, long slender leaves, and broad pads, each element naturalistically rendered in high relief with minute details incised in fine lines, the stone an opaque creamy color with thin brown veins, the surface with a soft polish

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

PROVENANCE

Spink & Son, London, 23rd December 1981.
Collection of Florence (1920-2018) and Herbert (1917-2016)
Irving, no. 239.

EXHIBITED

An Exhibition of Fine Jade, Spink & Son, London, 1981, cat. no. 16.

\$ 10,000-15,000

來源

Spink & Son, 倫敦, 1981年12月23日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) • 歐雲伉儷收藏, 編號239

展覽

《An Exhibition of Fine Jade》, Spink & Son, 倫敦, 1981年, 編號16



94

95 A BEIGE JADE FIGURE OF A BOY

宋至明
玉雕童子把件

SONG - MING DYNASTY

standing holding a scroll covering the lower body, the face with a gleeful expression below a single topknot, the small feet peeking out from underneath the robe, the scroll inscribed *Shang da ren qiu* twice, the stone a grayish-beige variegated with brown and pierced through vertically

Height 2 in., 5.1 cm

PROVENANCE

Bluett & Sons, London, 3rd October 1983.
Collection of Florence (1920-2018) and Herbert (1917-2016)
Irvin, no. 126.

\$ 4,000-6,000

來源

Bluett & Sons, 倫敦, 1983年10月3日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) • 歐雲伉儷收藏, 編號126



95

96 A CELADON AND BROWN JADE 'BOY AND BUFFALO' GROUP

明 玉雕童子牧牛把件
MING DYNASTY

the buffalo recumbent with its hind legs tucked under the body and the head resting on the folded front legs, the curved horns gently pressed against the shoulders, the tail swept to one side, a small boy crawling over the buffalo's back and holding a rope attached to the nose, the stone a mushroom-brown at the buffalo and turning to white where the boy is carved, wood stand (2)

Length 2½ in., 6.5 cm

PROVENANCE

Bluett & Sons, London (according to label).
Spink & Son, London, 23rd December 1981.
Collection of Florence (1920-2018) and Herbert (1917-2016)
Irving, no. 379.

EXHIBITED

An Exhibition of Fine Jade, Spink & Son, London, 1981, cat. no. 22.

\$ 8,000-12,000

來源

Bluett & Sons, 倫敦 (標籤)
Spink & Son, 倫敦, 1981年12月23日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) · 歐
雲伉儷收藏, 編號379

展覽

《An Exhibition of Fine Jade》, Spink & Son, 倫
敦, 1981年, 編號22



96

97 A 'CHICKEN BONE' JADE 'DOUBLE RAM' GROUP

明 雞骨玉雕瑞羊擺件
十七世紀

MING DYNASTY, 17TH CENTURY

finely carved with the larger ram and its young laying side by side, each emitting wisps of *qi* in the breath, the vapor moving in *ruyi*-form swirls between their bodies, their faces with gentle expressions, soft ears, and twisting horns, the fur carefully incised, the stone an opaque creamy white with gray veining, stand (2)

Length 3¼ in., 7.9 cm

PROVENANCE

Oriental Rarities (Alan Hartman), New York, 1st November 1982.
Collection of Florence (1920-2018) and Herbert (1917-2016)
Irving, no. 256.

\$ 6,000-8,000

來源

Oriental Rarities (Alan Hartman), 紐約, 1982年11月1日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) ·
歐雲伉儷收藏, 編號256



97

98 A YELLOW AND RUSSET JADE 'PEACH' CARVING

清十九世紀
黃玉雕福壽雙全把件

QING DYNASTY, 19TH CENTURY

the spherical fruit with a short leafing stem, the leaves carved in high relief and curling at the edges, a bat carved in low relief clinging to the lower half of the peach, the warm yellow stone with patches and streaks of russet

Height 2½ in., 5.4 cm

PROVENANCE

Spink & Son, London, 8th April 1986.
Collection of Florence (1920-2018) and Herbert (1917-2016)
Irving, no. 460.

\$ 6,000-8,000

來源

Spink & Son, 倫敦, 1986年4月8日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) • 歐雲伉儷收藏, 編號460



98

99 A YELLOW JADE 'BOY AND HOBBY HORSE' GROUP

清 黃玉雕連生貴子把件

QING DYNASTY

carved in the round as a boy standing astride the hobby horse holding the reins in one hand, carrying a leafy lotus spray over the shoulder in the other, the smiling face, hair, loose drapery, and horse's face deftly carved, the stone an even greenish-yellow, wood stand (2)

Height 2½ in., 6.8 cm

PROVENANCE

Spink & Son, London, 8th April 1986.
Collection of Florence (1920-2018) and Herbert (1917-2016)
Irving, no. 458.

\$ 5,000-7,000

來源

Spink & Son, 倫敦, 1986年4月8日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) • 歐雲伉儷收藏, 編號458



99

100 A YELLOW AND RUSSET JADE CARVING OF A HORSE

清
十八
世紀
黃
玉
雕
臥
馬
擺
件

QING DYNASTY, 18TH CENTURY

recumbent with head turned back and legs tucked neatly beneath, the parted mane framing the face and sweeping down the neck, the tail swept to one side, the face with a bridle, the rein draped across the body, the even yellow stone skillfully worked to leave the caramel russet skin across the back and base, wood stand (2)

Length 3¼ in., 8 cm

PROVENANCE

Collection of L. A. Langston.
Oriental Rarities (Alan Hartman), New York, 3rd November 1980.
Collection of Florence (1920-2018) and Herbert (1917-2016)
Irving no. 222.

The horse represents speed, immediacy and strength. For a celadon jade horse, with the head, mane, and bridle carved in a very similar manner but with a small monkey on its back, see one sold in these rooms, 19th March 2019, lot 201. See also two recumbent jade horses sold at Christie's New York: the first yellow and brown jade example sold 18th September 2014, lot 1238; the second pale green jade example sold 13th September 2012, lot 1043.

\$ 20,000-30,000

來源

L. A. Langston收藏
Oriental Rarities (Alan Hartman), 紐約, 1980年11月3日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) • 歐雲伉
儷收藏, 編號222



101 A WHITE AND RUSSET JADE 'DRAGON' BOULDER

清十九世紀
白玉雕雲龍追月紋擺件

QING DYNASTY, 19TH CENTURY

of oblong form, carved in high relief with a sinuous three-clawed dragon emerging from a billowing cloud, the face boldly rendered with a pronounced snout, protruding eyes, thick horns, and elongated whiskers, all surrounded by a vigorously swirling cloud enveloping most of the creature's body aside from a few areas where the scaly skin or a clawed foot push to the surface, the rising moon at one end incised with a bird, the stone a milky white tone with patches of opaque russet, wood stand (2)

Length 4 $\frac{7}{8}$ in., 12.5 cm

PROVENANCE

Collection of Eliot G. Fitch.
Oriental Rarities (Alan Hartman), 19th October 1981.
Collection of Florence (1920-2018) and Herbert (1917-2016)
Irving, no. 235.

\$ 10,000-15,000

來源

Eliot G. Fitch 收藏
Oriental Rarities (Alan Hartman)，紐約，1981年
10月19日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) · 歐
雲伉儷收藏，編號235



102 A BEIGE AND RUSSET JADE 'MYTHICAL BEAST' CARVING

明 玉雕瑞獸把件

MING DYNASTY

recumbent with head slightly turned, one paw raised towards the face with large eyes, a *ruyi*-shaped nose, and flat rectangular snout, the mouth open to expose the teeth and a recessed tongue, a curved row of bosses extending down the body to delineate the spine, the claws, fur, and curly eyebrows finely incised, the stone a deep honey gradating to beige

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

PROVENANCE

Collection of Alfred Salmony (1890-1958).
Collection of Frederick M. Mayer (d. 1974).
Christie's London, 24-25 June 1974, lot 175.
Spink & Son, London, 25th May 1983.
Collection of Florence (1920-2018) and Herbert (1917-2016) Irving, no. 123.

LITERATURE

Roger Keeverne, ed., *Jade*, London, 1995, p. 91, fig. 4.

\$ 6,000-8,000

來源

Alfred Salmony (1890-1958) 收藏
Frederick M. Mayer (1974年逝) 收藏
倫敦佳士得1974年6月24至25日，編號175
Spink & Son，倫敦，1983年5月25日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) · 歐雲伉儷收藏，編號123

出版

Roger Keeverne 編，《Jade》，倫敦，1995年，頁91，圖4



103



102

103 A WHITE AND RUSSET JADE CARVING OF A CRANE

清十八世紀
白玉雕鶴壽延年把件

QING DYNASTY, 18TH CENTURY

the recumbent bird with its head turned back grasping a fruiting peach sprig in its beak, the wing and tail feathers delicately incised with fine lines, the feet tucked neatly under the body, the even white stone skillfully carved to incorporate patches of russet in the breast and feet

Length 2 $\frac{1}{8}$ in., 5.2 cm

PROVENANCE

Oriental Rarities (Alan Hartman), New York, 5th February 1980.
Collection of Florence (1920-2018) and Herbert (1917-2016) Irving, no. 333.

\$ 4,000-6,000

來源

Oriental Rarities (Alan Hartman)，紐約，1980年2月5日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) · 歐雲伉儷收藏，編號333

104 A CELADON AND RUSSET JADE 'BOYS' GROUP

青玉雕童子把件
清十八 / 十九世紀

QING DYNASTY, 18TH / 19TH CENTURY

comprising two laughing boys, seated unrolling a scroll incised with a cluster of peaches and two flying bats, one boy with a hand on the other's back, the grayish-celadon stone with icy streaks, a patch of russet skin reserved at the scroll

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

PROVENANCE

Collection of Florence (1920-2018) and Herbert (1917-2016) Irving, acquired before 26th October 1981, no. 356.

\$ 4,000-6,000

來源

佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) · 歐雲伉儷收藏，得於1981年10月26日之前，編號356



104

105 A WHITE JADE CARVING OF A BOY AND DRUM

白玉雕擊鼓童子把件
清乾隆

QING DYNASTY, QIANLONG PERIOD

the smiling boy seated with a drum turned on its side, two topknots on either side of the head, a bat perched on the proper right shoulder, the folds of the drapery carved in low relief, a beribboned coin suspended on the back inscribed *taiping*, the drum rimmed with a series of bosses on each side, the white stone with occasional icy veins and a patch of faint russet speckles

Height 1 $\frac{3}{4}$ in., 4.4 cm

PROVENANCE

Ralph M. Chait Galleries, New York, 19th February 1981.
Collection of Florence (1920-2018) and Herbert (1917-2016) Irving, no. 314.

\$ 5,000-7,000

來源

Ralph M. Chait Galleries, 紐約, 1981年2月19日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) · 歐雲伉儷收藏，編號314



105

106 A CELADON JADE 'HEHE ERXIAN' GROUP

十七世紀
青玉雕和合二仙擺件

17TH CENTURY

the narrow boulder carved in openwork with one boy seated wearing a loose robe and trousers, holding a basket and cover, the face with a jolly expression, the other brother similarly dressed, standing holding a massive lotus stem, the leaves falling down the back and the resplendent blossom rising between the boys' heads, the standing boy's left foot propped upon a large double gourd, a small dog perched atop the opposite end of the gourd and grasping a *lingzhi* sprig in its mouth, the stone a pale celadon with hints of russet at the surface, wood stand (2)

Width 4¾ in., 12 cm

PROVENANCE

Spink & Son, London, 5th March 1982.
Collection of Florence (1920-2018) and Herbert (1917-2016)
Irving, no. 390.

\$ 10,000-15,000

來源

Spink & Son, 倫敦, 1982年3月5日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) • 歐雲伉儷收藏, 編號390





107 A WHITE AND RUSSET JADE 'BATS AND DOUBLE GOURD' GROUP

清十八世紀
白玉雕福祿雙全珮

QING DYNASTY, 18TH CENTURY

carved in the round as two double gourds suspended on a vine, a bat with wings outstretched perched between the two, the larger gourd shrouded by a broad leaf, the pale bright stone with amber-russet skin on the reverse, pierced at the top and with a tourmaline bead

Length 2¼ in., 5.8 cm

PROVENANCE

Ralph M. Chait Galleries, New York, 25th April 1980.
Collection of Florence (1920-2018) and Herbert (1917-2016)
Irving, no. 302.

\$ 4,000-6,000

來源

Ralph M. Chait Galleries, 紐約, 1980年4月25日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) • 歐雲伉儷收藏, 編號302

108 A RELIEF-CARVED YELLOW AND BROWN JADE SNUFF BOTTLE

清十八 / 十九世紀
 黃玉雕松山行旅圖鼻煙壺

QING DYNASTY, 18TH / 19TH CENTURY

the rounded flat body resting on a low foot and rising to a short straight neck, the irregular russet skin along the narrow sides skillfully carved with a scholar and an attendant amidst a mountainous landscape with trees scrolling clouds, the scene set against the smooth yellowish-green underlying stone, green and red glass collar and stopper (2)

Height 2½ in., 6.3 cm

PROVENANCE

Collection of Florence (1920-2018) and Herbert (1917-2016) Irving.

\$ 6,000-8,000

來源

佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) • 歐雲伉儷收藏



108

109 A WHITE AND RUSSET JADE PEBBLE-FORM 'CHILONG' SNUFF BOTTLE

清十八 / 十九世紀
 白玉雕海水螭龍紋鼻煙壺

QING DYNASTY, 18TH / 19TH CENTURY

of generally ovoid form, well-hollowed and carved with a *chilong* partially submerged in waves, the swirls of water gently rippling across the surface of the stone, the reverse undecorated, the stone a milky-white with icy inclusions and patches of caramel, remnant of a wood stopper (2)

Height 2½ in., 6.4 cm

PROVENANCE

Collection of Florence (1920-2018) and Herbert (1917-2016) Irving.

\$ 4,000-6,000

來源

佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) • 歐雲伉儷收藏



109

110 A WHITE JADE KNOT PICK

WARRING STATES PERIOD / HAN DYNASTY

戰國 / 漢
白玉雕龍首觿

of flat crescent shape, the broad end terminating in an openwork dragon head, the face turned inward grasping a tuft of fur in its fangs, the details of the face and neck carefully incised, the tapering shaft carved to either side with diagonal fluted ribs cascading down the body to the pointed tip, the stone a translucent white with fine icy inclusions throughout and a small russet patch at the dragon's neck

Length 2⁷/₈ in., 7.2 cm

PROVENANCE

Eastern Pacific Co., Hong Kong, 5th February 1988.
Collection of Florence (1920-2018) and Herbert (1917-2016)
Irving, no. 83.

\$ 8,000-12,000

來源

東泰商行，香港，1988年2月5日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) · 歐雲
伉儷收藏，編號83



110

111 A BEIGE JADE 'FISH' PENDANT

SHANG - WESTERN ZHOU DYNASTY

商至西周
玉雕魚形珮

of elongated rectangular form depicting a fish in profile, one end with a blunt straight-cut mouth and the other end terminating in a short bifurcated tail, the head with large incised circular eyes and curved gill, the fins outlined by a series of short strokes, the rest of the surface plain, the stone a warm beige with russet flecks, an aperture in one corner

Length 2³/₄ in., 6.9 cm

PROVENANCE

Ralph M. Chait Galleries, New York, 6th August 1982.
Collection of Florence (1920-2018) and Herbert (1917-2016)
Irving, no. 25.

\$ 4,000-6,000

來源

Ralph M. Chait Galleries，紐約，1982年8月6日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) · 歐雲伉儷收
藏，編號25



111

112 A YELLOWISH-BEIGE JADE ORNAMENT

西
周 玉
飾

WESTERN ZHOU DYNASTY

the flat stone symmetrically carved as two confronting scrolls, with three short protruding flanges on the sides, centering two comma-shaped apertures, the surface further incised with curvilinear scrolls and two ovals, the reverse undecorated, the stone a warm yellow-beige with opaque flecks and traces of cinnabar

Width 2½ in., 6.5 cm

PROVENANCE

Eastern Pacific Co., Hong Kong, 5th February 1988.
Collection of Florence (1920-2018) and Herbert (1917-2016)
Irving, no. 84.

\$ 5,000-7,000

來源

東泰商行，香港，1988年2月5日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) · 歐雲
伉儷收藏，編號84



112

113 A BROWN AND GREEN JADE CARVING OF A FISH

商
至
西
周 玉
雕
魚
形
珮

SHANG - WESTERN ZHOU DYNASTY

the long flat body sharply arched and carefully incised with large round eyes, gill covers, a long dorsal fin and two lower fins, striated lines describing the fins, the mouth and tail each pierced with a small hole, the stone a translucent mossy green shifting to speckled brown

Length 3½ in., 8.9 cm

PROVENANCE

Oriental Rarities (Alan Hartman), New York, 12th March 1981.
Collection of Florence (1920-2018) and Herbert (1917-2016)
Irving, no. 9.

\$ 5,000-7,000

來源

Oriental Rarities (Alan Hartman)，紐約，1981年3月12日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) · 歐雲伉儷收
藏，編號9



113

114 A CELADON JADE BEAD

HAN DYNASTY

漢 玉勒

of flattened cylindrical form pierced through the center, the sides carved in low relief with five registers of C-curly patterns bordered by a thin lipped rim at each end, the stone a pale celadon color with a thin layer of beige and white calcification on the surface

Length 2½ in., 6.2 cm

PROVENANCE

Spink & Son, London, 23rd October 1986.
Collection of Florence (1920-2018) and Herbert (1917-2016)
Irving, no. 69.

\$ 4,000-6,000

來源

Spink & Son, 倫敦, 1986年10月23日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) • 歐雲伉儷收藏, 編號69



114

115 A SERPENTINE 'FIGURE' PENDANT

HAN DYNASTY

漢 蛇紋石人形珮

carved in the round as a standing man with an official's hat, dressed in long flared robes concealing the body, the eyes, mouth, and long beard incised, the stone a yellow-green with pale yellow and russet streaks

Length 1¾ in., 4.4 cm

PROVENANCE

Collection of Sir Michael Wright (d. 1976).
John Sparks, London, 27th May 1986.
Collection of Florence (1920-2018) and Herbert (1917-2016)
Irving, no. 135.

For similar examples in jade, see one sold in our Hong Kong rooms 29th November 2018, lot 463, and another sold in these rooms, 18th March 2014, lot 163.

\$ 4,000-6,000

來源

Michael Wright 爵士 (1976年逝) 收藏
John Sparks, 倫敦, 1986年5月27日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) • 歐雲伉儷收藏, 編號135



115

116 A CELADON AND BROWN JADE 'BOVINE MASK' CARVING

商 玉
牛首

SHANG DYNASTY

the wider end carved with two incurved horns framing a central aperture, the almond-shaped eyes incised beneath a raised brow and peering out over flared nostrils, the nostrils each with a pronounced rim extending down the side to form the edge of the lip, a pierced rectangular tab emerging from the mouth, the reverse with a smooth slightly concave surface, the stone a pale celadon color dappled with white and transmuting to an opaque mahogany tone at the horns

Length 1 $\frac{5}{8}$ in., 4 cm

PROVENANCE

Galaxie Art & Gift Co. (B. K. Wong), Hong Kong, 30th July 1987. Collection of Florence (1920-2018) and Herbert (1917-2016) Irving, no. 76.

\$ 6,000-8,000

來源

Galaxie Art & Gift Co. (B. K. Wong), 香港, 1987年7月30日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) • 歐雲伉儷收藏, 編號76



116

117 A PALE CELADON JADE HOOF-FORM ORNAMENT

西 玉
周 飾

WESTERN ZHOU DYNASTY

one end curved and the other with three points, symmetrically designed centering two commas and a U-shape, with further incised curvilinear lines framing the elements and around the perimeter, the reverse undecorated, the pale bright celadon stone with faint icy inclusions, both ends pierced

Length 1 $\frac{3}{8}$ in., 3.7 cm

PROVENANCE

Galaxie Art & Gift Co. (B. K. Wong), Hong Kong, 30th July 1987. Collection of Florence (1920-2018) and Herbert (1917-2016) Irving, no. 77.

A smaller and more roughly carved ornament of the same design was excavated from tomb no. 34 at the burial site of Shangguo, in Wenxi, Shanxi province, illustrated in Gu Fang, *The Complete Collection of Jades Unearthed in China: Shanxi*, vol. 3, Beijing, 2005, p. 156.

\$ 4,000-6,000

來源

Galaxie Art & Gift Co. (B. K. Wong), 香港, 1987年7月30日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) • 歐雲伉儷收藏, 編號77



117

118 A GREEN AND BROWN JADE BI DISC

周 玉璧

ZHOU DYNASTY

the broad flat surface centered with a circular aperture, the central aperture with slightly beveled edge, the stone a variegated mossy green shifting to opaque dark-russet particularly on one side

Diameter 6 $\frac{1}{8}$ in., 15.6 cm

PROVENANCE

Collection of Sir Michael Wright (d. 1976),
John Sparks, London, 27th May 1986.
Collection of Florence (1920-2018) and Herbert (1917-2016)
Irving, no. 60.

\$ 8,000-12,000

來源

Michael Wright 爵士 (1976年逝) 收藏
John Sparks, 倫敦, 1986年5月27日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) · 歐雲伉儷收藏, 編號60



118

119 A CELADON AND RUSSET JADE BI DISC

東 玉
周 穀
紋
璧

EASTERN ZHOU DYNASTY

of circular section centered with an aperture, each side carved with a dense network of raised spirals, the inner and outer edges with a raised rim, the translucent stone shifting from very pale celadon to a soft russet hue

Diameter 3 $\frac{3}{8}$ in., 9.3 cm

PROVENANCE

Alice Boney, New York, 10th August 1981.
Collection of Florence (1920-2018) and Herbert (1917-2016)
Irving, no. 22.

\$ 10,000-15,000

來源

愛麗絲·龐耐, 紐約, 1981年8月10日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) · 歐雲伉儷收藏, 編號22



119

120 A YELLOW JADE SPLIT BI DISC

WARRING STATES PERIOD

戰 玉
國 玦

of flat circular form cut with a narrow gap leading to the central aperture, pierced at two of the corners by the slit, the stone a greenish-yellow tone

Diameter 2¼ in., 5.6 cm

PROVENANCE

Christie's New York, 5th June 1986, lot 27.
Collection of Florence (1920-2018) and Herbert (1917-2016)
Irving, no. 140.

\$ 12,000-15,000

來源

紐約佳士得1986年6月5日，編號27
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) · 歐雲伉儷收藏，編號140



121 A BEIGE JADE CEREMONIAL BLADE

商至西周初
玉斧

SHANG - EARLY WESTERN ZHOU DYNASTY

of flat rectangular form with softly beveled edges, the straight sides subtly flaring towards the gently curved blade edge, pierced with an aperture at one end, the smooth stone a greenish-beige with shadows of russet

Length 4 $\frac{1}{8}$ in., 10.5 cm

PROVENANCE

Donald J. Wineman, New York, 31st January 1986, no. 187.
Collection of Florence (1920-2018) and Herbert (1917-2016) Irving, no. 47.

\$ 4,000-6,000

來源

Donald J. Wineman, 紐約, 1986年1月31日, 編號187
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) · 歐雲伉儷收藏, 編號47



121



122

122 A BEIGE JADE CEREMONIAL BLADE, GE

商
玉戈

SHANG DYNASTY

the flat shaft with beveled edges tapering to a curved point at one end, the opposite end indented at each side for attachment to a handle, pierced with an aperture, the stone a creamy beige color with wavy veins of translucent pale celadon

Length 5 $\frac{1}{2}$ in., 14 cm

PROVENANCE

Spink & Son, London, 24th May 1983.
Collection of Florence (1920-2018) and Herbert (1917-2016) Irving, no. 43.

\$ 10,000-15,000

來源

Spink & Son, 倫敦, 1983年5月24日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) · 歐雲伉儷收藏, 編號43

123 A DARK GREEN JADE AXE HEAD

新石器時代
玉斧

NEOLITHIC PERIOD

of trapezoid form with curved edges and a smooth rounded surface, one end pierced with an aperture, the stone a deep hunter green variegated with white and lighter streaks

Length 6½ in., 16.7 cm

PROVENANCE

Alice Boney, New York, 7th December 1985.
Collection of Florence (1920-2018) and Herbert (1917-2016)
Irving, acquired 7th December 1985, no. 542.

Compare a black axe blade, illustrated in Robert J. Poor, *Ancient Chinese Bronzes, Ceramics and Jade in the Collection of the Honolulu Academy of Arts*, pl. 1b. See also one sold in our Hong Kong rooms, 21st May 1982, lot 977, and another grayish-green example with a straighter top edge sold in these rooms, 12th June 1984, lot 1.

\$ 12,000-15,000

來源

愛麗絲·龐耐，紐約，1985年12月7日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) ·
歐雲伉儷收藏，編號542



124 A GILT-BRONZE TRIPOD VESSEL (HU) AND COVER WITH A BASIN

漢 銅鑲金龍首提梁壺及舖首盆

HAN DYNASTY

the *hu* with a globular body supported on three short legs and rising to a tall sloping neck, the arched handle terminating in a dragon head at each end and attached by an openwork chain to the pair of loops at the shoulder of the vessel, the bell-shaped cover covering the neck of the vase and aligning flush with the shoulder, the top of the cover slightly domed and set with three hooked loops, the basin with deep rounded sides and a short everted rim, the exterior cast with four raised fillets encircling the widest point and a pair of low-relief beast-masks each with a small loop (3)

Height 5 $\frac{5}{8}$ in., 14.2 cm

PROVENANCE

Galaxie Art & Gift Co. (B. K. Wong), Hong Kong, 29th July 1988.
Collection of Florence (1920-2018) and Herbert (1917-2016)
Irving, no. 1962.

\$ 10,000-15,000

來源

Galaxie Art & Gift Co. (B. K. Wong), 香港, 1988
年7月29日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) · 歐雲
伉儷收藏, 編號1962



125 A LOBED SILVER REPOUSEE DISH

遼太平丁卯年
銀鑿落花女樂紋葵口盤

LIAO DYNASTY, DATED TO THE DINGMAO YEAR OF THE TAIPING PERIOD, CORRESPONDING TO 1027

the sides worked into six rounded lobes rimmed with a beaded edge, the interior chased with a central medallion enclosing a female dancer in motion, the energetic twisting of the body emphasized by the long ribbons flowing around the body and catching the hem of the dress, surrounded by falling prunus blossoms against a ground of tiny punched rings, the perimeter of the base chased with a sixteen-character inscription dated to the *dingmao* year of the Taiping reign

Diameter 4½ in., 11.4 cm

銘文：

太平丁卯文進文忠王府殿供字第五號

來源

J. J. Lally & Co., 紐約，1989年10月31日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) • 歐雲伉儷收藏，歐雲伉儷收藏，編號2877

PROVENANCE

J. J. Lally & Co., New York, 31st October 1989.
Collection of Florence (1920-2018) and Herbert (1917-2016) Irving, no. 2877.

The Taiping era (1021-1031) was the final phase of Emperor Shengzong's reign (982-1031). His reign was marked by several important military victories against the Northern Song, including the Treaty of Shanyuan in January 1005, in which the Song government agreed to pay an annual tribute of 200,000 bolts of silk and 100,000 taels of silver to the Liao. The tribute continued for the remainder of the Liao dynasty. The influx of silver into Liao hands coincides with the date of the present silver bowl.

\$ 6,000-8,000



126 A SILVERED BRONZE 'BEAST' INSCRIBED MIRROR

東漢中平三年
銅鑲銀瑞獸紋鏡

**EASTERN HAN DYNASTY, DATED TO
THE THIRD YEAR OF ZHONGPING,
CORRESPONDING TO 186 AD**

cast with concentric circles centering a pierced domed knop, the innermost band with four prowling winged felines each shown in profile in high relief and divided by raised squares each enclosing four characters, the following band with twelve raised squares each enclosing one character and interspersed with twelve semicircles cast with whorl-patterns, all bordered by a band of darts, the rim with a 59-character inscription dated to *Zhongping sannian* (Zhongping third year), and including a dedication citing the King Father of the East and the Queen Mother of the West, all enclosed by a band of brocade pattern, the mirror face slightly convex

Diameter 5 $\frac{5}{8}$ in., 14.3 cm

PROVENANCE

Spink & Son, London, 4th September 1987.
Collection of Florence (1920-2018) and Herbert (1917-2016)
Irving, no. 1890.

Han dynasty mirrors with dated inscriptions are extremely rare, and ones dated to the Zhongping reign are rarer still. A second mirror, belonging to the Shanghai collector Li Guosong, also bears an inscription dated to the third year of the Zhongping reign and is described by Sueji Umehara in *Kan sangoku Rikuchō kinenkyō zuzetsu* [An Illustrated Discourse on Dated Mirrors of the Han, Three Kingdoms, and Six Dynasties Periods], Kyoto, 1943, p. 30. A mirror formerly in the Moriya Collection, with a very similar design to the present example, and dated to the sixth year of the Zhongping reign is also published in *ibid.*, pl. 15.1, and was later reproduced in Anneliese Bulling, 'The Decoration of Mirrors of the Han Period: A Chronology', *Artibus Asiae, Supplementum XX*, 1960, cover and pl. 65.

\$ 8,000-12,000

來源

Spink & Son, 倫敦, 1987年9月4日
佛羅倫斯 (1920-2018) 及赫伯特 (1917-2016) •
歐雲伉儷收藏, 編號1890



127 A BRONZE 'HILL' CENSER AND COVER (BOSHANLU)

漢 銅
博山爐

HAN DYNASTY

in the form of a bud with the hemispherical lower body attached to the openwork conical cover by a hinge, the sides of the cover rising in a series of pierced peaks to imitate the topography and swirling mist of a 'magic mountain', surmounted by a floriform finial centered with a small bird, all supported on a waisted stem encircled by a rotating four-petal flower, each petal in the shape of a *ruyi* head and cast with an intaglio scrolling motif, the spreading foot cast with a similar design, supported on a shallow circular basin with an everted rim, a fine light green patina throughout with touches of blue azurite, wood stand (2)

Height 6 $\frac{7}{8}$ in., 17.5 cm

PROVENANCE

Spink & Son, London, 1st August 1985.
Collection of Florence (1920-2018) and Herbert (1917-2016) Irving, no. 964.

'Boshan' censers developed in the Western Han dynasty as a visually splendid class of incense burners that would have been

used in daily life or in rituals related to cults of immortality. The mountain form refers to the mythical peaks where immortals lived, and the visual effect would have been fully realized when the smoke from the incense wafted through the pierced holes to imitate the natural movement of mist in the lofty landscape. The present example belongs to a rare subtype of 'Boshan lu' in which the waisted stem is encircled by a four-petal flower in full bloom. Other censers with this design include one surmounted by a bird-form finial that sold in these rooms, 2nd November 1979, lot 241; another, in the collection of the Ashmolean Museum, Oxford, exhibited and published in Jan Fontain and Wu Tung, *Unearthing China's Past*, Museum of Fine Arts, Boston, 1973, cat. no. 44; a variation which has these traits, with a three-dimensional mythical beast encircling the base of the stem, published in *ibid.*, fig. 47; and a gilt-bronze example that also has the mythical beast embellishment, but lacking the bird-form finial, in the collection of the Idemitsu Museum, Tokyo, and published in *Chūgoku kodai no bijutsu/Ancient Chinese Arts in the Idemitsu Collection*, Tokyo, 1978, cat. no. 203.

\$ 10,000-15,000

來源

Spink & Son, 倫敦, 1985年8月1日
佛羅倫斯 (1920-2018) 及赫伯特
(1917-2016) · 歐雲伉儷收藏, 編號964



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ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING

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

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

1. The procedure for placing bids via Online Platforms is a one-step process; as soon as the "Bid Now" button is clicked, a bid is submitted. By placing a bid via any Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, phone, tablet, or any other device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges.

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

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

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

5. Online bidders are responsible for making themselves aware of all salesroom notices and announcements. All salesroom notices will be read by the auctioneer at the beginning, where appropriate, or during the sale prior to a relevant lot being offered for sale. Sotheby's recommends that online bidders log on at least ten minutes before the scheduled start of the auction to ensure that you have heard all announcements made by the auctioneer at the beginning of the sale.

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

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

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

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

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

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

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

BUYING AT AUCTION

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

1. SYMBOL KEY

□ Reserves

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

○ Guaranteed Property

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

△ Property in which Sotheby's has an Ownership Interest

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

⇒ Irrevocable Bids

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

Π Monumental

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

♀ Premium Lot

In order to bid on "Premium Lots" (♀ in print catalogue or ♀ in eCatalogue) you must complete the required Premium Lot pre-registration application. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain

financial references over weekends or public holidays. Sotheby's decision whether to accept any pre-registration application shall be final. If your application is accepted, you will be provided with a special paddle number. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and this symbol will not be used.

2. BEFORE THE AUCTION

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

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

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

Specialist Advice Prospective bidders may be interested in specific information not included in the catalogue description of a lot. For additional information, please contact either a Sotheby's specialist in charge of the sale (all of whom are listed in the front of the catalogue), or Sotheby's Client Services Department. You may also request a condition report from the specialist in charge.

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

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

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

3. DURING THE AUCTION

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

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

Once the first bid has been placed, the auctioneer asks for higher bids, in increments determined by the auctioneer. To place your bid, simply raise your paddle until the auctioneer acknowledges you. You will know when your bid has been acknowledged; the auctioneer will not mistake a random gesture for a bid.

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

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

Absentee Bidding If it is not possible for you to attend the auction in person, you may place your bid ahead of time. In the back of every catalogue there is an absentee bid form, which you can use to indicate the item you wish to bid on and the maximum bid you are willing to make.

Return the completed absentee bid form to Sotheby's either by mail or fax. When the lot that you are interested in comes up for sale, a Sotheby's representative will execute the bid on your behalf, making every effort to purchase the item for as little as possible and never exceeding your limit. This service is free and confidential. For detailed instructions and information, please see the Absentee Bid Form and Guide for Absentee Bidders instructions at the back of this catalogue.

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

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

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

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organizations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

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

Currency Board As a courtesy to bidders, a currency board is operated in many salesrooms. It displays the lot number

and current bid in both U.S. dollars and foreign currencies. Exchange rates are approximations based on recent exchange rate information and should not be relied upon as a precise invoice amount. Sotheby's assumes no responsibility for any error or omission in foreign or United States currency amounts shown.

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

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

4. AFTER THE AUCTION

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

Payment by Cash It is against Sotheby's general policy to accept payments in the form of cash or cash equivalents.

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 (a) personal checks and (b) certified, banker's draft and cashier's checks drawn in US Dollars with a face amount of over \$10,000 (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.

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

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

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

Collection and Delivery

Post Sale Services
+ 1 212 606 7444
FAX: + 1 212 606 7043
uspostsaleservices@sothebys.com

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

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

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

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

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

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

Please see the Conditions of Sale for further details.

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

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

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

SELLING AT AUCTION

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

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

(1) In our galleries

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

(2) By photograph

If your property is not portable, or if you are not able to visit our galleries, you may bring in or send a clear photograph of each item. If you have a large collection, a representative selection of photographs will do. Please be sure to include the dimensions, artist's signature or maker's mark, medium, physical condition and any other relevant information. Our specialists will provide a free preliminary auction estimate subject to a final estimate upon first-hand inspection.

(3) In your home

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

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

SOTHEBY'S SERVICES

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

Valuations and Appraisals Sotheby's Valuations and Appraisals Services offers advice regarding personal property assets to trusts, estates, and private clients in order to help fiduciaries, executors, advisors, and collectors meet their goals. We provide efficient and confidential advice and assistance for all appraisal and auction services. Sotheby's can prepare appraisals to suit a variety of

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

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

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

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

INFORMATION ON SALES AND USE TAX RELATED TO PURCHASES AT AUCTION

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

Why Sotheby's Collects Sales Tax

Virtually all State Sales Tax Laws require a corporation to register with the State's Tax Authorities and collect and remit sales tax if the corporation 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, Arkansas, California, Colorado, Connecticut, District of Columbia, Florida, Georgia, Hawaii, Idaho, Illinois, Indiana, Iowa, Kentucky, Maine, Maryland, Massachusetts, Michigan, Minnesota, Missouri, Nebraska, Nevada, New Jersey, New Mexico, New York, North Carolina, Ohio, Oklahoma, Pennsylvania, Rhode Island, South Carolina, Texas, Utah, Vermont, Virginia, 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.

IMPORTANT NOTICES

Property Collection All property that is sold, has bought in, or is to be returned to the consignor will remain at 1334 York Avenue for collection. Exceptions to this policy may include property considered to be oversized and monumental works of art. Invoices and statements will indicate your property's location. Refer to our Property Collection information at www.sothebys.com/pickup.

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 Where applicable, 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.

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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.

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Pottery Figure of a Horse, Tang Style

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GLOSSARY FOR CHINESE FURNITURE

With respect to Asian hardwoods, 22

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