

Sotheby's EST. 1744



IMPORTANT  
CHINESE ART

NEW YORK | 11 SEPTEMBER 2019



FRONT COVER  
LOT 663  
BACK COVER  
LOT 626  
THIS PAGE  
LOT 621





# IMPORTANT CHINESE ART

**AUCTION IN NEW YORK  
11 SEPTEMBER 2019  
SALE N10113**

**SESSION ONE: 10:30 AM**  
IMMEDIATELY FOLLOWING  
A NOBLE PURSUIT: IMPORTANT  
CHINESE AND KOREAN ART FROM A  
JAPANESE PRIVATE COLLECTION

**SESSION TWO: 2:00 PM**

**ALL EXHIBITIONS FREE  
AND OPEN TO THE PUBLIC**

Friday 6 September  
10 am-5 pm

Saturday 7 September  
10 am-5 pm

Sunday 8 September  
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# SESSION ONE

NEW YORK  
WEDNESDAY  
11 SEPTEMBER 2019  
10:30 AM  
LOTS 601-686





# MING AND QING DYNASTY PORCELAIN FROM A CANADIAN PRIVATE COLLECTION LOTS 601-611



601

## A PAIR OF BLUE AND WHITE 'DRAGON' DISHES QIANLONG SEAL MARKS AND PERIOD

each with shallow rounded sides resting on a gently tapering foot, the exterior painted with nine dragons in various poses, one frontal and eight in profile, all against cresting waves and below a band of interlocking coins, the interior painted with a medallion enclosing a sinuous scaly dragon against further waves, the base with a six-character seal mark in underglaze blue (2)

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

### PROVENANCE

Frank Crane, The Hundred Antiques, Toronto, 1960s-1980s, and thence by descent.

For a mid-late 15th century Ming dynasty prototype of this design, see one illustrated in *Handbook of the Mr. and Mrs. John D. Rockefeller 3rd Collection*, New York, 1981, p. 77. Compare one sold in our Hong Kong rooms, 16th November 1988, lot 197; and a pair sold at Christie's London, 14th November 2003, lot 187. Dragons on dishes of this type are also frequently found enameled in iron red, see a pair from the E. T. Chow Collection sold in our Hong Kong rooms, 19th May 1981, lot 534, and another illustrated in George J. Lee, *Far Eastern Art in the Yale University Art Gallery*, New Haven, 1970, pl. 383.

\$ 15,000-25,000

清乾隆 青花海水龍紋盤一對  
《大清乾隆年製》款

來源

Frank Crane, The Hundred Antiques, 多倫多, 1960至1980年代, 此後家族傳承



**A LARGE BLUE AND WHITE MING-STYLE  
'EIGHT BUDDHIST EMBLEMS' BOWL  
QIANLONG SEAL MARK AND PERIOD**

the deep rounded sides resting on a straight foot, finely painted in 'heaped and piled' cobalt blue tones, with a band of beribboned 'Eight Buddhist Emblems' above a stylized lotus scroll and upright *ruyi* lappets, all between double rings at the rim and a wave border encircling the foot, the interior rim painted with a further border of crashing waves, the center with a beribboned double-*vajra* medallion, the base with a six-character seal mark in underglaze blue  
Diameter 10¼ in., 26 cm

**PROVENANCE**

Bluett & Sons, London, 1960s-1980s, and thence by descent.

Brilliantly painted, the distinctive mottled 'heaped and piled' effect of classic Ming dynasty blue and white wares has been successfully simulated through the deliberate application of darker and thicker spots of cobalt on the present bowl. Echoing the Qianlong Emperor's penchant for classicism and innovation, the bowl is elegantly decorated with the *bajixiang* and lotus, revisiting and reinterpreting early Ming designs

like the Xuande bowl illustrated in *The Complete Collection of Treasures of the Palace Museum: Blue and White Porcelain with Underglazed Red (I)*, vol. 34, Hong Kong, 2000, pl. 147.

A similar bowl is illustrated in *Porcelain of the National Palace Museum: Blue and White Ware of the Ch'ing Dynasty*, vol. II, Hong Kong, 1968, pls 25a-e. See one sold at Christie's New York, 4th June 1987, lot 281, and again in these rooms, 23rd September 2004, lot 309. Further examples have sold in our Hong Kong rooms, 26th November 1980, lot 304, and 20th November 1985, lot 98. See also one sold at Christie's New York, 22nd March 2019, lot 1826.

\$ 30,000-40,000

清乾隆 青花纏枝蓮八吉祥紋大盃  
《大清乾隆年製》款

來源

Bluett & Sons, 倫敦, 1960至1980年代, 此後家族傳承





603

**A DOUCAI OGEE-FORM 'EIGHT DAOIST EMBLEMS' BOWL  
JIAQING SEAL MARK AND PERIOD**

the flaring sides resting on a straight foot, brightly enameled with eight stylized blossoms borne on sprays of leafy vines above a *ruyi*-head border, the 'Eight Daoist Emblems' evenly spaced around the cavetto between underglaze-blue line borders, the center with a lobed medallion of green interlocking scrolls, enclosing formalized lotus blossoms and peaches centering an abstract flowerhead, the base with a six-character seal mark in underglaze blue  
Diameter 8 in., 20.3 cm

**PROVENANCE**

Bluett & Sons, London, 1960s-1980s, and thence by descent.

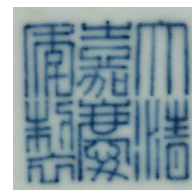
During the Qing dynasty, the 'Eight Daoist Emblems', *anbaxian*, became a popular decorative motif, conveying the auspicious blessings of the immortals to whom they belong. For a similar example, see one sold in our London rooms, 9th November 2011, lot 427; a pair sold at Christie's New York, 16th September 2010, lot 1436; and another sold at Christie's Hong Kong, 28th November 2012, lot 2363.

\$ 15,000-25,000

清嘉慶 鬥彩暗八仙紋折腰盃  
《大清嘉慶年製》款

來源

Bluett & Sons, 倫敦, 1960至1980年代, 此後家族傳承





**A CORAL-GROUND FAMILLE-ROSE 'PEONY'  
BOWL**  
**DAOGUANG SEAL MARK AND PERIOD**

the deep rounded sides resting on a short foot, the exterior vibrantly enameled with three cartouches each enclosing a pink peony against a yellow ground, framed by stylized scrolling leafy vines and smaller blue peony blossoms, all reserved on a deep coral ground, the interior and recessed base glazed white, the latter with a six-character seal mark in underglaze blue

Diameter 4¼ in., 11 cm

**PROVENANCE**

C. C. Lai Antiques, Toronto, 1960s-1980s, and thence by descent.

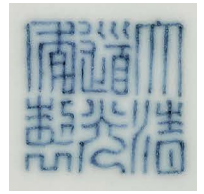
Designs of flowers within cartouches like the present example first appeared on Kangxi period *falangcai* wares. See a bowl of this type sold in our Olympia rooms, 7th April 2004, lot 308. A pair sold in our Hong Kong rooms, 8th October 2014, lot 3636. Another sold at Christie's New York, 22nd March 2018, lot 790, and a further pair in their London rooms, 13th May 2014, lot 305.

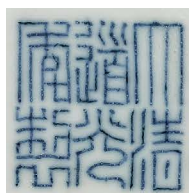
\$ 15,000-25,000

清道光 珊瑚紅地粉彩開光牡丹紋盃  
《大清道光年製》款

來源

C.C. Lai Antiques, 多倫多, 1960至1980年代,  
此後家族傳承





605

605

**A FINE WUCAI 'DRAGON AND PHOENIX' BOWL  
DAOGUANG SEAL MARK AND PERIOD**

with deep rounded sides, resting on a subtly tapering foot rising to a gently everted rim, the exterior freely decorated with alternating dragon and phoenix against floral sprigs, below a band of the 'Eight Buddhist Emblems' interspersed with *ruyi*, all between line borders, the center with a roundel enclosing an iron-red dragon pursuing a 'flaming pearl', the base with a six-character seal mark in underglaze blue  
Diameter 6 1/8 in., 15.6 cm

**PROVENANCE**

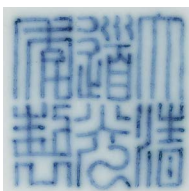
Acquired between 1960s-1980s, and thence by descent.

\$ 10,000-15,000

清道光 五彩龍鳳呈祥紋盃  
《大清道光年製》款

來源

購於1960至1980年代之間，此後家族傳承



606

606

**A FINE BLUE AND WHITE 'PEONY' BOWL  
DAOGUANG SEAL MARK AND PERIOD**

the deep straight sides resting on a straight foot and rising to a gently flared rim, painted in washes of cobalt with eight rounded peony blossoms borne on a meandering stem against a band of scrolling leaves, a chevron border at the rim and a band of stylized petal lappets at the base, all between line borders, the base with a six-character seal mark in underglaze blue  
Diameter 6 1/2 in., 16.5 cm

**PROVENANCE**

Frank Crane, The Hundred Antiques, Toronto, 1960s-1980s, and thence by descent.

\$ 6,000-8,000

清道光 青花纏枝牡丹紋盃  
《大清道光年製》款

來源

Frank Crane, The Hundred Antiques, 多倫多，1960至1980年代，此後家族傳承



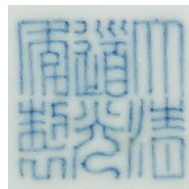
607

**A PAIR OF LARGE REVERSE-  
DECORATED BLUE AND WHITE  
'DRAGON' DISHES  
DAOGUANG SEAL MARKS AND  
PERIOD**

each with shallow rounded sides, rising from a subtly tapered foot to an everted rim, a central roundel enclosing a fiery dragon pursuing a 'flaming pearl' amidst flames and cloud scrolls on an inky powder-blue ground, the cavetto and exterior similarly decorated with the dragons in profile, the recessed base glazed white and with a six-character seal mark in underglaze blue (2)  
Diameter 10 in., 25.3 cm

**PROVENANCE**

Frank Crane, The Hundred Antiques, Toronto, 1960s-1980s, and thence by descent.



See one sold at Christie's Paris, 10th December 2014, lot 303. Two others sold at Christie's New York, the first 20th March 2014, lot 2160, the second 21st March 2013, lot 1492. Dishes of this type are also found with yellow-enameled dragons, see one sold in these rooms, 24th March 2018, lot 1576, and three sold in our Hong Kong rooms, 31st May 2018, lots 542 and 545, and 2nd December 2016, lot 834. For a Qianlong mark and period blue and white example, see one sold at Christie's London, 15th May 2007, lot 270.

\$ 15,000-20,000

清道光 青花地留白趕珠雲龍紋  
盤一對

《大清道光年製》款

來源

Frank Crane, The Hundred Antiques, 多倫多, 1960至1980年代, 此後家族傳承

**TWO UNDERGLAZE-BLUE AND  
COPPER-RED 'IMMORTALS' DISHES  
QING DYNASTY, 18TH / 19TH  
CENTURY**

each with shallow rounded sides, the short gently tapered foot rising to an everted rim, the exterior painted with the Eight Daoist Immortals in underglaze blue against a swirling ground of stylized copper-red waves, the interior centering a medallion enclosing Shoulaio and a deer against a further wave ground, cloud scrolls and a partially obscured sun above, the recessed bases glazed white with hallmarks in underglaze blue within double squares, one reading *Qingyi tang zhi* and the other *Yanghe tang zhi* (2)

Diameter 6½ in., 16.3 cm

**PROVENANCE**

Weisbrod & Dy, Toronto, 1960s-1980s, and thence by descent.

The hallmarks *Qingyi tang* ('Hall of Blessings and Correctness') and *Yanghe tang* are found on porcelains from the Yongzheng to Daoguang periods.

For dishes of this type with the *Yanghe tang* mark, see one attributed to the 18th century and sold at Christie's Hong Kong, 27th November 2007, lot 1692 (part lot). Another pair attributed to the Qianlong period sold in our Hong Kong rooms, 8th October 2014, lot 3128. A bowl with this pattern, attributed to the 19th century, sold at Christie's London, 11th November 2011, lot 1265.

For pieces bearing the *Qingyi tang* mark and decorated in a similar manner, see a bowl and cover sold at Christie's New York, 22nd March 2012, lot 2018. Compare also a wine ewer and warmer sold in these rooms, 15th March 2017, lot 521.

\$ 20,000-30,000

清十八 / 十九世紀 青花釉裏紅八仙過海紋盤兩件

《養和堂製》《慶宜堂製》款

來源

Weisbrod & Dy, 多倫多, 1960至1980年代, 此後家族傳承



**AN UNDERGLAZE-BLUE AND  
COPPER-RED 'IMMORTALS' WINE  
EWER, WARMER AND A COVER  
QING DYNASTY, QIANLONG PERIOD**

of double gourd form, the upper bulb comprising the ewer with a loop handle, curved spout, and deep protruding cylindrical base, each decorated with underglaze-blue bats and copper-red *lingzhi*-shaped clouds, the lower bulb comprising the warmer, set with two beast-mask handles, all painted with the Eight Daoist Immortals in underglaze blue against a ground of swirling copper red waves, the recessed base glazed white and inscribed *Gongshou tang zhi* within a double square in underglaze blue, wood cover (3)  
Height 5¾ in., 14.6 cm

**PROVENANCE**

Acquired between 1960s-1980s, and thence by descent.

The hallmark found on this ewer is associated with porcelains produced during the Qianlong period, as noted in Geng Baochang, *Ming Qing Ciqi Jianding* [Connoisseurship of Ming and Qing Porcelains], Hong Kong, 1993, p. 383. Compare a similar wine warmer with a Yongzheng mark in the Metropolitan Museum of Art, New York, illustrated in Warren E. Cox, *The Book of Pottery and Porcelain*, vol. II, New York, 1949, pl. 164, fig. 872. Another, in the Royal Ontario Museum, Toronto, is inscribed with a *Caihua tang zhi* ('Hall of Brilliant Splendor') mark, acc. no. 911.8.60A-C. A third example, inscribed with a *Yanghe tang zhi* ('Hall for Cultivating Harmony'), in the collection of the Seikadō Bunko Art Museum in Tokyo, is illustrated in *Seikadō zō Shinchō tōji. Keitokuchin kanyō no bi* [Qing dynasty porcelain collected in the Seikadō. Beauty of Jingdezhen imperial kilns], Seikadō Bunko Art Museum, Tokyo, 2006, cat. no. 41. See also an example sold at Christie's Amsterdam, 10th May 2000, lot 269.

For wine ewers and warmers of similar form but decorated in underglaze blue with iron-red bats, see two attributed to the 18th/19th century and with *Yanghe tang zhi* marks, sold at Christie's New York, 18th September 2003, lot 321, and Christie's London, 11th November 2015, lot 623.

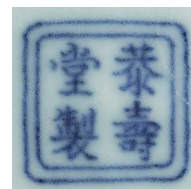
\$ 20,000-30,000

清乾隆 青花釉裏紅八仙過海紋  
葫蘆形套壺

《恭壽堂製》款

來源

購於1960至1980年代之間，此後家族傳承



**A BLUE AND WHITE 'FIGURAL'  
GARLIC-NECK BOTTLE VASE  
MING DYNASTY, CHONGZHEN  
PERIOD**

the compressed globular body supported on a straight foot, tapering to a waisted neck with a raised bulb below a flared mouth, finely painted in brilliant shades of cobalt with a lush landscape framing an elderly man giving directions to a grateful soldier, accompanied by five flag bearers, one on horseback, above a band of petal lappets and below a floral scroll band at the shoulder, the neck with sprays of stylized tulips, the bulb with a meandering lotus scroll, the recessed base glazed white  
Height 14½ in., 37 cm

**PROVENANCE**

C. C. Lai Antiques, Toronto, 1960s-1980s, and thence by descent.

The present vase belongs to a group of similarly shaped vessels painted with figural scenes and stylized tulips, which may suggest that they were made for or influenced by the Dutch market. See a similar example exhibited in *Transitional Wares and Their Forerunners*, Hong Kong Museum of Art, 1981, cat. no. 70, where it is noted that a vase of this type appears in *Still Life with a Pilgrim Flask, Candlestick, Porcelain Vase and Fruit* by Willem Kalf, likely painted before 1646. A similar vase is also illustrated in *Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection*, Leeuwarden, 1986, pl. 72, where it is noted that the form originates in 16th century Isnik ceramics.

\$ 20,000-30,000

明崇禎 青花人物故事圖長頸瓶

來源

C. C. Lai Antiques, 多倫多, 1960至1980年代, 此後家族傳承





611

**A PIERCED BLUE AND WHITE  
‘DRAGON’ SWEETMEAT BOX AND  
COVER  
WANLI MARK AND PERIOD**

of compressed globular form, resting on a straight foot surmounted by a domed cover, the sides of the box and cover each painted with leaping dragons in profile amidst flowerheads on leafy scrolls, the cover centered with a pierced ‘coin’ painted with flowers and conch shells, encircled by a ‘wave’ band, the interior of the box divided into a central floriform walled compartment radiating six segments, the footing with bands of scrolls, the recessed base glazed white and with a six-character mark in underglaze blue (2)  
Diameter 8 $\frac{3}{8}$  in., 21.6 cm

**PROVENANCE**

Sotheby’s London, 9th December 1986, lot 190. C. C. Lai Antiques, Toronto, 1960s-1980s, and thence by descent.

Blue and white sweetmeat boxes of this design include one sold at Christie’s Hong Kong, 7th July 2003, lot 652; another with a cover of this type from the Toguri Museum of Art sold in our London rooms, 9th June 2004, lot 39. A *wucaï* enameled box with the same decoration was included in the exhibition *Treasures from the Shanghai Museum: 6000 years of Chinese Art*, Asian Art Museum of San Francisco, 1983, pl. XXXVII.

Compare also Wanli mark and period sweetmeat boxes with dragons enclosed in lobed medallions reserved on a pierced diaper ground; one was included in the exhibition *Ming and Ch’ing Porcelain from the Collection of the T. Y. Chao Family Foundation*, Hong Kong Museum of Art, 1978, cat. no. 25. Another example sold in our Hong Kong rooms, 21st May 1979, lot 46, and a further box and cover sold in our London rooms, 10th July 1979, lot 147.

\$ 20,000-30,000

**明萬曆 青花穿花龍紋鏤空蓋盒  
《大明萬曆年製》款**

來源

倫敦蘇富比1986年12月9日，編號190  
C. C. Lai Antiques，多倫多，1960至1980年代，  
此後家族傳承



PROPERTY OF A LADY

**A DOUCAI 'DRAGON AND PHOENIX' DISH  
KANGXI MARK AND PERIOD**

well potted with wide rounded sides rising from a slightly tapered foot, brightly painted on the interior with a large green-enameled five-clawed dragon writhing among clouds beside a 'flaming pearl', all saturated in vivid colors within a double-line border and below a single line at the rim, the exterior similarly decorated with an underglaze blue five-clawed dragon striding in pursuit of a 'flaming pearl' behind a serrated-tailed phoenix among clouds, all above green crested waves and between a double-line borders encircling the foot and rim, the base inscribed in underglaze blue with a six-character mark within a double circle  
Diameter 8<sup>5</sup>/<sub>8</sub> in., 21.8 cm

**PROVENANCE**

Chang Collection (according to label).  
Marshall Field & Company, Chicago.  
Collection of Hoyt Augustus Moore (1870-1958), and thence by descent.

Compare dishes with identical decoration, one in the National Palace Museum, Taipei, illustrated in *Catalogue of the Special Exhibition of K'ang-hsi, Yung-cheng and Ch'ien-lung Porcelain Ware from the Ch'ing Dynasty in the National Palace Museum*, National Palace Museum, Taipei, 1986, pl. 22; one example was sold in these rooms, 23rd March 2004, lot 649; and one was sold at Christie's Hong Kong, 7th July 2003, lot 664; and another was sold at Christie's Hong Kong, 13th January 1987, lot 487.

See also examples of similar design but on a yellow-enameled ground, including a dish in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum, Porcelains in Polychrome and Contrasting Colours*, Hong Kong, 1999, pl. 210; a dish sold at Christie's Hong Kong, 20th March 1990, lot 644; and a bowl decorated with a closely related design of dragon and phoenix on the exterior, illustrated in *Kangxi Porcelain Wares from the Shanghai Museum Collection*, Shanghai, 1998, pl. 160.

\$ 30,000-50,000

清康熙 鬥彩趕珠龍鳳紋盤

《大清康熙年製》款

來源

Chang 收藏 (據標籤)

Marshall Field &amp; Company, 芝加哥

Hoyt Augustus Moore (1870-1958) 收藏, 此後家族傳承









613

613

PROPERTY FROM THE JUNKUNC COLLECTION

**A GREEN-ENAMELED 'DRAGON' DISH  
KANGXI MARK AND PERIOD**

the rounded sides set over a slightly tapered foot and rising to a gently everted rim, the interior centered with an emerald-green-enamelled five-claw dragon writhing in pursuit of a 'flaming pearl', flame scrolls emanating from the powerful body, all surrounded by a green-enamelled ring at the cavetto and another at the rim, the motif repeated on the exterior with two dragons striding across a ground of incised waves, the base with a six-character mark in underglaze blue within a double circle  
Diameter 7 in., 17.8 cm

**PROVENANCE**

Collection of Stephen Junkunc, III (d. 1978).

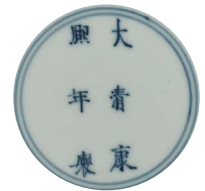
\$ 20,000-30,000

清康熙 白地暗刻海水綠彩趕珠龍紋盤

《大清康熙年製》款

來源

史蒂芬·瓊肯三世（1978年逝）收藏



614

614

PROPERTY OF A GEORGIA PRIVATE COLLECTOR

**A GREEN-ENAMELED 'DRAGON' DISH  
KANGXI MARK AND PERIOD**

the shallow, rounded sides set over a slightly tapered foot and rising to an everted rim, the interior centered with a green-enamelled five-clawed dragon writhing in pursuit of a 'flaming pearls' all encircled by a green-enamelled band at the cavetto and another at the rim, the motif repeated at the exterior with two dragons striding over a ground of incised waves, the base with a six-character mark in underglaze blue within a double circle  
Diameter 7 in., 17.8 cm

\$ 10,000-15,000

清康熙 白地暗刻海水綠彩趕珠龍紋盤

《大清康熙年製》款



PROPERTY FROM A NEW YORK FAMILY  
COLLECTION

**A LARGE WUCAI 'DRAGON AND  
PHOENIX' DISH**

**KANGXI MARK AND PERIOD**

the shallow rounded sides supported on a gently tapered foot, brightly enameled to the center with a pair of confronting dragons divided by a pair of swooping phoenix, against a dense ground of leafy peony stems, the cavetto and exterior similarly decorated with the creatures in profile, the recessed base with a six-character mark in underglaze blue within a double circle

Diameter 12¾ in., 32.3 cm

**PROVENANCE**

Collection of Lois Templer Baker (1895-1956), acquired in Europe circa 1920s, and thence by descent.

A similar dish sold in our Hong Kong rooms, 3rd October 2018, lot 3656. See also two slightly smaller examples: the first sold in the same rooms, 7th October 2015, lot 3709, the second sold in our London rooms, 15th May 2019, lot 41.

A dish with the same composition was included in the Oriental Ceramic Society exhibition, *The Animal in Chinese Art*, London, 1968, cat. no. 116; another in the Victoria and Albert Museum

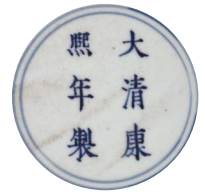
is illustrated in John Ayers, *Far Eastern Ceramics in the Victoria and Albert Museum*, London, 1980, pl. 192.

\$ 20,000-30,000

清康熙 五彩穿花龍鳳紋大盤  
《大清康熙年製》款

來源

Lois Templer Baker (1895-1956) 收藏，約 1920年代得於歐洲，此後家族傳承





616

**A PAIR OF GREEN AND AUBERGINE-ENAMELED YELLOW-GROUND 'DRAGON' DISHES**  
KANGXI MARKS AND PERIOD

delicately potted, each with rounded sides rising from a short foot, incised to the center with two confronting dragons contesting a 'flaming pearl' amid fiery cloud scrolls, the exterior with four double clusters of grapes, the base with a six-character mark in aubergine enamel within a double circle (2)  
Diameter 5¼ in., 13.2 cm

**PROVENANCE**

Collection of Henri Mazot (1882-1956), acquired in Beijing in the 1920s.

\$ 8,000-12,000

清康熙 黃地紫綠彩雙龍戲珠紋盤一對

《大清康熙年製》款

來源

Henri Mazot (1882-1956) 收藏，1920年代得於北京



617

**A GREEN-ENAMELED YELLOW-GROUND 'DRAGON' BOWL**  
KANGXI MARK AND PERIOD

delicately potted with deep rounded sides rising to a flared rim, the exterior incised with two striding five-clawed dragons in pursuit of 'flaming pearls', all above a border of *ruyi*-heads circling the foot, the rim bordered with a classic scroll band, the interior centered with a medallion enclosing a *shou* character, the design all picked out in green against a yellow ground, the base with a six-character mark in underglaze blue within a double circle  
Diameter 4 in., 10.2 cm

**PROVENANCE**

Collection of Henri Mazot (1882-1956), acquired in Beijing in the 1920s.

\$ 6,000-8,000

清康熙 黃地綠彩趕珠龍紋盃  
《大清康熙年製》款

來源

Henri Mazot (1882-1956) 收藏，1920年代得於北京

PROPERTY FROM A NEW YORK PRIVATE  
COLLECTION

**A RARE YELLOW-GLAZED MEIPING  
QING DYNASTY, KANGXI PERIOD**

the slightly spreading foot elegantly rising to high, broad shoulders, surmounted by a short, waisted neck and everted rim, the exterior covered with a translucent yellow glaze, the unglazed recessed base with a stepped footring  
Height 9½ in., 24 cm

**PROVENANCE**

Frank Caro, New York, 24th April 1971.

Compare a vase of this type in the collection of the Metropolitan Museum of Art, New York, acc. no. 14.40.322. For Kangxi mark and period yellow-glazed baluster jars, see one illustrated in *Catalogue of a Special Exhibition of Ch'ing-Dynasty Monochrome Porcelains in the National Palace Museum*, National Palace Museum, Taipei, 1981, cat. no. 21, and one without its cover sold in these rooms, 13th September 2007, lot 182. See also *langyao* and apple green-glazed examples of this form, sold respectively at Christie's New York, 20th September 2005, lot 287, and Christie's London, 7th June 2004, lot 46.

\$ 30,000-50,000

清康熙 黃釉梅瓶

來源

弗蘭克·卡羅，紐約，1971年4月24日



PROPERTY FROM A NEW YORK PRIVATE COLLECTION

**A RARE CELADON-GLAZED 'CHRYSANTHEMUM'  
BOTTLE VASE  
KANGXI MARK AND PERIOD**

elegantly potted, the ovoid body resting on a narrow slightly splayed foot, the base molded with a band of upright elongated chrysanthemum petals, rising to gently rounded shoulders and tapering to a slender neck surmounted by a subtly flared rim, covered in a lustrous seafoam celadon glaze pooling in the recesses, the recessed base glazed white and with a six-character mark in underglaze blue  
Height 8 in., 20.3 cm

**PROVENANCE**

Ralph M. Chait Galleries, New York, 1st January 1973.

With its delicate pale celadon glaze and pleasing form, the present vase exemplifies the elegant aesthetic and technical perfection of early Qing dynasty monochrome porcelains. Known as *juban ping*, 'chrysanthemum petal vase', the form belongs to a group of eight vessels for the scholar's table, considered one of the most iconic groups of porcelains created under the reign of the Kangxi Emperor. The group comprises three types of waterpots, a seal paste box and cover, and four vases of differing form, including the 'chrysanthemum' type seen here. Often found with peachbloom glazes, it is very rare to find a 'chrysanthemum' vase with celadon glaze.

An example is in the collection of the Metropolitan Museum of Art, New York, acc. no. 14.40.366 and illustrated in Fong Chow, 'Chinese Porcelains in the Altman Collection', *The Metropolitan Museum of Art Bulletin*, Summer 1961, fig. 20. Chow writes, "Only pale celadon, developed at Ching-te chen, can rival *clair de lune*; its clear and delightful green color and potting are almost as perfect as peach bloom. The Altman collection has only one piece, a vase with a chrysanthemum base that bears the six-character K'ang-hsi mark in underglaze blue", p.15.

Another vase is in the Freer Gallery of Art, Washington D.C., illustrated in Hara Hiromu, *Oriental Ceramics: The World's Great Collections - The Freer Gallery of Art*, vol. 10, Tokyo, 1976, pl. 37. Two examples from the Widener Collection, one of which was formerly in the collection of J. Pierpont Morgan, are now in the National Gallery of Art, Washington D.C., and published in *Decorative Art, Part II: Far Eastern Ceramics and Paintings, Persian and Indian Rugs and Carpets*, National Gallery of Art, Washington D.C., 1998, pls 1942.9.400-500. One in the Palace Museum, Beijing, is illustrated in John Ayers and Masahiko Sato, *Ceramic Art of the World: Ch'ing Dynasty*, vol. 15, Tokyo, 1983, col. pl. 32. See also another vase with a reduced neck, illustrated in John Ayers, *The Baur Collection: Chinese Ceramics: Monochrome Glazed Porcelains of the Ch'ing Dynasty*, Geneva, 1972, pl. A 357.

Only two or three Kangxi celadon-glazed 'chrysanthemum' vases have ever appeared at auction. A Kangxi mark and period example sold in our Hong Kong rooms, 26th November 1980, lot 370, and is possibly the same vase that sold in the same rooms, 25th April 2004, lot 44. Another with an apocryphal Chenghua mark and formerly in the collection of J. Insley Blair, sold at Christie's Hong Kong, 28th November 2012, lot 2114.

\$ 80,000-120,000

清康熙 青釉菊瓣瓶  
《大清康熙年製》款

來源

Ralph M. Chait Galleries, 紐約, 1973年1月1日





PORCELAIN FROM THE REIGNS  
OF THREE EMPERORS  
THE JOHN MILTON BONHAM COLLECTION LOTS 620-624

三朝瓷珍：JOHN MILTON BONHAM 收藏 編號 620-624







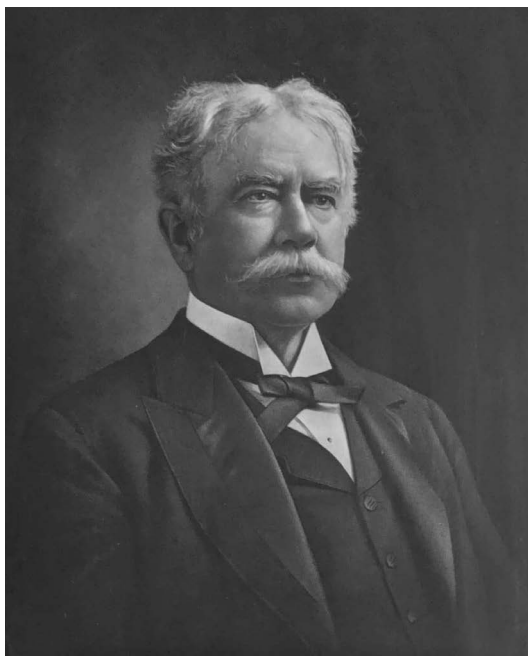


Fig. 1 John Milton Bonham (1835-1897)

圖一

The Chinese porcelains from the reigns of the Kangxi, Yongzheng and Qianlong Emperors collected by John Milton Bonham (1835-1897) (fig. 1) offer a fascinating insight into the nascent years of Chinese art collecting in America. Bonham, a highly esteemed lawyer, oil entrepreneur and author, amassed a great fortune during the boom years of the late 1800s and formed a noted collection of Asian art, which was later described by John Pope, then director of the Freer Gallery in Washington D.C., in 1967 as ‘a superb example of the nineteenth century collector at work’.

John Milton Bonham was born 26th November 1835, to Samuel Cox Bonham (d. 1856), a noted Democrat and friend of President Buchanan, and Elizabeth Strickler (d. 1867). He was educated at Wesleyan Institute, Middletown, Connecticut, together with his twin brother Horace, the noted artist, and went on to read law at Princeton, being admitted to the Bar on 23rd February 1857. He practiced law in both Missouri and Pennsylvania until 1875 when he embarked on a second career in the oil industry. He joined the firm of Brough & McKelvy, which along with the Baltimore and Ohio Railroad and the Conduit Company, established the first through pipeline for transporting petroleum from the oil region to the sea board. Additionally, both Bonham and Brough were large holders of land in Franklin County, Ohio, where significant oil deposits were discovered. In 1878 Bonham retired from active business and devoted himself to the study of literature. In his later years, he authored a number of books including *Industrial Liberty* (1888), *Railway Secrecy and Trusts* (1890) and *Secularism* (1894). It is also recorded that he was widely traveled and spent much time in Europe in later life. The obituaries written upon Bonham’s death in 1897 described him as ‘a scholarly polished gentleman – gentle in manner and

possess of a courteous refinement that made him an honored and conspicuous figure whenever he appeared’. In accordance with his will, his collection was divided amongst his surviving relatives, with the Chinese porcelain inherited by his niece who later bequeathed her entire home and collection to a local cultural institution.

Little has been written about Bonham’s collecting activities, although several documents offer some insight as to how these works may have been acquired. An invoice from 1895 shows that Bonham purchased a number of porcelains from an auction house in Washington D.C., M.B. Latimer & Co (fig. 2). Several Chinese and Japanese works were also purchased on 24th January 1896 from A.A. Vantine & Co. of New York, including a ‘Chinese blue vase’ and a ‘Chinese glaze vase’ (fig. 3). Founded by Ashley Abraham Vantine (1828-1890) in 1866, Vantine & Co., known as ‘The Oriental Store’, opened on 834 Broadway and specialized in Chinese and Japanese antiques and curios imported directly from Asia. As one of the first galleries in America to specialize in Asian Art, Vantine & Co. dominated the market during the boom era of the 1880s, and regularly advertised their wares in New York daily newspapers. However, by the end of the century Vantine’s prominence at the forefront of the Asian art market in New York would be eclipsed by the success of the Japanese dealers Yamanaka & Co.

In March 1896, a Japanese vendor of Asian art, Kimma Fukushima, was invited to provide a descriptive inventory of the entire collection. Fukushima, like Vantine, had built a business specializing in the import of art from China and Japan as indicated by an advertisement placed in *The New York Journal and Advertiser* in November 1899 announcing his auction of a ‘Grand Collection of Japanese and Chinese Art Objects just arrived from the East’. The accurate descriptions provided in Fukushima’s inventory allow for identification of the works sold here, and correspond to the numbering system inscribed on each piece:

B2.11 / (13D-84) / 13

Old Chinese vase of Blue and White porcelain globule shape. Signed King-lung (1736-1795)

B2.19 / (16D-87) / 16

Chinese Vase – Spotted green glaze on iron luster ground. Signed Yong-Ching (1723-1736)

B2.48 / (22D188) / 22

Old Chinese flower vase and stand. Blue and White Ten Sages in Paradise, waves and cloud represent upper world. Signed King-lung (1736-1795)

B2.20 / (519D24) / 24

Old Chinese Cabinet piece. Floral design in peach red color on white faience. Kang hsi (1662-1722)

B2.8 / (258-26) / 26

Chinese egg shell bowl. Soft paste with transparent floral design (‘grains-of-rice’). Signed King-lung (1736-1795)

Book... 4... Folio... All Claims for Deduction must be made within Twenty-four Hours after Sale.

Washington, D. C., Dec 9 1895

Mr. M. Bonham

Bought of M. B. LATIMER & CO.,  
... AUCTIONEERS ...

1229 and 1231 G Street Northwest.

Regular Sales of Furniture, Horses, and Carriages Every Saturday.

✓ 1	Porcelain Vase	7 00
✓ 3	" "	7 00
✓ 13	" "	10 00
✓ 16	" "	9 00
✓ 39	" "	9 00
✓ 42	" Bowl	15 00
✓ 56	W Figure	21 00
✓ 63	C Bowl	52 00
	Sum over	130 00

Fig. 2

圖二

A.A. VANTINE & Co.  
IMPORTERS,  
877 & 879 Broadway.  
Artistic and Useful Products of  
Japan, China, India, Turkey & Persia.  
Carpets, Rugs and Embroideries.  
Japanese and Chinese Goods.

CHINA: CANTON, HONG KONG, SHANGHAI, PEKING, TIENTSIN, FOO CHOW, KUPANG.  
INDIA: BOMBAY, CALCUTTA, MADRAS, CANNAR, COCHIN.  
TURKEY: CONSTANTINOPLE, SMYRNA.  
PERSIA: SULTANABAD.

TERMS NET CASH.

NEW YORK, Jan 24 1896

Mr. M. J. M. Bonham 5th Ave Hotel Room 17

No person authorized to collect for us. Remittances must be paid or made direct to A.A. Vantine & Co.

1	Chinese Blue Vase	20 00
1	" Glaze "	25 "
1	" " "	8 "
1	Kozan "	20 "
1	" " "	12 "
1	Chinese Carl	7 50
1	Porcelain Vase	5 50
1	Stand	4 50
1	Recd. Payment	1 50
1	" " "	10 00
1	Jan 24 1896	12 00
1	C. James	126 00

Fig. 3

圖三

通過 John Milton Bonham (1835-1897年) (圖一) 所建立的康雍乾三代珍瓷收藏，我們可以一窺美國收藏中國藝術品初期之點滴。Bonham是十九世紀著名的律師、石油企業家及作家，於十九世紀末期積累了雄厚的財力，並精集雅藏，建立了一個尤為可觀的亞洲藝術收藏，時任華盛頓弗瑞爾美術館館長的約翰·波普曾於1967年評論其收藏為「十九世紀傑出藏家之典例」。

John Milton Bonham生於1835年11月26日，父親Samuel Cox Bonham (1856年逝) 為著名民主黨員，與美國總統布坎南為好友，母親為Elizabeth Strickler (1867年逝)。John Milton Bonham與孿生兄弟Horace (著名藝術家) 同於康州米德爾敦衛斯理學院接受教育，John後於普林斯頓大學攻讀法律，1857年2月23日獲授予執業律師資格。他於密蘇里州和賓夕法尼亞州執業至1875年，再改為發展石油事業，加盟Brough & McKelvy公司。該公司與巴爾的摩和俄亥俄鐵路以及管道公司曾聯手設立首條輸油管道，從出產地運送石油至沿海地區。此外，Bonham與Brough共同持有大量俄亥俄州富蘭克林縣之土地，其土地石油藏量極為可觀。1878年，Bonham減少商務活動，開始專心鑽研文學，晚年曾撰寫多部書籍，包括《Industrial Liberty》(1888年)、《Railway Secrecy and Trusts》(1890年) 及《Secularism》(1894年)。根據記載，他晚年四處遠遊，並於歐洲居住過一段時間。1897年，Bonham離世，訃告形容其為「文質彬彬之博學君子，所到之處均受尊崇」。據其遺囑，其收藏由家屬繼承，中國瓷器傳至其姪女，後者再將其宅邸及收藏全部遺贈予一所在地文化機構。

有關Bonham的收藏活動記載不多，唯可參考數份文件，從中可見其收藏歷程。1895年一份發票記錄Bonham於華盛頓拍賣行M.B. Latimer & Co. (圖二) 購得數件瓷器；1896年1月24日他於紐約A.A. Vantine & Co. 購入數件中國及日本藝術品，包括一件「中國

藍瓶」及一件「中國彩釉瓶」(圖三)。Vantine & Co. 由Ashley Abraham Vantine (1828-1890年) 於1866年創立，地點位於百老匯834號，該店有著「東方之店」的稱號，專營中國及日本古董及珍玩，直接從亞洲進口，是美國最先專營亞洲藝術的藝廊，於1880年代市場發展迅速時期佔據著東方藝術市場的領導地位，經常於紐約報章刊登廣告。時至十九世紀末期，隨著日本古董商山中商會的崛起，Vantine於紐約亞洲藝術市場的領導地位方逐漸減弱。

1896年3月，專營亞洲藝術之日本商人Kimma Fukushima曾為此收藏作全面盤點。Fukushima和Vantine一樣專營進口中國及日本藝術品，可見其於1899年11月刊登在《The New York Journal and Advertiser》之廣告，宣傳其「剛自東方抵埠之日本及中國藝術品珍藏」的一場拍賣會。根據Fukushima的記錄描述，並結合其編號系統，可準確辨認如下即為本場拍賣之所呈：

- B2.11 / (13D-84) / 13  
中國球式青花瓷瓶，乾隆 (1736-1795年) 款
- B2.19 / (16D-87) / 16  
中國瓶 - 青綠釉鐵色斑點地，雍正 (1723-1736年) 款
- B2.48 / (22D188) / 22  
中國瓶連座，青花十仙、海水及雲紋，乾隆 (1736-1795年) 款
- B2.20 / (519D24) / 24  
中國櫃中小品，白地桃紅色花卉，康熙 (1662-1722年) 款
- B2.8 / (258-26) / 26  
中國薄胎盤，米粒花卉紋，乾隆 (1736-1795年) 款

**A RARE COPPER-RED AND UNDERGLAZE-BLUE  
WATERPOT (PINGGUO ZUN)  
KANGXI MARK AND PERIOD**

of compressed globular form, elegantly potted with generous rounded sides rising from a concave base to an incurved mouth recessed into the shoulder, the exterior intricately painted in rich tones of raspberry red depicting four stylized full, round blooms of chrysanthemum, peony, lotus and hibiscus, each borne on a curved leafy spray and surrounded by stylized foliage, all below a narrow classic-scroll band, the incurved mouth encircled by a lotus meander and the foot with triangular lappets, divided by underglaze-blue line borders, the base inscribed in underglaze blue with a six-character mark in three vertical columns  
Height 3 $\frac{7}{8}$  in., 10 cm

**PROVENANCE**

Collection of John Milton Bonham (1835-1897).

\$ 200,000-300,000

清康熙 青花釉裏紅折枝四季花卉紋蘋果尊

《大清康熙年製》款

來源

John Milton Bonham (1835-1897) 收藏







In his desire to revive the porcelain industry and to regain standards of quality that had long been lost, one of the Kangxi Emperor's priorities appears to have been the recreation of designs and glazes in copper red, which were notoriously difficult to fire successfully and had been neglected since the outstanding achievements of the Xuande period (1426-35). Among the earliest pieces successfully produced during his reign were porcelains painted in underglaze blue and copper red, such as the present piece.

Early in his reign, the Kangxi Emperor employed the gifted painter, Liu Yuan (c. 1638-1685) for a decade from c. 1678 to 1688, to create porcelain designs. This approach of involving a designer was highly unusual at the time and resulted in a new departure for porcelain decoration. The finely penciled lines of the four different flowers with extending scrolling leaves, for example, would seem to owe their elegant design to Liu Yuan's influence.

Closely related waterpots are held in important museums and collections worldwide; see one in the Palace Museum, Beijing, illustrated in *Kangxi. Yongzheng. Qianlong. Qing Porcelain from the Palace Museum Collection*, Beijing, 1989, pl. 22; one in the Shanghai Museum, published in *Underglaze Blue and Red. Elegant Decoration of Porcelain from Yuan, Ming and Qing*, Hong Kong, 1993, pl. 118; another, from the Meiyintang Collection, included in Regina Krahl, *Chinese*

*Ceramics from the Meiyintang Collection*, vol. 2, London, 1994, pl. 733, where the author identifies the stylized flower sprays as peony, lotus, chrysanthemum and hibiscus; and a fourth waterpot from the collection of C.P. Lin, included in the exhibition *Elegant Form and Harmonious Decoration*, Percival David Foundation, London, 1992, cat. no. 113, previously sold in these rooms, 28th November 1979, lot 221, and illustrated in *Sotheby's Hong Kong, Twenty Years 1973-1993*, Hong Kong, 1993, pl. 88. Further examples sold at auction include one from the collection of the Xuantong Emperor (r. 1909-11), sold in our New York rooms, 16th April 1983, lot 488; and one formerly in the collections of Herschel V. Johnson and Roger Pilkington, sold in our Hong Kong rooms, 6th April 2016, lot 54.

Waterpots of this form were also produced in other glaze colors; see a peachbloom example, formerly in the J. Pierpont Morgan Collection, in the National Gallery of Art, Washington, illustrated in *The Collections of the National Gallery of Art Systematic Catalogue. Decorative Arts, Part II. Far Eastern Ceramics and Paintings. Persian and Indian Rugs and Carpets*, Washington, D.C., 1998, pl. 72.; and a *clair-de-lune* glazed waterpot in the Shanghai Museum, illustrated in Wang Qingzheng (ed.), *Kangxi Porcelain Wares from the Shanghai Museum Collection*, Hong Kong, 1989, pl. 240.

**A RARE 'ROBIN'S EGG'-GLAZED MEIPING  
YONGZHENG SEAL MARK AND PERIOD**

superbly potted with a tapering body sweeping up to a broad rounded shoulder, surmounted by a short, waisted neck and lipped rim, covered overall with a brilliant glaze with liberally applied vibrant turquoise dappled over a bronze-colored ground, the base incised with a four-character reign mark beneath the mottled glaze  
Height 8¾ in., 22 cm

**PROVENANCE**

Collection of John Milton Bonham (1835-1897).

\$ 100,000-150,000

清雍正 爐鈞釉梅瓶  
《雍正年製》款

來源

John Milton Bonham (1835-1897) 收藏









The Yongzheng Emperor, who initiated many revivals of earlier ceramic techniques, was particularly enamored with the variegated Jun glazes of the Song and Ming dynasties. In order to have the glazes recreated or imitated he went as far as sending potters from the Imperial kilns on study trips to the Jun region in Henan province. Among the many types of glazes derived from those efforts are mottled purple ones such as the flambé, and mottled turquoise ones such as the 'robin's egg' varieties. *The Taocheng jishi bei* (Commemorative Stele on Ceramic Production), written by Tang Ying in 1735, lists the 'robin's egg' glaze first in a list of the nineteen most popular types of wares produced by the Imperial factory.

The present strongly mottled turquoise glaze represents a rare variation of the much more common 'robin's egg' glaze. Characterized by more intense turquoise/brown contrasts, the present vase is reminiscent of a sub-category referred to as 'peacock feather'. It seems to represent an early Yongzheng version, before the more evenly dappled 'robin's egg' glaze came into use.

Examples with this variation of the 'robin's egg' glaze are rare, however, compare a number of vases bearing incised four-character Yongzheng marks; a small flower receptacle in the Qing Court Collection is illustrated in *The Complete Collection of Treasures of the Palace Museum. Monochrome Porcelain*, Hong Kong, 1999, pl. 187; a mallet-form vase in the National Museum, Beijing, is illustrated in *Studies of the Collections of the National Museum of China. Qing Porcelain*, Beijing, 2006, pl. 67; and a garlic-neck vase in the Zande Lou Collection is illustrated in *Qing Imperial Monochromes The Zande Lou Collection*, Hong Kong, 2005, pl. 20.

The majority of *meiping* applied with robin's egg glazes are unmarked and are generally attributed to the reign of the Qianlong Emperor or the 18th century, making this vase a particularly rare example. Compare a larger (34cm) Qianlong mark and period *meiping* sold in our London rooms, 10th December 1991, lot 293, and again in our Hong Kong rooms, 1st May 2001, lot 520.

**A LARGE AND EXTREMELY RARE BLUE AND  
WHITE 'IMMORTALS' VASE  
QIANLONG SEAL MARK AND PERIOD**

the tall ovoid body rising from a straight foot to rounded shoulders and an everted rim, the exterior of the vessel finely painted in brilliant varying tones of cobalt blue with the Eight Daoist Immortals holding their respective attributes and standing on stylized swirling clouds above frothing waves encircling the base, with Shoulao atop a crane in flight in the sky above, the base with a six-character seal mark in underglaze blue  
Height 16¼ in., 41.5 cm

**PROVENANCE**

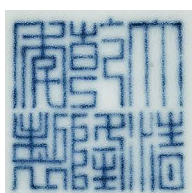
Collection of John Milton Bonham (1835-1897).

\$ 200,000-300,000

清乾隆 青花仙人圖大瓶  
《大清乾隆年製》款

來源

John Milton Bonham (1835-1897) 收藏







This large and impressive vase illustrates the Eight Daoist Immortals as they cross the rough seas, each rendered striking a different posture and identifiable by their attributes, such as Li Tieguai releasing bats from a double gourd. The ethereal scene is replete with auspicious symbols of health, wealth and happiness, suggesting that it may have been commissioned for a birthday celebration of the Qianlong Emperor or the Empress. A variation of this auspicious subject matter is seen on a Qianlong mark and period blue and white double gourd vase which, according to the Imperial archives, was commissioned for the birthday celebration of the Dowager Empress in the 34th year of the Qianlong reign (1769), illustrated in *The Complete Collection of Treasures of the Palace Museum. Blue and White Porcelain with Underglazed Red*, vol. 3, Shanghai, 2000, pl. 128. A large and impressive blue and white hu-form 'Daoist Immortals' vase painted in a similar manner, sold in our Hong Kong rooms, 26th November 1980, lot 270 and again on 5th October 2016, lot 3607.

The subject of the Eight Daoist Immortals is also found in enameled porcelains of the Qianlong period, including a pink-ground *famille-rose* jar, sold in the same rooms, 6th April

2016, lot 3611 and a pair of larger jars and covers, sold twice at Christie's Hong Kong in 1992 and 1995, and again in the present rooms, 17th March 2009, lot 124, from the collection of Gordon Getty. A *famille-rose* lantern-shaped vase, of similar profile to the present lot, and painted with the same subject was sold in our Hong Kong rooms, 9th November 1982, lot 302.

The unusual form of this piece appears to be a modified version of the cylindrical and *rouleau* vases made popular during the Kangxi reign; the straight lines of their predecessors have been replaced with a fuller body. Two blue and white lantern-shape vases of variations of this form and painted with animals and mythical beasts, in the Palace Museum, Beijing, are illustrated in *ibid.*, pls 134-135. Compare also an example decorated with deer and pine trees from the Wang Xing Lou Collection, included in the exhibition *Imperial Perfection. Chinese Palace Porcelain of Three Great Emperors*, Minneapolis Institute of Arts, Minneapolis, 2004, cat. no. 27; and another with a Qianlong seal mark and of the period, decorated with deer in a landscape, sold at Christie's London, 9th December 1985, lot 124.

**A FINE BLUE AND WHITE 'FLORAL' HU VASE  
QIANLONG SEAL MARK AND PERIOD**

of archaistic form, well-painted in brilliant tones of underglaze blue with simulated 'heaping and piling', the ovoid body encircled by two bands, the upper with continuous lotus scroll, the lower with a composite floral meander, all between slightly raised double-line borders, the shoulder set with animal mask and mock-ring handles, below the waisted flared neck decorated with *ruyi*-bordered stiff upright plantain leaves and a narrow wave band around the rim, the bottom register with a further wave band above a band of pendent petal panels encircling the high flared foot, the base with a six-character seal mark in underglaze blue  
Height 9¾ in., 25 cm

**PROVENANCE**

Collection of John Milton Bonham (1835-1897).

\$ 80,000-120,000

清乾隆 青花纏枝花卉紋鋪首  
耳尊

《大清乾隆年製》款

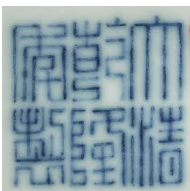
來源

John Milton Bonham (1835-1897) 收藏

This vase belongs to a group of blue and white wares discussed in Julian Thompson, 'Decorative Motifs on Blue and White in the S.C. Ko Collection', *Chinese Porcelain. The S.C. Ko Tianminlou Collection*, Hong Kong, 1987, vol. 2, p. 31, with decoration adapted from 15th century designs but used on a Chinese bronze shape 'alien to the fifteenth century'. Vases of this form were first produced at the Imperial kilns in Jingdezhen during the Yongzheng reign, painted in underglaze blue or covered in monochrome glazes. A Yongzheng blue and white example, from the Keralakis Family Collection was included in the exhibition *Chinese Imperial and Export Porcelain. Cloisonné and Enamel Wares*, S. Marchant and Son, London, 2005, pl. 37.

Compare a Qianlong vase of this form and design in the National Palace Museum, Taipei, illustrated in *Porcelain of the National Palace Museum: Blue and White Ware of the Ch'ing Dynasty*, Hong Kong, 1968, pl. 2 and another in the Nanjing Museum, illustrated in *The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, pl. 235. Vases of this type have sold at auction, including in our London rooms, 17th November 1970, lot 108; our Hong Kong rooms, 12th-13th May 1976, lot 131; and in these rooms, 23rd-24th May 1974, lot 421. A pair of vases first sold in these rooms, 27th November 1990, lot 160, and later in our Hong Kong rooms, 8th April 2009, lot 1679.

Vases of this type remained popular and continued to be made throughout the Qing period; for example see a Daoguang mark and period vase illustrated in Geng Baochang, *Ming Qing ciqu jianrong* [Appraisal of Ming and Qing porcelain], Hong Kong, 1993, pl. 510.







**A GLAZED CUT-WORK BOWL  
QIANLONG SEAL MARK AND PERIOD**

thinly potted, the gently rounded sides with a cut-out frieze of lotus borne on stylized stems, covered inside and out with a clear glaze that fills in the cut-out design to create a *plique-a-jour* effect, the base with the six-character seal mark in underglaze blue  
Diameter 5¼ in., 13.4 cm

**PROVENANCE**

Collection of John Milton Bonham (1835-1897).

Compare a pair of Qianlong mark and period bowls of this design acquired by Stephen Junkunc, III from Yamanaka & Co. in 1937, sold at Christie's New York, 21st September 1995, lot 214. A bowl and cover of this design, gifted to the Metropolitan Museum of Art, New York in 1923, was sold at Christie's New York, 15th September 2016, lot 966.

\$ 5,000-7,000

清乾隆 白釉玲瓏蓮紋盃  
《大清乾隆年製》款

來源

John Milton Bonham (1835-1897) 收藏





PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

**A RARE AND LARGE MOLDED LEMON YELLOW-BACKED FAMILLE-ROSE 'PEACH' BOWL  
YONGZHENG MARK AND PERIOD**

the deep rounded sides resting on a straight foot and flaring to an everted rim, the exterior molded at the center with a leafy meandering scroll of peonies, and covered entirely in a bright lemon-yellow enamel, the interior glazed white centering two delicately painted, plump peaches on a leafing branch, shaded in pale yellow and green with accents of pink mottling, the unfurling leaves finely outlined and picked out in teal and apple-green, the recessed base with a six-character mark in underglaze blue within a double circle, wood stand (2)

Diameter 8¾ in., 22.1 cm

**PROVENANCE**

Collection of John Allyn Gade (1875-1955), and thence by descent.

\$ 100,000-150,000

清雍正 檸檬黃釉凸花粉彩壽桃紋大盃  
《大清雍正年製》款

來源

John Allyn Gade (1875-1955) 收藏，此後家族傳承







The present bowl triumphantly combines two significant innovations of the Yongzheng period: the *famille rose* palette, and lemon-yellow glazes. Technically considered an 'enamel' due to its low-temperature firing requirements, lemon-yellow glaze (*ningmeng huang*) was applied to a variety of porcelain wares during the Yongzheng reign and is admired for its brilliant, opaque hue. The color is derived from lead antimonate, different from the lead stannate yellow enamels found in the *famille rose* palette.

See two bowls of this type sold at Christie's Hong Kong: the first on 19th March 1991, lot 681, and again 30th November 2016, lot 3317; the second on 20th March 1990, lot 794. A turquoise-glazed example sold in our London rooms, 14th November 2000, lot 169. Compare also two monochrome-glazed bowls of the same form and molding from the collection of Ira and Nancy Koger, sold in these rooms, 27th November 1990: a celadon-glazed example, lot 29, and a white-glazed example, lot 33. A related bowl is illustrated in John Ayers, *The Baur Collection: Chinese Ceramics: Painted and Polychrome Ceramics of the Ch'ing Dynasty*, vol. IV, pl. A 588, with rounded sides entirely

glazed in lemon-yellow, and molded with cranes and peaches with a single *famille-rose* peach at the interior. A variation with a band of molded archaic dragons under a translucent warm yellow glaze, sold at Christie's Hong Kong, 19th January 1988, lot 270.

The present Yongzheng design continued well into the 19th century. Compare a lemon-yellow-glazed Jiaqing seal mark and period example in the collection of the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum: Porcelains with Cloisonné Enamel Decoration and Famille-Rose Decoration*, vol. 39, Hong Kong, 1999, pl. 179. See also a Daoguang seal mark and period example, sold at Christie's Hong Kong, 17th January 1989, lot 705.

John Allyn Gade (1875-1955) was an American architect, naval officer, diplomat, investment banker, and author. Born in Massachusetts to a Norwegian father and American mother, Gade spent many of his formative years in Europe, and continued to travel around the continent throughout his career. He likely acquired this bowl during these travels or during his time as Commissioner to three Baltic states. The bowl has remained in his family since his acquisition.



PROPERTY FROM AN IMPORTANT AMERICAN PRIVATE  
COLLECTION

**A RARE REVERSE-DECORATED POWDER-BLUE  
'GARDENIA' DISH  
YONGZHENG MARK AND PERIOD**

with shallow rounded sides resting on a short foot, the interior centered with a medallion enclosing a gardenia spray, surrounded by four similar sprays around the cavetto and a matching continuous scroll on the exterior, all reserved against a finely speckled cobalt-blue ground, the floral and foliate details of the design rendered in white slip, the base inscribed with a six-character mark in underglaze blue within a double circle  
Diameter 13 $\frac{3}{8}$  in., 33.3 cm

**PROVENANCE**

Sotheby's New York, 22nd March 2001, lot 106.

\$ 300,000-500,000

清雍正 灑藍地白花梔子花紋盤  
《大清雍正年製》款

來源  
紐約蘇富比2001年3月22日，編號106











With its white reserve decoration on a cobalt-blue ground, this pattern seems to be ultimately based on prototypes of the Xuande period with a single flower spray in the center, such as a dish in the National Palace Museum, Taipei, included in the Museum's exhibition *Mingdai Xuande guanyao jinghua tezhan tulu/Catalogue of the Special Exhibition of Selected Hsüan-te Imperial Porcelains of the Ming Dynasty*, Taipei, 1998, pl. 193. A somewhat closer design was developed in the Wanli reign, with four flowers in the center, for example, on a dish in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Blue and White Porcelain with Underglazed Red*, Shanghai, 2000, vol. 2, pl. 195.

The early Ming design was also copied more closely in the Yongzheng period, as can be seen on a dish in the Shanghai Museum illustrated in Lu Minghua, *Mingdai guanyao ciqi* [Ming imperial porcelain], Shanghai, 2007, pl. 5-33. Whereas both the Xuande prototype and the Shanghai Museum Yongzheng version are covered with an even, dark cobalt-blue glaze, the Wanli example has the ground painted in underglaze cobalt blue, and on the present dish the pigment was blown onto the vessel through a tube covered with gauze, which produced this finely speckled powder-blue effect.

A similar dish in the Metropolitan Museum of Art, New York, is illustrated in Suzanne G. Valenstein, *A Handbook of Chinese Ceramics*, New York, 1989, pl. 248. The Meiyintang Collection also contains a blue and white dish, together with a bowl, decorated in the same technique, and a similar dish with the design colored in yellow, see Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, London, 1994-2010, vol. 2, nos 843, 842 and 844; the Meiyintang dish, formerly in the collections of Edward G. Kennedy and Edward Kennedy Torrington, was acquired at Christie's New York, 2nd December 1989, lot 370, and sold in our Hong Kong rooms, 7th April 2011, lot 75. A further example sold in the same rooms, 3rd April 2018, lot 3617.

PROPERTY OF A GENTLEMAN

**A FINE AND RARE RU-TYPE BOTTLE VASE  
QIANLONG SEAL MARK AND PERIOD**

elegantly potted with a compressed globular body sweeping up to a tall cylindrical neck with a straight mouth, all supported on a short splayed foot, covered overall in a thick pale blue-gray glaze suffused throughout with a fine network of craquelure, the foot dressed in a brown wash faithfully imitating Song dynasty Ru ware, the base inscribed in underglaze blue with a six-character seal mark  
Height 10½ in., 26.6 cm

**PROVENANCE**

Christie's New York, 2nd June 1989, lot 188.

The Qianlong Emperor is famous for his fondness for Imperial stonewares of the Song dynasty (960-1279). He not only collected them but also commissioned new porcelain with similar glaze from the Imperial kilns for his appreciation. Under his reign, glazes imitating Jun, Ding, *guan*, Ge and Ru wares, the five 'official' wares of the Song dynasty, were created to cover a range of carefully selected forms like in the present piece. The high level of skill in 'recreating' every aspect of Song ware is evidenced in the foot which has been left unglazed and stained dark brown to imitate the prototype.

For the Song prototype, compare the Southern Song *Ru* ware vase with slender neck and everted mouthrim from the Sir Percival David Foundation of Chinese Art at the British Museum, illustrated in Regina Krahl and Jessica Harrison-Hall, *The British Museum Chinese Ceramics: Highlights of the Sir Percival David Collection*, Beijing, 2013, pl. 5.

While a profusion of new shapes for porcelain vases was already developed in the Yongzheng period, in the Qianlong reign the number of variations multiplied. Geng Baochang, *Ming Qing ciqi jiating* [Appraisal of Ming and Qing porcelain], Hong Kong, 1993, pp. 259 and 263 publishes over twenty related forms of bottle vases with pear-shaped or globular body and tall slender neck, which often vary only minimally in profile.

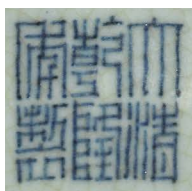
Aside from the present example, two other pear-shaped vases of Qianlong mark and period with Ru or *guan*-type glazes are in the Zande Lou Collection, both included in the Shanghai Museum exhibition, *Qing Imperial Monochromes: The Zande Lou Collection*, Hong Kong, 2005, cat. no. 28, with the neck more waisted, and cat. no. 33, with a more cylindrical neck. The present shape, with a more depressed body, is otherwise very rare. Compare a closely related vase sold at Christie's Hong Kong, 25th October 1993, lot 804. Another vase of this type with a waisted neck from the collection of the British Rail Pension Fund was sold in our London rooms, 16th May 1989, lot 48; and also a smaller vase from the J. M. Hu Collection was sold in our Hong Kong rooms, 9th October 2012, lot 111.

\$ 100,000-150,000

清乾隆 仿汝釉荸薺瓶  
《大清乾隆年製》款

來源

紐約佳士得1989年6月2日，編號188





PROPERTY FROM THE JUNKUNC COLLECTION

**A GUAN-TYPE FACETED VASE (HU)  
QIANLONG SEAL MARK AND PERIOD**

the pear-shaped body of quadrangular section with canted corners, all supported on a straight foot and set with two lug handles at the neck, covered overall in a creamy pale bluish-green glaze suffused with fine taupe-colored craquelure, the base with a six-character seal mark in underglaze blue  
Height 5¾ in., 14.6 cm

**PROVENANCE**

Collection of Stephen Junkunc, III (d. 1978).

\$ 60,000-80,000

清乾隆 仿官釉八方貫耳壺  
《大清乾隆年製》款

來源

史蒂芬·瓊肯三世（1978年逝）收藏

The form of the present vase is based on Shang and Zhou dynasty bronze wine vessels, however, the unctuous pale bluish-green glaze suffused with fine craquelure evokes Song dynasty *guan* celadon wares that also imitated ancient ritual vessels. The Qianlong Emperor revered both, and this vase attests to the Imperial ceramicists' ingenuity in utilizing historical precedents in the creation of new works that met the Emperor's exacting standards for quality and antiquarian taste.

A similar vase in the collection of the National Palace Museum in Taipei is published in the *Illustrated Catalogue of the Ch'ing Dynasty Porcelain in the National Palace Museum Ch'ien-lung Ware and Other Wares*, Tokyo, 1981, pl. 82; one from the Art Gallery of the Chinese University of Hong Kong was included in the exhibition *Qing Imperial Porcelain of the Kangxi, Yongzheng and Qianlong Reigns*, Hong Kong, 1995, cat. no. 63; and two vases of this type, one with a crackled glaze and the other with a plain *guan*-type glaze, are published in Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol. II, London, 1994, pls 874 and 875. Two further vases of this type are illustrated in *Qing Imperial Monochromes: The Zande Lou Collection*, Hong Kong, 2005, pl. 32; another is illustrated by John Ayers in *The Baur Collection*, Geneva, vol. III, 1972, no. A344; and an example from the Garner Collection was included in the Oriental Ceramic Society exhibition *The Arts of the Ch'ing Dynasty*, London, 1964, cat. no. 276. See also another from the Edward T. Chow Collection sold in our Hong Kong rooms, 25th November 1980, lot 91 and on 19th May 1981, lot 501; a similar vase that sold twice in our Hong Kong rooms, first on 20th November 1985, lot 203, and then again on 6th April 2016, lot 3638; and one without the craquelure sold in these rooms, 20th March 2012, lot 243.





**A TEADUST-GLAZED BOTTLE VASE  
QIANLONG SEAL MARK AND PERIOD**

the compressed globular body resting on a splayed foot and surmounted by a slim cylindrical neck, covered overall in an olive-green glaze flecked with moss-green speckles, the footring applied with a dark brown wash, the base incised with a six-character seal mark beneath a brown glaze  
Height 13¼ in., 33.6 cm

**PROVENANCE**

L. Wannieck, Paris (according to label).

A similar vase from the Meiyintang Collection is illustrated in Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol. 2, London, 1994, pl. 936; and another from the Victoria and Albert Museum, London, is published in Rose Kerr, *Chinese Ceramics. Porcelain of the Qing Dynasty 1644-1911*, London, 1986, pl. 25.

Further Qianlong marked teadust-glazed vases of this type include one sold recently in these rooms, 12th September 2018, lot 139; one from the collection of Gerson and Judith Leiber, sold in the same rooms, 20th March 2018, lot 437; one sold in our Hong Kong rooms, 3rd October 2017, lot 3665; and another in these rooms, 13th September 2017, lot 24. Compare also a similar vase from the T.Y. Chao Collection, sold in our Hong Kong rooms, 19th May 1987, lot 294, and again at Christie's New York, 20th March 1997, lot 128.

\$ 40,000-60,000

清乾隆 茶葉末釉荸薺瓶  
《大清乾隆年製》款

來源

L. Wannieck, 巴黎 (標籤)





PROPERTY OF AN ASIAN PRIVATE COLLECTOR

**A TEADUST-GLAZED BOTTLE VASE  
QIANLONG SEAL MARK AND PERIOD**

stoutly potted with the compressed globular body rising from a splayed foot to a tall cylindrical neck, applied overall with a mottled olive-green glaze flecked with a fine golden-yellow mist, the foot ring dressed in a dark wash, the base incised with a six-character seal mark reserved in a square beneath a brown glaze

Height 13 in., 33 cm

**PROVENANCE**

Christie's London, 12th May 2009, lot 158.

A pair of closely related vases preserved in the Seikado Bunko Museum, Tokyo, was included in the Museum's exhibition, *Seikado zo Shincho toji. Keitokuchin kanyo no bi* [Qing porcelain collected in the Seikado. Beauty of the Jingdezhen imperial kilns], Tokyo, 2006, cat. no. 109; one from the Meiyintang Collection, is illustrated in Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol. 2, London, 1994, pl. 936; and another, but with a pale rim, from the Victoria and Albert Museum, London, is published in Rose Kerr, *Chinese Ceramics. Porcelain of the Qing Dynasty 1644-1911*, London, 1986, pl. 25.

\$ 60,000-80,000

清乾隆 茶葉末釉荸薺瓶  
《大清乾隆年製》款

來源

倫敦佳士得2009年5月12日，編號158



STANDARDS OF EXCELLENCE

THE BLEMA AND H. ARNOLD

# Steinberg Collection

LOTS 631-656





**A FINE ANHUA-DECORATED WHITE-GLAZED  
'EIGHT BUDDHIST EMBLEMS' STEM CUP  
YONGZHENG MARK AND PERIOD**

the rounded flared sides resting on a splayed pedestal foot, the exterior of the bowl finely incised with beribboned 'Eight Buddhist Emblems' each supported on stylized lotus blooms, above a band of *ruyi* heads, the stem with further lotus sprays and encircled by a raised file incised with a band of florets, all under a lustrous white glaze pooling to a bluish tint in the recesses, the interior of the stem inscribed with a horizontal six-character mark in underglaze blue  
Diameter 7 in., 17.8 cm

**PROVENANCE**

Christie's New York, 29th March 2006, lot 460.

**LITERATURE**

Karen Thomson, ed., *The Blema and H. Arnold Steinberg Collection*, Montreal, 2015, pl. 157.

Notable for its pristine white glaze, refined form and delicate *anhua* or 'hidden decoration', this elegant stemcup derives its design from prototypes made in the early Ming dynasty. The Yongzheng Emperor revered and studied these wares and a monochrome white stembowl was included in the handscroll *Guwantu* [Pictures of antiquities] from 1729, in the Victoria and Albert Museum, London, which depicts treasured objects in the Imperial collection (*China. The Three Emperors. 1662-1795*, Royal Academy of Arts, London, 2005, cat. no. 169, p. 255 bottom right). According to the Qing Imperial archives, the Yongzheng Emperor was actively involved in their production, in 1732 issuing a decree to "Make some stemcups in each of these colours: sacrificial red, sacrificial blue, yellow and white. Also have some heavier pieces ready for bestowal on Mongolian nobles as occasions arise" (*The Tsui Museum of Art. Chinese Ceramics IV. Qing Dynasty*, Hong Kong, 1995, p. 45).

A closely related stemcup was included in the exhibition *Ch'ing Porcelain from the Wah Kwong Collection*, Hong Kong, 1974, cat. no. 51; another was sold at Christie's Hong Kong, 29th October 2010, lot 2821; and a third was sold in these rooms, 17th-18th March 2015, lot 281. Stemcups of this type are also known covered in other monochrome glazes; a Yongzheng mark and period stemcup, similarly carved with the 'Eight Buddhist Emblems' but covered in a yellow glaze, in the Baur Foundation, Geneva was included in the exhibition *A Millennium of Monochromes. From the Great Tang to the High Qing. The Baur and the Zhuyuetang Collections*, Geneva, 2018, cat. no. 183; another from the Sir Percival David collection, now in the British Museum, London, was published in Margaret Medley, *Illustrated Catalogue of Ming and Qing Monochrome Wares in the Percival David Foundation of Chinese Art*, London, 1989, pl. A575; and a slightly larger example with green glaze was included in the Oriental Ceramic Society exhibition, *The Ceramic Art of China*, London, 1971, cat. no. 248. See also similar white-glazed examples, but without the central node, illustrated in *Chinese Porcelain: The S. C. Ko Tianminlou Collection, Part I*, Hong Kong, 1987, pl. 134 and *Shimmering Colours: Monochromes of the Yuan to Qing Periods, The Zhuyuetang Collection*, Hong Kong, 2005, pl. 23.

\$ 50,000-70,000

清雍正 白釉暗花蓮托八寶紋高足盤  
《大清雍正年製》款

來源

紐約佳士得2006年3月29日，編號460

出版

Karen Thomson 編，《The Blema and H. Arnold Steinberg Collection》，蒙特利爾，2015年，圖版157





**A FINE COPPER-RED GLAZED BOWL  
YONGZHENG MARK AND PERIOD**

the deep sides flaring and supported on a straight foot, the exterior glazed in a glossy carmine coalescing to a deeper red below the mouth and at the foot, the rim, interior and recessed base glazed white, inscribed to the base with a six character mark in underglaze blue within a double circle  
Diameter 6 in., 15.3 cm

**PROVENANCE**

Sir Joseph Hotung Family Trust.  
Marchant, London, June 2003.

**EXHIBITED**

Montreal Museum of Fine Arts, Montreal, Quebec, 2012-2019  
(on loan).

**LITERATURE**

Karen Thomson, ed., *The Blema and H. Arnold Steinberg Collection*, Montreal, 2015, pl. 149.

Due to its unpredictability in the kiln, copper red glazes proved to be the most challenging for Chinese potters. However, as the color red is associated with celebration and happiness, these glazes were much in demand from the early Ming dynasty onwards. These glazes were revived and perfected during the Qing after a period of disuse towards the end of the Ming dynasty.

For similar examples, see one sold in our Hong Kong rooms, 9th November 1982, lot 242, and another from the estate of Charles Harrison McClintock, sold at Christie's New York, 2nd December 1989, lot 315. See also one with slightly rounder sides, illustrated in *Catalogue of a Special Exhibition of Ch'ing-Dynasty Monochrome Porcelains in the National Palace Museum, Taipei*, 1981, cat. no. 11.

\$ 20,000-30,000



清雍正 紅釉盃

《大清雍正年製》款

來源

何東爵士家族信託

Marchant, 倫敦, 2003年6月

展覽

蒙特利爾美術館, 蒙特利爾, 魁北克省, 2012至2019年 (借展)

出版

Karen Thomson 編, 《The Blema and H. Arnold Steinberg Collection》, 蒙特利爾, 2015年, 圖版149



**A FINE BLUE-GLAZED STEMBOWL  
YONGZHENG MARK AND PERIOD**

the rounded sides supported on a tall slightly splayed hollow stem, rising to a gently everted rim, the exterior covered in a vibrant blue stopping neatly below the rim and above the foot, the interior of the bowl and base glazed white, the inside of the stem inscribed with a horizontal six-character mark in underglaze blue  
Diameter 6 in., 15.3 cm

**PROVENANCE**

English Private Collection.  
Sotheby's London, 10th November 2004, lot 658.

**LITERATURE**

Karen Thomson, ed., *The Blema and H. Arnold Steinberg Collection*, Montreal, 2015, pl. 156.

Cobalt-blue porcelains were associated with the Tiantan, Altar of Heaven, where they were used during imperial rituals. Unsurprisingly, such glazes are sometimes referred to as 'sacrificial blue' (*jilan*).

Yongzheng blue-glazed stembowls of this size and form are in the British Museum and Musée Guimet, illustrated respectively in Albert Le Bonheur, *Oriental Ceramics: The World's Great Collections, British Museum*, vol. 5, Tokyo, 1981, pl. 233, and *Oriental Ceramics: The World's Great Collections, Musée Guimet*, vol. 7, Tokyo, 1981, pl. 165. Another example is illustrated in Ireneus László Legeza, *A Descriptive and Illustrated Catalogue of the Malcolm MacDonald Collection of Chinese Ceramics*, London, 1972, pl. CIII.

See also one sold in our London rooms, 11th December 1990, lot 374, and another sold at Christie's London, 13th November 2001, lot 135.

\$ 30,000-50,000

清雍正 霽藍釉高足盃  
《大清雍正年製》款

來源  
英國私人收藏  
倫敦蘇富比2004年11月10日，編號658

出版  
Karen Thomson 編，《The Blema and H. Arnold Steinberg Collection》，蒙特利爾，2015年，圖版156





634

**A FINE COPPER-RED GLAZED BOWL  
QIANLONG SEAL MARK AND PERIOD**

the deep rounded sides resting on a straight foot rising to an everted rim, the exterior glazed a rich crimson stopping neatly just above the foot, the rim, interior and recessed base glazed white, the underside inscribed with a six-character seal mark in underglaze blue  
Diameter 5¾ in., 14.8 cm

**PROVENANCE**

Sir Joseph Hotung Family Trust.  
Marchant, London, November 2002.

**LITERATURE**

Karen Thomson, ed., *The Blema and H. Arnold Steinberg Collection*, Montreal, 2015, pl. 150.

See similar pairs of bowls sold in these rooms, the first 20th February 1974, lot 555, the second 29th November 1988, lot 221, and the third 19th March 2007, lot 147. Compare also an example sold in our Hong Kong rooms, 31st May 2018, lot 517, and another in our London rooms, 17 May 2019, lot 367.

\$ 8,000-12,000



清乾隆 紅釉盃

《大清乾隆年製》款

來源

何東爵士家族信託

Marchant，倫敦，2002年11月

出版

Karen Thomson 編，*《The Blema and H. Arnold Steinberg Collection》*，蒙特利爾，2015年，圖版150



**A COPPER-RED GLAZED STEMBOWL  
YONGZHENG SEAL MARK AND PERIOD**

with deep flared sides supported by a slightly splayed hollow stem encircled by a wide molded filet, the exterior glazed a rich warm red, the interior and base glazed white, the latter inscribed with a six-character seal mark in underglaze blue  
Diameter 7½ in., 19 cm

**PROVENANCE**

Guy Mayer Gallery, New York (according to label).  
Marchant, London, March 2007.

**LITERATURE**

Karen Thomson, ed., *The Blema and H. Arnold Steinberg Collection*, Montreal, 2015, pl. 158.

The Qing Court's reverence for tradition is evident in its refinement of early Ming palace ritual wares, as exemplified by the present stembowl. A similar example is illustrated in John Ayers, *Chinese Porcelain: The S. C. Ko Tianminlou Collection*, Hong Kong, 1987, pl. 126. Another was exhibited in *Ch'ing Porcelain from the Wah Kwong Collection*, Chinese University of Hong Kong, 1973, cat. no. 4.

See a pair from the collection of E. T. Chow, sold in our Hong Kong rooms, 25th November 1980, lot 65. For similar stembowls sold in these rooms, see ones sold, 21st March 1980, lot 223; 4th December 1985, lot 269; and 18th September 1987, lot 441. Compare also examples sold in our London rooms; one, 13th December 1988, lot 229; a pair, 12th June 2003, lot 187; and a single stembowl, 9th November 2011, lot 99.

\$ 20,000-30,000

清雍正 紅釉高足盃

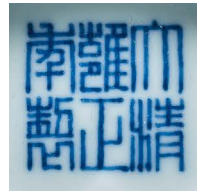
《大清雍正年製》款

來源

Guy Mayer Gallery, 紐約 (標籤)  
Marchant, 倫敦, 2007年3月

出版

Karen Thomson 編, 《The Blema and H. Arnold Steinberg Collection》, 蒙特利爾, 2015年, 圖版158



**A FINE AND RARE INCISED CELADON-GLAZED  
'FLORAL' BOWL  
YONGZHENG MARK AND PERIOD**

the steep sides gently flaring to a subtly everted rim, incised with six rounded stylized flowerheads borne on a scrolling vine issuing further buds and tender leaves, covered overall in a pale celadon glaze draining to white at the rim, the recessed base similarly glazed and inscribed with a six-character mark in underglaze blue within a double circle  
Diameter 6½ in., 16.5 cm

**PROVENANCE**

Sotheby's Hong Kong, 28th November 1978, lot 181.  
Marchant, London.  
Collection of Professor E. T. Hall (1924-2001), coll. no. 53.  
Sotheby's Hong Kong, 2nd May 2000, lot 541.  
Marchant, London, June 2002.

**LITERATURE**

Karen Thomson, ed., *The Blema and H. Arnold Steinberg Collection*, Montreal, 2015, pl. 147.

During the Ming dynasty, the Jingdezhen kilns started producing celadon wares mimicking those from the Longquan kilns in Zhejiang province, a tradition which continued into the Qing. This reached new heights in the Yongzheng period, whereby the soothing blue-green glazes of the Song and Yuan periods were combined with the fine white body and technical perfection of the Jingdezhen kilns. Combining a luminous celadon glaze and a delicate incised motif of stylized flowers, this bowl was modeled on Yongle prototypes. A Yongle bowl of this design from the Qing Court Collection and still in Beijing, is illustrated in *The Complete Collection of Treasures of the Palace Museum. Monochrome Porcelain*, Hong Kong, 1991, pl. 169.

Yongzheng mark and period bowls of this type are unusual, and this motif is more commonly found on bowls made in succeeding reigns. See a Jiaqing mark and period version in the National Palace Museum, Taipei, included in the *Special Exhibition of Ch'ing-Dynasty Monochrome Porcelains in the National Palace Museum*, Taipei, 1981, cat. no. 97; and a slightly smaller Daoguang mark and period example sold in these rooms, 6th December 1978, lot 981 and again, 13th November 1990, lot 200.

\$ 50,000-70,000

清雍正 冬青釉暗花纏枝團花紋盃  
《大清雍正年製》款

來源

香港蘇富比1978年11月28日，編號181  
Marchant，倫敦  
E. T. Hall 教授 (1924-2001) 收藏，收藏編號53  
香港蘇富比2000年5月2日，編號541  
Marchant，倫敦，2002年6月

出版

Karen Thomson 編，《The Blema and H. Arnold Steinberg Collection》，蒙特利爾，2015年，圖版147





**A PALE CAFE-AU-LAIT GLAZED  
OGEE-FORM BOWL  
QIANLONG SEAL MARK AND PERIOD**

with deep flared sides and a constricted waist, resting on a short straight foot, the exterior glazed a light café-au-lait, the interior and recessed base glazed white, the base with a six-character seal mark in underglaze blue  
Diameter 6 1/8 in., 15.7 cm

**PROVENANCE**

Collection of E. G. Kostolany (d. by 1966).  
Marchant, London.  
Christie's London, 18th June 2002, lot 54.



**EXHIBITED**

Montreal Museum of Fine Arts, Montreal, Quebec, 2012-2019 (on loan).

**LITERATURE**

Karen Thomson, ed., *The Blema and H. Arnold Steinberg Collection*, Montreal, 2015, pl. 153.

For similar examples, see one sold in these rooms, 6th December 1989, lot 179, and two in our Hong Kong rooms: the first, 1st December 1977, lot 499; the second, 20th May 1986, lot 94. Compare also two pairs sold in our London rooms: 13th May 2015, lot 185; and 9th November 2016, lot 180.

\$ 10,000-15,000

清乾隆 米黃釉折腰盃  
《大清乾隆年製》款

來源

E. G. Kostolany (1966年之前逝) 收藏  
Marchant, 倫敦  
倫敦佳士得2002年6月18日, 編號54

展覽

蒙特利爾美術館, 蒙特利爾, 魁北克省, 2012至2019年 (借展)

出版

Karen Thomson 編, 《The Blema and H. Arnold Steinberg Collection》, 蒙特利爾, 2015年, 圖版153



**A YELLOW-GLAZED DEEP BOWL  
QIANLONG SEAL MARK AND PERIOD**

the deep rounded sides sweeping to an everted rim, covered overall in a rich egg yolk-yellow glaze, the recessed base glazed white and inscribed with a six-character seal mark in underglaze blue

Diameter 7¼ in., 18.6 cm

**PROVENANCE**

Collection of Lorant (1900-1990) and Vera (1916-1999) Goldschlager, coll. no. 37.  
Christie's Hong Kong, 30th April 2001, lot 670.  
Marchant, London, March 2002.

**EXHIBITED**

Montreal Museum of Fine Arts, Montreal, Quebec, 2012-2019 (on loan).

**LITERATURE**

Karen Thomson, ed., *The Blema and H. Arnold Steinberg Collection*, Montreal, 2015, pl. 148.

Sumptuary laws permitted only the Emperor, Empress, or Dowager Empress to use wares glazed yellow on both the interior and exterior. Such a hue owes its color to the low amount of iron oxide present. Similar Qianlong-marked bowls, albeit slightly smaller, were offered in these rooms, 1st-2nd April 1974, lot 266, and 4th December 1984, lot 357.

\$ 20,000-30,000

清乾隆 黃釉盃

《大清乾隆年製》款

來源

Lorant (1900-1990年) 及 Vera (1916-1999年) Goldschlager 伉儷收藏，收藏編號37  
香港佳士得2001年4月30日，編號670  
Marchant，倫敦，2002年3月

展覽

蒙特利爾美術館，蒙特利爾，魁北克省，2012至2019年（借展）

出版

Karen Thomson 編，《The Blema and H. Arnold Steinberg Collection》，蒙特利爾，2015年，圖版148





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639

**A COPPER-RED GLAZED MEIPING  
QING DYNASTY, QIANLONG PERIOD**

the tapered sides swelling to broad rounded shoulders rising to a short, waisted neck and everted rim, the exterior glazed in a deep crimson with fine striations of brick red, the rim and recessed base glazed white with a bluish tint  
Height 7½ in., 19 cm

**PROVENANCE**

Ralph M. Chait Galleries, New York, 2004.

**LITERATURE**

Karen Thomson, ed., *The Blema and H. Arnold Steinberg Collection*, Montreal, 2015, pl. 161.

\$ 8,000-12,000

清乾隆 紅釉梅瓶

來源

Ralph M. Chait Galleries，紐約，2004年

出版

Karen Thomson 編，《The Blema and H. Arnold Steinberg Collection》，蒙特利爾，2015年，圖版161



640

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**A COPPER-RED GLAZED GARLIC-MOUTH VASE  
QING DYNASTY, 18TH / 19TH CENTURY**

the compressed globular body resting on a short tapered foot, rising to a slender neck encircled by a raised file and swelling to a wide garlic-head mouth, the exterior covered with a rich copper-red glaze suffused with fine crackles, draining to pale tones at the shoulder and mouth, stopping just above the unglazed foot ring, the interior and recessed base with a crackled white glaze with a slightly blue tinge  
Height 8 in., 20.3 cm

**PROVENANCE**

Ralph M. Chait Galleries, New York, September 2003.

**LITERATURE**

Karen Thomson, ed., *The Blema and H. Arnold Steinberg Collection*, Montreal, 2015, pl. 159.

\$ 6,000-8,000

清十八 / 十九世紀 紅釉蒜頭荸薺瓶

來源

Ralph M. Chait Galleries，紐約，2003年9月

出版

Karen Thomson 編，《The Blema and H. Arnold Steinberg Collection》，蒙特利爾，2015年，圖版159

641

**AN IRON RUST-GLAZED BOTTLE VASE  
QING DYNASTY, 18TH CENTURY**

sturdily potted, the ovoid body resting on a gently tapered foot rising to an attenuated columnar neck, covered overall in a lustrous russet glaze flecked with silver and black, the base similarly glazed save for the foot ring  
Height 9½ in., 24.1 cm

**PROVENANCE**

Yamanaka & Co. (by repute).  
Ralph M. Chait Galleries, New York, February 2003.

**LITERATURE**

Karen Thomson, ed., *The Blema and H. Arnold Steinberg Collection*, Montreal, 2015, pl. 168.

Compare a similar example sold in our Hong Kong rooms, 5th December 1978, lot 649, and one sold at Christie's London, 11th May 2010, lot 77.

\$ 10,000-15,000

清十八世紀 鐵鏽花釉長頸瓶

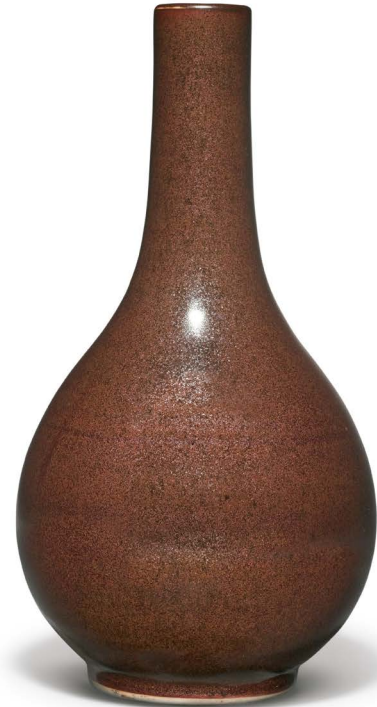
來源

山中商會 (傳)

Ralph M. Chait Galleries, 紐約, 2003年2月

出版

Karen Thomson 編, 《The Blema and H. Arnold Steinberg Collection》, 蒙特利爾, 2015年, 圖版168



641

642

**AN IRON RUST-GLAZED HU-FORM VASE  
QING DYNASTY, QIANLONG PERIOD**

of archaistic *hu* form, the flattened pear-shaped body rising from a short foot to a quadrilobed mouth, flanked by two lug handles, covered evenly in a rich, silvery reddish-brown glaze, the base recessed and similarly glazed save for the foot ring  
Height 6¾ in., 16.2 cm

**PROVENANCE**

Ralph M. Chait Collection, New York, circa 1950s.  
Ralph M. Chait Galleries, New York, February 2003.

**LITERATURE**

Karen Thomson, ed., *The Blema and H. Arnold Steinberg Collection*, Montreal, 2015, pl. 169.

\$ 5,000-7,000

清乾隆 鐵鏽花釉貫耳方壺

來源

Ralph M. Chait 收藏, 紐約, 約1950年代

Ralph M. Chait Galleries, 紐約, 2003年2月

出版

Karen Thomson 編, 《The Blema and H. Arnold Steinberg Collection》, 蒙特利爾, 2015年, 圖版169



642

643

**A PAIR OF TURQUOISE-GLAZED  
BOWLS**  
QING DYNASTY, 18TH CENTURY

each bowl with rounded sides rising from a straight foot to a gently everted rim, the exterior covered in a bright turquoise glaze, the interior and recessed base glazed white, the base with an apocryphal six-character Chenghua mark in underglaze blue within a double circle (2)  
Diameter 5½ in., 13.1 cm

**PROVENANCE**

Ralph M. Chait Galleries, New York, August 2004.

**EXHIBITED**

Manchester Art Gallery, England, possibly 1913 or 1924.

**LITERATURE**

Karen Thomson, ed., *The Blema and H. Arnold Steinberg Collection*, Montreal, 2015, pls 151-152.

\$ 6,000-8,000

清十八世紀 松石綠釉盃一對  
《大明成化年製》仿款

## 來源

Ralph M. Chait Galleries, 紐約, 2004年8月

## 展覽

曼徹斯特美術館, 英國, 可能為1913或1924年

## 出版

Karen Thomson 編, 《The Blema and H. Arnold Steinberg Collection》, 蒙特利爾, 2015年, 圖版151及152



643

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**A PALE TURQUOISE-GLAZED  
GARLIC-MOUTH BOTTLE VASE**  
19TH / 20TH CENTURY

the rounded pear-shaped body supported on a slightly splayed foot, tapering to a slender neck and swelling to a garlic-head mouth and upright rim, the neck with two subtly raised filets, covered overall in a luminous pale turquoise glaze suffused with fine crackles, the interior and recessed base glazed white, the latter with an apocryphal Qianlong seal mark in underglaze blue  
Height 7¾ in., 19.6 cm

**PROVENANCE**

Sotheby's London, 8th November 2006, lot 232.

**LITERATURE**

Karen Thomson, ed., *The Blema and H. Arnold Steinberg Collection*, Montreal, 2015, pl. 160.

\$ 4,000-6,000

十九 / 二十世紀 松石綠釉蒜  
頭瓶

《大清乾隆年製》仿款

## 來源

倫敦蘇富比2006年11月8日, 編號232

## 出版

Karen Thomson 編, 《The Blema and H. Arnold Steinberg Collection》, 蒙特利爾, 2015年, 圖版160



644



645

**A PAIR OF UNDERGLAZE-BLUE-  
DECORATED BLUE-GLAZED 'FLORAL'  
BOTTLE VASES**  
QING DYNASTY, KANGXI PERIOD

each freely painted with sprays of flowers  
and butterflies in underglaze blue, all under a  
translucent blue glaze, the interior and base glazed  
white (2)  
Height 5½ in, 14 cm

**PROVENANCE**

Marchant, London, November 2004.

**LITERATURE**

Karen Thomson, ed., *The Blema and H. Arnold  
Steinberg Collection*, Montreal, 2015, pls 163-164.

\$ 10,000-15,000

清康熙 藍地青花花卉紋長頸瓶  
一對

來源

Marchant, 倫敦, 2004年11月

出版

Karen Thomson 編, 《The Blema and H. Arnold  
Steinberg Collection》, 蒙特利爾, 2015年,  
圖版163及164



645

646

**A PAIR OF FINE BLUE-GLAZED DISHES**  
GUANGXU MARKS AND PERIOD

each with rounded sides resting on a short straight  
foot and flaring to a gently everted rim, covered  
overall in a deep midnight-blue glaze thinning  
at the rim and stopping neatly above the foot,  
the recessed base glazed white and with a six-  
character mark in underglaze blue (2)  
Diameter 8⅞ in., 20.8 cm

**PROVENANCE**

Marchant, London, November 2002.

**LITERATURE**

Karen Thomson, ed., *The Blema and H. Arnold  
Steinberg Collection*, Montreal, 2015, pls 165-166.

\$ 5,000-7,000

清光緒 霽藍釉盤一對  
《大清光緒年製》款

來源

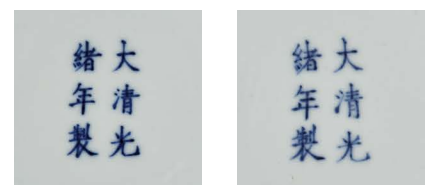
Marchant, 倫敦, 2002年11月

出版

Karen Thomson 編, 《The Blema and H. Arnold  
Steinberg Collection》, 蒙特利爾, 2015年,  
圖版165及166



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**A FINE AND RARE 'EIGHT BUDDHIST EMBLEMS' CLAIR-DE-LUNE GLAZED BRUSH WASHER**

**DAOGUANG SEAL MARK AND PERIOD**

of shallow cylindrical form, the short straight sides crisply molded to the exterior in low relief with the 'Eight Buddhist Emblems' amid a stylized floral scroll, covered overall in a pale lavender-blue glaze pooling to a deeper periwinkle in the recesses, the base unglazed save for the countersunk circle at the center with a six-character seal mark in underglaze blue

Diameter 8 in., 20.2 cm

**PROVENANCE**

Ralph M. Chait Galleries, New York, March 2004.

**LITERATURE**

Karen Thomson, ed., *The Blema and H. Arnold Steinberg Collection*, Montreal, 2015, pl. 155.

The present brushwasher's ethereal yet striking periwinkle glaze reflects Qing dynasty advancements utilizing the potential of cobalt blue glazes. Lighter shades of blue, such as clair-de-lune and lavender blue glazes, were made using smaller amounts of finely ground cobalt. Also more translucent, these glazes showed off the fine white porcelain body underneath, which was perfected during the Qing dynasty.

A similar celadon-glazed washer from the Yongzheng period, albeit raised on tripod feet and with a white interior, is in the collection of The Tsui Museum of Art, illustrated in *The Tsui Museum of Art: Chinese Ceramics IV, Qing Dynasty*, Hong Kong, 1995, pl. 22, and was exhibited in *Splendours of the Qing Dynasty*, Hong Kong Museum of Art, 1992, cat. no. 209. Compare also a celadon-glazed Qianlong period example with the Buddhist emblems on the interior, sold in our Hong Kong rooms, 10th April 2006, lot 1622.

\$ 30,000-50,000

清道光 天藍釉刻八吉祥紋洗

《大清道光年製》款

來源

Ralph M. Chait Galleries, 紐約, 2004年3月

出版

Karen Thomson 編, 《The Blema and H. Arnold Steinberg Collection》, 蒙特利爾, 2015年, 圖版155





648

**A BROWN-GLAZED SHALLOW BOWL  
QIANLONG SEAL MARK AND PERIOD**

the gently flaring sides resting on a short straight foot and rising to a slightly everted rim, with two molded filets encircling the exterior, covered overall in a lustrous silvery-russet glaze, the recessed base glazed white and inscribed with a six-character seal mark in underglaze blue  
Diameter 6 $\frac{5}{8}$  in., 17.1 cm

**PROVENANCE**

Christie's New York, 29th March 2006, lot 459.

**LITERATURE**

Karen Thomson, ed., *The Blema and H. Arnold Steinberg Collection*, Montreal, 2015, pl. 154.

\$ 8,000-12,000

清乾隆 紫金釉弦紋盃

《大清乾隆年製》款

來源

紐約佳士得2006年3月29日，編號459

出版

Karen Thomson 編，*The Blema and H. Arnold Steinberg Collection*，蒙特利爾，2015年，圖版154





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**A CAMELLIA LEAF-GREEN GLAZED BOTTLE VASE  
QING DYNASTY, 18TH / 19TH CENTURY**

the rounded body resting on a short foot and rising to a tall slender cylindrical neck, covered overall with a bright leaf-green glaze suffused with a dense network of fine crackle, the rim applied with a dark wash, the foot ring unglazed  
Height 8¼ in., 20.8 cm

**PROVENANCE**

Ralph M. Chait Galleries, New York, February 2003.

**LITERATURE**

Karen Thomson, ed., *The Blema and H. Arnold Steinberg Collection*, Montreal, 2015, pl. 167.

\$ 5,000-7,000

清十八 / 十九世紀 綠釉長頸瓶

來源

Ralph M. Chait Galleries, 紐約, 2003年2月

出版

Karen Thomson 編, 《The Blema and H. Arnold Steinberg Collection》, 蒙特利爾, 2015年, 圖版167



650

650

**A RARE TEADUST-GLAZED LOBED DOUBLE  
GOURD VASE  
QING DYNASTY, 18TH / 19TH CENTURY**

of trefoil section resting on a splayed foot, the three undulating lobes rising to slender neck and a conforming trilobed mouth, covered overall in a lustrous finely mottled olive glaze save for the unglazed foot ring  
Height 9½ in., 24.1 cm

**PROVENANCE**

Collection of Johannes Hellner (1866-1947).  
Ralph M. Chait Galleries, New York, March 2001.

**LITERATURE**

Karen Thomson, ed., *The Blema and H. Arnold Steinberg Collection*, Montreal, 2015, pl. 170.

While teadust-glazed double gourd vases from this period are not uncommon, it is rare to find one of trefoil section such as the present. For related double-gourd vases with triple-spouted mouths, see one from the collection of Ira and Nancy Koger, sold at Christie's New York, 19th September 2009, lot 367 (part lot). See also a smaller robin's egg-glazed vase of similar form to the present, with a molded tied ribbon, sold at Christie's London, 12th September 2002, lot 372.

\$ 6,000-8,000

清十八 / 十九世紀 茶葉末釉三瓣葫蘆瓶

來源

Johannes Hellner (1866-1947) 收藏  
Ralph M. Chait Galleries, 紐約, 2001年3月

出版

Karen Thomson 編, 《The Blema and H. Arnold Steinberg Collection》, 蒙特利爾, 2015年, 圖版170

**A RARE TEADUST-GLAZED FLUTED GU-FORM VASE**

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

the vertically ribbed sides rising from a spreading foot to a slender, waisted body and a trumpet neck, the bulbous midsection molded with a scroll pattern between bands of raised bosses, covered overall in a finely speckled olive-green glaze save for the foot ring coated in a dark wash  
Height 6½ in., 16.5 cm

**PROVENANCE**

Ralph M. Chait Galleries, New York, February 2004.

**LITERATURE**

Karen Thomson, ed., *The Blema and H. Arnold Steinberg Collection*, Montreal, 2015, pl. 171.

Teadust glazes were developed by Imperial kilns during the Yongzheng period, likely in imitation of bronze. Echoing the ancient *gu* while incorporating contemporary design with elements such as the fluted sides, the present form is rare. For a slightly larger related example but with plain sides and flanges, see one sold at Christie's Hong Kong, 27th November 2007, lot 1718.

\$ 8,000-12,000

清十八 / 十九世紀 茶葉末釉花式觚

來源

Ralph M. Chait Galleries, 紐約, 2004年2月

出版

Karen Thomson 編, 《The Blema and H. Arnold Steinberg Collection》, 蒙特利爾, 2015年, 圖版171



**A RARE 'YAOZHOU' BOTTLE VASE  
NORTHERN SONG / JIN DYNASTY**

of elegant pear shape, the rounded body tapering into a waisted neck and sweeping out to a trumpet mouth, supported on a low, neatly cut foot, all covered in a translucent olive glaze permeated with a network of fine crackle, the glaze stopping neatly above the foot revealing the buff gray body, the recessed base partially glazed  
Height 6½ in., 16.5 cm

**PROVENANCE**

Mathias Komor, New York, January 1951.  
Collection of Myron S. (1907-1992) and Pauline B. (1910-2000) Falk, coll. no. 182.  
Christie's New York, 16th October 2001, lot 39.

**EXHIBITED**

*Chinese Ceramic Masterpieces*, Detroit Institute of Arts, Detroit, 1947.

**LITERATURE**

Karen Thomson, ed., *The Blema and H. Arnold Steinberg Collection*, Montreal, 2015, pl. 142.

With the establishment of the Northern Song dynasty, the Yaozhou, Baofeng, and Linru kilns superseded those of the Yue in producing celadon wares. The present vase is notable for its elegant profile, a feature heightened by its unadorned surface and lustrous grayish-green glaze.

Larger examples with more opaque glazes were exhibited in *Song Ceramics*, Museum of Oriental Ceramics, Osaka, 1999, cat. no. 17., and in *Song Ceramics from the Kwan Collection*, 1994, Hong Kong Museum of Art, cat. no. 92. See also one with a slightly less waisted neck and similar glaze to the present piece, illustrated in *The Masterpieces of Yaozhou Ware*, Museum of Oriental Ceramics, Osaka, 1997, pl. 110.

\$ 30,000-50,000

北宋 / 金 耀州窑青釉瓶

來源

Mathias Komor，紐約，1951年1月  
Myron S. (1907-1992) 及 Pauline B. (1910-2000) Falk  
伉儷收藏，收藏編號182  
紐約佳士得2001年10月16日，編號39

展覽

《Chinese Ceramic Masterpieces》，底特律美術館，  
底特律，1947年

出版

Karen Thomson 編，《The Blema and H. Arnold  
Steinberg Collection》，蒙特利爾，2015年，圖版142



653

**A PAIR OF SMALL CARVED 'DING' 'DAYLILY'  
DISHES**  
NORTHERN SONG DYNASTY

delicately potted, each with shallow, gently flaring sides resting on a wide flat base, the center freely carved with a leafing floral spray, covered overall in a warm ivory-colored glaze pooling to a deeper creamy tone in the recesses, the rim unglazed (2)  
Diameter 4½ in., 11.8 cm

**PROVENANCE**

Christie's London, 16th November 1999, lot 163.  
Priestly & Ferraro Chinese Art, London, 2006.

**LITERATURE**

Karen Thomson, ed., *The Blema and H. Arnold Steinberg Collection*, Montreal, 2015, pls 145-146.

\$ 20,000-30,000

北宋 定窯白釉刻萱草紋小盤一對

來源

倫敦佳士得1999年11月16日，編號163  
覺是軒，倫敦，2006年

出版

Karen Thomson 編，《The Blema and H. Arnold Steinberg Collection》，蒙特利爾，2015年，圖版145及146



654

**A PAIR OF QINGBAI FLORIFORM BOWLS**  
SOUTHERN SONG DYNASTY

each of conical section, resting on a low tapered foot, the sides divided evenly into five undulating lobes radiating outwards in imitation of flower petals, applied overall with a clear blue-green glaze pooling to a deeper tone in the recesses, the base unglazed and slightly burnt orange (2)  
Diameter 5 in., 12.7 cm

**PROVENANCE**

Ralph M. Chait Galleries, New York, July 2001.

**LITERATURE**

Karen Thomson, ed., *The Blema and H. Arnold Steinberg Collection*, Montreal, 2015, pls 143-144.

\$ 8,000-12,000

南宋 青白釉梅花式盃一對

來源

Ralph M. Chait Galleries，紐約，2001年7月

出版

Karen Thomson 編，《The Blema and H. Arnold Steinberg Collection》，蒙特利爾，2015年，圖版143及144





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**A 'HUANGHUALI' INSCRIBED  
BRUSHPOT  
QING DYNASTY, 18TH / 19TH  
CENTURY**

of slightly waisted cylindrical form, rising to a gently rounded rim and supported on a slightly splayed, chamfered low foot, the exterior carved on one side with a six-line inscription in running script, the other with a six-character auspicious wish in seal script reading *da fu gui yi shou cao* ('may you have wealth and longevity') and signed Zhou Li  
Height 6 in., 15.2 cm

**PROVENANCE**

Ronald W. Longsdorf Collection.  
Nicholas Grindley, New York, March 2013.

**LITERATURE**

Karen Thomson, ed., *The Blema and H. Arnold Steinberg Collection*, Montreal, 2015, pls 173-173a.

Zhou Li, hao name Yunyan, was from a family of well-known carvers. He was the nephew of the famous carver, Zhou Hao (1685-1773), an all-round literary craftsman and artist but best known for his work with bamboo.

• \$ 20,000-30,000

清十八 / 十九世紀 黃花梨刻詩  
文筆筒

《雲岩氏》《礪溪居士》款

來源

Ronald W. Longsdorf 收藏

Nicholas Grindley, 紐約, 2013年3月

出版

Karen Thomson 編, 《The Blema and H. Arnold Steinberg Collection》, 蒙特利爾, 2015年, 圖版173及173a



**A 'HUANGHUALI' RECESSED-LEG  
TABLE (PINGTOUAN)  
LATE MING / EARLY QING DYNASTY,  
17TH CENTURY**

the top of standard miter, mortise and tenon construction, enclosing a two-board floating panel supported underneath by four dovetailed transverse stretchers, the edge of the frame gently molded and beaded, the slightly splayed cylindrical legs double tennoned into the top and cut to house the plain spandreeled apron, each pair of legs joined on the short side by two oval-sectioned stretchers  
Height 32 in., 81.3 cm; Width 54 in., 137.2 cm, Depth 21½ in., 54.6 cm

**PROVENANCE**

Nicholas Grindley, London, November 2002.

**LITERATURE**

Karen Thomson, ed., *The Blema and H. Arnold Steinberg Collection*, Montreal, 2015, pl. 174.

The classic form of the present table has historically been referred to as 'character one' or *yizizhuo*. The Chinese word for 'one' is written as a single horizontal stroke giving a graphic image of this type of very linear table. The descriptive term of 'character one table type' (*yizizhuo shi*) is taken from the Wanli period edition of the *Lu Ban jing jiang jia jing*, [The Classic of Lu Ban and the Craftsman's Mirror], named after the mythical patron of the carpenter's craft and containing information on architectural woodwork and the making of furniture.

For other tables of this form, see Wang Shixiang, *Connoisseurship of Chinese Furniture, Ming and Early Qing Dynasties*, vol. 2, Hong Kong, 1990, pl. B81 and a painting table illustrated in Grace Wu Bruce, *Dreams of Chu Tan Chamber and the Romance with Huanghuali Wood*, *The Dr. S. Y. Yip Collection of Classic Chinese Furniture*, Hong Kong, 1991, pl. 22 and sold in our Hong Kong rooms, 7th October 2015, lot 130.

• \$ 60,000-80,000

明末 / 清初 十七世紀 黃花梨  
平頭案

來源

Nicholas Grindley, 倫敦, 2002年11月

出版

Karen Thomson 編, 《The Blema and H. Arnold Steinberg Collection》, 蒙特利爾, 2015年, 圖版174



PROPERTY OF A GEORGIA PRIVATE COLLECTOR

**A RARE COPPER-RED MING-STYLE  
MOONFLASK  
QING DYNASTY, QIANLONG PERIOD**

the circular body set over a low, domed foot and rising to a waisted neck and garlic-shaped mouth, each of the narrow sides set with a small round boss at the widest point and a *ruyi*-form boss at the shoulder which originally supported a handle, the broad sides painted in vibrant underglaze red with a large roundel centered with a lotus scroll enclosed in a six-pointed star surrounded by a network of geometric panels enclosing further scrolling and floral motifs, additional lotus scrolls at the narrow sides and neck, cloud bands encircling the foot, the base countersunk  
Height 7 in., 17.8 cm

The design of the present moonflask is based on Middle Eastern metal vessels of the same shape and motif, which were then translated into blue and white porcelain vessels under the Yongle Emperor (r. 1402-1424). Yongle blue and white flasks of this type are extremely rare, and only three

have appeared at auction, the most recent being one from the Pilkington Collection, sold in our Hong Kong rooms, 6th April 2016, lot 17.

The form was revived under the Qianlong Emperor (r. 1735-1796), when a small series of these flasks was produced in underglaze copper-red. Examples include a Qianlong seal mark and period one from the collection of C. P. Lin, exhibited in the Min Chiu Society exhibition *An Anthology of Chinese Ceramics*, Hong Kong Museum of Art, 1980, cat. no. 118, and again in the Percival David Foundation of Chinese Art exhibition *Elegant Form and Harmonious Decoration*, London, 1992, cat. no. 171. See also a Qianlong seal mark and period example from the Baur Collection, illustrated in John Ayers, *The Baur Collection, Geneva, Chinese Ceramics*, vol. IV, London, 1974, no. A535; and one from the Malcolm Macdonald Collection illustrated in Soame Jenyns, *Later Chinese Porcelain*, London, 1951, pl. LXXXVI, fig. 1a.

Qianlong period copper-red moonflasks of this type sold at auction include a seal mark and period example formerly in the collections of Sir Harry Garner and Robert C. Bruce, but with the underglaze design highlighted in overglaze puce enamel, illustrated in *ibid.*, pl. LXXXVI, fig. 1b, and sold in our Hong Kong rooms, 28th November 1979, lot 223; a second sold in our Hong Kong rooms, 1st November 1999, lot 370; and a third, from the collection of Sir Quo-Wei Lee, sold in the same rooms, 3rd October 2018, lot 113. See also two unmarked Qianlong period examples, both missing their handles: the first, sold in our London rooms, 17th December 1980, lot 642; the second, sold in our Hong Kong rooms, 22nd November 1984, lot 709.

\$ 30,000-50,000

清乾隆 釉裏紅蓮花錦紋扁壺





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PROPERTY FROM A NORTH AMERICAN PRIVATE COLLECTION

**A PAIR OF COPPER-RED 'FISH' DISHES  
YONGZHENG MARKS AND PERIOD**

each with low, rounded sides set over a slightly tapered foot, the exterior painted in underglaze copper red with three fish swimming gracefully against the white ground, their tails sweeping gently up and fins extended, the varying blush tones of the copper red enhancing the naturalism, the interior unadorned, the base with a six-character mark in underglaze blue within a double circle (2)  
Diameter 6 in., 15.2 cm

**PROVENANCE**

Acquired in Hong Kong, 1990.

This sophisticated pair of dishes encapsulates the Yongzheng Emperor's (r. 1723-35) fervent interest in antiquities. The design of three red fish against an undecorated white ground has its roots in the Xuande period (r. 1424-25), when a select group of imperial cups, stem cups and stem bowls embellished with such distinct silhouettes were produced. This iconic style of decoration was rarely used until it was revived in the early Qing dynasty. According to *Taocheng jishi bei* [Commemorative Stele on Ceramic Production] compiled in 1735 by the great Tang Ying (1682-1756), the most accomplished superintendent of the Imperial kilns at Jingdezhen in the 18th century, the three fish decoration, along with three fruits, three *lingzhi* fungus

and five bats, were the four copper-red designs from the Xuande reign that were specifically replicated at the Imperial kilns during the Yongzheng period.

Compare a closely related pair of dishes included in the Hong Kong Oriental Ceramic Society *Exhibition of Chinese Blue and White Porcelain and Related Underglaze Red*, City Museum and Art Gallery, Hong Kong, 1975, cat. no. 129; a pair sold in these rooms, 23rd March 2011, lot 724; and another sold at Christie's Hong Kong, 30th November 2011, lot 2949. See also a closely related dish sold in our London rooms, 15th May 2013, lot 232; and another sold at Christie's New York, 24th March 2004, lot 228.

For the Ming precedent, see a Xuande mark and period stem bowl in the collection of the National Palace Museum, Taipei, illustrated in *Mingdai Xuande guanyao jinghua tezhan tulu/ Catalogue of the Special Exhibition of Selected Hsüan-te Imperial Porcelains of the Ming Dynasty*, National Palace Museum, Taipei, 1998, cat. no. 99, together with two similar stem cups of smaller size, cat. nos 81 and 87.

\$ 30,000-50,000

清雍正 釉裏紅三魚紋盤一對  
《大清雍正年製》款

來源  
購於香港，1990年



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PROPERTY FROM A NEW YORK PRIVATE COLLECTION

**AN UNDERGLAZE-BLUE AND COPPER-RED 'DRAGON' BOTTLE VASE  
QING DYNASTY, 18TH CENTURY**

the swelling pear-shaped body supported on a straight foot and rising to a slender cylindrical neck, painted with a powerful scaly copper-red dragon pursuing a large 'flaming pearl' amidst an inky haze of underglaze-blue clouds and mist, the face and claws finely detailed, the recessed base glazed white  
Height 9½ in., 24 cm

**PROVENANCE**

Ralph M. Chait Galleries, New York.

Compare a similar but slightly larger vase offered in these rooms, 20th March 1976, lot 206. See also a baluster-form example, painted in a similar manner, sold in our London rooms, 13th July 2005, lot 586.

\$ 10,000-15,000

清十八世紀 青花釉裏紅趕珠雲龍紋長頸瓶

來源

Ralph M. Chait Galleries, 紐約



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**A LARGE IRON-RED 'DRAGON' FISHBOWL  
QING DYNASTY, 19TH CENTURY**

of compressed ovoid form, resting on a narrow base and rising to broad shoulders and an incurved lipped rim, boldly painted with two sinuous dragons flying amidst flame wisps and clusters of clouds, each with a thorny ridged spine, pronounced antlers, long talons, snarled face, chasing a 'flaming pearl', between upright wave lappets encircling the base and a ruyi-head border at the mouth, the interior glazed white, the footring and recessed base unglazed  
Diameter 16 in., 40.6 cm

A related iron-red and gilt jardinière of globular form with a galleried rim, attributed to the 19th century, sold at Christie's New York, 1st February 2005, lot 350. See also two underglaze-blue fishbowls with similar subject matter and attributed to the 19th century: the first of U-form, sold in our Hong Kong rooms, 24th May 1981, lot 1585; the second of cylindrical form and sold in these rooms, 24th January 1975, lot 419A.

A Qianlong period fishbowl of very similar shape and design to the present, painted in underglaze-blue and copper-red, is in the Victoria and Albert Museum, London, coll. no. C.139-1913.

\$ 20,000-30,000

清十九世紀 礬紅彩趕珠雲龍紋缸

PROPERTY OF A NORTH AMERICAN PRIVATE  
COLLECTOR

**A COPPER-RED-DECORATED  
'DRAGON' ROULEAU VASE  
QING DYNASTY, 18TH CENTURY**

the elongated ovoid body set over a straight foot and rising to a short, waisted neck with an everted lip, painted all around in bright copper red with two five-clawed dragons contesting a 'flaming pearl', one dragon striding across clusters of swirling clouds, its sinuous body wrapping almost entirely around the vase, the second dragon emerging from the roiling sea below, flame scrolls dancing in the air amidst the clouds

Height 14 $\frac{7}{8}$  in., 37.8 cm

**PROVENANCE**

Collection of Jean Lavigne.

The characteristics of the principal dragon on this vase — with its exceedingly long serpentine body, the minimal treatment of the face and mane in comparison to the richly detailed body, and its overall sense of movement — compare closely to a Kangxi mark and period copper-red-decorated 'dragon' *meiping* sold first in our London rooms, 1st-2nd April 1974, lot 364, and then in our Hong Kong rooms, 20th May 1981, lot 774. A second *meiping* of this type, attributed to the 18th century, sold in our Hong Kong rooms, 29th November 1977, lot 196. See also an early Kangxi period precedent for a 'dragon' sleeve vase decorated entirely in underglaze red in the collection of Michael Butler, exhibited in *Chinese Porcelain: The Transitional Period, 1620-1683, A Selection from the Michael Butler Collection*, Princeshof Museum, the Netherlands, 1986, cat. no. 120.

Jean Lavigne was a fine art publisher in Paris, who is best known for printing and publishing 'La Conquete du Cosmos II' by Salvador Dali in 1974.

\$ 50,000-70,000

清十八世紀 釉裏紅趕珠雲龍紋  
燈籠瓶

來源

Jean Lavigne 收藏



PROPERTY FROM A DISTINGUISHED NORTH AMERICAN PRIVATE COLLECTION

**A RARE AND LARGE UNDERGLAZE-BLUE AND COPPER-RED DECORATED VASE  
QING DYNASTY, 18TH CENTURY**

superbly potted, the rounded sides sweeping to a waisted neck and everted rim, all raised on a splayed base, the body finely painted in a vivid cobalt blue and crimson red with two registers of shaped reserves enclosing scholarly scenes of idyllic retreats depicting pavilions nestled among trees and towering rockwork, fishermen poling their *sampans* through placid waters, sweeping vistas of flowering plants and trees amid imposing boulders along a shoreline with mountains in the distance, divided by raised single-line filets, the shoulder applied to either side with a molded butterfly-form handle, the neck with two stylized *shou* characters below a chevron band, all against a rich cobalt-blue diaper ground strewn with copper-red florets

Height 19¼ in., 48.8 cm

**PROVENANCE**

Christie's New York, 6th November 1980, lot 386.

**LITERATURE**

Anthony du Boulay, *Christie's Pictorial History of Chinese Ceramics*, Oxford, 1984, p. 207, pl. 4.

The present vase is exceptionally rare and exemplifies the mastery of the Jingdezhen craftsmen in both the superlative expression of its archaic *hu* form to the near flawless application of the complex technique required in the use of underglaze red and underglaze blue. The colors emerged from the kiln each in its most desirable tone, an intense sapphire blue and a vivid crimson red. The design concept demanded both artistry, as seen in the painterly rendering of the atmospheric landscape reserves, and labor intensity in order to create the rich and intricate diaper ground enlivened with strewn delicate florets.

Copper red was notoriously difficult to fire due to the temperamental nature of the copper pigment. J.M. Addis in *Chinese Porcelain from the Addis Collection. Twenty-two Pieces of Chingtechen Porcelain Presented to the British Museum*, London, 1979, pp 9-10, discusses the experimental techniques of the Yuan dynasty and suggests that the earliest use of copper-oxide was probably as a broad band forming the background for an incised design. By the early Ming dynasty during the Yongle and Xuande reigns

monochrome copper-red porcelains were perfected but the large number of discarded sherds at the Jingdezhen kiln sites highlights the difficulties experienced by even the most highly accomplished Imperial potters of that time to achieve satisfactory results. After the Xuande reign, the copper pigment was therefore almost completely abandoned. Copper-red glazes were revived on a grand scale under the Kangxi Emperor after two centuries of neglect and famous monochrome techniques, *langyao* and 'peachbloom' were developed during this reign. Despite those technological feats, it is the combined palette of underglaze blue and red that constitute what is considered the earliest Imperial commission by the Kangxi Emperor; a series of scholarly-taste landscape-decorated wares made for the Zhonghe Pavillion with cyclical dates corresponding to 1671-3.

The present piece evokes these early Kangxi Imperial wares in the painting style of the landscapes. However, the quality and even application of the fugitive pigment, the generously rounded interpretation of the form, accentuated by raised bands, and the extravagant butterfly-form handles, place this vase in the early 18th century. The Yongzheng and Qianlong emperors favored works that were visually stunning but that were also steeped in tradition. Related vases, painted in the underglaze red and blue palette with borders of intricate diaper patterns similar to the present example, include a lantern-form vase decorated with the 'Sanxing' sold in our Hong Kong rooms, 19th May 1982, lot 261; also an example decorated with deer and pine trees from the Wang Xing Lou Collection, included in the exhibition *Imperial Perfection. Chinese Palace Porcelain of Three Great Emperors*, Minneapolis Institute of Arts, Minneapolis, 2004, cat. no. 27; and another with a Qianlong seal mark and of the period, decorated with deer in a landscape sold at Christie's London, 9th December 1985, lot 124. Compare also three large, blue or red-diaper ground decorated vases; the first, of rouleau form, attributed to the Kangxi period and depicting the 'Three Star Gods', sold in our Hong Kong rooms, 23rd May 1978, lot 99; another large bottle vase with dragons on a densely patterned red ground, described as 18th century, sold in these rooms 17th September, lot 263; and the most closely related example, a large handled bottle vase with a blue diaper ground with red florets identical to the present example enclosing shaped panels of landscapes and dragons, the shoulder with similar *shou* characters sold in our Hong Kong rooms, 24th-25th November 1981, lot 264.

\$ 100,000-150,000

清十八世紀 青花釉裏紅開光山水人物  
圖蝶耳尊

來源

紐約佳士得1980年11月6日，編號386

出版

Anthony du Boulay，《Christie's Pictorial History of Chinese Ceramics》，牛津，1984年，頁207，圖版4



# FROM THE ZHUSHAN OFFICIAL RESIDENCE

REGINA KRAHL



No single person probably had a greater impact on the development of Chinese porcelain and has been more celebrated in this context than Tang Ying (1682-1756) (fig. 1). Having entered the services of the Qing Court at a very young age and belonging to one of the Banners under direct imperial control, he personally served all three of the major emperors of the Qing dynasty, Kangxi, Yongzheng and Qianlong. He befriended the Yongzheng Emperor, his senior by only a few years, while the latter was still Prince, and upon his ascension to the throne, Tang became Vice-Director of the Imperial Household Department. Not long after, he was sent to Jingdezhen and soon oversaw the production of the Imperial kilns there; and although he later became Supervisor of Customs in nearby Jiujiang, he appears to have retained control over the production of Imperial porcelains until he retired, in the year he died.

Tang Ying was accomplished as a painter, poet and writer, calligrapher, seal carver, and designer, managed to learn the techniques of the porcelain making process, and was a fine connoisseur of antiques of all periods, which the Imperial collection in Beijing had given him ample opportunities to study. This combination of studying and practicing

art clearly gave him an acute understanding of aesthetic styles and material qualities, degrees of excellence and pitfalls to avoid. It put him in a unique position to propel the standards of the porcelain-making industry beyond anything previously seen.

For an accomplished painter and calligrapher who was immediately involved with the work at the Imperial porcelain workshops, it must have been an irresistible temptation to try his own hand at painting and writing on porcelain, or at least to design some porcelains other than those officially supplied to the court. After at first commissioning some conventionally decorated blue-and-white altar vessels, he soon went for more inventive styles, which seem more directly to reflect his tastes, and his hand can be seen behind a number of very distinctive vessels that are either inscribed with his name or his sobriquets, or bear his seals.

The present plaque can be attributed to Tang Ying on account of its style of landscape painting, its calligraphic flow, its two seals *tao* and *zhu*, and the rare fact that the signature states that it was painted at “the Zhushan Official Residence”, Zhushan in Jingdezhen being the seat of the Imperial workshops. Dates are otherwise rarely seen on Tang

Fig. 1 Tang Ying, soapstone carving by Wang Ben, dated 1750, Peter Lam, 'Tang Ying [1682-1756]. The Imperial Factory Superintendent at Jingdezhen', *Transactions of the Oriental Ceramic Society*, vol. 63, 1998-9

圖一 1750年 汪木齋壽山石雕唐英像，錄於林業強，〈Tang Ying [1682-1756]. The Imperial Factory Superintendent at Jingdezhen〉，《*Transactions of the Oriental Ceramic Society*》，期63，1998至1999年





## 於珠山官舍

康蕊君

唐英（1682-1756年）（圖一），御窯督陶官，對中國瓷務貢獻卓巨，盛譽盈絕，古今罕有出其右者。唐英隸八旗之一，十六歲入宮，曾奉康、雍、乾三帝。康熙朝，唐英結識時為皇子的胤禛，後胤禛繼位成為雍正皇帝，遂命唐英為內務府員外郎銜，繼被派駐景德鎮御窯廠，佐理陶務，充駐廠協理官。後唐英雖被派調監九江關，但仍督理陶務，直至壽終。

唐英博才，擅書畫、詩詞、篆刻、設計，同時精通製瓷技藝，又有清宮浩瀚度藏供其學習，故其對各式美學風格及材質特點理解獨到，善於鑑賞，亦知何以避短而揚長。正因這些得天獨厚的優勢，唐英方可將宮廷瓷器的水平提升到了一個前所未有的全新高度。

唐英書畫造詣頗深，且任職御窯督陶官，除依照上呈宮廷之式外，想必有時亦欲提筆揮毫，親自設計瓷式。唐英初期曾製燒過青花五供之器，而後他即開始大作創新，並將其個人審美品味注入於瓷器，存世可見數例，卓爾獨絕，概署其名款或印記。

本品從山水及書法風格、「陶」「鑄」印章以及「珠山官舍」之題識，可斷其為唐英所製。目前所知唐英製瓷，除紀乾隆五年及六年青花供器之外，鮮有署年款者。而本品題識不僅署年，且紀為唐英暮年之時，更為難得。根據所紀之年，本瓷板應製於唐英奏請辭官前最後一次奉旨進京面見乾隆不久之前。

本品瓷板，施彩明豔，作青綠山水，並以黃、粉及紅彩點綴，於唐英所製瓷器當中，此類式最為矚目。參考其他唐英製山水例，其一曾屬Wong Kai Zu、Charles Russell、Paul及Helen Bernat伉儷收藏，現



為莊紹綏雅蓄，曾展於朱湯生，《中國瓷器一莊紹綏收藏》，香港，2009年，編號101，售於倫敦蘇富比1946年6月25日，編號79，後易手於香蘇富比1988年11月15日，編號52以及香港佳士得2001年4月29日，編號516，錄於《香港蘇富比二十年》，香港，1993年，圖版294（圖二）；另見一筆筒例，曾展於東方陶瓷學會，《龍隱：東方陶瓷學會會員稀珍藏品展》，倫敦蘇富比，2016年，編號205，亦見封面（圖三）；再比一八方雙耳盃例，亦署「陶」「鑄」印，售於香港蘇富比2003年4月27日，編號177，後易手於香港邦瀚斯2017年11月28日，編號37。

此類山水紋飾畫風與唐英山水畫作遙遙呼應，比較北京故宮博物院收藏一例，描繪秋景，圖載於林業強，〈Tang Ying [1682-1756]. The Imperial Factory Superintendent at Jingdezhen〉，《Transactions of the Oriental Ceramic Society》，期63，1998-9年，頁75，圖9（圖四）。除此外，本瓷板題識亦符合唐英書法風格。唐英製瓷題識多書隸書或行書，本品即為後者。唐英書法風格頗為明顯，如可對比林業強所錄山水畫之行書題識；林業強於同文並載一幅唐英隸書書法（出處同上，圖10），其行書題識亦與本品書風極近。

相近行書書風亦可見於兩墨彩例，其一為龍紋筆筒，藏香港中文大學文物館，錄林業強，前述出處，頁69，圖5及6；另一例為六方貫耳瓶，繪墨竹紋，底書乾隆青花款，大維德爵士收藏（Rosemary E. Scott，《For the Imperial Court. Qing Porcelain from the Percival David Foundation of Chinese Art》，紐約及新加坡，1997年，編號18）。

Fig. 2 A rare famille-rose 'landscape' vase, signed with the seal of Que Tao, of Tang Ying, Qing dynasty, Qianlong period. Sotheby's Hong Kong, 15th November 1988, lot 52

圖二 清乾隆 粉彩山水圖詩文燈籠瓶 香港蘇富比 1988年11月15日 編號52



Fig. 3 Famille-rose porcelain brushpot painted with the Pipa Pavillion, inscribed by Tang Ying, Qing Dynasty, Yongzheng period. Ashfield Collection.

圖三 清雍正 唐英製粉彩九江琵琶亭山水圖筆筒 Ashfield 收藏

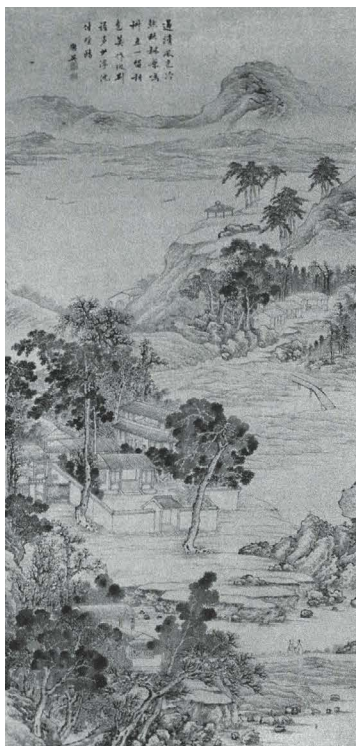
Ying vessels, other than the blue and white altar vessels from the 5th and 6th years of the Qianlong reign, and the present inscription is remarkable since it dates this panel to the very end of Tang's life. The piece appears to have been painted not long before Tang undertook his last official voyage to Beijing, on the orders of the Qianlong Emperor, and shortly before he asked for retirement.

Porcelains painted in this flamboyant blue-green style, with highlights in yellow, rose-pink and red, are probably the most striking Tang Ying pieces. Similar Tang Ying landscapes can be seen on the famous vase from the collections of Wong Kai Zu, Charles Russell, Paul and Helen Bernat and now Alan Chuang, included in Julian Thompson, *The Alan Chuang Collection of Chinese Porcelain*, Hong Kong, 2009, cat. no. 101, and sold in our London rooms 25th June 1946, lot 79, in our Hong Kong rooms, 15th November 1988, lot 52, at Christie's Hong Kong, 29th April 2001, lot 516, and illustrated in *Sotheby's Hong Kong – Twenty Years, 1973-1993*, Hong Kong, 1993, pl. 294 (fig. 2); on a brushpot included in the Oriental Ceramic Society exhibition *China without Dragons*, Sotheby's London, 2016, cat. no. 205 and illustrated on the catalogue's dust jacket (fig. 3); and on a small eight-sided, handled cup, which bears the same seals *tao* and *zhu* as the

present piece, sold in our Hong Kong rooms, 27th April 2003, lot 177, and at Bonhams Hong Kong, 28th November 2017, lot 37.

These landscapes tie in directly with Tang's landscape paintings, for example, a hanging scroll depicting an autumn scene in the collection of the Palace Museum, Beijing, illustrated by Peter Lam in 'Tang Ying [1682-1756]. The Imperial Factory Superintendent at Jingdezhen', *Transactions of the Oriental Ceramic Society*, vol. 63, 1998-9, p. 75, fig. 9 (fig. 4). Not only the painting style but also the handwriting can be traced directly to Tang Ying. Inscriptions on Tang Ying porcelains are executed either in the formal clerical script (*lishu*) or in running script (*xingshu*) like on the present piece, both styles displaying a very distinctive hand. The landscape painting published by Peter Lam is inscribed in a very similar running script, and he also illustrates (*ibid.*, fig. 10) a calligraphy in clerical script, which is accompanied by a colophon in running script that closely echoes the writing style on the current panel.

Inscribed in a similar *xingshu* hand are also two *grisaille*-painted vessels, a dragon-decorated brushpot in the collection of the Art Museum, The Chinese University of Hong Kong, illustrated in Lam, *op. cit.*, p. 69, figs 5 and 6; and a hexagonal



bamboo-decorated vase with an underglaze-blue Qianlong reign mark, in the Sir Percival David Collection (Rosemary E. Scott, *For the Imperial Court. Qing Porcelain from the Percival David Foundation of Chinese Art*, New York and Singapore, 1997, no. 18).

Geng Baochang lists eight brushpots and water vessels for the scholar's desk in the Palace Museum, Beijing, decorated and inscribed in *grisaille* either on a white ground or over *guan* or celadon glazes, which bear Tang Ying's name or seals (Geng Baochang, "Tan Tang Ying kuan de ciqu ji qita [On porcelains inscribed by Tang Ying and similar questions]", *Jingdezhen taoci* [Jingdezhen porcelain], 1982, no. 2; *Jinian Tang Ying dansheng sanbai zhounian zhuanji* [Special issue commemorating the 300th Anniversary of Tang Ying]). Three of these bear the same seals *tao* and *zhu* as our plaque, and one of them, a small brushpot constructed as two interlocking lozenge-shaped receptacles of different

size, painted with landscape scenes in *grisaille* on two sides and inscribed with poems on the other two, is also dated to the *yihai* year, 1755 (Geng, *op. cit.*, illustrated on the back cover of the Journal, but the cyclical date mistakenly interpreted as the eighth year of Qianlong). The seals *tao* and *zhu* appear also on several other vessels, but the *pianshi* seal seems otherwise rare.

Equally executed in this year and provided with the seals *tao* and *zhu* was a cup inscribed with poems in shaped panels on an iron-red flower-decorated ground, sold three times in our Hong Kong rooms, 1979, 1994 and 2002, and illustrated in *Sotheby's: Thirty Years in Hong Kong*, Hong Kong, 2003, pl. 355. The Palace Museum, Beijing, owns an even later brushpot in form of a bamboo section, inscribed by Tang Ying and dated to the last year of his life, 1756 (Geng Baochang, *Ming Qing ciqu jiating* [Appraisal of Ming and Qing porcelain], Hong Kong, 1993, p. 291, fig. 497).

Fig. 4 Autumn landscape painting by Tang Ying. Collection of the Palace Museum, Beijing. © Palace Museum, Beijing.

圖四 唐英 山水圖 北京故宮博物院收藏  
© 北京故宮博物院



Fig. 5 Portrait of Abel William Bahr (1877-1959) from A.W. Bahr Papers. Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Smithsonian Institution, Washington, D.C. Gift of Penelope Jane Bahr, November 12th, 2001, A2001.14

圖五 巴爾 (1877-1959) 《A.W. Bahr Papers》 弗瑞爾美術館及亞瑟·M·賽克勒美術館資料館 史密森尼博物館 華盛頓 Penelope Jane Bahr 惠贈 2001年11月12日 A2001.14

This porcelain plaque comes from the collection Abel William Bahr (1877-1959) (fig. 5), a merchant who was half Chinese, was born and brought up in China and, while living in Shanghai, acted as Secretary of the North China Branch of the Royal Asiatic Society (of Great Britain and Ireland). He was instrumental in organizing an exhibition of Chinese porcelain and works of art in Shanghai in 1908, of which he published a catalogue in 1911. In 1916, the American Art Galleries in New York organized a large sale of antiques he had collected, which included lot 667 in this sale. The present piece was sold in a later sale of his collection organized by the same galleries in 1922. Further sales followed in later years. He also lent pieces to the Royal Academy of Arts exhibition in London 1935-6. The present panel has not been published or on public display for nearly a century.

耿寶昌曾集錄北京故宮博物院收藏八件文房筆筒及水丞例，皆飾墨彩，白地、仿官釉地或青釉地，均署唐英款或印（耿寶昌，〈談唐英款的瓷器及其它〉，《景德鎮陶瓷》，1982年，期2：《紀念唐英誕生三百週年專輯》）。其中三例署「陶」「鑄」印，與本品相同；其一筆筒例，飾墨彩開光山水詩句，同署乙亥年（1755年）款（耿寶昌，前述出處，封底，文中誤記為乾隆八年）。此外，「陶」「鑄」印亦可見於其他數例，唯署「片石」印者尤為罕見。

另見一盃例，同製於乙亥（1755）年，亦署「陶」「鑄」印，鑿紅地開光內題詩，三售香港蘇富比，為別於1979、1994及2002年，並錄於《香港蘇富比三十年》，香港，2003年，圖版355。北京故宮博物院收藏一件竹節式筆筒，唐英題識，署丙子年（1756年），即唐氏離世之年（耿寶昌，《明清瓷器鑒定》，香港，1993年，頁291，圖497）。

本品出自巴爾（1877-1959年）（圖五）收藏。巴爾乃一位商人，一半中國血統，出生於中國，長於上海，曾任英國皇家亞洲學會中國北部分會秘書，並參與籌辦過1908年於上海舉行的中國瓷器及藝術品展覽，後於1911年出版該展覽圖錄。1916年，紐約American Art Galleries舉行大型拍賣會，呈獻巴爾收藏，包括本場拍賣編號667。1922年，該拍行又舉行其收藏拍賣，其中即包括本品瓷板，距今已近百年。之後數年再有數場拍賣呈其珍藏。此外，巴爾還曾借出藏品於1935至1936年的倫敦皇家美術學院展覽。

AN EXCEPTIONAL AND RARE FAMILLE-ROSE  
'LANDSCAPE' PANEL, BY TANG YING  
QING DYNASTY, QIANLONG PERIOD, DATED  
YIHAI YEAR, CORRESPONDING TO 1755

delicately painted with an idyllic lakeside scene of elegant studios and pavilions overlooking the water, surrounded by jagged rockwork and twisting trees all enameled in shades of green and blue, the tips of the leaves turning yellow and pink, the lake with a *sampan* amidst the calm waters left unenameled save for the seafoam-green ripples, tall jagged mountains rising vertically above and around, the depth conveyed through the skillful use of paler enamels, negative space, and washes of *grisaille*, a waterfall cascading down one cliff face and a small thatched pavilion above a jagged slope in the distance, the sky left plain and inscribed with a poetic verse reading *Jietian yanlang lai sanxia yingshui loutai bie yijia* (enshrouded by waves of mist, the gorges unveil; reflected by the water, a pavilion stands), followed by an inscription *yihazhiqiu zhiyu Zhushan guanshe* (made at the Zhushan official residence in the autumn of the *yihai* year), accompanied by three seals reading *pianshi, tao* and *zhu*, all within a wood frame, the reverse with a Japanese gilt-lacquered temple scene  
12 by 16½ in., 31 by 41 cm

PROVENANCE

Collection of A.W. Bahr (1877-1959), acquired between 1917 and 1922.  
American Art Galleries, New York, 11th January 1922, lot 435.  
Florida Private Collection.

\$ 120,000-150,000

清乾隆乙亥年（1755年） 唐英製粉彩  
煙峽樓臺圖瓷板

題識：

接天煙浪來三峽 映水樓臺別一家  
乙亥之秋製於珠山官舍

印文：

片石 陶鑄

來源

巴爾 (1877-1959) 收藏，得於1917至1922年之間  
American Art Galleries，紐約，1922年1月11日，  
編號435  
佛州私人收藏





**A FAMILLE-ROSE 'FLORAL' VASE  
QIANLONG SEAL MARK AND PERIOD**

the ovoid body resting on a splayed foot and rising to a tall cylindrical neck flaring at the rim, brightly enameled all over with a twisting tree branch and tangled stems of lush flowers growing amidst pierced sapphire-blue rockwork, including blooms of hibiscus, chrysanthemum, and *lingzhi*-shaped coxcomb, the spindly tree branches extending across the shoulders, all on a plain ground, the rim gilt, the interior and recessed base turquoise-enameled, the latter with a six-character seal mark in iron red

Height 17 in., 43.3 cm

A vase of similar shape and subject matter, enameled with birds and a plain turquoise base, attributed to the Qianlong period, sold in our London rooms, 19th June 2002, lot 49. See a slightly smaller *meiping* depicting a similar scene, with a four-character iron-red seal mark, sold twice in our Hong Kong rooms: 12th May 1976, lot 280, and 18th May 1988, lot 277. A bottle vase formerly in the collection of the Cleveland Museum of Art, enameled with a pheasant and an iron-red seal mark on the base, sold in these rooms 8th November 1980, lot 215, and again in our Hong Kong rooms, 20th May 1987, lot 556. See also a vase of similar form attributed to the Yongzheng/Qianlong period, with the branches extending down the foot, sold twice in our Hong Kong rooms: 14th November 1989, lot 266, and 29th October 2001, lot 604.

For a bottle vase with peonies and an underglaze-blue mark, see one illustrated in *The Complete Collection of Treasures of the Palace Museum: Porcelains with Cloisonné Enamel Decoration and Famille-Rose Decoration*, vol. 39, Hong Kong, 1999, pl. 89. Additionally, a box illustrated in *ibid.*, pl. 99 has a cover with flowers enameled in a similar manner to the present.

\$ 20,000-30,000

清乾隆 粉彩花卉圖瓶  
《大清乾隆年製》款





**A MOLDED CRACKLE-GLAZED  
TRIPLE-SPOUTED DOUBLE GOURD  
VASE**

**QING DYNASTY, DAOGUANG PERIOD**

vertically divided into three undulating lobes, each rising to a slender columnar neck and covered in a pale bluish-grey crackled glaze, the double gourd cinched at the waist with a molded ribbon painted with a fret diaper ground in underglaze-blue, the trefoil foot ring applied with a dark wash, the recessed base similarly crackle-glazed and with a four-character hallmark in iron red reading *Shendetang zhi*  
Height 12½ in., 31.8 cm

Compare a Daoguang period *ge*-type lobed and elongated 'pomegranate' vase, with a *Shendetang* hallmark on the base and the footring similarly applied with a dark wash, in the collection of the Shanghai Museum, illustrated in Zhou Lili, *Shanghai bowuguan cangpin yanjiu daxi: Qingdai Yongzheng-Xuantong guanyao ciqu / Qing Dynasty Official Wares from the Yongzheng to Xuantong Reigns*, Shanghai, 2014, pl. 5-19.

Vases of this form became popular in the Qianlong period and continued to be made throughout the 19th century. See a pair of celadon-glazed *famille-rose* vases of similar form and with the molded ribbon painted with the same ket fret diaper ground, attributed to the 19th century, sold in these rooms 18th March 2014, lot 492. A robin's egg-glazed example with a molded gilt ribbon sold in these rooms, 24th April 1975, lot 396. For a Qianlong seal mark and period crackle *guan*-type glazed vase of this form, without the ribbon, see one illustrated in Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol. II, London, 1994, pl. 876.

\$ 30,000-50,000

清道光 仿哥釉青花包袱式三孔葫蘆瓶

《慎德堂製》款



**A RARE FAMILLE-ROSE 'TRIBUTE BEARERS'  
DOUBLE GOURD VASE  
QIANLONG SEAL MARK AND PERIOD**

the globular lower bulb surmounted by a smaller ovoid-form upper bulb rising to a slender neck, finely enameled all over with foreign tribute bearers scattered in a mountainous landscape scene with fabulous beasts, including one seated on a white elephant, another holding a sleeve vase containing peacock feathers and a branch of coral, one riding a Buddhist lion whilst holding a model of a pagoda, and another atop a *qilin* with a basin of 'flaming pearls' beside a figure presenting another pearl to him, surrounded by craggy, delicately outlined rockwork and twisting trees, the reverse with the foreigners' boat docked near the shore by a rippling lake, the inner rim and recessed base glazed turquoise, the latter with a six-character seal mark in iron red. Height 12 $\frac{7}{8}$  in., 32.5 cm

Exuberantly and finely enameled, the present vase is very rare for its combination of form and subject matter. The theme of foreign tribute bearers was especially favored at court in the 18th and early 19th century. Recognizable by their curly red hair, tall noses, and clothing, the foreigners carry precious objects and are accompanied by extraordinary beasts such as a Buddhist lion, wolf, *bixie*, piebald horse, white elephant, dog, *qilin*, and tiger. Such a vase would have conveyed numerous auspicious blessings and affirmed the Qing empire's cosmopolitan power and influence.

The design on the present vase can also be associated with 'European subject' porcelain wares of the period, which stemmed from the Qianlong Emperor's penchant for curious and exotic objects. As Michel Beurdeley and Guy Raindre note in *Qing Porcelain: Famille Verte, Famille Rose*, London, 1987, p. 124, to entertain the Emperor and his princes, 'Chinese ceramic artists found it amusing to incorporate figures depicted in the 'European manner' in their designs'. It is rare to find foreigners painted on porcelain, as they were

more frequently enameled on metal. See a pair of *famille-rose* incense holders depicting a continuous scene of foreign tribute bearers, with Qianlong four-character seal marks, sold in our Hong Kong rooms, 5th April 2017, lot 3108. For an ovoid *famille-rose* vase painted with a similar scene, with a blue-enameled mark, see one exhibited in *Special Exhibition of Ch'ing Dynasty Enamelled Porcelains of the Imperial Ateliers*, National Palace Museum, Taipei, 1992, cat. no. 141. See also a brushpot with a continuous scene of Europeans on a horse-drawn carriage, the base with a blue-enameled mark, formerly in the collection of A.W. Bahr and Paul and Helen Bernat, sold twice in our Hong Kong rooms, 15th November 1988, lot 36, and 9th October 2007, lot 1213.

Compare a plaque enameled in a similar manner and with a related scene, attributed to the Jiaqing period, and formerly in the YC Chen Collection, sold at Christie's Hong Kong, 29th May 2013, lot 1957. A pair of large Jiaqing mark and period vases, each enameled with a procession of foreign tribute bearers, sold at Christie's London, 15th May 2012, lot 318. A further Jiaqing mark and period turquoise-ground jardinière enclosing vignettes of foreign tribute bearers sold in our Hong Kong rooms, 7th October 2010, lot 2161. See also a plaque molded in low-relief with processions of foreign tribute bearers, also attributed to the Jiaqing period, sold at Christie's New York, 30th May 1991, lot 371.

The subject of foreign tribute bearers is also depicted in a number of Qing court paintings, such as *Envoys from Vassal States and Foreign Countries Presenting Tribute to the Emperor* in the collection of the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum: Qing Court Paintings, #14*, Hong Kong, 1996, pl. 64. For a Ming dynasty vase with the same theme, see a 16th century underglaze-blue double gourd vase, sold at Christie's London, 14th May 2013, lot 199.

\$ 60,000-80,000

清乾隆 粉彩八蠻進寶圖葫蘆瓶  
《大清乾隆年製》款





DING GUANPENG'S  
SIXTEEN LUOHAN  
A MAGNIFICENT PAIR OF  
QIANLONG IMPERIAL  
'LUOHAN' PANELS FROM THE  
A. W. BAHR AND WILLIAM  
SKINNER COLLECTIONS

丁觀鵬十六應真像  
巴爾及 WILLIAM SKINNER 收藏  
乾隆御製羅漢掛屏一對



Fig.1 William Cobbett  
Skinner (1857-1947)

This pair of panels is exceptional; embellished with brilliantly gilded figures cast from bronze, they reveal the hand of a true master. While their subject matter is testament to the Qianlong Emperor's devotion towards Buddhism, their compositional virtuosity, particularly notable in the depiction of the different layers of relief, displays the exceptional workmanship achieved by the Imperial wood workshop in this period.

The inscription on the top of the panels tells the story of the sixteen eminent *luohan*, each meticulously depicted inhabiting the rocky landscape. Close personal disciples of the Historical Buddha Shakyamuni, the enlightened *luohan* were a popular subject in the Qianlong reign. Their iconography, with distinctive exaggerated, almost grotesque, features, originated with an influential rendition of each *luohan* by the famous late Tang (618-907) and Five Dynasties (907-960) monk and painter Guanxiu (823-912), who saw them appear this way in a dream. The legendary paintings by Guanxiu were stored at Shengyin Si in Hangzhou, which the Emperor visited during his second Southern Inspection Tour in 1757. The Emperor was convinced that they were the original paintings recorded in the inventory of the collection of Emperor Huizong (r. 1100-1126), *Xuanhe huapu* [The Xuanhe catalogue of paintings]. Deeply moved by these images, he composed a eulogy to each *luohan*, renumbered them and provided a translation of their names in Chinese. He further ordered the court artist Ding Guanpeng (active 1737-68) to create copies.

While not the first Manchu ruler to actively support Buddhism, the Qianlong Emperor's engagement with Buddhist causes represents an exception. A true believer and a genuine practitioner of Tibetan Buddhism, his fervent support of the religion was both a personal and political choice. Buddhist images, including those of *luohan*, proliferated during the reign, as they were considered vehicles for the dissemination of Buddhist teachings, and therefore a means to increase one's merit. *Luohan* were also believed to be guardians of the *dharma* and of religious sites until the arrival of the Future Buddha Maitreya, hence 'the conceptual relationship between *luohan* and the Qianlong Emperor is not tangential' (Nancy Berliner, *The Emperor's Private Paradise. Treasures from the Forbidden City*,

Peabody Essex Museum, Salem, 2010, p. 156). The fifth Dalai Lama had declared the Qing emperors to be *cakravartin*, and according to Tibetan Buddhist teachings the appearance of a *cakravartin* fortold the arrival of Maitreya.

A *jichimu* table screen inlaid with 500 *luohan* carved from ivory, in the Palace Museum, Beijing, is illustrated in Hu Dsheng, *A Treasury of Ming & Qing Dynasty Palace Furniture*, Beijing, 2007, vol. 1, pl. 389, together with a sixteen-panel *zitan* screen inspired by Guanxiu's paintings, each panel inlaid in jade with a *luohan*, pl. 380; and a three-panel screen carved from *jichimu*, ivory and jade with eight *luohan*, was sold in our Hong Kong rooms, 3rd April 2019, lot 3651. Compare also a jade plaque with *luohan* in a mountains landscape, illustrated in Geoffrey Wills, *Jade of the East*, New York, 1972, pl. 66; one carved from lacquer, from the collection of Lieutenant Colonel Arthur Bodwich Cottell, sold in our London rooms, 4th November 2009, lot 123; and another sold in our Hong Kong rooms, 3rd April 2018, lot 3626.

While Guanxiu's paintings of *luohan* are now lost, Ding Guanpeng's versions are held in the National Palace Museum, Taipei, and were included in the exhibition *The All Complete Qianlong: The Aesthetic Tastes of the Qing Emperor Gaozong*, Taipei, 2013, cat. no. III-1.18.

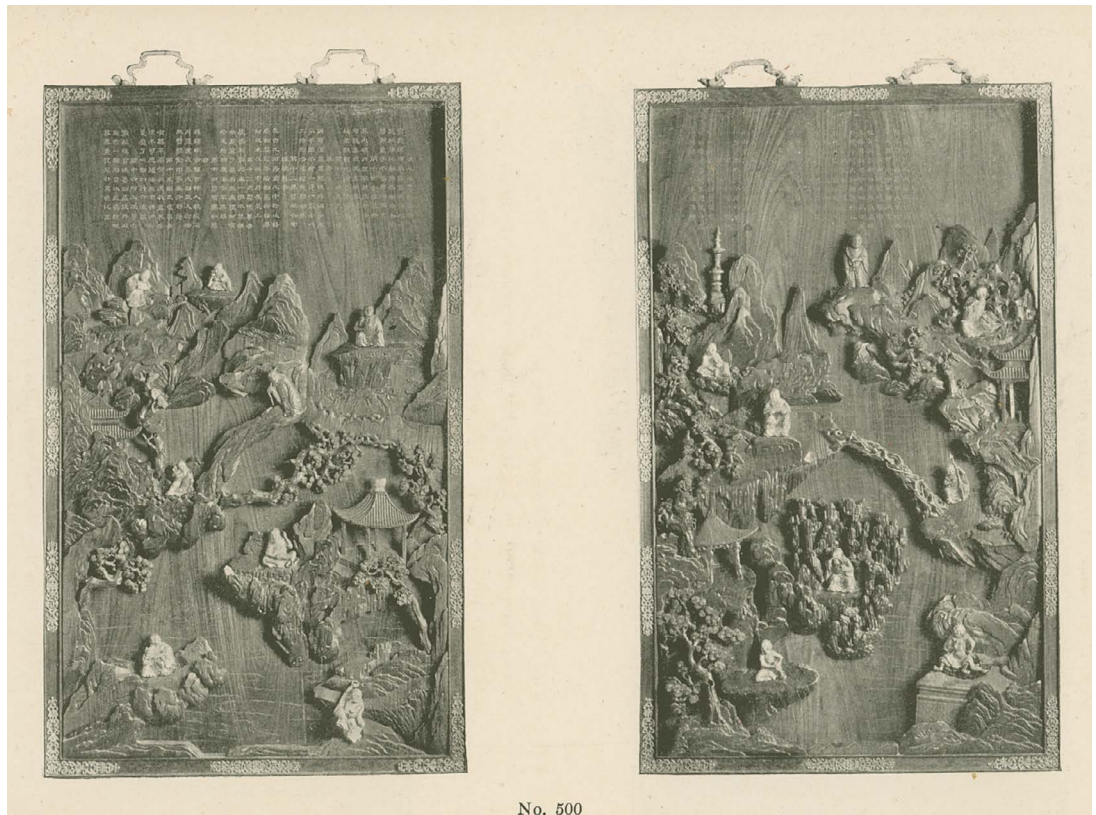
The present pair of panels has a particularly illustrious provenance, having been in the collections of both A.W. Bahr (1877-1959) and William Cobbett Skinner (1857-1947).

A.W. Bahr was born in Shanghai in 1877 to a German father and a Chinese mother. Working in China as a coal merchant and general importer, he built a large collection of important Chinese art. In 1911 he authored *Old Chinese Porcelain and Works of Art*, which featured many works from his own collection which had been exhibited in Shanghai in November 1908. In 1916, the American Art Association in New York held an auction of Chinese works from his collection entitled *The Art of Ancient China. A Remarkable Collection formed by Connoisseur and Authority on Ancient Chinese Art Mr A.W. Bahr for over Thirty Years a Resident of Shanghai*, which featured the present panels as lot 500, purchased in the sale by William Skinner.



製十六羅漢第一阿彌陀像  
 及坐磐石赤脚披緋經於  
 胸若有人思觀此尊者  
 者其位如是觀觀此尊者  
 醫醫其窗吧其口龍準  
 肩其露肘至觀之猛至心  
 之慈慈猛骨途合十故依  
 於巖崖中入大禪定一切佛  
 慶弗若本性慕周大士何不  
 示人無可示者不如不言  
 昨日過谷明日朱來孰是現  
 在蓮眉雨殆亦水田衣亦著  
 於體冷暖已知權護惜此  
 身殊且置用觀則那祖禡裸  
 程篇能後我且曰相好是曰  
 威儀言同不可何况於異  
 以恒七寶濟佈大千不如食  
 而飲佐歷位磨如星如星  
 者第七嘆納嘆已薩尊  
 歎扉聖石不登以頓高亭竹  
 寂却具三身口西月面一吸  
 一呼了本鞋空不離幻驅  
 一坡極樂安善示其雙足一跌  
 一響說生分別未識禪那

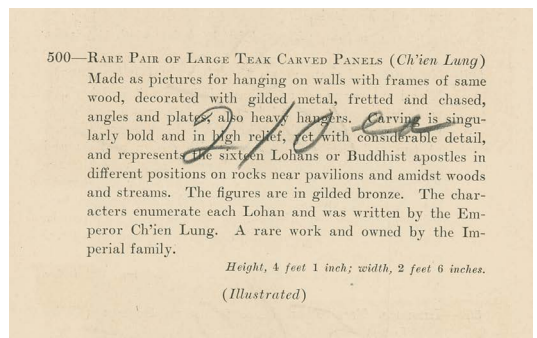




No. 500

The present lot illustrated in American Art Association, 17th-19th January 1916, lot 50.

William Cobbett Skinner (1857-1947) (**fig. 1**) was born into the illustrious Skinner family of Massachusetts. His father, William Skinner (1834-1902), had emigrated from England to the United States in 1843 and founded a lucrative textile business on the East Coast. By 1860, his success as an industrialist was cemented and the area surrounding his textile mills was simply referred to as 'Skinnerville'. William Cobbett joined the family business and continued it following his father's death in 1902. By 1912, Skinner's was the largest silk mill in the world. William and his sister Belle Skinner inherited their parent's home 'Wisteriahurst', Holyoke, Massachusetts and several homes in New York City, and are believed to have decorated them with Asian art purchased from auctions in New York as well as from their travels to China and Japan in 1889 and 1909. Both William and Belle attended the auction of the Prince Kung Collection at the American Art Galleries on the 27th-28th February 1913 and were named in the press reports at the time as one of the buyers in the sales, corroborated by William's own diary entry at the time where he writes that they 'bought many things', including two large cloisonné enamel palace burners for which they paid over \$4,000. His diary entry for 20th January 1916 records his purchase of a 'pair of teakwood panels, #500', corresponding with the present lot, which were described as having formerly been in the collection of the Imperial family. The panels are believed to have hung in the Skinner mansion at 36 East 39th Street in New York City and have remained in the family since.



The present lot entry in American Art Association, 17th-19th January 1916, lot 500

PROPERTY FROM THE SKINNER FAMILY COLLECTION

**AN EXTREMELY RARE AND MAGNIFICENT  
PAIR OF GILT-BRONZE INSET HONGMU  
'LUOHAN' PANELS  
QING DYNASTY, QIANLONG PERIOD**

each rectangular panel deftly carved in varying depths of high relief with a vertical landscape composed of mountainous peaks, rocky outcrops and islets connected by bridges and dotted with pine, *wutong* and pavilions, all on a ground of incised waves, each panel detailed and inset in gilt-bronze with eight of the sixteen *luohan* positioned across the landscape, the lively figures depicted with their respective attributes, and further identified in the imperially inscribed poem above titled *Ding Guanpeng copying Guanxiu sixteen luohan painting*, followed by descriptive lines for each *luohan*, the *hongmu* frames applied with gilt-bronze lotus sprays to the corners and along the edges, and mounted with gilt-bronze *kuilong*-form handles (2)  
49 ¼ by 30 ⅞ in., 125 by 76.5 cm

**PROVENANCE**

Collection of A.W. Bahr (1877-1959).  
American Art Association, 17th-19th January 1916, lot 500.  
Collection of William Cobbett Skinner (1857-1947), and  
thence by descent.

• \$ 250,000-350,000

清乾隆 紅木雕山水圖鑲銅鎏金十六羅  
漢像掛屏一對

來源

巴爾 (1877-1959) 收藏

American Art Association, 1916年1月17至19日, 編號500  
William Cobbett Skinner (1857-1947) 收藏, 此後家族傳承

題識:

御製十六羅漢應真像贊

第一阿迦阿機達尊者

兀坐磐石 赤腳披緇 橫經於胸 若有所思  
思則不無 能思者孰 作如是觀 觀此尊宿  
第二阿資荅尊者

□□其面 吧呀其口 龍準鳶肩 抱剝露肘  
亟貌之猛 亟心之慈 慈猛胥忘 合十皈依  
第三拔納拔西尊者

於嵌崖中 入大禪定 一切佛魔 弗著本性  
驀問大士 何不示人 無可示者 不如不言  
第四嘎禮嘎尊者

昨日過去 明日未來 孰是現在 拖眉而哈  
亦水田衣 亦著於體 冷暖已知 權護惜此  
第五拔雜哩逋答喇尊者

貝帙且置 用觀則那 袒裊裸裎 焉能浼我  
是日相好 是日威儀 言同不可 何況於異  
第六拔哈達喇尊者

以恆七寶 滿佈大千 不如金剛 能悟四言  
眉橫鼻直 注目而視 作麼作麼 如是如是  
第七嘎納嘎巴薩尊者

敷席坐石 不蹙以嘯 亭亭竹杖 卻具三身  
日面月面 一吸一呼 了本性空 不離幻軀  
第八嘎納嘎拔哈喇鑿雜尊者

降肛臍□ 扶杖合掌 箇坐具地 極樂安養  
示其雙足 一跣一鞞 設生分別 未識禪那  
第九拔嘎沽拉尊者

有樹槎枒 束經置孔 倚之小憩 非靜非動  
靜為動母 動亦靜因 童子不答 乃得其真  
第十喇乎拉尊者

具大雄力 坐不目逃 於示怒中 隨喜逍遙  
喜固春溫 怒亦秋肅 試觀代謝 意於何屬  
第十一粗查巴納塔嘎尊者

聃耳澤鼻 其貌殊特 僂乎鬼乎 不離不即  
一身一樹 示以二指 於法華經 我聞如是  
第十二畢那植拉拔哈喇鑿雜尊者

在古九頭 壽萬八千 於此綺眉 如嬰兒年  
若如是雲 綺眉何往 水在瓶中 月在天上  
第十三巴納塔嘎尊者

展卷而觀 乃無一字 不禁輒然 是真了義  
廓然無聖 何有於凡 於功德海 亦不唐捐  
第十四納阿嘎塞納尊者

魃頭吐舌 貌可怖人 皎皎滿月 蓬蓬遠春  
火劫非久 剎那非暫 擎金剛拳 無分別念  
第十五鍋巴嘎尊者

有扇不扇 有衣還衣 豈其捨求 不可思議  
捨魔求佛 佛即是魔 了心如幻 行六波羅  
第十六阿必達尊者

擎經炷香 供養如是 能所兩忘 於一彈指  
貫休作像 觀鵬摹真 黃花翠竹 萬億化身





PROPERTY OF A GENTLEMAN

**A COMPLETE SET OF TWELVE  
COPPER-PLATE ENGRAVINGS OF  
QIANLONG'S FORMOSA CONQUEST  
1788-1790**

commemorating the Qianlong Emperor's 1786-88 campaign in Taiwan, each image accompanied by a poem by the Emperor and bearing his seals, comprising illustrations of *Battle at Dabulin*, *Attack on Douliumen*, *Conquer of Douliumen*, *Conquer of Dali*, *Attack on the mountain Xiaobantian*, *Battle at Kuzhai*, *Capture of the rebel chief Lin Shuangwen*, *Battle at Jijipu*, *Battle at Dawujing*, *Capture of Zhuang Datian*, *Crossing the ocean and triumphant return*, *Victory banquet*, individually framed (12)  
Height 19 in., 48.26 cm; Width 32¾ in., 83.2 cm

\$ 80,000-120,000

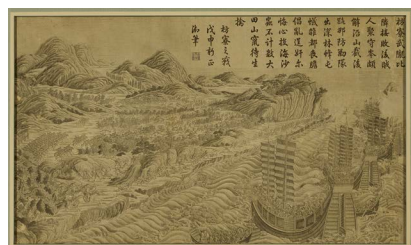
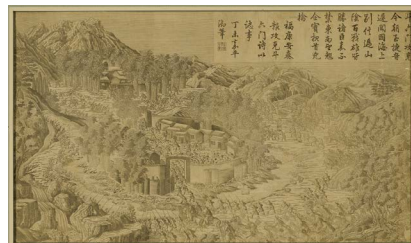
1788至1790年 《乾隆平定台灣  
得勝圖》一套十二幅全 銅版印  
刷 裝框

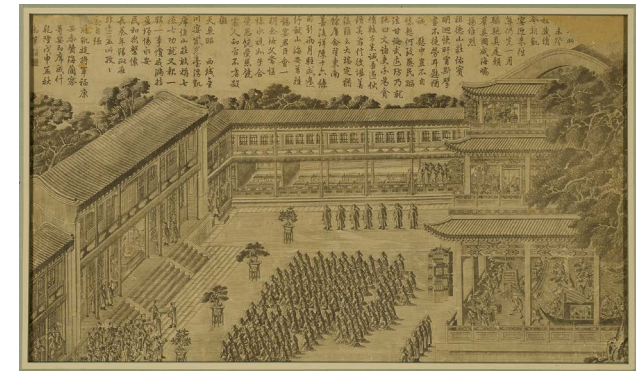
This set of twelve copper-plate engravings commemorates the Qianlong Emperor's military campaign in Formosa in 1787 and 1788. The set depicts the victory of Qianlong's troops against local rebels in eleven battle scenes and also shows the imperial reception of the victorious army and its commander, the military officer Fukang'an (d. 1796), a Manchu of the Bordered Yellow Banner. The inscriptions are poems composed and written by the Qianlong Emperor and dated 1787, 1788, and 1789 respectively.

In the early 1760s the Qianlong Emperor commissioned the Italian Jesuit Giuseppe Castiglione (1688-1766) and three other missionaries at the court to design a first series of drawings commemorating his military victories. Once completed, these were sent to France to be engraved on copper plates and were shipped back to Beijing between 1772 and 1775. Qianlong was so pleased with this set that he later desired similar commemorative prints to be made of his other military campaigns. By the time of the Formosa campaign, however, all four of the Jesuit painters who had worked on the first series, had died, hence court

painters were employed instead. The present set, commemorating Qianlong's campaigns in Taiwan to quell rebellious factions on the island, were first painted by Chinese Qing court painters, including Yang Dazhang, Jia Quan, Xie Sui, Zhuang Yude, Li Ming, and Yao Wenhan, and were printed between 1788 and 1790 in Qing imperial workshops, rather than relying on Jesuit painters and European printing. A complete set is preserved in the collection of the Palace Museum, Beijing.

Two complete sets of copper-plate engravings commemorating the Formosa campaign were sold in our Hong Kong rooms, the first, from the collection of Lord Elgin, Plenipotentiary to China, 27th April 2003, lot 35, and the second, 9th October 2007, lot 131. A third set, in Ethnologisches Museum, Berlin, is illustrated in Herbert Butz, *Bilder für die Halle des Purpurglanzes*, Berlin, 2003, pl. 26, together with the engraved copper plate, pl. 27. Another three engravings from this Formosa series are in the Musée Guimet, Paris, illustrated in Michèle Pirazzoli-t'Serstevens, *Gravures des Conquêtes de l'Empereur de Chine K'ien-long au Musée Guimet*, Paris, 1969, pp 44-46.







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PROPERTY OF A GENTLEMAN

**A RARE IMPERIAL EDICT  
DATED KANGXI 36TH YEAR,  
CORRESPONDING TO 1697**

mounted as a handscroll, made from different colored brocade woven with a dense pattern of clouds and cranes, the text arranged in standard form reading from right to left in *kaishu* and repeated in Manchu script reading from left to right, the opening section decorated with two dragons flanking the characters *fengtian gaoming* (imperial mandate of heaven), repeated in the Manchurian section, with an imperial seal reading *Zhi gao zhi bao* (the Seal of Edict) and dated to the 19th day of the 7th month of the 36th year of Kangxi  
Length 202¾ in., 515 cm; Height 12¾ in., 31.5 cm

**PROVENANCE**

Acquired in New York, 1944.

\$ 20,000-30,000

康熙三十六年（1697年） 誥命  
文書

來源  
購於紐約，1944年

PROPERTY OF A GENTLEMAN

**A CEREMONIAL SUIT OF ARMOR  
WITH HELMET  
QING DYNASTY, 19TH CENTURY**

comprising a jacket and apron embroidered overall with a navy blue diaper pattern on a gold filé ground, set with brass studs and trimmed with dark brown velvet, with detachable panels, helmet and gilt metal mounts, with a painted lacquer hat box (15)

Height of armor 63 in., 160 cm

Height of helmet 22 in., 55.9 cm

**PROVENANCE**

Collection of Robert Leroy Ripley (1890-1949) of 'Ripley's Believe It or Not' mid-1940s, (by repute).  
Sotheby's New York, 23rd March 2004, lot 554.

◎ \$ 25,000-35,000

Suits of armor of this type were worn by high-ranking officers during ceremonies when the emperor reviewed his armies to assess their strength and techniques of calvary, archery and combat. Made of satin padded with cotton, trimmed and lined with blue silk, they were covered with gilt studs and embroidered with dragon roundels. According to Valerie M. Garrett in *Chinese Clothing: An Illustrated Guide*, Oxford, 1994, p. 122, ceremonial suits of armor 'were made in the Imperial workshops in Hangzhou, and when not worn were stored at the Western Gate of the Forbidden City'.

Compare with an almost identical ceremonial suit of armor, in satin covered with metal studs and embroidered with dragon roundels, in the museo Oriental de Valladolid, illustrated *ibid.*, fig. 11.2; another similar suit of ceremonial armor was sold at Sotheby's London, 13 November 2002, lot 17.

清十九世紀 宮廷繡團龍紋儀仗  
甲冑一副

來源

「李普利信不信由你」系列創辦人羅伯特·李普利 (1890-1949) 收藏，1940年代中葉 (傳)  
紐約蘇富比2004年3月23日，編號554



PROPERTY FROM THE COLLECTION OF GEORGE AND ROSEMARY LOIS

**AN IMPERIAL YELLOW-GROUND FUR-TRIMMED KESI TWELVE-SYMBOL 'DRAGON' ROBE (JIFU)**  
**QING DYNASTY, GUANGXU PERIOD**

finely woven, with nine golden dragons each pursuing a 'flaming pearl' amidst a network of blue *lingzhi*-shaped cloud scrolls, bats, *wan* and *shou* characters, interspersed with the Twelve Symbols of Imperial Authority in orthodox arrangement, the collar and horsehoof cuffs edged with gold and black brocade, the sleeves with further dragons in profile, all above a terrestrial diagram with pairs of 'Eight Buddhist Emblems' amidst the waves, a border of *ruyi*-shaped clouds and *lishui* stripe below, the side flap edged with fur

Length 68 in., 172.7; Height 52 in., 132.1 cm

**PROVENANCE**

Sotheby's New York, 18th June 1980, lot 277.  
 Linda Wrigglesworth, London.

• \$ 50,000-60,000

清光緒 米黃地縹絲十二章雲龍紋吉服

來源

紐約蘇富比1980年6月18日，編號277

Linda Wrigglesworth，倫敦

The present robe was very likely made for the Empress Dowager Cixi (1835-1908). The lack of vents at the front and back identify it as a robe worn by a lady, and the Twelve Symbols of Imperial Authority clearly communicate the status of its wearer.

The Twelve Symbols are associated with the principal annual sacrifices offered by the emperor, and also represent his righteous rule over the universe. They are arranged here according to standard groupings: the sun, moon, constellation and rock placed around the neck, the *fu*, dragon, axe-head and golden pheasant at the body, and the sacrificial vessels, water plant, flame and grain above the waves at the hem. Although the *Huangchao liqi tushi* technically restricted the use of the Twelve Symbols to only the emperor, there are a number of men's and women's robes, mostly dating from the second half of the 19th century, that contain these symbols. A photographic portrait of Cixi wearing a Twelve Symbol 'dragon' robe is illustrated in Gary Dickinson & Linda Wrigglesworth, *Imperial Wardrobe*, Hong Kong, 2000, pl. 75.

A similar *kesi* robe likely made for Cixi, sold at Christie's New York, 14th September 2017, lot 941. A version in silk floss, circa 1875, was included in the exhibition *Secret Splendors of the Chinese Court: Qing Dynasty Costume from the Charlotte Hill Grant Collection*, Denver Art Museum, 1982, pp 60-61. Another *kesi* robe possibly made for the Empress Dowager, woven with a *wan* fret ground, sold in the same rooms 1st December 1994, lot 306. Compare also a man's Twelve Symbol 'dragon' robe made of summer gauze and attributed to the late Qing dynasty, sold at Christie's London, 18th May 2012, lot 1255, and an empress' robe attributed to the early 19th century and embroidered in satin stitch, sold at Christie's Hong Kong, 30th November 2011, lot 3143.





PROPERTY FROM A NORTH AMERICAN FAMILY COLLECTION

**AN EXCEPTIONALLY RARE  
IMPERIAL TANXIANGMU SEAL  
LATE QING DYNASTY**

of square section, surmounted by a pair of addorsed dragons among clouds, each powerful creature boldly carved with bulging eyes and flaring nostrils above long whiskers, the mouth open to reveal sharp fangs, two horns extending back over its head along a combed mane with incised details, the two scaly bodies tightly intertwined and crouching, pierced through the center with an aperture threaded with a yellow silk cord terminating in knotted tassels, the seal face deeply carved in *baiwen* style with four characters reading *xieci yuanchun* (in celebration of the New Year)  
Height 5 $\frac{3}{8}$  in., 13.8 cm; Width 7 $\frac{3}{8}$  in., 18.7 cm; Depth 7 $\frac{3}{8}$  in., 18.7 cm

**PROVENANCE**

Collection of Max Meincke, acquired in Beijing circa 1900, and thence by descent.

\$ 40,000-60,000

清末 檀香木雕交龍鈕方璽

璽文：  
協此元春

來源

Max Meincke 收藏，約1900年得於北京，此後家族傳承

The seal face is inscribed with a four-character inscription *Xieci yuanchun*, which is a verse from a poem recorded in the Chinese classic *Yuefu shiji* [Collection of Yuefu poetry] as being recited on a New Year banquet during the Sui dynasty. This four-character verse, which can be interpreted as 'in celebration of the New Year', indicates the present seal was likely created for the occasion of a New Year festival.

Although the present seal does not appear to be documented in Qing imperial records, it may have belonged to Empress Dowager Cixi. As noted by Guo Fuxiang, Empress Dowager Cixi owned a large number of seals. Only a small group has been included in the *Cixi Baosou*, and among all the seals of Cixi, a larger number of seals were made from either *tanxiangmu* or celadon jade from Xiuyan, Liaoning province (see Guo Fuxiang, *Gugong bowuyuan cang qingdai dihou xiyin pu Cixi juan* [Catalogue of imperial seals of the Qing dynasty. Cixi section], vol. 1, Beijing, 2005, p. 22). Compare a closely related *tanxiangmu* seal of a similar size that belonged to Cixi, also with a separately carved double-dragon finial, inscribed to the seal face with a seven-character verse from a poem by the Yuan dynasty scholar Weng Sen, in the Palace Museum, Beijing, published in *Gugong jingdian. Ming Qing dihou baoxi* (Classics of the Forbidden City. Imperial Seals of the Ming and Qing Dynasties), Beijing, 2008, pl. 280, together with a larger example, the 'Cixi taihou yulan zhibao' (seal for the appreciation of the Empress Dowager Cixi) seal, pl. 269.

*Tanxiangmu* is a type of soft wood that grows in southern China. Known for its mesmerizing natural scent, *tanxiangmu* was a popular material favored by the Qing Court. Very few imperial seals made of *tanxiangmu*, however, have come to the market, although a *tanxiangmu* seal belonging to the Kangxi Emperor was sold in our Hong Kong rooms, 6th April 2016, lot 3101, and in the accompanying essay by Guo Fuxiang, the author notes that *tangxiangmu* seals from the Kangxi period are exclusively made from a single block of wood and their finials are often carved with a recumbent mythical beast. By contrast, Cixi-era *tanxiangmu* seals tend to comprise bases and finials created separately and attached together, and their finials are often made in the form of entwined dragons, such as the present example.

For other related late Qing dynasty imperial seals, see a rock crystal seal of Empress Dowager Cixi, from the collection of Gustav Detring (1842-1913) / Constantin von Hanneken (1854-1925), sold in these rooms, 21st March 2018; a celadon jade seal of Empress Dowager Cixi, with the finial carved in a very similar style, from the collection of Mark Birley, sold in our London rooms, 21st March 2013, lot 366; and another of a rectangular form, from the Guangxu period, sold in our London rooms, 11th May 2011, lot 201.



Seal impression of the present lot  
本拍品印文





## AN IMPORTANT IMPERIAL QUARTZ 'HORSE' SEAL

### QING DYNASTY, SEAL OF PRINCE GONG

of square form, surmounted by a horse modeled standing foursquare with its head turned to the left, the details finely incised, the seal face carved in *zhuwen* style, with a rectangular cartouche enclosing four characters reading *Pinghan xuanqin* (wise and diligent official of great importance), below two further characters *yuci* (imperial bestowment), all flanked by a pair of archaic dragons, the semi-translucent stone of a even tone with natural icy-white inclusions

Height 5¼ in., 13.5 cm

#### PROVENANCE

Collection of Aisin Gioro Yixin (1833-1898), Prince Gong.  
Collection of Aisin Gioro Puwei (1880-1936), Prince Gong.  
Yamanaka & Co., New York.  
American Art Galleries, New York, 27th February 1913, lot 15.  
American Private Collection.

\$ 30,000-50,000

### 清 恭親王晶石雕馬鈕方寶

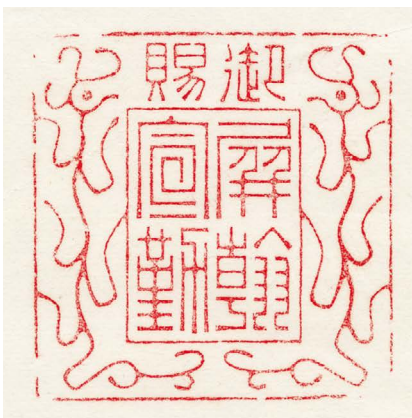
寶文：  
御賜屏翰宣勤

#### 來源

恭親王愛新覺羅奕訢（1833-1898）收藏  
恭親王愛新覺羅溥偉（1880-1936）收藏  
山中商會，紐約  
American Art Galleries，紐約，1913年2月27日，  
編號15  
美國私人收藏

This seal belonged to Yixin (1833-1898), Prince Gong, the sixth son of the Daoguang Emperor (r. 1821-1850) (fig. 1). The inscription on the seal face consists of an honorary dictum of four characters *Pinghan xuanqin*, which can be translated to 'the wise and diligent official of great importance', and two characters *yuci*, which indicates it was an imperial bestowment. According to *Shuyuan jilue* [Imperial records of the Grand Council], this four-character dictum was granted to Yixin in 1854 by his elder half-brother, Emperor Xianfeng (r. 1850-1861), who personally wrote it on a *biane* (imperial door banner). The present seal was presumably then created to commemorate this honor.

The impression of this seal is found on a number of important paintings, including a handscroll of *Landscape and Bamboo*, painted by Zhao Yuan (active ca. 1350-75) and Shen Xun (active ca. 1370-1400) respectively, from the Edward Elliot Family Collection, now in the Metropolitan Museum of Art, New York, acc. no. 1981.285.15 (fig. 2), where it is illustrated together with several other impressions of the seals belonged to Yixin, including the 'Huangliuzi (the sixth son of the emperor)' and 'Gongqinwang (Prince Gong)' seals.



Seal impression of the present lot  
本拍品印文





Fig. 1 Portrait of Yixin, Prince Gong  
圖一 恭親王奕訢

The son of Empress Xiaojing (1812-1855), Prince Gong was one of the most influential political figures of the 19th century. He was appointed as the Imperial Commissioner to negotiate the treaty with the Anglo-French delegation in Beijing, which subsequently ended the Second Opium War. Yixin also actively supported Zuo Zongtang (1812-1885) and Li Hongzhang (1823-1901) in defeating the Taiping Rebellion (1851-1864), and is credited with the creation of the Zongli Yamen, an administrative office that dealt with foreign relations only. After the death of the Xianfeng Emperor and the enthronement of his son, the Tongzhi Emperor, Yixin's political career reached its peak, as the result of his prodigious contribution in the Xinyou Coup, which helped Empress Dowager Cixi consolidate power. However, Yixin's influence was soon considered a threat to Empress Dowager Cixi, and his relations with the imperial court deteriorated.

Yixin's oldest son Zaicheng (1858-1885) died at a very young age leaving no heirs. Empress Dowager Cixi then declared Zaicheng's nephew Puwei (1880-1936) (fig. 3) to be his adopted son. In 1989, Puwei rightfully inherited the princedom and the belongings of his grandfather, and became the second generation Prince Gong. As the Qing empire came to its end, the new Prince Gong sold a large quantity of his collection, including the present seal, in order to fulfill his financial needs, to the renowned Asian art dealer Yamanaka Sadajiro (1865-1935), who then dispersed these items during a legendary three-day auction at the American Art Galleries in New York in 1913.

Prince Gong's seals rarely appear at auction, although two *tianhuang* seals of Yixin, one carved in the same *yuci* format with a four-character dictum *weiguo fanfu* (guardian vassal of the state), and the other carved with an eight-character seal face *huangliuzi Heshuo Gongqinwang* (the sixth imperial son, The Peaceful and Eminent Prince Gong), were sold at Christie's Hong Kong, 1st June 2016, lot 3205. For other related examples, see two soapstone seals of Prince Zaizhi (1839-1880), cousin of the Tongzhi and Guangxu emperors, sold at Christie's Hong Kong, 29th November 2017, lot 2935; and another soapstone seal of Prince Xian, the twenty-fourth son of the Kangxi Emperor, sold at Christie's Hong Kong, 27th October 2003, lot 772.



Fig. 3 Portrait of Puwei, Prince Gong  
圖三 恭親王溥偉



Fig. 2 Zhao Yuan, Landscape in the Style of Yan Wengui and Fan Kuan, late 14th century. Edward Elliott Family Collection, Purchase, The Dillon Fund Gift, 1981 (1981.285.15). Courtesy of the Metropolitan Museum of Art, New York.

圖二 元 / 明 趙原 倣燕文貴范寬山水圖 元 / 明 沈巽 竹石合卷 Edward Elliott 家族收藏 Dillon 基金惠購 1981年 (1981.285.15)  
圖片由紐約大都會藝術博物館提供

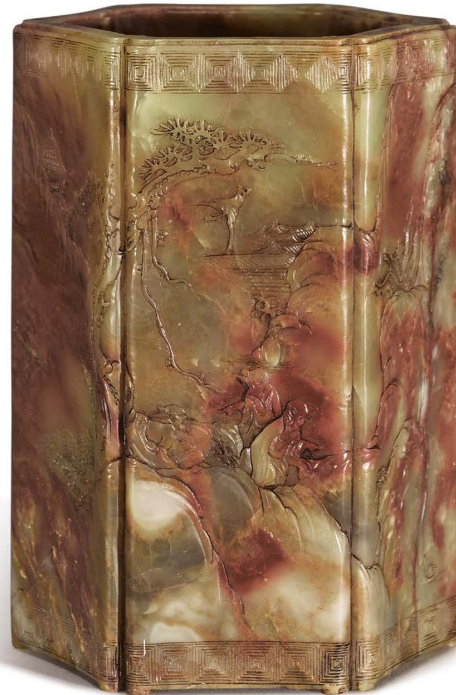
674

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

the six facets of the exterior finely carved with a continuous landscape with scholars roaming tree-lined mountain paths leading to distant pavilions, all between key fret borders, supported on six pairs of low feet, the stone of mottled crimson, yellow, gray, and white  
Height 4 $\frac{7}{8}$  in., 12.4 cm

\$ 8,000-12,000

清十八 / 十九世紀初 壽山石雕  
山水高士圖六方筆筒



674

675

PROPERTY OF A LADY

**A SOAPSTONE 'PINE AND BAT'  
CARVING  
QING DYNASTY, 18TH / 19TH  
CENTURY**

of irregular mountain form, one side carved with bats flying among gnarled twisting pine trees, the other side carved with swirling clouds following the natural inclusions, the stone of varying light and dark honey colors and accented with russet patches enhancing the carving, the underside incised with *Zijing zhenwan* (the favorable precious gift of Xian Yuanbian)  
Height 4 $\frac{1}{4}$  in. 10.8 cm

**PROVENANCE**

Acquired prior to 1940, and thence by descent.

\$ 10,000-15,000

清十八 / 十九世紀 壽山石雕松  
山雲蝠紋擺件

題識：  
子京珍玩

來源  
得於1940年之前，此後家族傳承



675



676

PROPERTY FROM A MAINE PRIVATE COLLECTION

**A SOAPSTONE 'MYTHICAL BEAST'  
SEAL BY YANG YUXUAN  
17TH CENTURY**

exquisitely carved and detailed with the beast seated and resting on the hind legs and the head curled around to face behind, the features all delicately carved with the brows, mane and tail finely delineated, with contoured naturalistic musculature carved to the body and haunches, carved from a creamy beige toned stone, signed 'Yuxuan' to one side, the seal face polished  
Height 1½ in., 4 cm

**PROVENANCE**

Imperial Oriental Art, New York.



Yang Ji (zi Yuxuan) was an outstanding carver active during the mid-17th century. Yang came from Zhangpu in Fujian province, and lived most of his life in Fuzhou. In the District Gazetteer of the area compiled in the Kangxi period, it is noted that "All his figures, birds and animals and his vessels are exquisite in the extreme. Collectors compete to engage him". For a discussion of Yang's work, see Hugh Moss, *Arts from the Scholar's Studio*, Fung Ping Shan Museum, Hong Kong, 1986, cat. no. 45.

Compare a related soapstone seal, signed Yuxuan, sold at Christie's Hong Kong, 4th April 2017, lot 188. See also a soapstone carved mythical beast signed Yuxuan in a similar script, sold Christie's Hong Kong, 1st June 2016, lot 3206.

\$ 10,000-15,000

十七世紀 楊玉璇作壽山石雕瑞獸鈕印料

《玉璇》款

來源  
帝國東方藝術，紐約

**A SOAPSTONE SEAL  
QING DYNASTY, 18TH CENTURY,  
SIGNED SHANGJUN**

of rectangular form, finely carved to the top with a foreigner resting on a patterned cloth atop a recumbent elephant with its head turned to the right, all above a narrow band of confronting archaic dragons against a ground of chevrons, the seal face carved in *baiwen* style with fourteen characters reading *feiwei wuyi zhishi you anneng yue youya zhisheng* (without the leisure pursuits, how can one enjoy life), the stone of a soft caramel-yellow color accentuated with specks of cinnabar  
Height 3½ in., 8.8 cm

**PROVENANCE**

Collection of Hosokawa Morisada (1912-2005).

**EXHIBITED**

*Hosokawa Morisada Collection ten I – Kougana bunjinno sekai – Minshinno kaiga to shoseki, bunbogu* [Morisada Hosokawa collection exhibition I – The elegant world of the literati – Paintings, calligraphy and scholar objects in Ming and Qing dynasty], Kumamoto Prefectural Museum of Art, Kumamoto, 1992, cat. no. 71.

**LITERATURE**

Hosokawa Morisada, *Ittokuroku* [Wisdom in pieces], Tokyo, 1982, pl.4.

\$ 20,000-30,000

清十八世紀 壽山石雕胡人臥象  
鈕閒章

《尚均》款

印文：  
非為無益之事又安能悅有涯之生

來源  
細川護貞（1912-2005）收藏

展覽  
《細川護貞コレクション展I：高雅な文人の世界—明清の絵画と書跡・文房具》  
，熊本縣立美術館，熊本市，1992年，  
編號71

出版  
細川護貞，《一得録》，東京，1982年，  
圖版4







PROPERTY FROM THE JUNKUNC COLLECTION

**AN EXCEPTIONAL SOAPSTONE FIGURE OF A  
LUOHAN BY ZHOU BIN  
QING DYNASTY, 17TH - 18TH CENTURY**

seated on a quatrefoil cushion, leaning onto the left hand with the right knee raised at the opposite side of the body, the right hand gesturing in front of the chest, the body draped in loose robes fluttering upward at the hem lines, the fabrics finely incised with the brocade patterns gilt, the head bowed and rising to a high dome, the lips, eyes, and hair pigmented for naturalistic effect, the cushion incised with intricate patterns and the recessed lines filled-in with gilt and silver, the carpet spread over a conforming rock base and pierced with two holes for an attachment, the underside of the rock incised and gilt *Gumin Zhong Bin Shangjunshi zhi*, the stone of the figure a pale creamy orange, the stone of the base a translucent graphite-gray  
Height 4<sup>3</sup>/<sub>8</sub> in., 11.1 cm

**PROVENANCE**

Collection of Stephen Junkunc, III (d. 1978), acquired by 1964.

**EXHIBITED**

*Ming Ch'ing Dynasties, A.D. 1368-1644, A.D. 1644-1912*, The Art Institute of Chicago, Chicago, 1964.

\$ 120,000-150,000

清十七至十八世紀 周彬作壽山石雕羅漢坐像

《古閩周彬尚均氏製》款

來源

史蒂芬·瓊肯三世（1978年逝）收藏，得於1964年之前展覽

《Ming Ch'ing Dynasties, A.D. 1368-1644, A.D. 1644-1912》，芝加哥藝術博物館，芝加哥，1964年







Fig. 1 A soapstone carving of a luohan by Zhou Bin. Shuisongshi Shanfang Collection

圖一 周彬作壽山石雕羅漢坐像 水松石山房收藏

Sensitively fashioned in the round from a stone of attractive yellowish-orange tones, this figure bears the mark Shangjun, the sobriquet name of Zhou Bin. One of the best known and talented carvers of the 17th century, Zhou was a native of Zhangzhou in Fujian province, where the large soapstone quarries are situated. Although textual information about him is scarce, and his exact dates are not known, he is believed to have been active in the Kangxi period and to have been trained by Yang Yuxuan, another well-known soapstone carver.

Zhou's proficiency with the carving knife and his ability to capture minute details are evident in this piece. The figure's expressive posture, leaning on one hand while intently looking at the other hand, the carefully gilded medallions and edges of the robes, and highly sophisticated motif of the cushion, are all characteristic of Zhou's works. Gerard Tsang and Hugh Moss in the catalogue to the exhibition *Arts of the Scholar's Studio*, Fung Ping Shan Museum, Hong Kong, 1986, p 86, note that 'Zhou's incising of robe edges, decorative medallions and cushion details is second to none'.

While Zhou's figural carvings were well known for their sculptural qualities, he was better known among contemporary scholar-officials for his soapstone seals. He is said to have used the Chinese painting concept of *xieyi* ('idea

painting') in carving landscapes, flowers, pines and bamboo on seals. His works were widely sought after throughout the Qing dynasty. The late Qing painter and seal carver Wu Changshuo (1844-1927) added an inscription to a seal made by Zhou, with the words 'This stone was carved by Zhou Shangjun, we should especially treasure it' (*ibid.*, p. 84).

A soapstone carving of a *luohan* in a similar pose and signed Shangjun, included *ibid.*, cat. no. 44 (**fig. 1**), was sold in our London rooms, 12th November 1974, lot 89; another, in the National Museum of Chinese History, Beijing, is illustrated in *Zhongguo wenwu jinghua daquan. Jin yin yu shi juan*, Hong Kong, 1994, pl. 242; one modeled with an elbow resting on a rock, was included in the exhibition *Documentary Chinese Works of Art In Scholar's Taste*, Sydney L. Moss Ltd., London, 1983, cat. no. 123; another from the collection of R. Foster Reynolds, was sold in these rooms, 24th February 1983, lot 194, and again in our Hong Kong rooms, 4th April 2012, lot 136, from the Water, Pine and Stone Retreat collection; and a further figure was sold in these rooms, 22nd September 2005, lot 60. See also a carving of a reclining Budai signed Shangjun, in the Palace Museum, Beijing, illustrated in *Compendium of Collections in the Palace Museum. Sculpture*, vol. 6, *Brass and Stone Sculptures*, Beijing, 2011, pl. 200.

PROPERTY FROM THE YOUNGMAN COLLECTION

**A FINE BLUE AND WHITE 'DRAGON' DISH  
ZHENGDE MARK AND PERIOD**

supported on a slightly tapered foot gently rising to rounded sides, vividly painted with a central medallion enclosing a five-clawed dragon writhing amidst scrolling stems of lotus flowers and trefoil leaves, the cavetto with two further writhing dragons also against lotus scroll all between double-line borders, the reverse similarly decorated, a *ruyi*-head border at the foot, the base with a four-character mark within a double-circle  
Diameter 8¼ in., 21 cm

**PROVENANCE**

Sotheby's Hong Kong, 20 October 1993, lot 49.  
Spink, London.  
Offered at Christie's Hong Kong, 30th October 1995, lot 702.  
Collection of Robert P. Youngman (1940-2018).

\$ 50,000-70,000

明正德 青花穿蓮龍紋盤  
《正德年製》款

來源

香港蘇富比1993年10月20日，編號49

Spink，倫敦

上拍於香港佳士得1995年10月30日，編號702

羅伯特·楊門 (1940-2018) 收藏

The design of five-clawed dragons among dense lotus scrolls is perhaps the most characteristic pattern of the Zhengde period (1506-21) and appears on dishes, bowls and jars of *zhadou* shape. Although the dragon-and-lotus design was popular throughout the Ming period, this dense and even distribution of the decorative elements, and the soft tone of cobalt blue are particular to the Zhengde period.

The design may be based on a Xuande prototype, although no exact counterpart is known. For the most closely related Xuande design compare a dish centered with two dragons facing forward among peony scrolls, or one with very similar dragons among lotus scrolls, both illustrated in *Mingdai Xuande guanyao jinghua tezhān tulu/Catalogue of the Special Exhibition of Selected Hsüan-te Imperial Porcelains of the Ming Dynasty*, National Palace Museum, Taipei, 1998, cat. nos 188 and 189; an example of the latter design was sold in our Hong Kong rooms, 4th April 2012, lot 3156. Compare also a Chenghua mark and period (AD 1465-87) blue and white dragon dish from the Sir Percival David Collection in the British Museum, London, in *Oriental Ceramics: The World's Great Collections*, Tokyo, New York, and San Francisco, 1980-82, vol. 6, col. pl. 32, which represents a much more loosely composed forerunner to this design.

On Zhengde dishes of this type, the placement of the surrounding dragons can vary. Two slightly larger dishes are in the British Museum, London, one with the dragons similarly arranged as on the present dish, both illustrated in Jessica Harrison-Hall, *Ming Ceramics in the British Museum*, London, 2001, pls 8:15 and 16. Another dish similar to the present piece in the Shanghai Museum is published in Lu Minghua, *Shanghai Bowuguan cangpin yanjiu daxi Mingdai guanyao ciqi Ming imperial porcelain /Studies of the Shanghai Museum Collections: A Series of Monographs*, Shanghai, 2007, pl. 3-78; and one from the Eumorfopoulos Collection, illustrated in R.L. Hobson, *The George Eumorfopoulos Collection of Chinese, Korean and Persian Pottery and Porcelain*, London, 1925-8, vol. IV, pl. VII, no. D 18, was sold in our London rooms, 29th May 1940, lot 211.

A *zhadou*, a dish, and three different bowls with this design are in the Palace Museum, Beijing, see *The Complete Collection of Treasures of the Palace Museum. Blue and White Porcelain with Underglazed Red*, vol. 2, Shanghai, 2000, pls 57, 63 and 69-71, one of the bowls with the Zhengde reign mark replaced by a mark in *Phags-pa* script. A matching *zhadou* also in the Meiyintang Collection, Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol. 2, London, pl.686, was sold in our Hong Kong rooms, 7th April 2011, lot 60.





**A RARE POLYCHROME-ENAMELED 'DRAGON'  
JAR AND COVER  
MING DYNASTY, 16TH CENTURY**

of wide baluster form swelling generously from a slightly tapered flat base to a gently waisted short neck, the rounded sides brightly painted in red, green and yellow enamels with a wide band depicting two pairs of confronting dragons contesting a 'flaming pearl' amid flame wisps and fiery cloud scroll enclosed within line borders, below a band of four striding dragons each in pursuit of a 'flaming pearl' and a row of stylized lotus scrolls encircling the neck, repeated above the foot, the domed cover with further floral meander and a row of *ruyi*-heads surmounted by a bud-form knob (2)  
Height 15½ in., 39.5 cm

**PROVENANCE**

French Private Collection, since the 19th century

\$ 50,000-70,000

明十六世紀 五彩趕珠雲龍紋蓋罐

來源

法國私人收藏，自十九世紀起

There are few comparable jars to the present example. The *guan* form with its colorful palette, large size and dynamic subject matter is rare and represents the ingenuity of Jingdezhen artisans working during the transformative 16th century. The exuberant painterly style and polychrome decoration reflects the changing aesthetic of the period initiated not only by the disparate tastes of the Zhengde and Jiajing Emperors, but also by the influence of increased international trade, much of which was clandestine, and the emergence of a wealthy merchant class.

A jar and cover of the same form and palette with dragon decoration is in the British Museum, London, bequeathed by Francis Howard Paget in 1945, illustrated in Jessica Harrison-Hall, *Ming Ceramics in the British Museum*, London, 2001, pl. 9:105. The Tokyo Museum of Art has two similar jars and covers; one with dragon decoration is illustrated in *Oriental Ceramics, The World's Great Collections, The Tokyo National Museum*, vol. 1, Tokyo, 1976, pl. 35; and another but with phoenix, illustrated in *Hirota Fukkosai Collection: Ceramics*, Tokyo, 2007, cat. no. 72.

Compare also a related *guan* and cover with a design of Buddhist lions in the Matsuoka Museum of Art, Tokyo, illustrated in *Toyo toji meihin zuroku* [Catalogue of Oriental Ceramic Masterpieces], Tokyo, 1991, pl. 84





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**AN INCISED WHITE-GLAZED  
'DRAGON' JAR  
JIAJING MARK AND PERIOD**

the ovoid body with rounded broad shoulders tapering to a recessed base, incised with a collar of *ruyi* around the short neck, a pair of sinuous dragons writhing amidst clouds and flames, a row of lappets at the foot, covered overall in a milky-white glaze, the base with a six-character mark in underglaze blue within a double circle, wood stand and box (6)  
Height 4 in., 10.2 cm

**PROVENANCE**

Collection of María Marcela Roca Funes, Baronesa de Marchi della Costa (1877-1981), acquired as a gift from a minister of China in Japan, 1910 (by repute).

A similar jar was sold in our Hong Kong rooms, 20th May 1987, lot 434, and another, also in our Hong Kong rooms, 15th November 1988, lot 155. A Jiajing mark and period jar with similar carving but under a blue glaze was included in the exhibition *Ming Porcelain*, China Institute in America, New York, 1970, cat. no. 51. Compare a Jiajing mark and period jar from

the Huaihaitang Collection with white glaze and incised decoration similar to that of the present example except with phoenixes instead of dragons, illustrated in *Enlightening Elegance: Imperial Porcelain of the mid to late Ming, the Huaihaitang Collection*, The Art Museum, The Chinese University of Hong Kong, Hong Kong, 2013, cat. no. 15. Consider an earlier prototype, a white-glazed jar incised with dragons amongst clouds from the Yongle period, excavated at Jingdezhen and illustrated in *Yuan and Ming Imperial Porcelains Unearthed from Jingdezhen*, Yan-Huang Art Museum, Beijing, 1999, cat. no. 95.

\$ 8,000-12,000

明嘉靖 白釉暗刻雲龍紋小罐  
《大明嘉靖年製》款

來源

María Marcela Roca Funes, de Marchi della Costa 男爵夫人 (1877-1981) 收藏，1910年由駐日本中國官員贈予 (傳)





682

PROPERTY OF A GENTLEMAN

**A BLUE AND WHITE 'FLOWER BASKET' DISH  
WANLI MARK AND PERIOD**

Painted in shades of dark blue with an arrangement of varying blooms in an arched-handled basket, a frieze of fans, leaves, pomegranate and waterweed and double lines encircling the cavetto, the exterior with flowering boughs and insects, the base with a six-character mark in underglaze blue within a double circle  
Diameter 6 $\frac{5}{8}$  in., 16.7 cm

**PROVENANCE**

Sotheby's New York, 29th November 1988, lot 182.

\$ 8,000-12,000

明萬曆 青花花籃紋盤  
《大明萬曆年製》款

來源

紐約蘇富比1988年11月29日，編號182



682



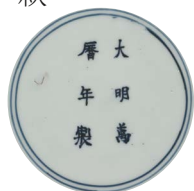
683

**A BLUE AND WHITE POLYCHROME-ENAMELED 'FLOWER BASKET' DISH  
WANLI MARK AND PERIOD**

the shallow rounded sides resting on a straight foot and rising to an everted rim, the center enclosing a basket of lush peonies and prunus branches, accents of iron red and enamel at the base and handle, the cavetto painted with free-floating branches, leaves, and auspicious objects including fans and pairs of *dharma* wheels, the exterior with sprays of peonies and chrysanthemums and two small butterflies, the recessed base with a six-character mark in underglaze blue within a double circle  
Diameter 11 $\frac{3}{4}$  in., 29.5 cm

\$ 8,000-12,000

明萬曆 青花加彩花籃紋盤  
《大明萬曆年製》款



683

PROPERTY OF A LADY

**AN EXTREMELY RARE LARGE BLUE AND  
WHITE 'CARP' FISHBOWL  
WANLI MARK AND PERIOD**

stoutly potted, the steep sides rising to a lipped rim, finely painted on the exterior in vibrant tones of rich underglaze cobalt-blue with four lively fan-tailed fish including a carp, mandarin fish, and two types of bream, depicted in varying attitudes, swimming among flowering lotus, ferns and gently undulating aquatic plants, a band of stylized rolling and cresting waves encircling the base, all between line borders, the rim inscribed with a six-character mark in a horizontal line

Diameter 22½ in., 57.2 cm

**PROVENANCE**

Collection of Bertram Stanley Boggis (1887-1958), and thence by descent.

\$ 50,000-70,000

明萬曆 青花魚藻紋大缸

《大明萬曆年製》款

來源

Bertram Stanley Boggis (1887-1958) 收藏，此後家族傳承

The felicitous subject matter on the present fishbowl delightfully references the function of the vessel, in effect doubling the multi-layered auspicious meanings traditionally associated with depiction of swimming fish. Synonymous with the character for 'excess', fish (*yu*) are an emblem of wealth and abundance. In addition, the representation of fish has also long been imbued with Daoist connotations derived from their freedom of movement as related in the 'Debate on the Joy of Fishes' in the *Zhuangzi*. A depiction of the subject forms the rebus for *Yushui hexie* 'May you be as harmonious as fish and water'. The four different types of fish on the current jar conveys a more complex rebus, cleverly combining to suggest either, *Qingbai liangui*, 'Of good descent, modest and honorable' or *Qingbai lianjie*, 'Of honorable descent and incorruptible'.

As a porcelain motif, the four carp swimming amid a lotus pond was taken up by Jingdezhen's porcelain painters already in the Yuan dynasty (1279-1368), and some of the finest Yuan blue and white jars are painted with this subject, such as the 'fish' jar in the Museum of Oriental Ceramics, Osaka, from the Ataka Collection illustrated in *Tōyō tōji no tenkai/Masterpieces of Oriental Ceramics*, The Museum of Oriental Ceramics, Osaka, 1999, cat. no. 33. The scene on the present bowl appears to have been directly inspired by such Yuan porcelain prototypes.

The motif retained its popularity throughout the Ming dynasty, appearing on various imperial porcelain wares. The Jiajing Emperor (r. 1521-1567), particularly favored the design and in the 21st year of his reign, it is recorded that he commissioned two hundred blue and white *guan* jars decorated with *qing*, *bai*, *li*, and *gui* carp. While such an order was in keeping with the Jiajing Emperor's deep commitment to Daoism, it also reflects awareness of the subject matter that could only be known from earlier Yuan and Ming dynasty examples. The impressive size of the present form provided the imperial artisans at Jingdezhen an expansive surface to bring their subject matter to life. The painters managed to exploit the cobalt pigment to maximum effect and to create an amazingly rich tonal variation. The fishes are drawn with dark violet-blue outlines and details over paler blue washes; on the leaves the veins are delicately delineated in darker tones, and the crisply rendered gentle bends and curves of the plant life complement the cylindrical form and add dimension and movement to the peaceful scene.

The present fishbowl is exceptionally rare as very few other examples are known. A very similar fishbowl, gifted by Walter P. Chrysler, Jr. (1909-1988), is in the Chrysler Museum of Art, Norfolk, acc. no. 1971.2585. See also a closely related fishbowl sold at Christie's Hong Kong, 1st June 2011, lot 3590, along with another of this type from the collection of Jerry Gottlieb offered at Christie's New York, 19th-20th September 2013, lot 1291. A slightly smaller version of a carp-decorated fishbowl is in the Shanghai Museum, Shanghai and illustrated in Lu Minghua, *Underglaze Blue and Red: Elegant Decoration on Porcelain of Yuan, Ming and Qing*, Hong Kong, 1993, pl. 1-72.

One other Wanli imperial four-carp fishbowl similar to the present example is of significant interest. The likely mate to the present fishbowl, also owned by Bertram S. Boggis (1887-1958), was sold by the executors of his estate in a single-owner sale representing the better part of his large and impressive collection at Parke-Bernet Galleries, Inc., New York, 16th-17th October 1958, lot 401. The present example, which was not included in the sale, has remained with the family until now. Bertram S. Boggis, known as a collector of Chinese porcelains, was a protégé and chief assistant to the famous art dealer Joseph Duveen (1869-1939). Following Duveen's death, Boggis became a co-owner of the New York gallery, established in 1877, along with Edward Fowles (a long serving employee) and Armand Lowengard (Duveen's nephew). The London and Paris branches of the Duveen gallery had both closed shortly after the end of World War II.



大明萬曆年製



PROPERTY FROM THE JUNKUNC COLLECTION

**EXTREMELY RARE PAIR OF BLUE-GROUND IRON-RED AND GREEN-ENAMELED 'MYTHICAL BEASTS' STEM CUPS**

each with rounded sides rising from a spreading foot to a flared rim, decorated to the exterior with mythical beasts with incised features, frolicking among green cresting waves against a ground of bright blue inky tones, the rim mounted in silver above a collar of red-enameled ruyi between green and blue enamel line borders, repeating on the horizontal filet encircling the stem, the interior covered in brilliant green enamel and centered by nine underglaze blue lança characters, the base glazed white and inscribed with a six-character mark within a double circle (2)  
Diameter 3<sup>3</sup>/<sub>8</sub> in., 8.5 cm

**PROVENANCE**

Nagatani, Chicago, 12th January 1959.  
Collection of Stephen Junkunc, III (d. 1978).

\$ 100,000-150,000

明萬曆 青花紅綠彩海獸梵文高足盃一對

《大明萬曆年製》款

來源

Nagatani, 芝加哥, 1959年1月12日  
史蒂芬·瓊肯三世(1978年逝)收藏

Stemcups made in the Wanli period and decorated with sea creatures are rare, and those with details painted in overglaze green and iron red are even rarer. The design was modeled after Xuande period (r. 1426-1435) prototypes, which by the Wanli reign had become highly valuable and much sought after. A reconstructed Xuande mark and period stemcup painted in underglaze blue with this design, unearthed from the waste heaps of the Imperial kiln factory at Jingdezhen, is illustrated in *Imperial Porcelain from the Reign of Xuande in the Ming Dynasty*, Beijing, 2018, pl. 29.

Known as *haishou* (sea creatures) the nine animals on these stemcups are believed to depict mythological creatures from the famous *Shanhaijing* (Classics of Mountains and Seas). Written between the Warring States period (475-221 B.C.) and the Han dynasty (206 B.C.-A.D. 220), it is a compilation of mythological stories and geographical information. The Sanskrit characters on the interior of these stemcups suggest an association with Tibetan Buddhism. It is likely that stemcups of this type were made as tribute gifts to Tibetan lamas. A Xuande mark and period stemcup with Sanskrit characters on the interior, and the exterior painted in *wucui* enamels with ducks swimming in a lotus pond, in the Sa-skya Monastery, Tibet, was included in the exhibition *Treasures from Snow Mountains. Gems of Tibetan Cultural Relics*, Shanghai Museum, Shanghai, 2001, cat. no. 94.

While no other closely related stemcup appears to be known, a stemcup painted with this design but lacking the overglaze enamels was sold at Christie's Hong Kong, 29th May 2013, lot 2247. Wanli mark and period stemcups with the creatures painted in underglaze blue against a white ground, but lacking the Sanskrit characters, are more commonly known. See for example, a pair from the collection of the Idemitsu Museum of Arts, Tokyo, later in the Meiyintang collection, illustrated in Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol. 4, London, 2010, pl. 1696, and sold twice in our London rooms in 1970 and 1986, and in our Hong Kong rooms in 1988 and again, 7th April 2011, lot 71; and a stemcup sold at Christie's New York, 20th September 2005, lot 262.

The motif is also known on stemcups with an apocryphal Xuande mark, such as one from the Sir Percival David Collection, now in the British Museum, London, illustrated in Margaret Medley, *Illustrated Catalogue of Underglaze Blue and Copper Red Decorated Porcelains*, London, 1976, pl. C601.





## AN EXTREMELY RARE WUCAI 'BOYS' BOX AND COVER

### WANLI MARK AND PERIOD

of barrel form, the rounded sides boldly and freely painted in green, yellow, iron red, black and underglaze blue with a continuous scene of sixteen boys at play, the chubby children happily engaging in various activities such as flying a kite, galloping astride a hobby horse with an 'attendant', holding a parasol, marching in a procession, blowing on a *suona*, and flag waving, all in a garden lush with flowering plants, small shrubs, fan-shaped banana palms, a craggy pine issuing clusters of bright green needles, and a weeping willow tree suspending long leafy branches, a classic scroll border encircling the rim, the fitted slightly domed cover similarly decorated, the unglazed base of the box with a recessed glazed medallion enclosing an underglaze blue six-character mark within a double circle (2)  
Height 7 $\frac{1}{8}$  in., 18 cm

### PROVENANCE

Collection of Dolores Alzaga.

\$ 60,000-80,000

明萬曆 五彩嬰戲圖蓋罐

《大明萬曆年製》款

來源

Dolores Alzaga 收藏

It is extremely rare to find covered boxes in barrel form among Ming dynasty porcelains. The usage of these drum-shaped boxes is still not fully understood. The two most frequently cited explanations for the form are as containers for *weiqi* stones or as cricket cages. The rounded sides and fitted domed covers would work well for both purposes. The height of the present example suggests it would be better suited for crickets as the depth of the form would make scooping out playing pieces somewhat difficult.

Cricket fighting is a traditional game with a long history in China. Enthusiasm for this activity reached new heights in the Ming dynasty, with an observer noting that on the death of one enthusiast's prized cricket, 'he made a silver coffin' for the insect in the form of a Buddhist reliquary. Porcelain cricket cages in barrel form, but with recessed covers, were first made for the Xuande Emperor (r. 1426-35), as discussed in Liu Xinyuan, *Ming Xuande guanyao xishuai guan* [Xuande period cricket jars from the Ming imperial kilns], Taipei, 1995. Cricket fights were popular during the Wanli period, especially in Beijing and southern China. A variety of imperial porcelain cricket cages from the Wanli period are illustrated in line drawings in Geng Baochang, *Ming Qing ciqi jiandin* [Appraisal of Ming and Qing Porcelains], Hong Kong, 1993, fig. 264.

While no other boxes of identical size and decoration to the present example appear to be known, related examples of this form include one in the Shanghai Museum of slightly smaller size, decorated with dragon motifs illustrated in *Chugoku Toji Zenshu*, vol. 21, Kyoto, 1981, pl. 41; another of this type, but without its cover, in the Metropolitan Museum of Art, New York, is illustrated in Suzanne Valenstein, *The Herzman Collection of Chinese Ceramics*, New York, 1992, cat. no.85. For an underglaze blue example of this type, see one from the C.P. Lin Collection illustrated in *Elegant Form and Harmonious Decoration. Four Dynasties of Jingdezhen Porcelain*, London, 1992, cat. no. 90. A *wucaï* box and cover with figural decoration, formerly in the Jingguantang Collection of T.T. Tsui, is illustrated in Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol. 4, London, 1994, no. 1704, and sold at Christie's London, 15th November 2000, lot 32, and twice in our Hong Kong rooms, 13th November 1990, lot 149, and 7th April 2011, lot 70. Compare also a box and cover with 'mythical beast' decoration that sold in our Hong Kong rooms, 5th October 2016, lot 110.

END OF SESSION ONE









# SESSION TWO

NEW YORK  
WEDNESDAY  
11 SEPTEMBER 2019  
2PM

LOTS 687-944



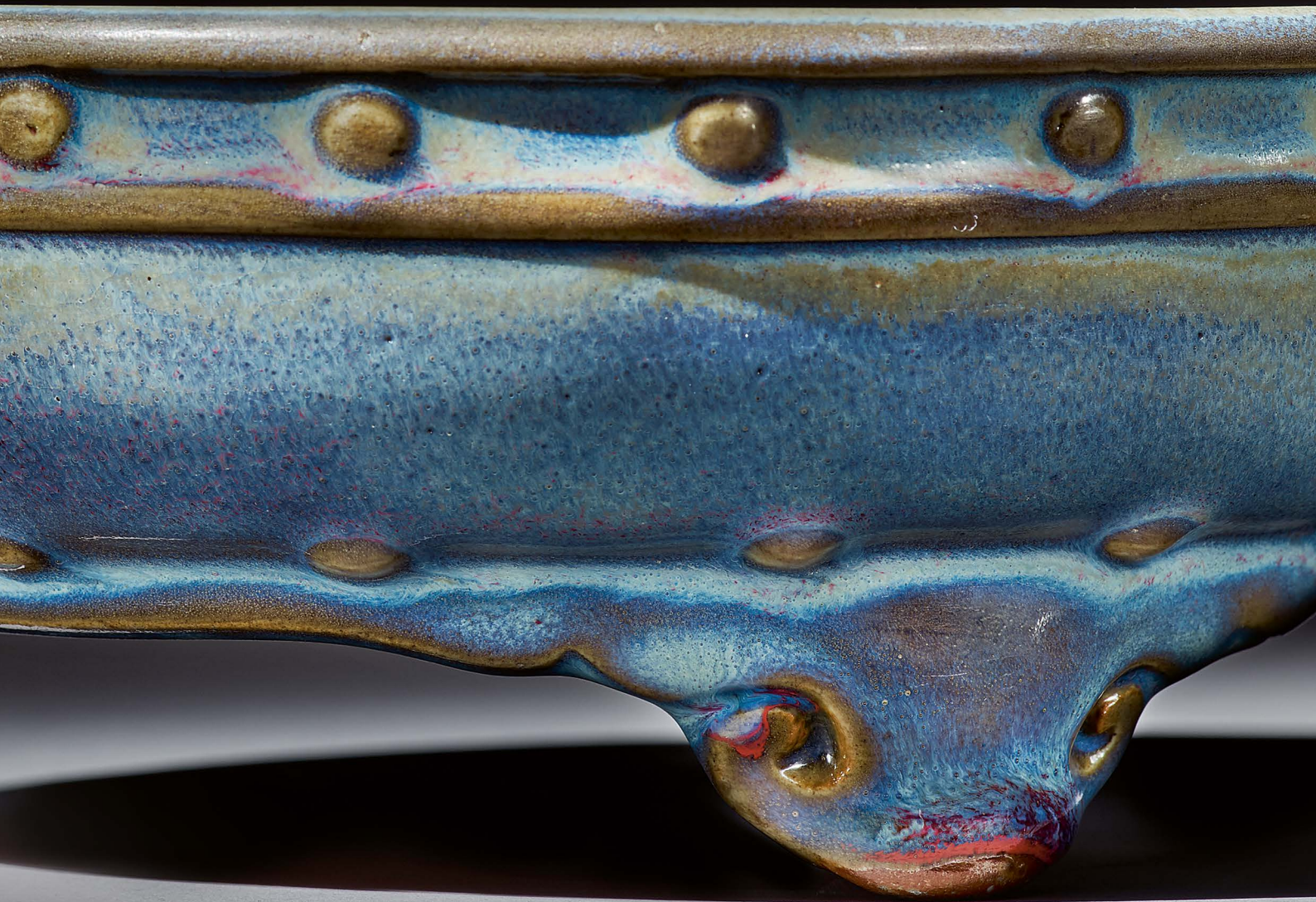
EARLY CHINESE  
CERAMICS FROM  
THE ART INSTITUTE  
OF CHICAGO

LOTS 687-749

芝加哥藝術博物館藏高古陶瓷

編號 687-749





# EARLY CHINESE CERAMICS FROM THE ART INSTITUTE OF CHICAGO

## 芝加哥藝術博物館藏高古陶瓷

### THE KATE STURGES BUCKINGHAM GIFT LOTS 687-700

Born in Zanesville, Ohio, Kate Sturges Buckingham (1858-1937) became known as 'Chicago's Grandest Spinster', a title which does not remotely convey her remarkable generosity and dedication to supporting the arts. Living a privileged and increasingly sheltered life, she was intensely interested in the world of the arts. Her association with the Art Institute of Chicago began about 1889, when her mother passed away, and Kate, at age 32, took charge of the family's great wealth, which extended into banking, steel, and real estate.

Her earliest recorded purchases and later gifts to the museum were a selection of snuff bottles and miniature figures in jade, lapis, amber, and porcelain, bought to please her disabled sister Lucy Maud Buckingham. From these somewhat humble beginnings grew a fine collection of Chinese bronzes, ceramics, and Japanese prints. She also ventured into gothic and medieval art. Kate intensified her role of art patron after the death of her brother Clarence in 1913 and sister Lucy Maud in 1920. An article on the collector notes that white was Lucy's favorite color and in 1917, Kate purchased a number of white wares, such as the lion-form pillow (lot 693) knowing that it would please her beloved sister. It also stated that 'in 1981 she added several fine specimens of Chün ware, but little else.' The author also reveals that she did much of her shopping for Chinese art in New York and, amusingly, hoping to retain her independence and avoid the attentions of eager dealers, the famous collector made sure that her name did not appear on the register of any hotel when she stayed in the city.

Between 1921 and 1938 a large and impressive collection of Chinese ritual bronzes and early pottery (some of which is included in this sale) and porcelains was gradually donated to the Art Institute of Chicago in memory of her sister Lucy Maud. While she modestly never donated in her own name, she was confident as a collector and, rather than taking a comprehensive approach, she purchased pieces that were interesting and appealed to her both aesthetically and intellectually. Her generous donation formed the foundation of the Art Institute of Chicago's impressive Asian art collection with many pieces, particularly several notable archaic bronzes, being universally considered among the best examples known.

Kate Buckingham donated her collection of medieval sculpture, tapestries, and decorative arts to the Art Institute of Chicago in 1924, where they were installed in a 'gothic period room, named in Buckingham's honor. In 1925 she donated her brother's collection of thousands of Japanese prints to the museum. Perhaps her best-known gift to the citizens of Chicago was Buckingham Fountain, memorializing her brother Clarence and designed by architect Edward H. Bennett of the Chicago firm of Bennett, Parsons and Frost. The fountain was dedicated on August 26, 1927 and she established a trust fund to maintain it.

Kate Buckingham died in 1937, at age 79, having supported and encouraged, in her quiet and unassuming way, numerous cultural institutions throughout Chicago establishing an inspiring and enduring legacy.



Kate Sturges  
Buckingham in her  
Chicago Apartment.  
Courtesy of the Art  
Institute of Chicago  
institutional archives  
Photography © The Art  
Institute of Chicago.

Kate Sturges  
Buckingham 於其芝加  
哥寓所  
圖片由芝加哥藝術博物館  
檔案收藏館提供 © 芝加哥  
藝術博物館

Kate Sturges Buckingham (1858-1937年) 生於美國俄亥俄州的曾斯維爾。她為人樂善好施，熱心公益，為支持藝術文化不遺餘力。Buckingham生於富裕家庭，生活無憂，熱愛藝術。1889年其母去世，Buckingham隨即繼承了其家族涉及銀行、鋼鐵及房地產的龐大產業，並在此時與芝加哥藝術博物館結下了淵源。

Buckingham最早購藏藝術品的原意是希望取悅她身患殘疾的妹妹Lucy Maud Buckingham。起初她購買過一些鼻煙壺以及玉雕、青金石雕、琥珀及瓷像小品等，並於之後將這批藏品捐贈予芝加哥藝術博物館。相對簡單的初心，後來其收藏日益漸精，其中包括中國青銅器、瓷器、日本版畫、歌特及中世紀藝術品。其兄長Clarence (1913年逝) 及妹妹Lucy Maud (1920年逝) 先後離世之後，Buckingham開始全心投入藝術慈善。一篇關於她的文章記載，由於妹妹Lucy鍾愛白色，Buckingham曾於1917年購入一批白釉瓷器，如本場之磁州窯系白釉刻花獅形枕 (編號693)。文章另提到她於1981年購入數件鈞窯珍品。作者還並透露，Buckingham主要在紐約購藏中國藝術品，但極為自主，為避免引起一些過度熱情的藝術商注意，每次於紐約旅居酒店之時均隱姓埋名。

Buckingham為紀念妹妹Lucy Maud，1921至1938年間曾慷慨捐贈大批青銅器及高古陶器 (部分見於本場拍賣) 予芝加哥藝術博物館。她為人尤其低調，捐獻時從不用自己的名字，然而作為一個成熟的收藏家，她只挑選兼具美感及學術價值的精品入藏。她的慷慨捐助，為芝加哥藝術博物館奠定了亞洲藝術收藏的基礎，以高古青銅器為主的多件珍品更屬舉世公認之臻例。

1924年，Buckingham將其中世紀雕塑、掛毯及裝飾藝術品收藏捐贈予芝加哥藝術博物館，後者更將新設之哥特時期式展廳以Buckingham命名。1925年，她再將兄長收藏上千幅日本版畫捐贈給該博物館。當地知名的Buckingham噴泉，亦是以其兄之名Clarence捐贈，該噴泉由Bennett, Parsons and Frost知名建築師Edward H. Bennett設計，於1927年8月26日正式命名，並由Buckingham成立基金會提供維護資金。

Kate Buckingham於1937年去世，她通過對芝加哥本地許多文化機構不惜餘力的支持與鼓舞，締造了一個永恆的傳奇。

687

**A BLUE-SPLASHED POTTERY JAR  
TANG DYNASTY**

of slightly compressed ovoid form, the rounded sides tapering to a short splayed foot, and rising to an everted rolled rim, the buff pinkish body covered by a thin layer of white slip around the neck and sides, flecked with irregular splashes of vibrant cobalt blue glaze cascading in painterly drips from the rim, beneath a pale straw glaze stopping just above the foot revealing the pinkish-buff body  
Height 7<sup>5</sup>/<sub>8</sub> in., 19.4 cm

**PROVENANCE**

Collection of Kate Sturges Buckingham (1858-1937).  
Gifted to the Art Institute of Chicago, Chicago, in memory of her sister Lucy Maud Buckingham (1870-1920) in 1924 (acc. no. 1924.291).

\$ 4,000-6,000

**唐 藍彩罐**

來源

Kate Sturges Buckingham (1858-1937) 收藏  
1924年贈予芝加哥藝術博物館，芝加  
哥，以紀念其胞妹 Lucy Maud Buckingham  
(1870-1920)，館藏編號1924.291



687

688

**A SMALL SANCAI-GLAZED POTTERY  
'MANDARIN DUCK' DISH  
TANG DYNASTY**

the gently flaring sides rising from a flat base to an everted rim, the interior with a molded symmetrical design of two ducks each against a stylized lotus leaf and enclosed within a beaded roundel, the details picked out in blue, amber and cream glazes on a cream-colored ground  
Diameter 5<sup>7</sup>/<sub>8</sub> in., 14.9 cm

**PROVENANCE**

Collection of Kate Sturges Buckingham (1858-1937).  
Gifted to the Art Institute of Chicago, Chicago, in memory of her sister Lucy Maud Buckingham (1870-1920) in 1928 (acc. no. 1928.140).

\$ 4,000-6,000

**唐 三彩鴛鴦紋小盤**

來源

Kate Sturges Buckingham (1858-1937) 收藏  
1928年贈予芝加哥藝術博物館，芝加  
哥，以紀念其胞妹 Lucy Maud Buckingham  
(1870-1920)，館藏編號1928.140



688

689

**A BLUE-GLAZED POTTERY JAR  
TANG DYNASTY**

of slightly compressed globular form tapering to a flat base and rising to rounded shoulders surmounted by a short neck and everted rim, generously covered with dark blue glaze applied in layered, broad splashes stopping unevenly at an unglazed base revealing the pinkish buff body, the interior with a thin pale yellow glaze  
Height 8¼ in., 21 cm

**PROVENANCE**

Collection of Kate Sturges Buckingham (1858-1937).  
Gifted to the Art Institute of Chicago, Chicago, in memory of her sister Lucy Maud Buckingham (1870-1920) in 1928 (acc. no. 1928.249).

\$ 8,000-12,000

唐 藍釉罐

來源

Kate Sturges Buckingham (1858-1937) 收藏  
1928年贈予芝加哥藝術博物館，芝加哥，以紀念其胞妹 Lucy Maud Buckingham (1870-1920)，館藏編號1928.249



689

690

**A SANCAI-GLAZED POTTERY JAR  
TANG DYNASTY**

the shouldered ovoid body tapering towards a slightly spreading base and surmounted by a short neck with lipped rim, liberally splashed with a resist pattern of cascading layers of merging rivulets of green and ocher on a white ground, the glaze stopping unevenly above the foot, the interior with a thin pale yellow glaze  
Height 7⅝ in., 19.4 cm

**PROVENANCE**

Collection of Kate Sturges Buckingham (1858-1937).  
Gifted to the Art Institute of Chicago, Chicago, in memory of her sister Lucy Maud Buckingham (1870-1920) in 1926 (acc. no. 1926.1591).

\$ 20,000-30,000

唐 三彩罐

來源

Kate Sturges Buckingham (1858-1937) 收藏  
1926年贈予芝加哥藝術博物館，芝加哥，以紀念其胞妹 Lucy Maud Buckingham (1870-1920)，館藏編號1926.1591



690



691

691

**A 'CIZHOU'-TYPE WHITE-GLAZED EWER AND COVER  
SONG DYNASTY**

the ovoid body rising to a sloping shoulder set with a slender curved spout opposite a high looped strap handle and a narrow cylindrical neck, the rounded body deftly carved with two leafing peony flowers, the straight-sided cover with a stepped and domed knob, the exterior covered with a creamy-white translucent glaze pooling to a darker tone within the recesses and finishing unevenly above the unglazed and slightly spreading foot (2)  
Height 10 in., 25.4 cm

**PROVENANCE**

Collection of Kate Sturges Buckingham (1858-1937).  
Gifted to the Art Institute of Chicago, Chicago, in memory of her sister Lucy Maud Buckingham (1870-1920) in 1924 (acc. no. 1924.317a-b).

\$ 4,000-6,000

**宋 磁州窯系白釉刻牡丹紋執壺**

來源

Kate Sturges Buckingham (1858-1937) 收藏  
1924年贈予芝加哥藝術博物館，芝加哥，以紀念其胞妹 Lucy Maud Buckingham (1870-1920)，館藏編號 1924.317a-b



692

692

**A 'CIZHOU' SANCAI-GLAZED 'PEONY' PILLOW  
SONG / JIN DYNASTY**

of bean shape, the slightly concave top deftly incised with a luxuriant amber-glazed peony blossom borne on a green-glazed leafing stem amidst dense foliage on a creamy-white ground, enclosed by an amber-colored triple-line border and a green-glazed outer band of freely incised foliate motifs, the glaze continuing down the sides carved with a band of stylized foliage within multi-line borders and stopping unevenly above the unglazed base  
Length 11½ in., 29.4 cm

**PROVENANCE**

Collection of Kate Sturges Buckingham (1858-1937).  
Gifted to the Art Institute of Chicago, Chicago, in memory of her sister Lucy Maud Buckingham (1870-1920) in 1924 (acc. no. 1924.300).

\$ 8,000-12,000

**宋 / 金 磁州窯三彩刻牡丹紋枕**

來源

Kate Sturges Buckingham (1858-1937) 收藏  
1924年贈予芝加哥藝術博物館，芝加哥，以紀念其胞妹 Lucy Maud Buckingham (1870-1920)，館藏編號 1924.300



**A RARE 'CIZHOU'-TYPE WHITE-GLAZED 'LION'  
PILLOW  
NORTHERN SONG DYNASTY**

well modeled in a recumbent pose, the head with furrowed brows and protruding eyes accentuated with dark-brown slip, resting alertly on the extended front paws, the flowing mane swept back to either side and the long tail curling to one side along the back haunches, the slightly concave top elegantly incised with foliate scrollwork, the creamy-white slip covered with a transparent glaze, the base unglazed  
Length 12 $\frac{5}{8}$  in., 32 cm

**PROVENANCE**

Collection of Kate Sturges Buckingham (1858-1937).  
Gifted to the Art Institute of Chicago, Chicago, in memory of her sister Lucy Maud Buckingham (1870-1920) in 1924 (acc. no. 1924.304).

A closely related example to the present lion-form pillow is in the Tokyo National Museum, Tokyo and illustrated in *Charm of Black & White Ware: Transition of Cizhou-Type Wares*, Osaka Municipal Museum of Art, Osaka, 2002, pl. 2-9.

\$ 10,000-15,000

北宋 磁州窯系白釉刻花卉紋獅形枕

來源

Kate Sturges Buckingham (1858-1937) 收藏  
1924年贈予芝加哥藝術博物館，芝加哥，以紀念其胞妹 Lucy Maud Buckingham (1870-1920)，館藏編號 1924.304



694



694

**A MOLDED 'YAOZHOU' 'PEONY' BOWL,  
SONG DYNASTY**

of conical form, the steep sides rising to a slightly everted rim, the interior crisply molded with six peony blossoms borne on a continuous scrolling stem amidst dense foliage, centered by a floret, the exterior with a band of simplified upright petals, covered overall in a pale grayish-green glaze pooling in the recesses and above the neatly knife-pared, unglazed foot ring  
Diameter 4¼ in., 10.8 cm

**PROVENANCE**

Collection of Kate Sturges Buckingham (1858-1937).  
Gifted to the Art Institute of Chicago, Chicago, in memory of her sister Lucy Maud Buckingham (1870-1920) in 1924 (acc. no. 1924.415).

\$ 4,000-6,000

宋 耀州窑青釉刻缠枝牡丹纹小盃

來源

Kate Sturges Buckingham (1858-1937) 收藏  
1924年贈予芝加哥藝術博物館，芝加哥，以紀念其胞妹 Lucy Maud Buckingham (1870-1920)，館藏編號 1924.415

695



695

**A 'LONGQUAN' CELADON-GLAZED FIVE-  
SPOUTED JAR AND COVER  
FIVE DYNASTIES / NORTHERN SONG DYNASTY**

of ovoid form, the rounded sides with five stepped, horizontal registers, each variously incised with foliate and lappet patterns, the canted shoulder set with five upright tubular spouts, the domed cover with a stepped knopped finial, covered overall in a translucent olive-green glaze pooling in the carved recesses (2)  
Height 11⅝ in., 29.5 cm

**PROVENANCE**

Collection of Kate Sturges Buckingham (1858-1937).  
Gifted to the Art Institute of Chicago, Chicago, in memory of her sister Lucy Maud Buckingham (1870-1920) in 1926 (acc. no. 1926.1594a-b).

\$ 6,000-8,000

五代 / 北宋 龍泉窑青釉刻花五孔瓶

來源

Kate Sturges Buckingham (1858-1937) 收藏  
1926年贈予芝加哥藝術博物館，芝加哥，以紀念其胞妹 Lucy Maud Buckingham (1870-1920)，館藏編號 1926.1594a-b

696

**A 'JIAN' HARE'S FUR' BOWL  
SOUTHERN SONG DYNASTY**

the steep sides rising to a shallow groove below the gently everted rim, covered overall with a black glaze suffused with fine russet striations, the warm orange amber tone concentrating around the rim trailing to fine lines towards the base, the glaze pooling above the foot revealing the dark brown stoneware body  
Diameter 5 in., 12.7 cm

**PROVENANCE**

Collection of Kate Sturges Buckingham (1858-1937).  
Gifted to the Art Institute of Chicago, Chicago, in memory of her sister Lucy Maud Buckingham (1870-1920) in 1924 (acc. no. 1924.327).

\$ 8,000-12,000

南宋 建窯兔毫紋盃

來源

Kate Sturges Buckingham (1858-1937) 收藏  
1924年贈予芝加哥藝術博物館，芝加哥，以紀念其胞妹 Lucy Maud Buckingham (1870-1920)，館藏編號 1924.327



696

697

**A BLACK-GLAZED RUSSET-SPLASHED BOWL  
SONG / JIN DYNASTY**

the rounded sides rising to a slightly incurved rim, covered overall with a rich black glaze, the interior liberally accentuated with radiating russet streaks, the exterior with vertically-oriented splashes of a darker tone, and the glaze falling short of the foot revealing the buff-colored body  
Diameter 5 $\frac{3}{8}$  in., 13.6 cm

**PROVENANCE**

Collection of Kate Sturges Buckingham (1858-1937).  
Gifted to the Art Institute of Chicago, Chicago, in memory of her sister Lucy Maud Buckingham (1870-1920) in 1924 (acc. no. 1924.332).

\$ 6,000-8,000

宋 / 金 黑釉醬斑盃

來源

Kate Sturges Buckingham (1858-1937) 收藏  
1924年贈予芝加哥藝術博物館，芝加哥，以紀念其胞妹 Lucy Maud Buckingham (1870-1920)，館藏編號 1924.332



697

**A RARE LAVENDER-BLUE 'JUN'  
NARCISSUS BOWL  
EARLY MING DYNASTY**

of circular section, the wide rounded sides gently tapering to a flat base supported on three *ruyi*-shaped feet encircled by a band of evenly spaced bosses repeated between two raised filets below the slightly incurved rim, the thick glaze of milky-lavender tone mottled with crimson-purple flecks, thinning to a mottled mushroom tone around the rim, raised studs and ribs, and pooling attractively in rich purple tones on the feet, the glaze on the interior a pale lavender color with feathery flecks of milky-blue and pale mushroom and traces of characteristic 'worm tracks', the base applied with a thin golden-brown wash, a ring of minute unglazed spur marks, and incised with the character *si* (four)  
Diameter 8 in., 20.3 cm

**PROVENANCE**

Collection of Kate Sturges Buckingham (1858-1937).  
Gifted to the Art Institute of Chicago, Chicago, in memory of her sister Lucy Maud Buckingham (1870-1920) in 1924 (acc. no. 1924.361).

\$ 300,000-500,000

明初 鈞窯天藍釉鼓釘三足水仙盆

字：  
四

來源

Kate Sturges Buckingham ( 1858-1937 ) 收藏  
1924年贈予芝加哥藝術博物館，芝加哥，以紀念其胞妹 Lucy Maud Buckingham (1870-1920)，館藏編號 1924.361





This piece is representative of a distinct and rare group of Jun flower receptacles known as 'numbered' Jun wares, on account of the Chinese numerals inscribed on their bases before firing. These bulb bowls were most likely made for the Imperial court and were displayed in elegant gardens through the Qing dynasty (1644-1911).

Bulb bowls with such striking blue glazes were made at the Juntai kiln site in Junzhou Prefecture (today's Yuzhou or Yuxian), in Henan province, where ceramic production lasted from the Song (960-1279) to the Ming (1368-1644) dynasty. While this type of glaze was made at various kilns in Henan province, 'numbered' Jun vessels have been recovered only at Juntai. The Chinese numerals inscribed on these wares range from one (the largest) to ten (the smallest), which appear to be indicative of their size and corresponding stands.

Numbered Jun wares were traditionally attributed to the Northern Song dynasty (960-1127), although recent research and archaeological evidence suggest they were more likely made in the early Ming dynasty. Scholars had traditionally relied on a mould for coins inscribed with the reign name of Emperor Huizong (1100-1126), Xuanhe, unearthed at the kiln site. This inscription is however stylistically different to that found on genuine Xuanhe *yuanbao* coins. Thermoluminescence (TL) tests carried out by the Shanghai Museum have further challenged the traditional Northern Song attribution, suggesting that they were made remarkably later. Jun garden wares do not appear in any pre-Ming text or painting, and their form is closer to early Ming celadon-glazed flower vessels, such as one included in the exhibition *Xuande Imperial Porcelain Excavated at Jingdezhen*, Chang Foundation, Taipei, 1998, cat. no. 39.

Jun garden ware appears often on contemporary paintings that depict elegant gardens. A bulb bowl of this form is depicted in the anonymous hanging scroll *The Eighteen Scholars*, attributed to the Ming dynasty (1368-1644), in the National Palace Museum, Taipei, included in the museum's exhibition *The Enchanting Splendor of Vases and Planters: A*

*Special Exhibition of Flower Vessels from the Ming and Qing Dynasties*, Taipei, 2014, p. 39 (top). A barbed jardinière is painted in the anonymous handscroll *Elegant Gathering in the Apricot Garden* from 1437, which depicts the court official Yang Rong (1371-1440) during a gathering of scholars at his home in Beijing. The painting is now in the Metropolitan Museum of Art, New York, and was included in the exhibition *Ming. 50 Years that changed China*, British Museum, London, 2014, cat. no. 164.

A bulb bowl covered in a similar sky-blue glaze, but inscribed with the numeral one, in the Palace Museum, Beijing, is illustrated in *Selection of Jun Ware. The Palace Museum's Collection and Archaeological Excavations*, Beijing, 2013, pl. 115, together with six examples ranging from 21 to 25.5 cm in diameter, pls 94-96 and 113-116, and a reconstructed bulb bowl recovered at Juntai and now in the Research Institute of Cultural Relics and Archaeology of Henan Province, Luoyang, *ibid.*, pl. 97; and four slightly larger examples inscribed with the numerals one and five, in the National Palace Museum, Taipei, are illustrated in *A Panorama of Ceramics in the Collection of the National Palace Museum: Chün Ware*, Taipei, 1999, pls 27-28 and 34-35. See also a bulb bowl inscribed with the numeral three, from the Mount Trust Collection, sold at Christie's Hong Kong in 1991 and 1996, in our London rooms in 2003, and most recently in these rooms, 23rd March 2011, lot 514; another inscribed with the numeral four, from the Dexingshuwu collection, sold at Christie's New York, 25th October 1993, lot 705, and again in these rooms, 18th March 2008, lot 100; and a slightly larger one, from the T.Y. Chao collection, sold in our Hong Kong rooms, 19th May 1987, lot 210.

The Yongzheng (r. 1723-1735) and Qianlong (r. 1736-1795) Emperors were particularly fond of these wares. The former instructed the Imperial kilns at Jingdezhen to create reproductions, while the latter had many Jun flower pots inscribed with hall names, presumably indicating where they were displayed. Two Jun-type bulb bowls of this form from the Yongzheng period, in the Palace Museum, Beijing, are illustrated *op. cit.*, pls 126 and 127.





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**A PURPLE-SPLASHED 'JUN' BOWL  
SONG DYNASTY**

the flaring sides rising to an upright, slightly incurved rim, covered overall in a rich sky-blue glaze boldly punctuated with a vivid scarlet-purple splash on the interior, the glaze draining to a pale mushroom tone at the rim and pooling above the neatly knife-pared foot, revealing the buff-orange body

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

**PROVENANCE**

Collection of Kate Sturges Buckingham (1858-1937).  
Gifted to the Art Institute of Chicago, Chicago, in memory of her sister Lucy Maud Buckingham (1870-1920) in 1924 (acc. no. 1924.362).

\$ 10,000-15,000

宋 鈞窯天藍釉紫斑盃

來源

Kate Sturges Buckingham (1858-1937) 收藏  
1924年贈予芝加哥藝術博物館，芝加哥，以紀念其胞妹 Lucy Maud Buckingham (1870-1920)，館藏編號1924.362



700

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**A LARGE LAVENDER-BLUE 'JUN'  
BOWL  
SONG / YUAN DYNASTY**

the gently rounded sides rising to a slightly incurved rim, covered with a pale blue glaze thinning to a brown-flecked buff color at the rim with tones of lavender below the inner and outer rim, the glaze pooling around the neatly finished, slightly splayed, unglazed brown foot

Diameter 8 $\frac{5}{8}$  in., 21.9 cm

**PROVENANCE**

Collection of Kate Sturges Buckingham (1858-1937).  
Gifted to the Art Institute of Chicago, Chicago, in memory of her sister Lucy Maud Buckingham (1870-1920) in 1924 (acc. no. 1924.364).

\$ 4,000-6,000

宋 / 元 鈞窯天藍釉大盃

來源

Kate Sturges Buckingham (1858-1937) 收藏  
1924年贈予芝加哥藝術博物館，芝加哥，以紀念其胞妹 Lucy Maud Buckingham (1870-1920)，館藏編號1924.364



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**A LARGE PURPLE-SPLASHED 'JUN'  
BOWL  
YUAN / MING DYNASTY**

the steep, flaring sides rising to a slightly incurved rim, covered overall with a lustrous sky-blue glaze transmuting to pale lavender tones, the interior with a single crimson-tinged purple splash, the glaze thinning to a dark variegated brown at the rim and stopping neatly above the base revealing the buff-orange body  
Diameter 7¼ in., 18 cm

**PROVENANCE**

The Art Institute of Chicago, Chicago, Samuel M. Nickerson (1830-1914) Fund in 1923 (acc. no. 1923.1112).

\$ 4,000-6,000

元 / 明 鈞窯天藍釉紫斑大盃

來源

芝加哥藝術博物館，芝加哥，Samuel M. Nickerson (1830-1914) 基金，1923年，館藏編號1923.1112



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**TWO INCISED QINGBAI 'FISH'  
BOWLS  
SOUTHERN SONG DYNASTY**

each with deep rounded sides rising from a short tapering foot to an everted rim, the interior incised and combed with a pair of fish swimming amid stylized waves, covered overall in a translucent pale blue glaze stopping neatly at the unglazed base revealing the orange-buff body (2)  
Diameter 7⅞ in., 18 cm

**PROVENANCE**

Collection of Joseph Winterbotham, Jr. (1878-1954).  
Bequest to the Art Institute of Chicago, Chicago, in 1954 (acc. nos. 1954.409-1 and 1954.409-2).

\$ 4,000-6,000

南宋 青白釉刻雙魚紋花式盃  
兩件

來源

Joseph Winterbotham 二世 (1878-1954) 收藏  
1954年遺贈芝加哥藝術博物館，芝加哥，  
館藏編號1954.409-1及1954.409-2



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# EARLY CHINESE CERAMICS FROM THE ART INSTITUTE OF CHICAGO

## 芝加哥藝術博物館藏高古陶瓷

### THE PALMER FAMILY GIFT LOTS 703-709

Potter (1826-1902) and Bertha Honoré (1849-1918) Palmer formed a formidable team. He had already established and sold a successful dry goods store (Potter Palmer & Co., which became Marshall Field & Co.) and was cleverly investing in Chicago real estate before meeting and marrying Bertha Honoré in 1870. The age discrepancy between the two fueled some spiteful rumors but theirs was a true partnership. The socially prominent couple were philanthropically minded and actively supported numerous charities. In 1890 Bertha won the coveted position of President of the Board of Lady Managers for the 1893 World's Columbian Exposition. Chicago had competed vigorously to host the event and Bertha lost no time rallying support for the cause. She and Potter traveled to Europe where both were already well known socially and to fine art dealers, to encourage plans of international pavilions and to add to their art collection. They were among the very early supporters of Impressionism and were acquainted with many of the leading artists of the period, particularly Mary Cassatt of whom Bertha was particularly fond. The Palmer Collection, which was not presented to the museum until after Mrs. Palmer's death in 1918, formed the foundation of the stellar selection of 19th century European painting now at the Art Institute of Chicago. Having acquired a large number of paintings on their trips in 1891-2, the Palmers added a ninety-foot long ballroom/picture gallery to their already opulent new lakefront home, known as the 'Castle', to better display some of their collection to the visiting dignitaries that the couple would be hosting over the course of the fair.

The success of the 1893 Exposition, which had some twenty-seven million visitors, ensured international celebrity status for Bertha Palmer and she was not shy about using it to promote causes that were important to her, one of the most important being Women's Rights. When not engaged in social and business obligations in Chicago, the Palmers enjoyed frequent trips to New York and Newport. They also traveled abroad, including lengthy stays at their residences in London and Paris where they frequented the museums, galleries and auction rooms. Although

best known for their collection of 19th century European paintings, the Palmers collected in other areas including Chinese art. However, it was not until after Potter Palmer's death in 1902 and Bertha was in control of the family fortune, that she turned her insightful mind and critical eye towards the acquisition of Chinese ceramics, porcelains and jades. According to one of her biographers, 'Her Chinese porcelains were of the rarest sort and she was among the first Americans to collect Tang figurines.'

Such was her collecting ardor that at the time of her death in 1918 there were 533 Chinese ceramics and jades in storage in Paris that needed to be appraised by her estate. These works of art had all been moved to safety by the Paris-based dealer Leon Wannieck during the tumultuous years during World War I when he fled from Paris to the Spanish border.

The estate, the value of which had doubled since her husband's death under her care, was left to her two sons, Honoré (1874-1964) and Potter Palmer, Jr. (1875-1943). Both sons inherited their mother's love of the arts and, in addition to caring for the collection which they inherited, each developed their own collections as well. The brothers were also active supporters of the Art Institute of Chicago. Honoré served as a Trustee for many years. Potter, Jr. served as President of the Art Institute of Chicago from 1925 to 1943. He was also an avid collector of Chinese works of art who was evidently inspired at a young age while visiting galleries and museums in Paris with his mother and more notably, while attending the seminal *Chinese Exhibition* at the Royal Academy in London in 1936 to which the Palmer family had lent four pieces. He preferred early wares and, 'sculptural potteries of the T'ang dynasty were particular favorites'.

Honoré had two children, Potter D'Orsay and Honoré III and Potter, Jr. had four children; Potter III, Bertha (Mrs. Oakleigh L. Thorne), Gordon, and Pauline (Mrs. Arthur M. Wood) who in turn, along with their children, have added to the Potter family art legacy with numerous generously donated works of art, both acquired and inherited, to the Art Institute of Chicago.



Mrs. Potter (Bertha Honoré) Palmer.  
Courtesy of the Art Institute of Chicago  
Photography © The Art Institute of Chicago

Potter (Bertha Honoré) Palmer 夫人  
圖片由芝加哥藝術博物館  
提供 © 芝加哥藝術博物館

Potter (1826-1902年)及Bertha Honoré (1849-1918年) Palmer伉儷可謂天作之配。Potter先創立雜貨商店 (Potter Palmer & Co, 後改名為Marshall Field & Co) 大獲成功, 後來易手售出, 轉投芝加哥房地產有道, 於1870年邂逅Bertha然後成婚。二人的年齡差距雖引來不實流言, 但實際上二人兩情相悅。伉儷兩人具社會地位, 熱心慈善, 支持多個慈善團體。1890年, Bertha贏得1893年世界哥倫布紀念博覽會婦女理事會主席之榮譽。芝加哥與其他城市經過激烈的競爭最終獲得了主辦該展覽的機會, Bertha更是刻不容緩, 與Potter遠赴歐洲, 鼓勵當地知名藝術家及藝術商參展, 並物色珍品納入收藏。二人熱愛印象派藝術, 與當時著名藝術家關係密切, 特別與瑪麗·卡薩特熟稔。後來, Palmer伉儷的收藏 (1918年Bertha離世後捐贈) 為芝加哥藝術博物館十九世紀歐洲畫作收藏打下了基礎。1891至1892年遊歷期間, Palmer伉儷曾購入大量畫作, 並於有「城堡」之稱的湖畔豪宅增建了一個九十英尺長的舞廳兼畫廊, 希望為展示畫作提供更佳環境, 招待到訪的名人賢達。

1893年的博覽會吸引了將近二千七百萬遊客, Bertha因而蜚聲國際, 她積極利用個人影響力來推動婦女權益等運動發展。除芝加哥的社交及商業活動之外, Palmer伉儷亦經常前往紐約和紐波特, 並到海外游歷, 在其倫敦及巴黎宅邸居住, 且經常造訪當地的博物館、畫廊和拍賣公司。Palmer伉儷的收藏以十九世紀歐洲畫作出名, 此外亦有收藏中國藝術品。1902

年Potter離世後, Bertha繼承了家族財富, 開始鑒藏中國陶瓷及玉器。根據其傳記描述, 她所收藏的中國陶瓷極其珍罕, 並且她還是美國最先一批開始收藏唐代俑像的藏家之一。

Bertha 1918年離世時, 其巴黎庫藏共有533件中國陶瓷及玉器需要做遺產估價。一戰期間, 巴黎藝術商Leon Wannieck從巴黎前往西班牙邊境暫避戰火, 同時將此批藏珍轉移到了安全地點。

Bertha離世時, 其遺產已是Potter身後遺產的一倍, 由兩個兒子Honoré (1874-1964年)及Potter Palmer二世 (1875-1943年) 繼承。二人與母親一樣熱愛藝術, 繼承收藏同時, 亦各自集成了自己的藝術收藏, 並積極支持芝加哥藝術博物館。Honoré曾擔任其館董事多年, Potter二世則於1925至1943年間擔任芝加哥藝術博物館館長。後者也是中國藝術品收藏家, 啟蒙於年少時隨母親於巴黎參觀藝廊及博物館, 1936年於倫敦皇家美術學院舉辦的中國藝術展亦對其影響深遠 (Palmer家族亦曾借出四件展品予該展), 他鍾情高古器物, 尤其喜愛唐代陶俑。

Honoré有兩子, Potter D' Orsay及Honoré三世; Potter二世有四子, Potter三世、Bertha (Oakleigh L. Thorne夫人)、Gordon以及Pauline (Arthur M. Wood夫人), 他們連同其各自後代延續了其父輩們的傳奇, 亦曾將其購買或繼承的藝術品慷慨捐贈予芝加哥藝術博物館。



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**A BROWN-GLAZED RIBBED JAR**  
**SONG / JIN DYNASTY**

of ovoid form rising to a short neck and unglazed knife-pared rim, the rounded body applied with eleven slender vertical 'ribs' of white-slip, covered overall with a lustrous dark brown glaze draining to a russet tone at the raised lines and stopping neatly above the unglazed foot  
Height 5 $\frac{1}{8}$  in., 13 cm

**PROVENANCE**

Collection of Mrs. Potter Palmer (1849-1918) and thence by descent.

Gifted to the Art Institute of Chicago, Chicago by the Palmer family in 1937 (acc. no. 1937.791).

\$ 5,000-7,000

宋 / 金 黑釉稜線紋罐

來源

Potter Palmer (1849-1918) 夫人收藏，此後家族傳承  
1937年 Palmer 家族贈予芝加哥藝術博物館，芝加哥，館藏編號1937.791

**A PAINTED 'CIZHOU' JAR  
SONG / JIN DYNASTY**

well-potted, of slightly compressed globular form rising from a short spreading foot, the body deftly painted on the exterior with a wide, continuous band of interlaced 'cash' symbols in dark brown slip against an ivory-white ground, all beneath a lustrous transparent glaze stopping short of the base revealing the buff-colored stoneware body, the interior a plain creamy-white  
Height 5 $\frac{5}{8}$  in., 14.3 cm

**PROVENANCE**

Collection of Mrs. Potter Palmer (1849-1918) and thence by descent.

Gifted to the Art Institute of Chicago, Chicago by Bertha Palmer Thorne (1911-1974) in 1973 (acc. no. 1973.825).

**LITERATURE**

*Freedom of Clay and Brush through Seven Centuries in Northern China: Tz'u-chou Type Wares, 960-1600 A.D.*, Indianapolis Museum of Art, Indianapolis, 1980, p. 152, fig. 173.

Usually painted with floral motifs, examples decorated with similar 'cash' patterns are exceptionally rare. An incised jar of the same form and decoration but with the design in white on a dark brown ground, from the Linyushanren Collection, is illustrated in several publications including *Special Exhibition, Charm of Black & White Ware; Transition of Cizhou Type Wares*, The Osaka Municipal Art Museum, Osaka, 2002, cat. no. 47, and was sold at Christie's New York, 22nd March 2018, lot 508. For a vessel of the same form with dark brown painted floral decoration, see an example excavated at the Guantai kiln, Hebei, illustrated in *Guantai Cizhou yaozhi* [The Cizhou Kiln Site at Guantai], Beijing, 1997, pl. XIV, no. 2.

\$ 30,000-50,000

宋 / 金 磁州窯白地黑花罐

來源

Potter Palmer (1849-1918) 夫人收藏，此後家族傳承  
1973年Bertha Palmer Thorne (1911-1974) 贈予芝加哥藝術博物館，芝加哥，館藏編號1973.825

出版

《Freedom of Clay and Brush through Seven Centuries in Northern China: Tz'u-chou Type Wares, 960-1600 A.D.》  
，印第安納波利斯美術館，印第安納波利斯，印第安納州，1980年，頁152，圖173





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**A QINGBAI 'LOTUS' COSMETIC BOX AND  
COVER  
SOUTHERN SONG DYNASTY**

of slightly compressed circular form, the gently domed cover incised with a floral spray on a rouletted ground, the interior of the box applied with three small cups divided by three arched stems issuing from a central leaf and terminating in two lotus pods and one bud, the exterior sides incised with stylized overlapping petals, covered overall with a pale blue glaze pooling to a darker tone in the recesses (2)  
Diameter  $4\frac{5}{8}$  in., 12 cm

**PROVENANCE**

Collection of Mrs. Potter Palmer (1849-1918) and thence by descent.

Gifted to the Art Institute of Chicago, Chicago by Pauline Palmer Wood (1917-1984) in 1972 (acc. no. 1972-1276a-b).

\$ 5,000-7,000

**南宋 青白釉刻蓮紋粉盒**

**來源**

Potter Palmer (1849-1918) 夫人收藏，此後家族傳承  
1972年 Pauline Palmer Wood (1917-1984) 贈予芝加哥藝術博物館，芝加哥，館藏編號1972-1276a-b

**A SANCAI-GLAZED SQUARED 'PEONY' PILLOW  
SONG / JIN DYNASTY**

of gently arced rectangular form, the slightly sloping and concave top incised with a panel of two luxuriant peony flowers in pale-green and ocher-yellow, borne on undulating stems issuing twisting leaves and curling tendrils on a creamy-white ground, enclosed within *ruyi*-form brackets and a double-line border, all reserved on the bright green ground continuing on the sides and falling short of the unglazed base, revealing the buff-colored body  
Length 14 in., 35.6 cm

**PROVENANCE**

Collection of Mrs. Potter Palmer (1849-1918) and thence by descent.  
Gifted to the Art Institute of Chicago, Chicago by the Palmer family in 1951 (acc. no. 1951.182).

\$ 8,000-12,000

宋 / 金 三彩刻牡丹紋枕

來源

Potter Palmer (1849-1918) 夫人收藏，此後家族傳承  
1951年 Palmer 家族贈予芝加哥藝術博物館，芝加哥，館藏編號1951.182





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**A MOLDED SANCAI AND BLUE-GLAZED CUP  
TANG DYNASTY**

the shallow rounded sides rising to a straight rim, the exterior molded two staggered rows of florets beneath the rim and the underside with a central stylized flowerhead encircled by eight double-rings all splashed with blue, amber and cream in a dappled pattern, the interior with alternating streaks of cobalt blue, amber and cream and three small spur marks  
Diameter 4 in., 10 cm

**PROVENANCE**

Collection of Janis H. Palmer (1917-1984).  
Gifted to the Art Institute of Chicago, Chicago,  
in 1975 (acc. no. 1975.648-1).

\$ 10,000-15,000

唐 三彩加藍貼花盃

來源

Janis H. Palmer (1917-1984) 收藏  
1975年贈予芝加哥藝術博物館，芝加哥，  
館藏編號1975.648-1



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**A SANCAI AND BLUE-GLAZED BASIN  
TANG DYNASTY**

the interior neatly impressed with an eight-petaled floral central medallion encircling a smaller floret, all picked-out in blue, amber and straw glazes, the cavetto splashed with a blue, white and amber chevron pattern, the exterior amber-colored with the glaze stopping unevenly above the unglazed base  
Diameter 9¼ in., 23.5 cm

**PROVENANCE**

Collection of Rose Movius Palmer (1909-2003).  
Gifted to the Art Institute of Chicago, Chicago,  
in 1976 (acc. no. 1976.538).

\$ 8,000-12,000

唐 三彩加藍寶相花紋洗

來源

Rose Movius Palmer (1909-2003) 收藏  
1976年贈予芝加哥藝術博物館，芝加哥，  
館藏編號1976.538



**A SANCAI AND BLUE-GLAZED  
TRIPOD DISH  
TANG DYNASTY**

of circular section, the shallow sides flaring to an everted rim all supported on three cabriole feet, crisply impressed on the interior with a central roundel of a goose in flight amid stylized clouds encircled by two staggered rows of lush, undulating lotus leaves, all picked out in green, amber, and blue glazes on a pale straw-glazed ground  
Diameter 11¼ in., 28.6 cm

**PROVENANCE**

Collection of Rose Movius Palmer (1909-2003).  
Gifted to the Art Institute of Chicago, Chicago,  
in 1976 (acc. no. 1976.534).

\$ 10,000-15,000

**唐 三彩加藍蓮鵝紋三足盤**

**來源**

Rose Movius Palmer (1909-2003) 收藏  
1976年贈予芝加哥藝術博物館，芝加哥，  
館藏編號1976.534



# EARLY CHINESE CERAMICS FROM THE ART INSTITUTE OF CHICAGO

## 芝加哥藝術博物館藏高古陶瓷

### THE RUSSELL M. TYSON GIFT LOTS 710-736

Born in Shanghai in 1867, Russell M. Tyson (1867-1963) seemed destined to become a collector of Asian art. Although the family returned to the United States before Russell was a year old, he would recall the numerous Chinese works of art on display in his childhood home, even remarking specifically on a jade jar that was used as a doorstep. Having been educated on the East coast, Tyson and his wife Sarah moved to Chicago in 1893 where he embarked on a successful career in real estate. His collecting did not begin in earnest until 1920, when during his travels in Korea he acquired several Korean ceramics that are now in the collection of the Art Institute of Chicago.

Tyson's participation with the Art Institute began in the early 1920s, and he served as a trustee from 1925 to 1953. He then became an Honorary Trustee and Honorary Vice President, and served in this capacity until his death in his 96th year. He held the position of Chairman of the Oriental Committee from its inception in 1922 until ill health forced his resignation in 1952. In 1958, with the opening of the newly remodeled Asian art galleries, the trustees of the Art Institute of Chicago honored his interest and generosity by giving his name to one of the rooms. His enthusiasm for Asian art extended well beyond

his involvement with the Art Institute of Chicago. In the early 1920s he formed 'The Orientals', a group of like-minded enthusiasts who gathered informally to view and discuss works of art and occasionally try to resolve the odd 'problem' piece.

While his primary collecting focus was on Chinese and Korean pottery and porcelain, he expressed interest in all areas of Asian art, often providing the funding for museum acquisitions outside of his main focus. He frequently traveled to London and Paris, visiting auction houses and galleries, in pursuit of works of art that satisfied his discerning taste and keen eye. He followed the market closely and when the collection of George Eumorfopoulos was offered at Sotheby's London, 28th-31st March 1940, Tyson acquired several pieces using John Sparks as his agent.

His dedication to the acquisition and connoisseurship of Chinese and Korean art as well as his deep involvement with the museum belie the intensity of his passion and commitment to Asian art. His generosity as both an avid collector and philanthropist have ensured that his sizable, impressive collection forms a legacy attesting to a lifelong pursuit of art and knowledge.



Russell Tyson in his Chicago living room, 1952. Photo: Arnold Newman, "Chicago's Fabulous Collectors," *Life* (Oct. 27, 1952), p. 100. Photography © The Art Institute of Chicago

Russell Tyson 於其芝加哥寓所起居室，1952年  
 圖片：Arnold Newman，〈Chicago's Fabulous Collectors〉，《Life》(1952年10月27日)，頁100 © 芝加哥藝術博物館

Russell M. Tyson (1867-1963年) 出生於上海，自幼與亞洲藝術結緣。雖然在一歲時隨家人返回美國，但他仍對兒時家中陳設的許多中國藝術品留有印象，甚至還能記得其中一件玉罐作為家中門擋。Tyson於美國東岸就學，1893年與妻子Sarah移居芝加哥開展地產事業，大展鴻圖。Tyson正式專注收藏始於他在1920年韓國之行上購入數件韓國瓷器之後——此批韓國瓷器現亦藏芝加哥藝術博物館。

Tyson於1920年代開始積極參與芝加哥藝術博物館事務，並於1925至1953年間擔任該館董事，後出任榮譽董事及副總裁，直至辭世，享年96歲。Tyson自1922年東方藝術委員會成立時開始擔任其主席，直至1952年因健康原因辭去職務。1958年，亞洲藝術館翻新完成，董事會為答謝Tyson多年來的熱心支持及慷慨解囊，將其中一個展廳以其命名。先生對亞洲藝術的

喜愛，並不侷限於博物館的熱心公益，更於1920年代初成立「The Orientals」團體，與藝術愛好者相聚賞鑑，品讀藝珍。

儘管中國及韓國陶瓷是Tyson的收藏重點，他對其他亞洲藝術品類亦有所涉略，並時常為其他博物館提供購藏資金。他時常到訪倫敦及巴黎各拍賣行及藝廊，尋珍覓寶，並密切觀察市場動向。1940年3月28至31日，倫敦蘇富比呈獻George Eumorfopoulos收藏，Tyson委託John Sparks作為代理，購入了多件珍品。

出於對亞洲藝術的熱愛，Tyson醉心於中韓藝術鑒藏，並熱心參與博物館事務。他積極收藏，學識淵博，同時慷慨公益，竭盡畢生，追求藝術善美，締造出了一個收藏傳奇。



710

710

**A 'DING' MELON-FORM EWER  
NORTHERN SONG DYNASTY**

the ovoid hexalobed body with a curved spout to one side below a narrow double line border and inward sloping rim, the line border repeated around the base, all surmounted by a tall 'woven rope' upright loop handle emerging from a sprig-molded floral applique and terminating in three straps, each issuing from further foliate appliques, all covered in a lustrous milky-white glaze  
Height 6½ in., 16.5 cm

**PROVENANCE**

Paul Mallon, Paris (according to label).  
Collection of Russell M. Tyson (1867-1963).  
Bequest to the Art Institute of Chicago,  
Chicago, in 1964 (acc. no. 1964.826).

\$ 15,000-20,000

北宋 定窑白釉瓜棱提梁壺

來源

Paul Mallon · 巴黎 (標籤)

Russell M. Tyson (1867-1963) 收藏

1964年遺贈芝加哥藝術博物館，芝加哥，  
館藏編號1964.826



711

711

**A LARGE 'JULUXIAN' CREAM-  
GLAZED CENSER  
NORTHERN SONG / JIN DYNASTY**

the cylindrical receptacle raised on a tall spreading foot below a stepped and recessed waist and a wide, gently sloping rim, all covered with a glossy milky-white glaze suffused with a fine matrix of golden-beige crackles  
Diameter 8 in., 20.3 cm

**PROVENANCE**

Collection of Russell M. Tyson (1867-1963).  
Bequest to the Art Institute of Chicago,  
Chicago, in 1964 (acc. no. 1964.872).

\$ 15,000-20,000

北宋 / 金 鉅鹿縣開片白釉燈盞

來源

Russell M. Tyson (1867-1963) 收藏

1964年遺贈芝加哥藝術博物館，芝加哥，  
館藏編號1964.872

**A 'CIZHOU' 'JULUXIAN' VASE  
NORTHERN SONG DYNASTY**

of baluster form, the ovoid body sweeping to a tall flared neck and rolled rim, the exterior covered in a thin layer of creamy-white slip beneath an ivory tinted translucent glaze suffused with a fine pale russet craquelure, the glaze continuing inside the rim and stopping unevenly above the foot exposing the grayish-buff colored body  
Height 12¼ in., 31.1 cm

**PROVENANCE**

Collection of Russell M. Tyson (1867-1963).  
Gifted to the Art Institute of Chicago, Chicago, in 1946 (acc. no. 1946.939).

A nearly identical vase, formerly in the Toguri Museum of Art, Tokyo, was sold in our London rooms, 9th June 2004 lot 56 and again, as part of the Linyushanren Collection at Christie's New York, 22nd March 2018, lot 512.

\$ 20,000-30,000

北宋 磁州窰鉅鹿縣開片白釉瓶

來源

Russell M. Tyson (1867-1963) 收藏  
1946年贈予芝加哥藝術博物館，芝加哥，  
館藏編號1946.939





713

713

**A SMALL 'CIZHOU' INCISED 'PEONY' PILLOW  
SONG DYNASTY**

of ruyi-head outline, the top boldly carved through the creamy-white slip with two luxuriant blooms borne on a leafy stem reserved against a 'fish-roe' ground within a double-line border, the slightly tapering sides with a band of stylized foliate scroll, all under a transparent glaze, the base unglazed  
Length 7¾ in., 20 cm

**PROVENANCE**

Collection of Russell M. Tyson (1867-1963).  
Bequest to the Art Institute of Chicago,  
Chicago, in 1964 (acc. no. 1964.831).

\$ 6,000-8,000

宋 磁州窯白釉珍珠地劃牡丹紋枕

來源

Russell M. Tyson (1867-1963) 收藏  
1964年遺贈芝加哥藝術博物館，芝加哥，  
館藏編號1964.831



714

714

**A 'CIZHOU' SGRAFFIATO 'LOTUS' PILLOW  
NORTHERN SONG / JIN DYNASTY**

of bean shape, the slightly sloping concave top carved through creamy white slip with a lush lotus blossom borne on a leafing stem reserved against a 'fish-roe' ground enclosed within a key fret border, the sides freely incised with scrollwork between single-line borders, all covered in a transparent glaze, the base partially glazed  
Length 11 in., 28 cm

**PROVENANCE**

Collection of Russell M. Tyson (1867-1963).  
Bequest to the Art Institute of Chicago,  
Chicago, in 1964 (acc. no. 1964.792).

\$ 5,000-7,000

北宋 / 金 磁州窯白釉珍珠地劃蓮紋枕

來源

Russell M. Tyson (1867-1963) 收藏  
1964年遺贈芝加哥藝術博物館，芝加哥，  
館藏編號1964.792



715

**A 'CIZHOU' PAINTED 'FLORAL' BOWL  
SONG / JIN DYNASTY**

the deep, gently rounded sides rising from a slightly flared foot, freely painted and incised on the exterior with two floral sprays in dark brown on a ground of creamy-white slip beneath a colorless glaze, stopping short of the foot revealing the buff-colored stoneware body, the interior dark brown  
Height 5¼ in., 13.3 cm

**PROVENANCE**

Collection of Russell M. Tyson (1867-1963).  
Gifted to the Art Institute of Chicago, Chicago in 1946 (acc. no. 1946.940).

\$ 10,000-15,000

宋 / 金 磁州窑白地黑花盃

來源

Russell M. Tyson (1867-1963) 收藏  
1946年贈予芝加哥藝術博物館，芝加哥，  
館藏編號1946.940



716

716

**A MOLDED GREEN-GLAZED INGOT-SHAPED PILLOW  
LIAO DYNASTY**

of waisted square section, all four sides impressed with a trellis pattern, each lozenge enclosing a stylized floral spray, three sides covered in an apple-green semi-translucent glaze pooling in the recesses, the base unglazed  
Length 7¼ in., 18.4 cm

**PROVENANCE**

Collection of Russell M. Tyson (1867-1963).  
Bequest to the Art Institute of Chicago, Chicago, in 1964 (acc. no. 1964.822).

**EXHIBITED**

Walker Art Center, Minneapolis, Minnesota (according to label).

\$ 2,000-3,000

遼 綠釉印花卉紋枕

來源

Russell M. Tyson (1867-1963) 收藏  
1964年遺贈芝加哥藝術博物館，芝加哥，  
館藏編號1964.822

展覽

沃克藝術中心，明尼亞波利斯，明尼蘇達州 (標籤)



717

717

**A 'CIZHOU' CARVED 'LOTUS' PILLOW  
NORTHERN SONG / JIN DYNASTY**

the elegantly shaped trefoil top deftly incised through the creamy-white slip revealing the buff-colored body, with a conforming medallion enclosing a luxuriant lotus flower borne on a leafing stem reserved against a 'fish-roe' ground, enclosed within a double-line border, and raised on a tall pentagonal base, all covered with a clear glaze stopping above the unglazed base

Width 10⅞ in., 27.8 cm

**PROVENANCE**

Collection of Russell M. Tyson (1867-1963).  
Gifted to the Art Institute of Chicago, Chicago in 1945 (acc. no. 1945.305).

\$ 10,000-15,000

北宋 / 金 磁州窯白釉珍珠地劃蓮紋枕

來源

Russell M. Tyson (1867-1963) 收藏  
1945年贈予芝加哥藝術博物館，芝加哥，  
館藏編號1945.305



718

**A WHITE-GLAZED 'FLORAL' PILLOW  
SONG DYNASTY OR LATER**

of bean shape, the slightly sloping, concave top freely incised with a stylized foliate spray within a single-line border, the sides undecorated, covered overall with a creamy-white glaze stopping neatly at the unglazed base  
Length 11 in., 27.8 cm

**PROVENANCE**

Collection of Russell M. Tyson (1867-1963).  
Bequest to the Art Institute of Chicago,  
Chicago, in 1964 (acc. no. 1964.937).

\$ 4,000-6,000

宋或更晚 白釉劃花卉紋枕

來源

Russell M. Tyson (1867-1963) 收藏  
1964年遺贈芝加哥藝術博物館，芝加哥，  
館藏編號1964.937



718

719

**A 'CIZHOU' GREEN-GLAZED 'PEONY'  
PILLOW  
SONG / JIN DYNASTY**

of *ruyi*-head outline, the top incised with a shaped medallion enclosing three peony blooms borne on a leafing stem within a five-line border and delicate cloud scrolls, the slightly tapering sides freely carved with combed foliate motifs between multi-line borders, covered overall with a bright semi-translucent leaf-green glaze pooling effectively in the recesses, two small firing apertures, the base unglazed  
Length 13<sup>3</sup>/<sub>8</sub> in., 34 cm

**PROVENANCE**

Collection of Russell M. Tyson (1867-1963).  
Bequest to the Art Institute of Chicago,  
Chicago, in 1964 (acc. no. 1964.830).

\$ 3,000-5,000

宋 / 金 磁州窯綠釉剔牡丹紋枕

來源

Russell M. Tyson (1867-1963) 收藏  
1964年遺贈芝加哥藝術博物館，芝加哥，  
館藏編號1964.830



719



720

720

**A 'JIZHOU' 'TORTOISESHELL' DISH  
SONG DYNASTY**

the shallow circular form with gently rounded sides, covered overall in a dark brown glaze irregularly splashed with amber-beige tones simulating tortoiseshell, the glaze finishing just above the unglazed, knife-pared foot  
Diameter 6½ in., 16.5 cm

**PROVENANCE**

F. Low-Beer & Co., New York.  
Collection of Russell M. Tyson (1867-1963).  
Bequest to the Art Institute of Chicago,  
Chicago, in 1964 (acc. no. 1964.817).

\$ 6,000-8,000

宋 吉州窯玳瑁釉盤

來源

F. Low-Beer & Co., 紐約  
Russell M. Tyson (1867-1963) 收藏  
1964年遺贈芝加哥藝術博物館，芝加哥，  
館藏編號1964.817



721

721

**A BROWN-GLAZED MEIPING  
SONG / JIN DYNASTY**

the slender body flaring slightly at the foot and rising to a rounded shoulder surmounted by a constricted neck and everted rim, six pairs of raised vertical ribs descending from the shoulder to the midpoint of the body, covered overall in a dark brown glaze stopping unevenly above the foot revealing a buff-colored clay  
Height 10⅝ in., 27 cm

**PROVENANCE**

Guy Mayer Gallery, New York.  
Collection of Russell M. Tyson (1867-1963).  
Bequest to the Art Institute of Chicago,  
Chicago, in 1964 (acc. no. 1964.791).

\$ 4,000-6,000

宋 / 金 黑釉稜線紋梅瓶

來源

Guy Mayer Gallery, 紐約  
Russell M. Tyson (1867-1963) 收藏  
1964年遺贈芝加哥藝術博物館，芝加哥，  
館藏編號1964.791



722

**A RUSSET-SPLASHED BLACK-  
GLAZED JAR AND COVER**  
**SONG / JIN DYNASTY**

the globular body with steep slightly rounded sides rising from a short straight foot, covered overall in a lustrous black glaze suffused and accentuated with bold russet splashes stopping neatly above the unglazed foot, the similarly-decorated domed cover with a gently upturned rim surmounted by a stem-form finial (2)  
Height 6¼ in., 15.9 cm

**PROVENANCE**

Collection of Russell M. Tyson (1867-1963).  
Bequest to the Art Institute of Chicago,  
Chicago, in 1964 (acc. no. 1964.760a-b).

\$ 10,000-15,000

宋 / 金 黑釉醬斑蓋罐

來源

Russell M. Tyson (1867-1963) 收藏  
1964年遺贈芝加哥藝術博物館，芝加哥，  
館藏編號1964.760a-b



723

723

**A RUSSET-SPLASHED BLACK-GLAZED BOWL**  
NORTHERN SONG / JIN DYNASTY

of conical form, the steep sides flaring to an everted rim, the interior dappled lightly with pale russet fleckings against a rich brownish-black-glazed ground, boldly contrasting with the largely persimmon-toned exterior thinning to reveal the black-glaze ground around the rim and base, the glaze stopping neatly at the unglazed, buff-colored foot  
Diameter 5 $\frac{1}{8}$  in., 13 cm

**PROVENANCE**

Collection of Russell M. Tyson (1867-1963).  
Bequest to the Art Institute of Chicago, Chicago, in 1964 (acc. no. 1964.768).

\$ 8,000-12,000

北宋 / 金 黑釉醬斑盃

來源

Russell M. Tyson (1867-1963) 收藏  
1964年遺贈芝加哥藝術博物館，芝加哥，  
館藏編號1964.768



724

724

**A 'YAOZHOU' PERSIMMON-GLAZED BOWL**  
NORTHERN SONG DYNASTY

of shallow, conical form, the flaring sides rising to an everted rim bound in metal, covered overall in a lustrous, slightly iridescent copper-colored glaze, stopping unevenly above the short, gently splayed foot, revealing the smooth grayish-brown stoneware body  
Diameter 4 $\frac{3}{8}$  in., 11.3 cm

**PROVENANCE**

Collection of Russell M. Tyson (1867-1963).  
Bequest to the Art Institute of Chicago, Chicago, in 1964 (acc. no. 1964.803).

**EXHIBITED**

Walker Art Center, Minneapolis, Minnesota,  
(according to label).

\$ 4,000-6,000

北宋 耀州窯醬釉盃

來源

Russell M. Tyson (1867-1963) 收藏  
1964年遺贈芝加哥藝術博物館，芝加哥，  
館藏編號1964.803

展覽

沃克藝術中心，明尼亞波利斯，明尼蘇達州 (標籤)

**A RUSSET-PAINTED BLACK-GLAZED  
JAR**  
NORTHERN SONG / JIN DYNASTY

of ovoid form, the well rounded sides rising to a short neck set with a flange below the lipped rim, the body freely painted in amber-ocher tones with stylized foliate motifs all against a glossy black glaze, stopping neatly at the unglazed foot ring, the recessed base black-glazed

Height 7½ in., 19 cm

**PROVENANCE**

Collection of Russell M. Tyson (1867-1963).  
Gifted to the Art Institute of Chicago, Chicago,  
in 1946 (acc. no. 1946.938).

\$ 8,000-12,000

北宋 / 金 黑釉醬花罐

來源

Russell M. Tyson (1867-1963) 收藏  
1946年贈予芝加哥藝術博物館，芝加哥，  
館藏編號1946.938





726

726

**AN INCISED CELADON-GLAZED  
BOWL  
SOUTHERN SONG / YUAN DYNASTY**

stoutly potted, the deep rounded sides rising to a gently everted rim, the interior freely carved with a wide frieze comprised of five stylized upright petals, each enclosing foliate scrollwork, all centered by an auspicious four-character mark *Jinyumantang* within a single-line square, covered overall in a pale bluish-green glaze  
Diameter 6¼ in., 15.9 cm

**PROVENANCE**

Collection of Russell M. Tyson (1867-1963).  
Bequest to the Art Institute of Chicago,  
Chicago, in 1964 (acc. no. 1964.977).

\$ 4,000-6,000

南宋 / 元 青釉刻花盃  
《金玉滿堂》款

來源

Russell M. Tyson (1867-1963) 收藏  
1964年遺贈芝加哥藝術博物館，芝加哥，  
館藏編號1964.977

727

**A LARGE 'CIZHOU'-TYPE BOWL  
NORTHERN SONG DYNASTY**

the steep gently rounded sides rising to a slightly everted rim, covered overall in a creamy-white slip and transparent glaze, the well with five small spur marks, the glaze finishing unevenly above the unglazed foot revealing the buff-colored stoneware body  
Diameter 10⅝ in., 27 cm

**PROVENANCE**

Paul Mellon, Paris.  
Collection of Russell M. Tyson (1867-1963).  
Gifted to the Art Institute of Chicago, Chicago,  
in 1946 (acc. no. 1946-949).

\$ 5,000-7,000

北宋 磁州窯系白釉大盃

來源

Paul Mellon，巴黎  
Russell M. Tyson (1867-1963) 收藏  
1946年贈予芝加哥藝術博物館，芝加哥，  
館藏編號1946-949



727

**A MOLDED 'YAOZHOU' 'PEONY'  
BOWL**  
SONG / JIN DYNASTY

of conical form, the steep flaring sides rising to a gently everted rim, the interior impressed with a well-articulated scrolling band of six peony flowers borne on a leafing stem, centered by a stylized floret, the exterior incised with a frieze of stylized overlapping petals, covered overall in a lustrous olive-green translucent glaze pooling effectively in the recesses, the glaze stopping at the short, knife-pared, unglazed foot ring  
Diameter 4 in., 10.2 cm

**PROVENANCE**

Collection of Russell M. Tyson (1867-1963).  
Bequest to the Art Institute of Chicago,  
Chicago, in 1964 (acc. no. 1964.765).

\$ 4,000-6,000

宋 / 金 耀州窑青釉刻缠枝牡丹  
纹盃

來源

Russell M. Tyson (1867-1963) 收藏  
1964年遺贈芝加哥藝術博物館，芝加哥，  
館藏編號1964.765



728

**A 'LONGQUAN' CELADON-GLAZED  
'FLORAL' VASE AND COVER**  
FIVE DYNASTIES / NORTHERN SONG  
DYNASTY

the baluster body rising from a short foot to a waisted neck and everted cup-shaped mouth, the shoulder set to either side with a pair of small loops, the body deftly combed and incised around the exterior with wide band of peony bloom meander, the domed cover incised with a frieze of radiating lotus petals below a petal form flange and pierced bud-form knob, covered overall in an olive-green glaze stopping neatly at foot, the base unglazed revealing the burnt orange body (2)  
Height 12 1/8 in., 30.8 cm

**PROVENANCE**

Collection of Russell M. Tyson (1867-1963).  
Bequest to the Art Institute of Chicago,  
Chicago, in 1964 (acc. no. 1964.819a-b).

\$ 6,000-8,000

五代 / 北宋 龍泉窑青釉刻牡丹  
纹雙繫蓋瓶

來源

Russell M. Tyson (1867-1963) 收藏  
1964年遺贈芝加哥藝術博物館，芝加哥，  
館藏編號1964.819a-b



729



730

730

**A 'GUAN'-TYPE BOTTLE VASE  
YUAN / MING DYNASTY**

the pear-shaped body rising from a short tapering foot to a tall cylindrical neck with lipped rim, covered overall with a pale beige glaze suffused with a matrix of golden crackles  
Height 9 $\frac{7}{8}$  in., 25 cm

**PROVENANCE**

Collection of Russell M. Tyson (1867-1963).  
Bequest to the Art Institute of Chicago, Chicago, in 1964  
(acc. no. 1964.1077).

\$ 10,000-15,000

元 / 明 官窰式米黃釉瓶

來源

Russell M. Tyson (1867-1963) 收藏  
1964年遺贈芝加哥藝術博物館，芝加哥，館藏編號  
1964.1077



731

731

**A 'CIZHOU'-TYPE WHITE-GLAZED HANDLED  
VASE  
SONG / YUAN DYNASTY**

of pear shape, rising from a short foot to a tall columnar neck and everted rim, the shoulder set with a pair of lion masks suspending mock ring handles below an incised double-line band, covered overall with a milky-white slip beneath a clear glaze stopping above the foot ring revealing the buff-colored body  
Height 9 $\frac{1}{4}$  in., 23.5 cm

**PROVENANCE**

Collection of Russell M. Tyson (1867-1963).  
Bequest to the Art Institute of Chicago, Chicago, in 1964  
(acc. no. 1964-772).

A nearly identical vase from the Robert H. Ellsworth  
Collection sold at Christie's New York, 20th March 2015, lot  
840.

\$ 5,000-7,000

宋 / 元 磁州窰系白釉鋪首耳瓶

來源

Russell M. Tyson (1867-1963) 收藏  
1964年遺贈芝加哥藝術博物館，芝加哥，館藏編號  
1964-772



**A 'LONGQUAN' 'GUAN'-TYPE 'MALLOW' BOWL  
SOUTHERN SONG DYNASTY**

the steep, gently rounded sides neatly divided into six  
bracket foliations, all raised on a slightly tapering foot,  
covered overall in a pale grayish-green glaze suffused with a  
fine network of pale straw-colored crackles  
Diameter  $3\frac{7}{8}$  in., 9.8 cm

**PROVENANCE**

Collection of Russell M. Tyson (1867-1963).  
Bequest to the Art Institute of Chicago, Chicago, in 1964  
(acc. no. 1964.805).

\$ 8,000-12,000

南宋 龍泉窰仿官窰式葵式盃

來源

Russell M. Tyson (1867-1963) 收藏  
1964年遺贈芝加哥藝術博物館，芝加哥，館藏編號  
1964.805





733

**A RARE SANCAI AND BLUE-GLAZED  
QUATREFOIL DISH  
TANG DYNASTY**

formed from four radiating *ruyi* heads, each cupped and lobed and supported on a foliate scroll foot, finely decorated to the interior with elegantly contrasting swathes of bright cobalt blue and pale straw glazes, the exterior amber-glazed

Width 8½ in., 21.6 cm

**PROVENANCE**

Collection of Russell M. Tyson (1867-1963).  
Gifted to the Art Institute of Chicago, Chicago,  
in 1951 (acc. no. 1951.305).

\$ 10,000-20,000

**唐 三彩加藍花式盤**

來源

Russell M. Tyson (1867-1963) 收藏  
1951年贈予芝加哥藝術博物館，芝加哥，  
館藏編號1951.305

**A RARE SANCAI-GLAZED CANDLE  
STAND  
TANG DYNASTY**

the cylindrical candle holder centering a circular drip pan raised on a ridged columnar support above a larger drip pan, all raised on a flared foot, covered overall with amber, green and cream glaze in vertically-oriented splashes  
Height 10 $\frac{5}{8}$  in., 27 cm

**PROVENANCE**

Collection of Russell M. Tyson (1867-1963)  
Gifted to the Art Institute of Chicago, Chicago in 1951 (acc. no. 1951-0306).

The present elegantly modeled candle holder is inspired by a bronze prototype. The wealth and sophistication enjoyed by the Tang elite encouraged the production of numerous luxury wares, among which were sophisticated and attractive lamps. Oil lamps had long been used but there are also numerous references to beeswax candles which would have been inserted into the present stand.

A similar glazed candlestick in the Gulbenkian Museum of Oriental Art, University of Durham, and formerly in the Macdonald Collection, is illustrated by William Watson, *Tang and Liao Ceramics*, London, 1984, pl. 42. Another stand of the same form but primarily blue and

amber-glazed, is in the Palace Museum, Beijing and illustrated in *The Complete Collection of Treasures of the Palace Museum, Porcelain of the Jin and Tang Dynasties*, 1996, Hong Kong, pl. 207. A pair of the same form and decoration was sold at Christie's New York, 20th September 2005, lot 194. For a bronze example of this form see the lamp attributed to the Six Dynasties, sold in these rooms 6th December 1983, lot 21.

\$ 20,000-30,000

唐 三彩燭臺

來源

Russell M. Tyson (1867-1963) 收藏  
1951年贈予芝加哥藝術博物館，芝加哥，  
館藏編號1951-0306



**A LARGE AND RARE PAIR OF  
PAINTED GRAY POTTERY FIGURES  
NORTHERN WEI DYNASTY**

each slender figure modeled in high relief, standing with hands clasped, wearing a full jacket with wide sleeves terminating in elegantly undulating folds, a breastplate with buckled fasteners at the shoulders, voluminous trousers falling in rhythmic pleats puddling at the base revealing the pointed tips of shoes, the head gently bowed and the face sensitively modeled, the benign expression articulated with finely incised features, one figure with a small frontal cap, the other with a tall hat textured simulating stiff gauze, the reverse flat-backed, traces of pigment (2)

Height of taller 25½ in., 64.8 cm

**PROVENANCE**

Collection of Russell M. Tyson (1867-1963). Gifted to the Art Institute of Chicago, Chicago, in 1943 (acc. nos 1943.1137 and 1943.1138).

The present pair of rare flat-backed figures exemplify the elegant artistry that marked the latter period of the Northern Wei dynasty, when the capital city moved from Datong to Luoyang in 494. Figural sculpture of the late 5th and early 6th century shifted from a somewhat static, simplified aesthetic to one imbued with more Central Asian influence manifesting fuller three-dimensionality of form, starkly different use of proportion, and greater overall attention to detail. There is an emphasis on frontal articulation which seems to be inspired by stone and metalwork Buddhist imagery of the period. Additionally, these figures feature a wide range of extravagant apparel resulting in a distinctive mix of Xianbei Tuoba and traditional Han-style clothing, hairstyles and headwear. A variety of new headdresses are featured during this period. For instance, the tall hat with visor and 'ear muffs' seen on one of the present figures is discussed in Ezekiel Schloss, *Ancient Chinese Ceramic Sculpture*, vol. I, Stamford, 1977, p. 155, who notes that this style of hat was worn by both male and female members of the aristocracy. It is also possible that it denotes military officers, as suggested in the catalogue to the exhibition *China. Dawn of a Golden Age, 200-750 AD*, The Metropolitan Museum of Art, New York, 2004, p. 234, where a ceramic head with a similar hat, recovered from the Yongning temple, Luoyang, is published, cat. no. 130d. Whereas the smaller forward-tilting cap or *guan*, is traditional Chinese court attire, prominently poised atop and secured to a topknot, and only used by men.

Two nearly identical figures to the present pair from the Minneapolis Institute of Arts were exhibited and illustrated in *Art of the Six Dynasties*, China Institute of America, New York, 1975, cat. no. 23. In the accompanying entry, Annette Juliano suggests that with their flattened backs, the figures were attached to a wall, possibly functioning as guardian figures and flanking an entranceway (*ibid.*, p. 49), similar to figures both painted and in low relief illustrated in Annette Juliano, 'Teng-Hsien: An Important Six Dynasties Tomb', *Artibus Asiae*, Ascona, 1980, figs 54-56. Whether guardians or civil officials, these figures are high-ranking attendants modeled in a formal pose and of great symbolic importance.

A single figure of this type of the same dimensions wearing the smaller type of courtier cap from the Avery Brundage Collection is in the Asian Art Museum, 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, 1974, pl. 51. Another of this same form from the collection of Earl and Irene Morse, illustrated in *Spirit and Ritual, The Morse Collection of Ancient Chinese Art*, The Metropolitan Museum of Art, New York, 1982, cat. no. 24 was sold in these rooms, 24th March 1998, lot 551. This figure, like the pair in the Minneapolis Museum of Art, grasps a long sword indicating that the present pair also may have once had swords. A related group of flat-backed figures, comprised of two torsos and six heads, excavated at Yongningsi, Luoyang, Henan and exhibited in *China Dawn of a Golden Age, 200-750 AD, op. cit.*, cat. nos 129 and 130, is also considered to have originated as wall sculpture and possibly in place as early as 419 when a visit by the temple's patron, the Dowager Empress Hu, is recorded (*ibid.*, pp 233-234)

Similar pottery figures are more commonly found modeled in the round. While usually of smaller dimension, larger examples of the same size of the present pair are known. A similar pair of this type is in the Royal Ontario Museum, Toronto, and illustrated in *Homage to Heaven, Homage to Earth, Chinese Treasures of the Royal Ontario Museum*, Hong Kong, 1992, pl. 73. See also a figure wearing the tall style of headdress sold in our Hong Kong rooms, 2nd April 2019, lot 3005 and an example with the smaller cap, illustrated in *Mayuyama, Seventy Years*, vol. I, Tokyo, 1975, pl. 155, and sold in these rooms 19th March 2013, lot 18.

\$ 50,000-70,000

北魏 灰陶加彩文官立俑一對

來源

Russell M. Tyson (1867-1963) 收藏  
1943年贈予芝加哥藝術博物館，芝加哥，  
館藏編號1943.1137及1943.1138



**A LARGE PAINTED POTTERY FIGURE  
OF A GUARDIAN  
TANG DYNASTY**

modeled standing on a crescent-shaped plinth, the figure slightly *contrapposto*, with one arm raised, the other lowered and with a clenched fist, the head raised in assertive attitude bearing a fierce expression beneath a helmet with upturned brim, wearing a high-collared, close-fitting armored tunic with animal-mask sleeve caps, a breastplate fastened with buckled straps, the pleated under-robe gathering at the base revealing pointed boot tips, traces of red, white and black pigment  
Height 31½ in., 80 cm

**PROVENANCE**

Collection of Russell M. Tyson (1867-1963).  
Bequest to the Art Institute of Chicago,  
Chicago, in 1964 (acc. no. 1964.901).

\$ 15,000-20,000

**唐 陶加彩天王立俑**

來源

Russell M. Tyson (1867-1963) 收藏  
1964年遺贈芝加哥藝術博物館，芝加哥，  
館藏編號1964.901



**A LARGE AMBER-GLAZED POTTERY  
FIGURE OF A PRANCING HORSE  
TANG DYNASTY**

naturalistically modeled in spirited pose with a briskly raised right foreleg and head uplifted and turning slightly leftward, mouth agape, flaring nostrils and bulging eyes, the forelock flaring and swept back towards the cropped mane, the tail docked and bound, the muscular body covered in a dark chestnut-colored glaze, the forelock, mane, blaze and tail picked out in a pale-yellow straw glaze  
Height 29 in., 73.7 cm

**PROVENANCE**

Collection of Dr. Edith B. Farnsworth (1903-1977).  
Gifted to the Art Institute of Chicago, Chicago, in 1969 (acc. no. 1969.947).

Among examples of similarly posed prancing horses, glazed examples are extremely rare. The application of the viscous, colorful glazes is more usually seen on horses in static poses which are often embellished with elaborate saddles and trappings, providing a texturally rich surface for decorative glaze patterns. The dynamic pose with its animated prancing and turned head imbue the figure with vitality and convey the high regard bestowed upon similarly well-bred and highly trained horses at the time. Horses during the Tang dynasty were symbols of wealth and power and horse breeding reached its apex during this period when most of the prestigious breeds from Central Asian countries such as Samarkand, Khotan and Gandhara were introduced to China. The Tang aristocracy's love for horses is much exemplified by the present horse which is represented unencumbered by any trappings

or saddle, allowing the artisan to draw focus to its powerful physicality and spirited nature. The naturalistic choice of an amber glaze enhances the strong linear contours of the modeling and harmonizes perfectly to form an elegant beast that is as much animated as it is poised.

Only three other glazed examples of similar form appear to be known; an amber-glazed horse that closely resembles the present figure is illustrated in *Tang*, Eskenazi, London, 1987, cat. no. 39; a smaller figure was offered in our London rooms, 9th June 1992, lot 97 and a straw-glazed prancing horse with amber-glazed splashes from the British Rail Pension Fund collection sold in our London rooms, 12th December 1989, lot 60 and again in these rooms, 20th March 2019, lot 650.

\$ 40,000-60,000

**唐 褐釉馬**

來源

Edith B. Farnsworth 醫生 (1903-1977) 收藏  
1969年贈予芝加哥藝術博物館，芝加哥，  
館藏編號1969.947





738

**A SANCAI-GLAZED POTTERY FIGURE  
OF AN EARTH SPIRIT  
TANG DYNASTY**

the ferocious creature modeled seated on its haunches on a rockwork base, the unglazed head well articulated with bulging eyes, furrowed brows, mouth agape pulled back in a grimace, and flanked by large fan-shaped ears, spiky flames and a tall pointed horn, the body with a broad muscular chest above rigid forelegs, each set with a multi-pronged wing, glazed in wide swathes of amber and cream, the chest, wings and base dappled in amber, green and pale-yellow  
Height 38 in., 96.5 cm

**PROVENANCE**

Collection of Mrs. Bertha Palmer Thorne (1911-1974) and Mrs. Pauline Palmer Wood (1917-1984).

Gifted to the Art Institute of Chicago, Chicago, in 1970 (acc. no. 1970.1070).

\$ 6,000-8,000

**唐 三彩鎮墓獸**

來源

Bertha Palmer Thorne (1911-1974) 及 Pauline Palmer Wood (1917-1984) 夫人收藏

1970年贈予芝加哥藝術博物館，芝加哥，館藏編號1970.1070



**A LARGE SANCAI-GLAZED POTTERY  
FIGURE OF A CAMEL AND GROOM  
TANG DYNASTY**

the lively animal modeled standing foursquare on a rectangular base, the head raised and rearing back, mouth agape as if braying, nostrils flared and eyes bulging, a long flowing ruff of curving tufts down the arching neck and a sweptback mane atop the head, the body amber-glazed, the front of the head, the locks of hair along the front of the neck, the slightly leaning humps and curling tail picked out in a pale straw glaze, the ruffle-hemmed saddle blanket dappled in green, amber and straw glazes; the standing attendant modeled with the torso and head turning to the right, one arm raised, the other outstretched at the waist with fists clenched as if securing the reins of the spirited animal, wearing a Persian-style robe with wide lapels and secured by a knotted sash around the waist, splashed with chestnut, green and straw glazes, the head, hands and boots unglazed (2)

Height of camel 32½ in., 82.6 cm

Height of groom 23½ in., 59.7 cm

**PROVENANCE**

Collection of Pauline Palmer Wood (1917-1984). Gifted to the Art Institute of Chicago, Chicago in 1969 (acc. nos 1969.787a and 1969.787b).

\$ 50,000-70,000

The sophisticated and naturalistic modeling of the present camel and rider as well as the application of colorful glazes, suggest that the present work dates from the first half of the 8th century, a period considered to be the height of artistic achievement for Chinese tomb sculpture. This group comprising the grand Bactrian camel and a foreign-attired groom, illustrates the Tang dynasty's international scope. During this period the Silk Road flourished, allowing trade between China, Europe and the Near East to thrive. Indicative of the trade route's incredible breadth, the two-hump Bactrian camels were the preferred means of transport for traders as they were capable of traveling farther distances than the single-hump Arabian camels. Ox carts were slow and cumbersome, and horses were expensive and not capable of bearing heavy

loads. While sculptures of horses with grooms are not uncommon, fewer examples of camels and grooms are known.

A very similar *sancai*-glazed camel and groom group from the Toguri Museum of Art Collection was sold in our London rooms, 9th June 2004, lot 75. Compare also a related *sancai*-glazed camel and groom from the Chinhuatang Collection sold at Christie's Hong Kong, 30th November 2016, lot 3305. For an excavated example of a camel and its groom see an unglazed figure of a camel and groom from the tomb of Peishi Xiaoniangzi, circa 850, Xi'an, Shaanxi province, in the Museum of the Stelae, Xi'an, and illustrated in Elfried Regina Knauer, *The Camel's Load in Life and Death*, Zurich, 1998, pl. 50.

**唐 三彩駱駝及人俑**

來源

Pauline Palmer Wood (1917-1984) 收藏  
1969年贈予芝加哥藝術博物館，芝加哥，  
館藏編號1969.787a及1969.787b



**A PAIR OF SANCAI-GLAZED POTTERY  
FIGURES OF CIVIL OFFICIALS  
TANG DYNASTY**

each modeled standing on a pierced rockwork plinth, with hands concealed within a textured muff in front of the chest, wearing high-collared, full-sleeved, belted robes ending in a slender row of pleats above the knees, the long ruffle-hemmed under-robe pooling at the base revealing the tips of shoes, the robes and base applied and splashed with green, amber and straw glazes, the unglazed head well

articulated, each bearing differing expressions, one serene below a small wedge-shaped cap, the other alert with animated features beneath a taller upcurved hat (2)  
Height of taller 41½ in., 105.4 cm

**PROVENANCE**

Collection of Joseph Winterbotham, Jr. (1878-1954).  
Gifted to the Art Institute of Chicago, Chicago in 1954 (acc. no. 1954.415a-b).

\$ 20,000-30,000

**唐 三彩文官立俑一對**

來源

Joseph Winterbotham 二世 (1878-1954) 收藏  
1954年贈予芝加哥藝術博物館，芝加哥，  
館藏編號1954.415a-b



**A SANCAI-GLAZED POTTERY FIGURE  
OF A SEATED COURT LADY  
TANG DYNASTY**

well-modeled seated on a waisted stool decorated with petal lappets, poised with one hand held at the waist, the other resting in the lap, the long gown glazed in alternating swathes of bright green and amber crisply modeled with vertical stripes enclosing scattered trefoil florets, the décolleté bodice beneath a straw-glazed green-splashed shawl covering the shoulders, the unglazed face with delicate features framed by black hair parted in the center and swept up to either side into a double-topknot

Height 12½ in., 31.8 cm

**PROVENANCE**

Collection of Pauline Palmer Wood (1917-1984). Gifted to the Art Institute of Chicago, Chicago in 1977 (acc. no. 1977.608).

A nearly identical figure, seated with the same hair style and blue and amber-glazed dress was exhibited and illustrated in *Arts of the Sui and Tang Dynasties Art*, Osaka City Museum, 1975, cat. no. 200. Another very similar figure but also blue and amber-glazed was sold at Christie's Hong Kong, 29th November 2017, lot 2916. Related examples of this type include a figure illustrated in Carl Hentze, *Chinese Tomb Figures*, London, pl. 63b; another in *Arts of China: Neolithic Cultures to the Tang Dynasty, Recent Discoveries*, Palo Alto, pl. 376, from the excavation at Wang-ji-fecun, Xian outskirts, Shaanxi; and a fragment of a figure of this type is illustrated by R. L. Hobson, *The George Eumorfopoulos Collection: Catalogue of Chinese, Corean and Persian Pottery and Porcelain*, London, 1925-28, vol. 1, pl. XLIV, fig. 293. Compare also a related seated figure of slightly larger size, formerly from the collections of Capt. S.N. Ferris Luboshez, Irene and Earl Morse and Alfred A. Taubman, and sold in these rooms on 18th November 1982, lot 57; 1st June 1988, lot 88; and most recently, 16th March 2016, lot 272.

The source of manufacture for these figures has proven difficult to identify. Among figural representations, *sancai*-glazed sculptures of seated ladies are relatively rare and, to date it appears that there were very few kilns known to produce *sancai*-glazed figures. The Gongyi (Gongxian) kilns in Henan province in north China, are well known as the producers of China's finest *sancai* lead-glazed wares but excavations at the site have revealed few figural remains. A misfired *sancai*-glazed lady, seated and holding a duck-form vessel, was discovered at the Liquanfang kilnsite in Chang'an, illustrated in Lu Junmao & Zhang Guozhu, *Fragmentary Ceramics of Ancient Xi'an*, Xi'an, 2003, p. 8, which is of similar form to a *sancai* figure unearthed from the tomb of Li Du and his wife in Changzhi, Shanxi, dated to AD 710, illustrated in Hsie Mingliang, *Zhongguo gudai qianyoutao de shijie* [The world of lead-glazed objects from ancient China: from the Warring States to Tang], Taipei, 2014, fig. 5.28.

\$ 30,000-50,000

唐 三彩女坐俑

來源

Pauline Palmer Wood (1917-1984) 收藏  
1977年贈予芝加哥藝術博物館，芝加哥，  
館藏編號1977.608





742

742

**TWO LARGE PAINTED POTTERY FIGURES OF  
LOKAPALA  
TANG DYNASTY**

each formidable guardian figure modeled standing atop a recumbent bull, in a menacing stance with the right arm raised, the other set at the waist, both fists clenched, wearing elaborate military attire, the powerful shoulders enhanced by *makara*-form epaulets, the armored breast plate bound with cords and sashes, the fringed apron tunic worn over a long skirt billowing out at the sides above the greaves and boots, the head vigorously modeled with bulbous eyes protruding from beneath furrowed brows, bearing a fierce expression and framed by a tall phoenix-headed helmet, traces of black-painted floral motif on the tunic and white, red and black pigments overall (2)  
Height of taller 40½ in., 102.9 cm

**PROVENANCE**

Collection of Potter Palmer, Jr. (1875-1943).  
Gifted to the Art Institute of Chicago, Chicago in 1941 (acc. nos 1941.1015 and 1941.1017).

\$ 15,000-20,000

唐 陶加彩天王立俑兩尊

來源

Potter Palmer 二世 (1875-1943) 收藏  
1941年贈予芝加哥藝術博物館，芝加哥，館藏編號  
1941.1015及1941.1017



743

743

**A LARGE PAINTED POTTERY FIGURE OF A  
CAMEL  
TANG DYNASTY**

modeled standing foursquare on a rectangular base with arched neck and head thrown back, mouth agape and nostrils flared, with simulated tufted hair at the head, neck and upper legs, a pair of bulging 'monster mask' saddlebags set between twisted skeins slung between the two humps and secured on projecting packboards, the pleat-hemmed saddle cloth beneath, traces of white slip and ocher, iron red, red and black pigments  
Height 30¼ in., 76.8 cm

**PROVENANCE**

Collection of Potter Palmer, Jr. (1875-1943).  
Gifted to the Art Institute of Chicago, Chicago by in 1941 (acc. no. 1941.1016).

\$ 8,000-12,000

唐 陶加彩駱駝

來源

Potter Palmer 二世 (1875-1943) 收藏  
1941年贈予芝加哥藝術博物館，芝加哥，館藏編號  
1941.1016

**A LARGE PAINTED POTTERY FIGURE OF A  
CAMEL  
TANG DYNASTY**

the animal modeled standing foursquare on a rectangular slab base, the long neck arched, the head raised mouth open and a short, tufted mane atop, the body painted with ochre pigment, the back with two humps emerging from a large oval saddle blanket with traces of white slip and black pigment

Height 34 in., 86.4 cm

**PROVENANCE**

Collection of Jerrold Nedwick (1895-1966).  
Gifted to the Art Institute of Chicago, Chicago in 1959 (acc. no. 1959.106).

\$ 10,000-15,000

唐 陶加彩駱駝

來源

Jerrold Nedwick (1895-1966) 收藏  
1959年贈予芝加哥藝術博物館，芝加哥，館藏編號  
1959.106



744

**TWO LARGE SANCAI-GLAZED POTTERY  
FIGURES OF LEONINE EARTH SPIRITS  
TANG DYNASTY**

each winged beast modeled seated on its haunches atop a pierced rockwork base, the fierce head with mouth agape, teeth bared, and pulled back in a menacing snarl beneath bulging eyes and furrowed brows and framed by a projecting mane (one flaring and one spiky), all beneath two pairs of slender, curving horns flanking a tall unglazed flame-form crest, liberally splashed overall with green, amber and straw glazes (2)

Height of taller 35 in., 88.9 cm

**PROVENANCE**

Collection of Joseph Winterbotham, Jr. (1878-1954).  
Gifted to the Art Institute of Chicago, Chicago in 1954 (acc. no. 1954.412 and 1954.413).

Two *sancai*-glazed figures with similarly leonine features, described as a pair and of slightly larger size, from the collection of the British Rail Pension Fund were sold in our London rooms, 12th December 1989. Two further figures of this feline type, also described as a pair, from the Buffalo Society of Natural Sciences, sold at Christie's New York, 3rd December 1992, lot 236.

\$ 10,000-15,000

唐 三彩鎮墓獸兩件

來源

Joseph Winterbotham 二世 (1878-1954) 收藏  
1954年贈予芝加哥藝術博物館，芝加哥，館藏編號  
1954.412及1954.413



745

**AN AMBER-GLAZED POTTERY  
FIGURE OF A CAPARISONED HORSE  
TANG DYNASTY**

modeled standing foursquare on a rectangular slab base, with the head turned slightly to the left, ears pricked, the hogged mane with swept back forelocks, the bridle, chest and crupper-straps set with crisply molded palmettes, the tail docked and bound, the body glazed dark brown with the mane, blaze, tail and trappings picked out in pale yellow, the unglazed saddle draped with a cloth gathered in folds on each side with traces of red pigment  
Height 19 $\frac{1}{8}$  in., 48.6 cm

**PROVENANCE**

Collection of William H. Green.  
Gifted to the Art Institute of Chicago, Chicago in 1977 (acc. no. 1977.561).

\$ 15,000-20,000

唐 褐釉馬

來源

William H. Green 收藏  
1977年贈予芝加哥藝術博物館，芝加哥，  
館藏編號1977.561



**AN AMBER-GLAZED POTTERY  
FIGURE OF A HORSE  
TANG DYNASTY**

well-modeled, standing foursquare, the head turned to one side, mouth open, eyes alert and bulging, ears counterpoised, the arched neck with a slender groove for the mane, the tail docked and bound, covered overall with a chestnut glaze enlivened with straw-glazed blaze, tail and dappling, the saddle and blanket under a pleated saddlecloth unglazed with traces of white slip, with wood stand (2)  
Height 20¼ in., 51.4 cm

**PROVENANCE**

Collection of Joseph Winterbotham, Jr. (1878-1954).  
Gifted to the Art Institute of Chicago, Chicago in 1954 (acc. no. 1954.417).

\$ 20,000-30,000

唐 褐釉馬

來源

Joseph Winterbotham 二世 (1878-1954) 收藏  
1954年贈予芝加哥藝術博物館，芝加哥，  
館藏編號1954.417





748

748

**A SANCAI-GLAZED POTTERY FIGURE  
OF A CAMEL  
TANG DYNASTY**

modeled standing foursquare on a rectangular base, with slender arched neck and head held high, ears pricked back, open-mouthed, the body covered in a mottled chestnut glaze with pale straw-glaze on the head and legs, the saddle cloth splashed in a dappled resist pattern in green, amber and straw-glazes  
Height 21 in., 53.3 cm

**PROVENANCE**

Collection of William H. Green.  
Gifted to the Art Institute of Chicago, Chicago, in 1977 (acc. no. 1977.560).

\$ 10,000-15,000

唐 三彩駱駝

來源

William H. Green 收藏  
1977年贈予芝加哥藝術博物館，芝加哥，  
館藏編號1977.560



749

749

**AN AMBER AND STRAW-GLAZED  
POTTERY FIGURE OF A CAMEL  
TANG DYNASTY**

the animal well modeled standing foursquare on a rectangular slab base, the head raised, turning slightly to one side, and mouth open as if braying, the two humps gently leaning in opposite directions, the tail flicked over one haunch, the straw-glazed body boldly splashed in dark amber on the incised mane, the neck, humps, belly, forelegs and tail, the thin glaze streaking down towards the unglazed base  
Height 20½ in., 52.1 cm

**PROVENANCE**

Collection of Joseph Winterbotham, Jr. (1878-1954).  
Gifted to the Art Institute of Chicago, Chicago in 1954 (acc. no. 1954.418).

\$ 10,000-15,000

唐 白釉褐彩駱駝

來源

Joseph Winterbotham 二世 (1878-1954) 收藏  
1954年贈予芝加哥藝術博物館，芝加哥，  
館藏編號1954.418





750

PROPERTY FROM A PROMINENT AMERICAN FAMILY  
COLLECTION

**AN AMBER-GLAZED POTTERY  
FIGURE OF A HORSE  
TANG DYNASTY**

modeled standing foursquare atop a rectangular base, the head raised and turning slightly leftwards, the ears pinned back, bulging eyes and flaring nostrils conveying restless energy, the mane docked and runneled, the saddle and saddlecloth unglazed, a small aperture for the tail, the body glazed a rich chestnut color save the cream-colored blaze  
Height 20 in., 50.8 cm

**PROVENANCE**

Collection of Irene and Earl (1908-1988) Morse, and thence by descent.

**EXHIBITED**

*Spiritual and Ritual, The Morse Collection of Ancient Chinese Art*, The Metropolitan Museum of Art, New York, 1982, cat. no 41.

\$ 10,000-15,000

**唐 褐釉馬**

來源

Irene 及 Earl (1908-1988) Morse 伉儷收藏，此後家族傳承

展覽

《Spiritual and Ritual, The Morse Collection of Ancient Chinese Art》，大都會藝術博物館，紐約，1982年，編號41



751

751

PROPERTY FROM A PROMINENT AMERICAN FAMILY COLLECTION

**AN AMBER AND GREEN-GLAZED POTTERY FIGURE OF A GROOM  
TANG DYNASTY**

well-modeled, standing attentively atop a square base, hands raised by the waist as if holding reins, wearing a long amber-glazed robe belted at the waist and open at the chest with a wide green-glazed lapel. the unglazed head with hair parted and pulled back in a braided updo, the foreign face conveying determination, traces of pigment  
Height 22 in., 55.9 cm

**PROVENANCE**

Collection of Irene and Earl (1908-1988) Morse, and thence by descent.

**EXHIBITED**

*Spiritual and Ritual, The Morse Collection of Ancient Chinese Art*, The Metropolitan Museum of Art, New York, 1982, cat. no 40.

\$ 6,000-8,000

唐 三彩馬伕立俑

來源

Irene 及 Earl (1908-1988) Morse 伉儷收藏，此後家族傳承

展覽

《Spiritual and Ritual, The Morse Collection of Ancient Chinese Art》，大都會藝術博物館，紐約，1982年，編號40



752

752

**A PAINTED GRAY POTTERY FIGURE OF A MYTHICAL BEAST  
HAN DYNASTY**

striding forward with head lowered, the mouth pulled back in a fierce snarl, the arched neck ridged with three pointed horns, three compressed bosses along the spine, a pair of stylized wings over the powerful forelegs, the tail raised and curling over the back, traces of white slip  
Length 14 in., 35.6 cm

**PROVENANCE**

Collection of Alfred Speelman (1907-2004).

\$ 8,000-12,000

漢 灰陶加彩瑞獸

來源

Alfred Speelman (1907-2004) 收藏

PROPERTY OF A CONNECTICUT PRIVATE COLLECTOR

**A RARE SET OF FIVE FINELY MODELED PAINTED POTTERY LUOHAN SONG DYNASTY**

each figure seated on a rockwork base in varying poses of ease or meditation, attired in long, monastic, loose robes falling in naturalistic folds, two bare-chested and one with the tips of both square-toed shoes protruding below the hem, the expressive countenances sensitively individualized with finely incised wrinkles, brows, and smile lines, framed by pendulous lobes, with traces of bright green and red pigment (5)

Height 11¼ in., 28.6 cm

**PROVENANCE**

Sotheby's New York, 17th September 2003, lot 51.

Naturalistically modeled after the sculptural tradition of the Tang dynasty (618-907), figures such as the present *luohan* were produced to be displayed in groups in temples to encourage devotees to reach a state of deep meditation.

Related sculptures include an example in the Asian Art Museum of San Francisco, illustrated in René-Yvon Lefebvre d'Argencé, *Chinese, Korean and Japanese Sculpture in the Avery Brundage Collection*, San Francisco, 1974, pl. 147; one, likely from the Zijin'an temple, Wu Xian, Jiangsu province and now in the Palace Museum, Beijing, published in *Zhongguo Meishu Quanji, Wudai Song Diaosu/Complete Series on Chinese Art, Sculpture, Five Dynasties and Song*, vol. 5, Beijing, 1988, pl. 151; one in the Baerwald Collection, included in the exhibition *Ausstellung Chinesischer Kunst*, Berlin, 1929, cat. no. 494; and another, once in the Sun Zi temple, Shanxi province, from the collection of Mrs. James Cromwell, sold in these rooms, 4th December 1984, lot 116. See also a *luohan* from the collection of Arthur Vernay, sold in our London rooms, 10th June 1986, lot 88, again at Christie's Hong Kong, 2nd November 1999, lot 766 and a third time in our Hong Kong rooms, 3rd-4th December 2015, lot 584.

*Luohan* are protectors of the Buddha's teaching who reached advanced states of spiritual awareness. From the 10th to 13th centuries, ceramic figures of *luohan* were made in various sizes, from small figurines such as the present figures to imposing, life-sized *sancai*-glazed models. The present type of painted pottery and stoneware figures belong to a group that are usually portrayed sitting on roughly hewn rocks engaged in study and meditation.

The dating of this lot is consistent with the results of thermoluminescence test, Oxford Authentication Ltd., no. C103n33.

\$ 40,000-60,000

宋 陶加彩羅漢俑一組五尊

來源

紐約蘇富比2003年9月17日，編號51



PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

**A LARGE 'CIZHOU' WHITE-GLAZED  
SGRAFFIATO VASE  
LIAO DYNASTY**

the finely potted body of elegantly sinuous baluster form, the swelling shoulders rising to a slender elongated neck surmounted by a flaring cupped mouth with galleried rim and supported on a chamfered splayed foot, the rounded sides deftly carved with a wide frieze of scrolling leaves with delicately incised veining and frilled edges, set between a band of overlapping lotus petals and a scallop-edged border, applied overall with a pearl-white slip beneath a lustrous colorless glaze, the foot left unglazed revealing the buff body  
Height 18 $\frac{7}{8}$  in., 48 cm

**PROVENANCE**

Christie's London, 6th June 1994, lot 102.

Bai Ma Xuan Collection.

Sotheby's New York, 21st-22nd September 2005, lot 31.

The graceful lines of this sumptuous attenuated form are made all the more luxurious by the effect of the luminous glaze over the lushly foliate-carved layer of moon-white slip. The transparent glaze glides over the carved surface and pools in the recesses, highlighting the three registers of carved decoration that conform perfectly to the sinuous form. A vase of similar form, impressive height and nearly identical decoration is in the Metropolitan Museum of Art, New York and illustrated in *Ceramics of the Liao Dynasty*, China Institute in America, New York 1973. cat. no. 29.

Another closely related example, but of slightly smaller size and carved in the more usual manner to reveal the buff pottery body, is in the Freer Sackler Museum, Washington D.C., and illustrated in several books including, *Freedom of Clay and Brush Through Seven Centuries in Northern China: Tz'u-Chou Type Wares, 960-1600 A.D.*, Indianapolis Museum of Art, Indianapolis, 1980 cat. no. 14. The Freer Sackler vase is illustrated again along with another of this more common type sold at Christie's New York, March 18th-19th 2009, lot 508. For a further related vase of the same form and decoration but more roughly incised, see the example excavated from a Liao tomb in Liaoning province now preserved in the Liaoning Provincial Museum, illustrated in *Zhongguo taoci quanji* [Complete Series of Chinese Ceramics], vol. 9, Shanghai, 2000, pl. 3.

\$ 50,000-70,000

遼 磁州窯白釉花葉紋盤口瓶

來源

倫敦佳士得1994年6月6日，編號102

白馬軒收藏

紐約蘇富比2005年9月21至22日，編號31





755

755

**A 'CIZHOU'-TYPE PAINTED JAR  
SONG DYNASTY**

the globular body set over a low foot and rising to a short upright mouthrim, covered overall in an ivory glaze stopping neatly above the foot and painted in bold black strokes with a foliate scroll wrapping around the shoulder and sides, the unglazed foot a pale buff tone  
Diameter 6¼ in., 15.9 cm

**PROVENANCE**

Collection of George Patrick Joseph Crofts (1871-1925).  
Collection of the Royal Ontario Museum, Toronto, acc. no. 918.21.474, from 1918 to 1969.

\$ 4,000-6,000

宋 磁州窯系白地黑花罐

來源

George Patrick Joseph Crofts (1871-1925) 收藏

皇家安大略博物館收藏，多倫多，館藏編號918.21.474，1918至1969年



756

756

**A LARGE SGRAFFIATO BROWN-  
GLAZED 'CIZHOU' JAR  
YUAN DYNASTY**

the sturdily potted body of ovoid form, the rounded shoulders tapering to a wide rolled-lipped rim, covered overall with a rich burnt-umber brown glaze deftly carved through to the buff ground with two bands of luxuriantly scrolling leafy foliage reserved between line borders, the neck and base unglazed  
Height 19½ in., 49.5 cm

\$ 15,000-20,000

元 磁州窯褐釉剔劃纏枝花葉紋大罐

PROPERTY FROM AN IMPORTANT AMERICAN  
COLLECTION

**A TALL WHITE-GLAZED FOLIATE-  
RIMMED VASE  
LIAO DYNASTY**

well potted, of attenuated baluster form, the rounded shoulders tapering to a high, slender cylindrical neck surmounted by an elegantly lobed cup-shaped mouth, covered overall with a white slip under a transparent glaze, finishing unevenly above the slightly splayed, unglazed foot, revealing the buff-colored stoneware body  
Height 17<sup>3</sup>/<sub>4</sub> in., 45.1 cm

**PROVENANCE**

Collection of Dr. David Goldstein.  
J. J. Lally & Co., New York, 2005.

**EXHIBITED**

*Early Chinese Ceramics, An American Private  
Collection*, J. J. Lally & Co., New York, 2005,  
cat. no. 31.

While the cup mouth and lobed rim are not uncommon features of Liao ceramic wares, the slender, elongated silhouette of the present vase is particularly elegant. The present example appears to be unique as no other identical vases have been published. Related vases include two examples, both with ridged necks, illustrated in Yuzo Sugimura, *Toji taikai: Ryo no toji* [Liao Dynasty Ceramics], vol. 40. Tokyo, 1974, pls 49 (white-glazed phoenix-headed) and 50 (with applied foliate motifs).

\$ 40,000-60,000

遼 白釉花口瓶

來源

David Goldstein 醫生收藏  
J. J. Lally & Co., 紐約, 2005年

展覽

《Early Chinese Ceramics, An American  
Private Collection》, J. J. Lally & Co., 紐  
約, 2005年, 編號31



PROPERTY FROM A HONG KONG PRIVATE  
COLLECTION LOTS 758-763



758

758

A CIRCULAR WHITE-GLAZED  
'CIZHOU' BOX AND COVER  
SONG DYNASTY

the box resting on a conical base and narrow straight foot, the short straight sides indenting to a tapered rim, the cover with similar straight sides surmounted by a flat domed top with a series of concentric circles spaced irregularly apart, applied overall with a creamy white glaze stopping before the rims to reveal the buff body, the base and interior partially glazed (2)  
Diameter 4 $\frac{7}{8}$  in., 12.3 cm

\$ 8,000-12,000

宋 磁州窑白釉盖盒



759

759

A SMALL 'DING' EWER  
NORTHERN SONG / LIAO DYNASTY

with an ovoid body above a short slightly tapered foot, set with a loop handle molded as a partially bound rope, issuing from a scroll terminal and dividing into three strands each affixed to the rim with a molded leaf-shaped pendant above the curved spout, covered in a milky white glaze of grayish tone  
Height 5 $\frac{7}{8}$  in., 14.8 cm

A similar ewer in the Victoria and Albert Museum is illustrated by John G. Ayers, *Far Eastern Ceramics in the Victoria and Albert Museum*, London, 1980, pl. 81. Another was sold in these rooms, 23rd March 2011, lot 504.

\$ 10,000-15,000

北宋 / 辽 定窑白釉提梁壺



**A LARGE WHITE-GLAZED 'CIZHOU'-  
TYPE MEIPING  
NORTHERN SONG / JIN DYNASTY**

the elongated ovoid body resting on a narrow, slightly splayed foot, surmounted by a short, waisted neck and an everted, slightly concave rim, covered overall in a creamy ivory glaze stopping irregularly above the foot to reveal the greyish-beige stoneware body, the recessed base unglazed

Height 13 $\frac{3}{8}$  in., 33.4 cm

\$ 20,000-30,000

北宋 / 金 磁州窑系白釉梅瓶





761



761

**A QINGBAI CHRYSANTHEMUM-FORM BOWL AND A CUP STAND  
SOUTHERN SONG DYNASTY**

the bowl with shallow rounded sides supported on a short tapered foot, moulded on the interior with radiating petals resembling a chrysanthemum flower, the interior applied with a single-molded flower, applied overall with a translucent glaze, the base unglazed revealing the burnt orange stoneware body, the associated stand formed as a footed-dish surmounted by a small bowl, covered overall in a pale blue transparent blue-tinged glaze (2)  
Diameter of bowl diameter 4 $\frac{3}{8}$  in., 10.5 cm

\$ 5,000-7,000

南宋 青白釉菊瓣盃及盞托



762

762

**A SMALL CELADON-GLAZED  
'LONGQUAN' JARLET  
SOUTHERN SONG DYNASTY**

the compressed ovoid body supported on a narrow foot, swelling to broad shoulders and surmounted by a short neck and small mouthrim, the interior and exterior covered evenly in a seafoam-green glaze stopping neatly above the foot to reveal the beige body, the slightly concave base unglazed  
Height 2 $\frac{5}{8}$  in., 6 cm

\$ 2,000-3,000

南宋 龍泉窰青釉小罐

763

**A PERSIMMON-GLAZED 'YAOZHOU'  
BOWL  
NORTHERN SONG DYNASTY**

elegantly potted, of shallow conical form,  
supported on a short foot rising to an everted  
rim, covered overall in a glossy persimmon-  
colored glaze, the knife-pared foot left unglazed  
revealing a smooth pale brown stoneware body  
Diameter 6 in., 15.2 cm

\$ 6,000-8,000

北宋 耀州窑醬釉盃





764

764

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

**A MOLDED 'YAOZHOU' BOWL  
NORTHERN SONG DYNASTY**

of subtle hexafoil form, the wide rounded sides resting on a narrow straight foot, the well evenly divided into six lobes, molded with six blossoms on a meandering stem and further scrolling leafy vines, beneath a diaper band, the underside with freely carved ribs, all covered with a lustrous deep olive glaze save for the footring

Diameter: 6½ in., 16.5 cm

**PROVENANCE**

Christie's New York, 2nd December 1985, lot 162.

\$ 8,000-12,000

北宋 耀州窑青釉刻纏枝花卉紋盃

來源  
紐約佳士得1985年12月2日，編號162



765

765

PROPERTY FROM THE COLLECTION OF ARTHUR AND SARA JO KOBACKER

**A CARVED 'YAOZHOU' 'DUCK' DISH  
NORTHERN SONG DYNASTY**

the subtly rounded sides rising from a low, straight foot, the interior with a central medallion enclosing a wading duck carved in calligraphic strokes, combed waves rhythmically radiating around the duck within the medallion and in the band encircling it, the exterior incised with six lines extending up the sides, covered overall in a translucent olive-green glaze save for the foot and base  
Diameter 6⅞ in., 17.5 cm

**PROVENANCE**

J. J. Lally & Co., New York.

\$ 4,000-6,000

北宋 耀州窑刻碧波遊鴨紋盤

來源  
J. J. Lally & Co., 紐約

PROPERTY FROM THE COLLECTION OF ARTHUR  
AND SARA JO KOBACKER

**A PAIR OF FINELY CARVED  
'YAOZHOU' 'PEONY' BOWLS  
NORTHERN SONG DYNASTY**

the deep sides rising conically from a short, straight foot, the interior richly carved with two supple peony stems descending along the sides and then sweeping up in opposite directions and issuing resplendent blossoms, a dense field of unfurling leaves surrounding the blooms, the rhythmic movement of the petals and leaves accentuated by the combed lines texturing their surfaces, all surrounded by a plain band beneath the rim, the rim cut with six shallow notches for a petal effect, the exterior carved with vertical grooves fanning up the sides, covered overall in a translucent olive-green glaze save for the foot (2)  
Diameter 7½ in., 19.1 cm

**PROVENANCE**

Sotheby's London, 17th November 1999, lot 729.

\$ 30,000-50,000

北宋 耀州窑青釉刻牡丹紋花口  
盃一對

來源  
倫敦蘇富比1999年11月17日，編號729





767

767

**A CARVED 'YAOZHOU' 'FLORAL' BOWL  
NORTHERN SONG DYNASTY**

with steep rounded walls rising from a high foot to a lipped rim, the interior with five vertical ribs radiating from a central medallion, the exterior carved with flowers below two lines, covered overall in an olive-green glaze, save for the foot  
Diameter  $4\frac{7}{8}$  in., 12.3 cm

\$ 10,000-15,000

北宋 耀州窑青釉刻花盃



768

768

**A CARVED 'YAOZHOU' 'LOTUS' DISH  
NORTHERN SONG / JIN DYNASTY**

sturdily potted with a slightly concave interior, with an upturned rim rising from slanted sides above a low foot, finely and freely carved to the center with a lotus bloom and large leaf borne on scrolling stems, covered overall in a bright celadon glaze of olive-green tone the rim and pooling to deeper shades around the foot, the knife-pared footring left unglazed  
Diameter  $7\frac{7}{8}$  in., 20 cm

Dishes carved with this lyrical design are held in important museums and private collections worldwide; one in the Shanghai Museum, Shanghai, is illustrated in *Zhongguo taoci quanji* [The complete works of Chinese ceramics], vol. 7, Shanghai, 2000, pl. 123; two in the Tokyo National Museum, Tokyo, are published in the *Illustrated Catalogues of Tokyo National Museum. Chinese Ceramics I*, Tokyo, 1988, pls 470 and 471; another in the Meiyintang Collection, is illustrated in Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol. 1, London, 1994, pl. 414; and a further example was sold in our London rooms, 10th November 2004, lot 542.

\$ 8,000-12,000

北宋 / 金 耀州窑青釉刻蓮紋花  
式盤

769

PROPERTY FROM A NEW YORK PRIVATE  
COLLECTION

**A LARGE 'JUN' BOWL  
SONG DYNASTY**

of deep conical form, resting on a narrow foot  
rising to a gently incurved rim, glazed overall  
in an even, unctuous sky blue glaze thinning to  
mushroom at the rim, stopping unevenly above  
the footring to reveal the brown unglazed body,  
the recessed base similarly glazed  
Diameter 8½ in., 21.6 cm

Compare a related example sold in our Hong  
Kong rooms, 29th October 1991, lot 16, and  
again in these rooms, 23rd March 2011, lot 543.  
See also a slightly smaller bowl sold twice in  
these rooms, 15th September 2015, lot 54, and  
again 12th September 2018, lot 218.

\$ 15,000-25,000

宋 鈞窯天藍釉大盃



**A BLACK-GLAZED AND RUSSET-PAINTED VASE**  
**NORTHERN SONG / JIN DYNASTY**

the ovoid body with broad rounded shoulders, rising from a narrow base to a constricted neck, covered overall with a glossy black glaze, freely painted on the shoulder with bold russet strokes evoking a bird in flight, the countersunk base also glazed save for the buff foot ring, Japanese wood box (3)  
 Height 7 $\frac{7}{8}$  in., 20 cm

**PROVENANCE**

Japanese Private Collection, acquired before 1990s.

\$ 5,000-7,000

北宋 / 金 黑釉鐵鏽花紋小口罐

來源

日本私人收藏，得於1990年代之前







771

**A MOLDED 'DING' 'PHEASANT' DISH  
NORTHERN SONG / JIN DYNASTY**

the shallow, gently rounded sides rising to an everted rim, the center crisply molded with a pair of pheasants, one poised atop craggy pierced rockwork, its almond-shaped head turning towards its mate swooping downward and meeting its gaze, its long tail trailing to the grass-tufted ground, a luxuriant flowering peony tree arching overhead, the cavetto with an elegant foliate scroll, the rim plain and bound with a metal band, all under a creamy ivory glaze

Diameter 7 in., 17.8 cm

A Ding ware dish impressed with the same design is in the National Palace Museum, Taipei and illustrated in *Decorated Porcelains of Dingzhou, White Ding Wares from the Collection of the National Palace Museum, Taipei, 2014.* cat. no. II-135.

\$ 30,000-50,000

北宋 / 金 定窑白釉印锦堂富贵  
图盘



772

772

**A QINGBAI 'BOYS' BOWL  
SOUTHERN SONG DYNASTY**

of conical form with gently rounded sides rising from a short slightly tapered foot, the interior carved with two boys among stylized floral scrolls, applied overall with a transparent pale blue glaze pooling in the recesses, the recessed base partially glazed revealing the body burnt russet in the firing, Japanese wood box (3)  
Diameter 8 in., 20.3 cm

**PROVENANCE**

Japanese Private Collection, acquired before the 1990s.

\$ 6,000-8,000

南宋 青白釉刻連生貴子紋盃

來源

日本私人收藏，得於1990年代之前

773

**A QINGBAI CARVED 'FLORAL' BOWL  
SOUTHERN SONG DYNASTY**

the deep rounded sides set over a very low footring, the exterior incised in calligraphic lines with a band of abstract floral scroll between a double line above and a band of curved lines below, covered overall in a pale translucent greenish-blue glaze save for the mouth, the glaze with fine craquelure  
Diameter 5½ in., 14 cm

**PROVENANCE**

Collection of H. H. Pao.

Collection of Charles George Cowperthwaite, acquired from the above in the late 1980s, and thence by descent.

\$ 6,000-8,000

南宋 青白釉劃花盃

來源

H. H. Pao 收藏

Charles George Cowperthwaite 收藏，1980年代末購於上述處，此後家族傳承



773

**A PAIR OF RELIEF-DECORATED  
QINGBAI 'PRUNUS' MEIPING  
SOUTHERN SONG / YUAN DYNASTY**

each set over a slightly flaring foot and swelling to a generously rounded shoulder and short, conical neck, the shoulder applied with long prunus branches extending around the body and studded with small globular buds and sprig-molded blossoms, the opposite side of the shoulder applied with a crescent moon accented by a whimsically incised cloud wisp, covered overall in a translucent pale blue-green glaze (2)

Height 8½ in., 20.6 cm

\$ 30,000-50,000

南宋 / 元 青白釉貼梅花紋梅瓶  
一對



775

PROPERTY FROM AN IMPORTANT AMERICAN  
COLLECTION

**A CELADON-GLAZED 'LONGQUAN'  
'LOTUS' BOWL  
SOUTHERN SONG DYNASTY**

finely potted, the deep rounded sides rising from a short slightly tapered foot, the exterior subtly molded with slender overlapping lotus petals, covered overall with an unctuous sea-green glaze, save for the unglazed footring revealing the gray stoneware body  
Diameter 8 in., 20.3 cm

**PROVENANCE**

Christie's Hong Kong, 1st-2nd October 1991, lot 724.

\$ 10,000-15,000

南宋 龍泉窰青釉蓮瓣盃

來源

香港佳士得1991年10月1至2日，編號724



775

776

PROPERTY OF A GEORGIA PRIVATE COLLECTOR

**A SMALL CELADON-GLAZED  
'LONGQUAN' BOTTLE VASE  
SOUTHERN SONG DYNASTY**

the pear shaped body set over a slightly tapered foot and rising to a tall cylindrical neck and galleried rim, covered overall in an even blue-green glaze save for the footring  
Height 5<sup>3</sup>/<sub>8</sub> in., 13.6 cm

**PROVENANCE**

Collection of Edward T. Chow (1910-1980).  
Sotheby's Paris, 12th June 2013, lot 2.

Compare Southern Song Longquan vases of this same form including one formerly in the collection of Mochiaki Hachisuka, sold at Christie's Hong Kong, 29th May 2013, lot 2224; one from the Yang De Tang Collection sold in these rooms, 17th March 2015, lot 69; an example formerly in the Carl Kempe Collection and the Xinyangtang Collection sold in our Hong Kong rooms, 29th-30th November 2018, lot 602; and another sold in our Hong Kong rooms, 30th-31st May 2019, lot 374.

\$ 30,000-50,000

南宋 龍泉窰青釉瓶

來源

仇焱之(1910-1980)收藏  
巴黎蘇富比2013年6月12日，編號2



776

PROPERTY FROM THE JUNKUNC COLLECTION

**A CELADON-GLAZED 'LONGQUAN'  
GUAN-TYPE FACETED HU VASE  
SONG - MING DYNASTY**

the slightly compressed pear-shaped body formed with eight facets all supported on a slightly splayed foot, set with two lug handles at the neck, covered overall in an even sage-green glaze suffused with a fine craquelure  
Height 5½ in., 13 cm

**PROVENANCE**

Collection of Stephen Junkunc, III (d. 1978).

\$ 80,000-120,000

Starting around 1200, the Longquan kilns began to imitate the Guan wares produced at Jiaotanxia. The imitations were produced in two types. For the first type, the Longquan potters mixed *zijintu* (purple-gold clay) into the body and induced a widely-spaced craquelure, so that both the glaze and the dark body would conform to the aesthetic qualities of the Guan original. For the second type, to which the present example belongs, the usual pale gray Longquan clay was employed and the focus was on imitating the thick body, glaze color and craquelure of Guan wares. Imitation-Guan wares of this second category have the burnt-orange coloration at the unglazed foot that is characteristic of Longquan wares in general.

The present vase is closely related to a Song dynasty faceted Longquan vase from the Qing Court Collection, now in the Palace Museum, Beijing, and published in *The Complete Collection of Treasures of the Palace Museum: Porcelain of the Song Dynasty* (II), Hong Kong, pl. 101. Both vases share the same form, size, and proportions. The collection of the Palace Museum, Beijing, also includes a Song dynasty

Guanyao *hu*-form vase of similar proportions, though slightly taller and without the facets, published in *ibid.*, pl. 3.

Other small, faceted Longquan vases attributed to the Song and Yuan dynasties include a square-section pear-shaped vase formerly in the collections of K.M. Semon and Frederick M. Mayer, illustrated in Warren E. Cox, *The Book of Pottery and Porcelain*, vol. I, New York, 1944, p. 148, and also in Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol. I, London, 1994, vol. I, no. 553. For a related Song dynasty Longquan pear-shaped vase, but without facets, see an example from the Laiyantang Collection and published in Mason M. Wang, *Song Ceramics from the Laiyantang Collection*, self-published, 2010, pl. 44.

宋至明 龍泉窰仿官窰式八方貫耳壺

來源  
史蒂芬·瓊肯三世（1978年逝）收藏



778

PROPERTY FROM A CONNECTICUT PRIVATE COLLECTION

**A CELADON-GLAZED 'LONGQUAN' 'TOBI SEIJI'  
STEMCUP**

**YUAN DYNASTY**

the waisted stem encircled by two raised fillets and supporting a bowl with rounded sides flaring at the rim, covered overall in a lustrous sage-green glaze whimsically splashed with dabs of iron-brown transmuting to iridescent tones from firing, wood stand (2)

Height 3¼ in., 8.2 cm

\$ 5,000-7,000

元 龍泉窯青釉褐斑高足盃



778

779

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

**A LARGE CELADON-GLAZED 'LONGQUAN'  
TRIPOD BOWL**

**MING DYNASTY**

well-potted, of shallow circular form with an incurved rim, raised on three triangular animal-mask feet, the exterior deftly carved with a scrolling band of peonies between two rows of raised bosses, glazed overall in a rich olive-green save for the center, impressed with a peony medallion burnt orange in the firing and surrounded by irregular drips of glaze, the countersunk base also unglazed

Diameter 12½ in., 31.5 cm

**PROVENANCE**

Christie's New York, 6th June 1985, lot 392.

\$ 8,000-12,000

明 龍泉窯青釉刻纏枝牡丹紋三足爐

來源

紐約佳士得1985年6月6日，編號392



779



780

PROPERTY FROM A CONNECTICUT PRIVATE COLLECTION

**A LARGE CELADON-GLAZED 'LONGQUAN'  
'TWIN FISH' CHARGER  
YUAN DYNASTY**

the subtly rounded sides rising from a short tapered foot to an everted rim, the interior with two sprig-molded fish swimming with the tails sweeping upward, their scales and fins crisply defined in high relief, the cavetto incised with a continuous foliate scroll, the exterior carved with upright petals, covered overall in a seafoam-green glaze  
Diameter 17 in., 43.2 cm

\$ 15,000-25,000

元 龍泉窰青釉貼雙魚紋大盤



781

781

PROPERTY FROM THE COLLECTION OF DR. AND MRS. GREGORY F. SULLIVAN

**A CELADON-GLAZED 'LONGQUAN' TRIPOD CENSER  
MING DYNASTY**

the bombé-form body supported on three cabriole legs, the well with three unglazed bosses evenly spaced around the central aperture, the underside of the body with a protruding ring, covered overall with a lustrous sage-green glaze save for the protruding ring and the bosses  
Diameter 6¾ in., 17.1 cm

**PROVENANCE**

Marchant, London.

\$ 10,000-15,000

明 龍泉窯青釉三足爐

來源

Marchant, 倫敦



782

782

PROPERTY FROM A MARYLAND PRIVATE COLLECTION

**A CARVED AND RETICULATED CELADON-GLAZED 'LONGQUAN' GARDEN SEAT  
MING DYNASTY**

of barrel-form, with a narrow base and a slightly domed top, the sides carved and pierced with two frolicking Buddhist lions divided by two sprays of palmette leaves, each lion with a brocade ball amidst cloud wisps, between bands of stylized flowerheads and two rows of raised floriform bosses, the top incised with a square diaper ground, the sides incised with a peony scroll, all under a pale jade green glaze pooling in the recesses  
Height 14½ in., 37 cm

**PROVENANCE**

Washington D.C. Private Collection.

Compare two pairs of garden seats of this design sold in these rooms: the first sold 25th October 1975, lot 166, and again June 18th 1980, lot 363, the second sold 11th May 1978, lot 169. See also a related example in *wuca* enamels published in John Ayers, *The Baur Collection: Chinese Ceramics: Ming Porcelains, and Other Wares*, vol. 2, Geneva, 1999, pl. A 238.

\$ 8,000-12,000

明 龍泉窯青釉鏤空佛獅蕉葉紋坐墩

來源

華盛頓私人收藏



PROPERTY FROM THE COLLECTION OF DR. AND  
MRS. GREGORY F. SULLIVAN

**A LARGE CELADON-GLAZED  
'LONGQUAN' 'TRIGRAM' TRIPOD  
CENSER  
MING DYNASTY**

the deep flaring sides rising from a flat base and set over three short cabriole legs, the exterior molded with a band of trigrams between two raised fillets, the ground incised with foliate scrolls, the well with a central aperture covered with a raised disc, covered overall in an even seafoam-green glaze save for the disc  
Diameter 12 in., 30.5 cm

**PROVENANCE**

Marchant, London.

\$ 15,000-20,000

明 龍泉窰青釉八卦紋奩式爐

來源  
Marchant, 倫敦



**A CARVED LIMESTONE FIGURE OF A SEATED LION  
TANG DYNASTY**

seated on its haunches on an integral rectangular base with defined musculature and attenuated front legs, the head facing forward with large piercing eyes and wide open jaws bearing fangs, framed by a finely articulated mane cascading in thick curls down the nape, a cub by the left front paw, wood stand (2)  
Height 5¼ in., 13.3 cm

**PROVENANCE**

The Von Callenberg Collection.  
Sotheby's Hong Kong, 7th April 2014, lot 3630.

Lions are traditionally regarded as symbols of power and the present figure is a particularly striking example, with its powerful posture and intricately carved details. The carver has conveyed the creature's strength through its

defined musculature, but has also reflected its intelligence through the alert facial expression.

For a similar Tang dynasty sculpture of a lion, see the example from the Concordia House Collection, originally acquired from Sotheby Parke Bernet, 11th May 1978, lot 56, and sold in these rooms, 19th March 2007, lot 123. For a larger Northern Qi Dynasty example, see the lion sculpture from the collection of Sakamoto Gorō sold in our Hong Kong rooms, 8th October 2013, lot 128.

\$ 30,000-40,000

**唐 石灰石雕坐獅**

來源

Von Callenberg 收藏

香港蘇富比2014年4月7日，編號3630





785

**A CARVED LIMESTONE 'LION'  
PAPERWEIGHT  
TANG DYNASTY**

carved as a recumbent lion atop a rectangular base, the head between the front legs, with flat snout and combed mane, the spine suggested through the subtly protruding ridge running along the body, the long tail extending past the edge of the base, the stone patinated to a warm grayish-brown  
Length 5 in., 12.5 cm

**PROVENANCE**

Collection of Montague Mayer.  
Christie's London, 14th April 1980, lot 52.  
Sotheby's Hong Kong, 5th April 2015, lot 2895.

\$ 8,000-12,000

**唐 石灰石雕臥獅鎮**

來源

Montague Mayer 收藏  
倫敦佳士得1980年4月14日，編號52  
香港蘇富比2015年4月5日，編號2895

**A RARE GILT-LACQUER BRONZE  
FIGURE OF KUIXING  
DALI KINGDOM, 12TH CENTURY**

cast in a characteristically vigorous pose, holding a writing brush in the raised, proper right hand and an ingot in the left, the raised foot balancing a *dou* vessel from which extends a celestial constellation, the head with wild, spiked tufts of hair, above a fierce expression formed from fleshy facial features, the writhing body outfitted in celestial sashes and a garment with diaper-patterned panels, the immortal perched on the back of a dragon-fish emerging from turbulent waves, all raised on a bracket base (2)

Height 15<sup>5</sup>/<sub>8</sub> in., 39 cm

\$ 60,000-80,000

大理國 十二世紀 銅漆金魁星  
點斗像

Daoist figures from the Dali Kingdom are exceedingly rare, as Buddhism was the official state religion. The Dali Kingdom arose from the unified ashes of the Nanzhao Kingdom (738-937), which had outlawed Daoism by the 9th century. Out of the Meng family rulers, King Fengyou (r. 823-59) was the most demonstrative of his faith, erecting the Chongsheng Temple complex and commissioning thousands of Buddhist statues in the kingdom's capital. Despite the earlier proscription of Daoism, however, the Dali Kingdom was in fact quite diverse in its ethnic and religious composition. The Bai people had practiced shamanism prior to their introduction to Buddhism, and 'Theravada certainly was from Upper Burma, Mahayana was from China, and *Mijiao* in Yunnan was from Tibet. Furthermore, Nestorianism and Islam arrived in Yunnan from the north, as did... Confucianism and Daoism' as Bin Yang notes in 'Horses, Silver, and Cowries: Yunnan in Global Perspective', *Journal of World History*, vol. 15, no. 3, September 2004, p.317.

The Nanzhao regions were originally a cluster of tribes in western Yunnan, and not unified until Meng Piluoge was recognized as ruler in 738. His son, King Geluofeng (r. 748-79), fortified the country against Chinese invasion by allying his country with Tibet. The grandson of Geluofeng, Yimouxun (r. 779-808), implemented a drastically different political strategy, breaking ties with the Tibetans and pledging allegiance to the Tang emperor. According to Angela F. Howard, 'A Gilt Bronze Guanyin from the Nanzhao Kingdom of Yunnan: Hybrid Art from the Southwestern Frontier', *The Journal of the*

*Walters Art Gallery*, vol. 48, 1990, p. 8, the royal family and nobility were subsequently educated in Chengdu, one of the most prosperous and sophisticated cities in China during the Tang dynasty.

The Qingyang Gong, a vast and important Daoist temple complex in Chengdu, was erected in the 9th century, suggesting the strength of the religion in Sichuan at the time. The ambitious young elites of the Meng family and other Nanzhao nobility were likely influenced by the strongly Daoist surroundings, and the worship of Wenchang, the god of letters and scholars, seems especially appropriate given that they were sent to Chengdu to study. Wenchang's celebrated acolyte Kuixing, often depicted brandishing a brush and holding a vessel to measure a scholar's worth, would have been a popular subject of art and veneration.

Compare the face and physicality of the present figure with that of a Yunnan bronze figure of a wrathful guardian attributed to the 10th to mid-13th century, now at the Asian Art Museum San Francisco, obj. no. 1994.23. A gilt-bronze Daoist figure attributed to the Dali Kingdom, 13th/14th century, was offered in these rooms, 20th March 2002, lot 279. Another gilt-lacquered bronze figure attributed to the Dali Kingdom, 10th-13th century, of the deity Avalokiteshvara and from the Fong Chow Collection, was sold at Christie's New York, 21st March 2013, lot 1191.

The dating of this lot is consistent with its Oxford Authentication Ltd. thermoluminescence test result, no. C118j38.



PROPERTY FROM THE COLLECTION OF ARTHUR  
AND SARA JO KOBACKER

**A DRY-LACQUERED WOOD FIGURE  
OF A BODHISATTVA**

YUAN / MING DYNASTY

seated in *vajraparyankasana*, the left hand in *dhyana mudra*, the right hand with the palm turned up and the thumb and middle finger curling towards each other, the loose robe falling open at the chest revealing the pleated *dhoti* tied with a rope at the waist, the garments draping in crisp folds over the arms and legs, the chest with an elaborate multi-strand necklace suspending floral and bud-shaped pendants, a beaded bracelet at each wrist, the round face gently bowed and the eyelids lowered in meditation, the hair parting around the cranial bump and falling in long strands over the shoulders, traces of red, brown, blue, and gilt lacquer throughout  
Height 21¼ in., 54 cm

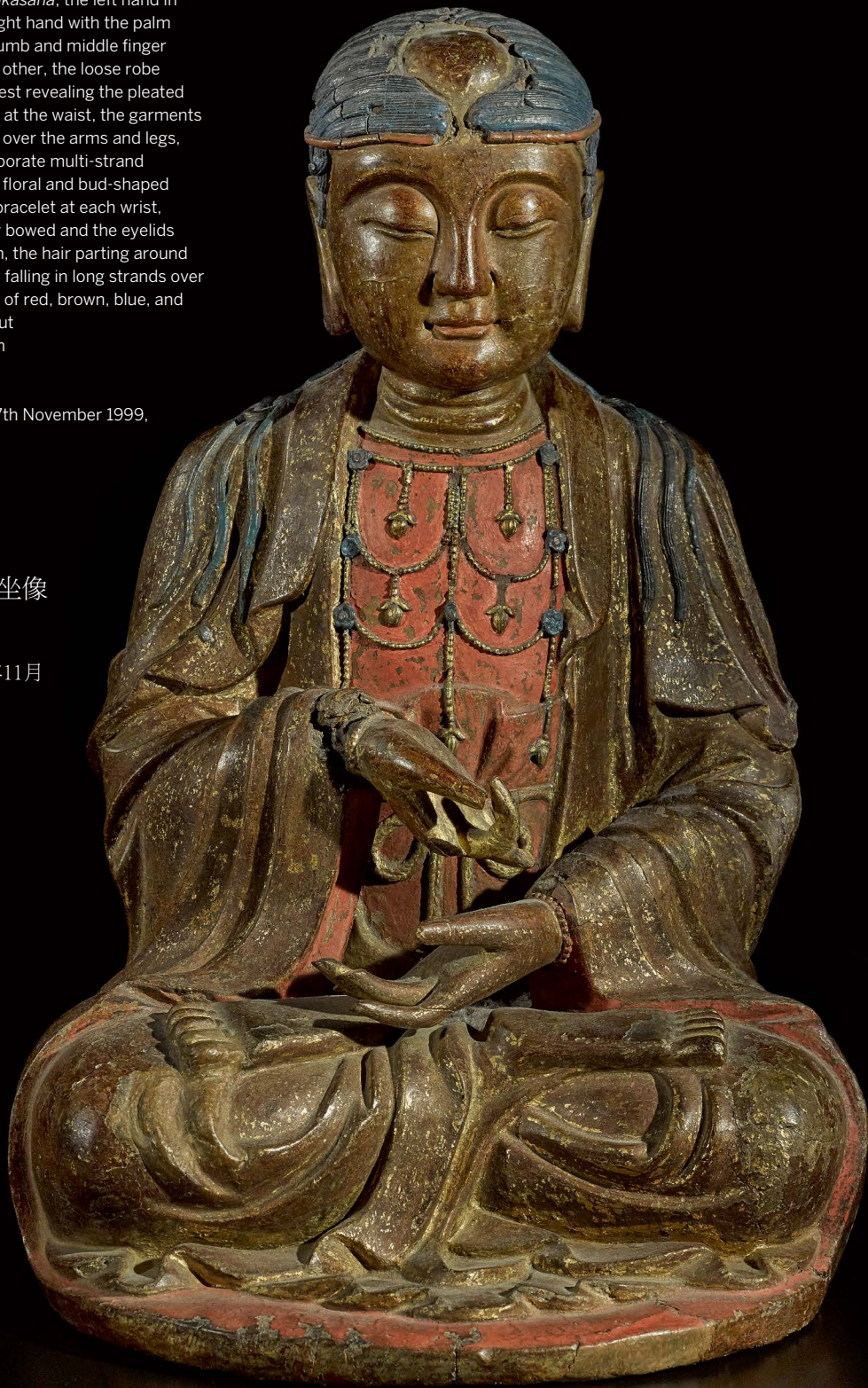
**PROVENANCE**

Sotheby's London, 17th November 1999,  
lot 711.

\$ 30,000-50,000

元 / 明  
夾紵乾漆菩薩坐像  
來源

倫敦蘇富比1999年11月  
17日，編號711



**A GILT-BRONZE FIGURE OF LU  
DONGBIN  
17TH CENTURY**

cast standing and leaning into a demon, just  
quelled, the proper right arm with long draped  
sleeve wrapped around the demon's shoulders,  
the immortal standing in heavy robes with  
incised, patterned borders, bearing a small  
double gourd, with the magic sword across the  
back, the demon dressed in a skirt of leaves  
with a beast-mask girdle over short trousers, a  
larger double gourd pendant over the back, the  
two figures mounted and raised on a stepped  
rectangular base

Height 8 $\frac{7}{8}$  in., 22.5 cm

Lu Dongbin, a beloved Daoist immortal whose  
legend is based on a Tang dynasty scholar  
Lu Yan, is typically depicted with his demon-  
quelling magic sword and fly whisk. In popular  
16th and 17th century woodblock print images  
of the Eight Daoist Immortals, Lu Dongbin  
is depicted with cap and long belted robes,  
bearing his sword across his back, similar to the  
present figure.

\$ 30,000-50,000

十七世紀 銅鎏金呂洞賓立像



PROPERTY FROM A NEW YORK PRIVATE  
COLLECTION, SOLD TO BENEFIT A NOT-FOR-  
PROFIT ORGANIZATION

**A GILT-LACQUER BRONZE DAOIST  
FIGURE  
MING DYNASTY**

standing in long belted robes with a *ruyi*-  
decorated capelet over the shoulders, the  
official's hat flanked with ribbons still bearing  
traces of red pigment, the head, neck, and  
hands highlighted in gilt-lacquer, raised on a  
red-painted squared base with bracket feet  
Height 23 in., 58.4 cm

**PROVENANCE**

American Private Collection.

\$ 8,000-12,000

明 銅局部漆金道教人物立像

來源  
美國私人收藏





**A GILT-BRONZE FIGURE OF A  
DAOIST DEITY  
MING DYNASTY, 15TH / 16TH  
CENTURY**

cast in a seated pose, one hand raised, once holding an attribute, the other resting on the knee, attired in voluminous robes, knotted at the waist with a braided cord and falling in crisp, rhythmic folds around the body, the tips of the shoes emerging from the drapery, the hair gathered up in a Daoist cap secured by a pin, the face well-articulated with arching brows over heavy-lidded downcast eyes, an aquiline nose, full lips drawn up in a quiet smile, and a long pointed beard, wood stand (2)  
Height 8 in., 20.3 cm

**PROVENANCE**

French Private Collection.

A closely related gilt-bronze figure identified as Laozi and dated to 1438 is in the Metropolitan Museum of Art, New York and illustrated in Denise Patry Leidy and Donna Strahan. *Wisdom Embodied—Chinese Buddhist and Daoist Sculpture in the Metropolitan Museum of Art*, New York, 2010, pl 38.

\$ 20,000-30,000

明十五 / 十六世紀 銅鑲金道教  
人物坐像

來源  
法國私人收藏





791

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**A GILT-BRONZE FIGURE OF  
TSONGKHAPA  
17TH CENTURY**

seated in *vajraparyanakaṣaṇa* on a double lotus pedestal, the hands held in *dharmacakra mudra*, the head slightly bowed, wearing a robe with a brocade border and flanked by two upright stalks of stylized lotus bearing a book and sword, identifying the figure as an earthly incarnation of Manjushri  
Height 6½ in., 15.6 cm

**PROVENANCE**

Collection of Hubert Rogeau (b. 1928), acquired in Montreal in the 1950s-1970s.

\$ 8,000-12,000

十七世紀 銅鑲金宗喀巴坐像

來源

Hubert Rogeau (1928年生) 收藏，於1950至1970年代之間得於蒙特利爾



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**A GILT-LACQUER BRONZE FIGURE  
OF AMITABHA  
MING DYNASTY, 16TH / 17TH  
CENTURY**

cast in a meditative pose, seated in *vajraparyanakaṣaṇa* with the hands in *dhyana mudra*, a robe with floral borders draped about the shoulders and a matching *dhoti* secured at the waist, the peaceful face with gently arched brows below a small *urna*, the chest with an incised *wan* character  
Height 10¾ in., 27.3 cm

**PROVENANCE**

Palm Springs Private Collection.

\$ 10,000-15,000

明十六 / 十七世紀 銅漆金阿彌陀佛坐像

來源

棕櫚泉私人收藏

793

**A LARGE INLAID GILT-BRONZE  
FIGURE OF A BODHISATTVA  
QING DYNASTY, 18TH CENTURY**

the deity cast standing, flanked by luxuriant blossoms and foliage at each shoulder, the stems curling down into the palms, in *vitarka* and *varada mudras*, a five-leaf diadem encircling the elaborate *jatamukata*, ornate jewelry adorning the body and set with coral and turquoise, celestial sashes unfurling over the arms, a foliate-bordered *dhoti* draped over the hips and legs in tiers, all supported by a double-lotus base with chased embellishments to the petals

Height 17¾ in., 45 cm

**PROVENANCE**

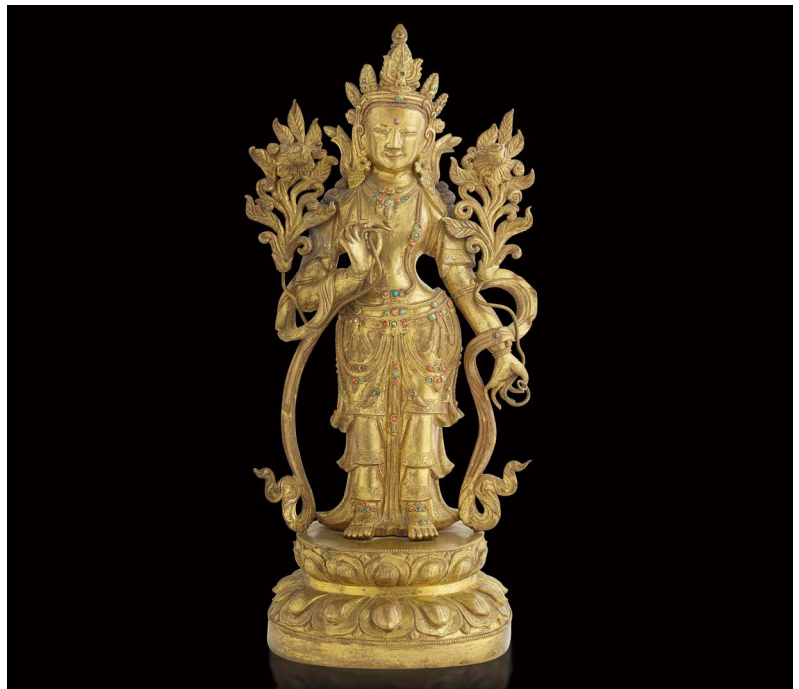
Collection of Hubert Rogeau (b. 1928), acquired in Montreal in the 1950s-1970s.

\$ 20,000-30,000

清十八世紀 銅鑲金嵌寶菩薩  
立像

來源

Hubert Rogeau (1928年生) 收藏，於1950至  
1970年代之間得於蒙特利爾



793

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PROPERTY OF A NEW YORK CITY PRIVATE  
COLLECTOR

**A GILT-LACQUER BRONZE FIGURE  
OF WEN CHANG  
MING DYNASTY, 16TH / 17TH  
CENTURY**

the Daoist patron saint of scholars depicted frontally facing and seated, holding a tablet with both hands before the chest, the official's cap and voluminous robes all once covered in gilt-lacquer, the face and hands cast in gilt-bronze, supported by a wood base (2)

Height 16½ in., 42 cm

\$ 20,000-30,000

明十六 / 十七世紀 銅漆金文昌  
帝君坐像



794



795

795

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

seated in *vajraparyankasana* on a double lotus throne, the torso swaying slightly to the proper right, the left hand raised in front of the chest holding the curved stem of *uptala* lotuses supporting a book, the right arm extended and wielding a later-added *khatvanga*, dressed in a *dhoti*, celestial scarf, and rich jewelry, the face gently bowed with a benevolent smile and a small *urna* centering the forehead, crowned with a five-pointed diadem encircling the tall *ushnisha*  
Height 6½ in., 16.5 cm

**PROVENANCE**

Collection of Hubert Rogeau (b. 1928), acquired in Montreal in the 1950s-1970s.

\$ 10,000-15,000

清十八世紀 銅鑲金文殊菩薩  
坐像

來源

Hubert Rogeau (1928年生) 收藏，於1950至  
1970年代之間得於蒙特利爾



796

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**A GILT-BRONZE FIGURE OF  
AVALOKITESHVARA  
QING DYNASTY, 17TH / 18TH  
CENTURY**

the regal figure depicted seated in *vajraparyankasana* with the proper left hand holding a ceramic 'jewel' with traces of gilding, the raised hand in *vitarka mudra*, a cowl draped over the high *jatamukata* and embellished with a stone inlay above a small figure of Amitabha seated on a double lotus base, with heavy earrings and an elaborate necklace, the body clothed in a robe and *dhoti* with incised foliate borders, all raised on a double-lotus base  
Height 9⅞ in., 25 cm

**PROVENANCE**

Palm Springs Private Collection.

Compare another gilt-bronze figure of Avalokiteshvara in a cowl, and with similar casting of the facial features, attributed to the 17th century and sold in our London rooms, 10th November 2004, lot 574.

\$ 10,000-15,000

清十七 / 十八世紀 銅鑲金觀音  
坐像

來源

棕櫚泉私人收藏

**A PARCEL-GILT BRONZE FIGURE OF  
A LAMA  
QIANLONG MARK AND PERIOD**

seated in *vajraparyankasana* on a double-lotus throne, the hands raised in *dharmacakra mudra* in front of the chest, the robes sweeping around the body in rhythmic folds and fluttering across the top of the base, the hem incised with a scrolling floral brocade, the head slightly bowed, the face framed by pendulous ears and a peaked hairline, the skin gilt and the lips, eyes, and hair painted in polychrome, the front of the base incised with a seven-character mark *Da Qing Qianlong nian jing zao*  
Height 7<sup>7</sup>/<sub>8</sub> in., 19.3 cm

**PROVENANCE**

Collection of Hubert Rogeau (b. 1928), acquired in Montreal in the 1950s-1970s.

\$ 15,000-20,000

清乾隆 銅局部鎏金喇嘛坐像  
《大清乾隆年敬造》款

來源

Hubert Rogeau (1928年生) 收藏，於1950至1970年代之間得於蒙特利爾



**A BRONZE CENSER AND COVER  
17TH CENTURY**

of rectangular section, the flaring sides supported on four animal-mask feet and flanked by a pair of lion-mask handles, cast to the sides in relief with rectangular panels enclosing mythical beasts diving and splashing amid cresting, roiling waves, the reticulated cover with a pair of dragons and phoenix cast in high relief darting among scrolling clouds, surmounted by a flaring cylindrical knob encircled by a band of key fret and upright lappets, the base with an apocryphal Xuande mark within a recessed cartouche (2)  
Height 7 in., 17.8 cm

Censers of this flaring rectangular form are rare in comparison with similar decorated examples of oval section. For similar rectangular

examples compare a similar censer and cover, decorated with mythical beasts and with a matching stand sold in our London rooms, 16th May 2012, lot 154; and one without the stand sold in these rooms, 21st September 2006, lot 231; another sold at Christie's London, 1st November 1982, lot 99. See also a censer without the cover sold in these rooms, 26th February 1983, lot 326, and a related example but with dragon decoration overall, sold in these rooms, 21st March 2018, lot 630. An oval-section example of this type is in the Saint Louis Museum of Art and illustrated in Philip K. Hu, *Later Chinese Bronzes, The Saint Louis Art Museum and Robert E. Kresko Collections*, Saint Louis, 2008, pl. 18.

\$ 60,000-80,000

十七世紀 銅海獸紋獅耳長方  
熏爐

《大明宣德年製》仿款



PROPERTY FROM THE JUNKUNC COLLECTION

**A TANG-STYLE GILT-BRONZE  
FIGURE OF A LION  
MING DYNASTY**

seated on its haunches with its forelegs firmly planted, its head detailed with fierce protruding rounded eyes, thick brows, roaring mouth revealing teeth and sharp fangs, and leaf-shaped ears swept to the back, the long mane falling in luxurious spiraling curls down the neck, the long tail turned upward, the base inscribed with four characters reading *baoen* (to repay kindness) and *xiede* (to appreciate virtues)

Height 4¼ in., 10.9 cm

**PROVENANCE**

Collection of Stephen Junkunc, III (d. 1978).

The present lion is modeled after medieval Chinese sculptures of lions, which were principally sculpted in stone and occasionally

cast in metal. For a Six Dynasties gilt-bronze precedent of the same size, similarly posed, and holding the tail in the same attitude, see an example in the collection of the Metropolitan Museum of Art (acc. no. 42.25.32). The same collection also includes a Tang dynasty gilt-bronze figure of lion standing foursquare atop a rectangular base (acc. no. 42.25.31).

The modeling of the body, particularly in the chest and the joints in the forelegs, closely follows Tang dynasty lions carved in limestone or marble. See for instance a small white marble carving of a lion, also from the collection of Stephen Junkunc III, sold at Christie's New York, 21st September 1995, lot 300; and a larger example, from the collection of Robert H. Ellsworth, sold at Christie's New York, 17th March 2015, lot 16. Similar in style is a puddingstone example in the collection of the Metropolitan Museum of Art (acc. no. 24.74).

\$ 60,000-80,000

**明 銅鎏金坐獅**

銘文：  
報恩 謝德

來源  
史蒂芬·瓊肯三世（1978年逝）收藏



PROPERTY FROM THE JUNKUNC COLLECTION

**A VERY RARE GILT-BRONZE 'MYTHICAL  
TURTLE AND SNAKE' GROUP  
SONG - MING DYNASTY**

the turtle crouching with bent knees and twisting its head sharply upward locking eyes with the snake wrapped around its body and rearing high overhead, the tension between the creatures made palpable through the fearful expression on the turtle's face and the menacing grimace of the snake with its trifurcated tongue flicking outward, its eyes bulging, and the crest on its head raised, the snake's tail looping around and constricting the turtle's, each animal's skin covered in a dense network of scales, the turtle's shell and carapace naturalistically modeled, the center of the carapace pierced  
Length 4¾ in., 12 cm

**PROVENANCE**

Collection of Stephen Junkunc, III (d. 1978).

\$ 50,000-70,000

宋至明 銅鑲金玄武

來源

史蒂芬·瓊肯三世（1978年逝）收藏

In the Han dynasty, the turtle entwined with a snake came to represent the cardinal direction of the north. The symbolic animal is sometimes referred to as Xuanwu (Dark Warrior), and is associated with protection and longevity. In antiquity, the image often appeared on pottery roof tiles and bricks.

In the Song dynasty and subsequent periods, artisans returned to ancient forms as inspiration for vessels and *objets d'art* cast in bronze. Compare a Song-Yuan dynasty cast-bronze figure of a *qilin* with very similar treatment of the skin and neck to the present turtle, sold in our London rooms, 5th November 1965, lot 84; a Yuan dynasty silver bowl with a three-dimensional serpent-like dragon that bears a strong resemblance to the present snake, in the collection of the Hunan Provincial Museum, Changsa, and illustrated in *The World of Khubilai Khan: Chinese Art in the Yuan Dynasty*, The Metropolitan Museum of Art, New York, 2010, fig. 60; and the similar scales and crisp casting of a Song dynasty bronze striding dragon sold in these rooms, 19th September 2002, lot 159. See also a much larger gilt-bronze 'Xuanwu' group with the same formal composition as the present, cast during the Yongle reign, now in the collection of the Hubei Provincial Museum, Wuhan, and another in the collection of the Capital Museum, Beijing.





**A SILVER-INLAID BRONZE  
'CHAMPION' VASE  
SONG - MING DYNASTY**

cast in the form of two tubular vases, each rising from a splayed foot to a waisted neck and galleried rim, flanking a falcon standing atop the head of a bear crouching with outstretched limbs, the bird extending its wings across the exterior of both vases, the reverse applied with a *chilong*-form loop handle above the bear's hindquarters with legs splayed and an upswept bifurcated tail protruding at the base, all inlaid with silver wire archaic scrollwork, the bronze patinated to a dark reddish-brown with traces of malachite encrustation  
Height 3½ in., 8.9 cm

**PROVENANCE**

Collection of Theodore Culty,  
Bluett & Sons, Ltd, London, 28th November  
1960.  
Collection of Lord Cunliffe, The Rt. Hon. Rolf,  
2nd Baron Cunliffe of Headley (1899-1963),  
30th November 1960, coll. no. B11.  
Bonhams London, 12th May 2016, lot 13.

**EXHIBITED**

*A Catalogue of Early Chinese Bronzes, Jades, and Allied Decorative Works of Art from the Cunliffe Collection*, Bluett & Sons, Ltd., London, 1973, pl. XXXI, cat. no. 21.

The present form is known as a 'champion' vase, a term likely coined in the Qing dynasty is derived from the combination of the Chinese names for eagle, *ying*, and for bear, *xiong*, which form the homophones for 'champion', *ying xiong*. The vase is inspired by archaic bronze prototypes produced from as early as the Western Han dynasty (206 BC- AD 9).

A similar example of a Song to Ming dynasty gold and silver-inlaid champion vase is illustrated in Paul Moss and Gerard Hawthorn, *The Second Bronze Age. Later Chinese Metalwork*, Sydney Moss Ltd., London, 1991, cat. no. 3. Related examples with minimal surface decoration, include a vase from the collection of Ulrich Hausmann, also attributed to the Song to Ming dynasty, sold in our Hong Kong rooms, 8th October 2014, lot 3328.

\$ 50,000-70,000

**宋至明 銅錯銀「英雄」合盃**

**來源**

Theodore Culty 收藏  
Bluett & Sons, Ltd., 倫敦, 1960年11月28日  
The Rt. Hon. Rolf, 2nd Baron Cunliffe of  
Headley, Cunliffe 勳爵 (1899-1963) 收  
藏, 1960年11月30日, 收藏編號B11  
倫敦邦瀚斯2016年5月12日, 編號13

**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XXXI, 編號21



PROPERTY FROM THE JUNKUNC COLLECTION

**A GOLD AND SILVER-INLAID  
BRONZE 'MYTHICAL TWIN BIRD'  
CENSER**  
MING DYNASTY

the birds conjoined at their sides, each with a C-shaped wing swept downward to elevate the censer, the tails interlocking with one passing over the other and then descending to form a support, the other tail sweeping under and then rising to form a handle, the necks twisting around each other and the faces turned upward with the mouth open, the archaic feathers inlaid in gold and silver, the underside with two small pairs of legs tucked into the belly  
Length 4¾ in., 12 cm

**PROVENANCE**

Collection of Stephen Junkunc, III (d. 1978).

\$ 80,000-120,000

The rise of Neoconfucianism in the Song dynasty led to a revival of interest in archaic bronze vessels, particularly in specimens inlaid with gold and silver. As a result, artisans of the Song, and subsequent Ming and Qing, dynasties crafted new bronze vessels modeled on the ancient prototypes, of which the present censer is a shining example. A related vessel from the collection of Henri Cernuschi and currently in the Musée Cernuschi, Paris, was included in the exhibition *Bronzes de la Chine Impériale: des Song aux Qing*, Musée Cernuschi, Paris, 2013, cat. no. 46. See also a gold and silver-inlaid bronze vessel of the same form, but diminutive in size, in the collection of Mrs. Walter Sedgwick, sold in our London rooms, 2nd July 1968. A larger 'mythical twin bird', very similar to the present but with the wings positioned at a different angle, from the Helen S. Darion Collection sold in these rooms, 20th March 2019, lot 672.

Other related examples include: one from the Arthur M. Sackler Collection, exhibited in *Early Chinese Miniatures*, China House Gallery/China Institute in America, New York, 1977, cat. no. 222 and later sold at Christie's New York, 1st December 1994, lot 70, attributed to the Song or Ming dynasty; another of different form is illustrated in Christian Deydier, *Chinese Bronzes*, New York, 1980, pl. 148 and attributed to the Song dynasty; a vessel with a wheel base, attributed to the Ming dynasty and sold in these rooms, 12th April 1990, lot 383; and a Mandarin duck-form washer attributed to the Ming dynasty and sold in our Hong Kong rooms, 20th November 1985, lot 252.

**明 銅錯金銀天雞形爐**

來源

史蒂芬·瓊肯三世（1978年逝）收藏





803

803

PROPERTY FROM A MARYLAND PRIVATE COLLECTION

**AN ARCHAISTIC GOLD AND SILVER-INLAID BRONZE VASE  
17TH / 18TH CENTURY**

of *zun*-form, the splayed pedestal foot rising to a broad central bulge surmounted by a wide flared mouth, cast with three flanges dividing *taotie* masks, a border of *kui long* below and upright cicada leaves above, the raised decoration with gold and silver inlay on a ground of *leiwen*  
Height 8¼ in., 21 cm

\$ 5,000-7,000

十七 / 十八世紀 銅錯金銀仿古饕餮紋尊



804

804

PROPERTY OF A GENTLEMAN

**AN ARCHAISTIC BRONZE JUE AND COVER  
QING DYNASTY**

the U-shaped body supported on three curved blade feet and broadening to a long, cupped mouth, cast around the sides with *taotie* masks against a *leiwen* ground, with a bovine-mask loop handle on one side below the projecting curved spout, the cover cast with a bovine *taotie* mask with hooked horns between an arch handle, just below a snake-zoomorph leading over the curving form, the interior of both cover and vessel cast with long inscriptions (2)  
Height 7½ in., 19 cm

**PROVENANCE**

Yamanaka & Co., New York.  
Collection of Mrs. Christian Holmes (1871-1941).  
Parke-Bernet, New York, 15th November 1963, lot 254.  
Sotheby's New York, 19th March 2007, lot 78.

\$ 6,000-8,000

清 銅仿古饕餮紋爵連蓋

來源  
山中商會，紐約  
Christian Holmes 夫人 (1871-1941) 收藏  
Parke-Bernet，紐約，1963年11月15日，  
編號254  
紐約蘇富比2007年3月19日，編號78

PROPERTY FROM A CANADIAN PRIVATE  
COLLECTION

**A MASSIVE BRONZE BEAKER VASE  
MING DYNASTY**

of archaic *fangzun* form, rising from a spreading pedestal foot to a flaring square trumpet mouth, bisected by a raised bulge between steps and a band of *taotie*, each side cast with a lion-mask handle in high relief suspending large loose rings against a diaper

keyfret ground, the upper section with upright leaves outlining low-relief confronting *kuilong* on a scrollwork ground, the lower section with suspended rounded lappets enclosing further *kuilong*, the four vertical edges with pronounced square flanges terminating in points at the corners

Height 25½ in., 64.8 cm

\$ 8,000-12,000

明 銅鋪首活環四方出戟大尊



**A VERY RARE ARCHAIC BRONZE RITUAL WINE  
VESSEL (ZUN)  
EARLY WESTERN ZHOU DYNASTY**

well cast with the bulging central section rising from a splayed foot to a trumpet neck with an everted rim, set evenly around the body with three raised plain bands, inscribed to the interior with an eight-character inscription reading *Xi* (possibly) *Zhong zuo fu yi bao zun yi*, the surface with malachite encrustation, 'Japanese boxes' (5)  
Height 8 in., 20.2 cm

**PROVENANCE**

Christie's Hong Kong, 1st December 2010, lot 3218.

\$ 100,000-150,000

西周初 青銅素帶尊

銘文：

奚（疑似）仲作父乙寶尊彝

來源

香港佳士得2010年12月1日，編號3218

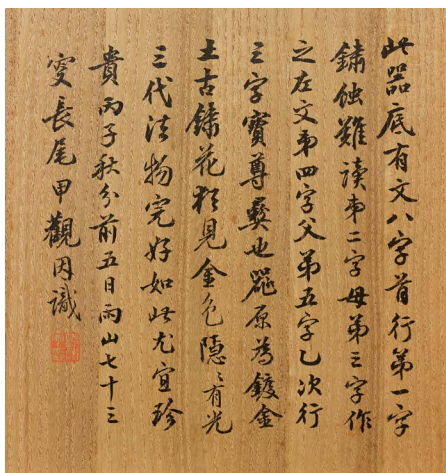
附三世藏六丙子年（1936年）鑑定書

日本盒蓋內書長尾甲同年題識

This lot is accompanied by a certification note written by Zoroku Hata III in 1936. The box is inscribed with a note by Uzan Nagao (1864-1942) in the same year.

This vessel is particularly unusual for its minimalist appearance, lacking surface decoration except for three raised ribs. *Zun* of this type are discussed by Jessica Rawson in *Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, Washington D.C., 1990, p. 67, where she notes that plain vessels were recovered in the area of the Xing fief in Yuanshi county, Hebei province, and are datable to the latter part of the early Western Zhou period. Richly decorated vessels were also excavated at this site, suggesting that the two styles coexisted.

Two *zun* of this type in the Arthur M. Sackler Gallery, Smithsonian Institution, Washington D.C., are illustrated *ibid.*, vol. IIB, pls 85 and 86, the first decorated with two ram's heads and illustrated with two further examples, figs 85.1 and 85.2, the second left plain; and two undecorated *zun* are illustrated in Jung Keng, 'The Bronzes of Shang and Zhou', *Yenching Journal of Chinese Studies*, Monograph Series no. 17, 1941, pls 523 and 543, together with one with a handle, pl. 532.





PROPERTY FROM A JAPANESE PRIVATE  
COLLECTION

**A VERY RARE ARCHAIC BRONZE  
RITUAL WINE VESSEL (ZUN)  
WESTERN ZHOU DYNASTY**

well cast with a slightly bulging midsection rising from a spreading foot to a trumpet neck with a flaring rim, decorated around the body in low relief with two bands of confronting *kuilong* interrupted by raised beast masks, all between double bowstrings, the surface with areas of malachite encrustation, wood stand, Japanese wood boxes (6)  
Height 11 in., 28 cm

**PROVENANCE**

Collection of Hatta Seido.  
Osaka Bijutsu Kurabu (Osaka Art Club), Osaka,  
23rd June 1928, lot 69.

\$100,000-150,000

The box for this lot is inscribed with a note by  
Zoroku Hata in 1922.

Distinctive for the two repeating bands around its body, the present lot belongs to a very small group of bronzes sharing this feature produced in the Western Zhou dynasty. See a closely related inscribed bronze *zun* of a smaller size, cast with a very similar design, formerly in the collection of the Qing dynasty calligrapher Qian Dian (1744-1806), currently in the Taito City Calligraphy Museum, Tokyo, published in Wu Zhenfeng, *Shangzhou qingtongqi mingwen ji tuxiang jicheng* [Compendium of Inscriptions and Images of Bronzes from Shang and Zhou Dynasties], vol. 21, Shanghai, 2012, no. 11563 (line drawing). An inscribed bronze *zun* of a smaller size, decorated with two repeating *kuilong* bands of a different style, excavated from a Western Zhou dynasty sacrificial tomb near Beijing, is illustrated in 'Excavation of the Western Zhou Tombs of Immolated Slaves at Liulihou in Fangshan County', *Kaogu*, no. 5, 1974, pl. 8, fig. 4; another from the Arthur M. Sackler Foundation, was sold at Christie's New York, 14th-15th September 2017, lot 905; and one with the *kuilong* design reserved on a *leiwen* ground, excavated from a Western Zhou dynasty tomb in Xiang county, Henan province, Zhengzhou is published in Henan Provincial Museum, 'Excavation of the Western Zhou Tomb at Hsianghsien, Honan Province', *Wenwu*, no. 8, 1977, pl.4, fig. 4.

Compare other related examples, including a slightly smaller bronze *zun*, cast with two similar *kuilong* bands and raised beast masks but to the top band only, excavated in Baoji, Shaanxi province, published in *ibid.*, vol. 21, Shanghai, 2012, no. 11521, and together with a *zun* decorated with a band of *kuilong* and bird interrupted by raised beast heads, in the Fogg Art Museum, Harvard University, Cambridge, no. 11646; a third cast with two bird bands and beast masks to the top band, illustrated in Daisy Lion-Goldschmidt and Jean-Claude Moreau-Gobard, *Chinese Art: Bronze, Jade, Sculpture, Ceramics*, Oxford, 1980, pl. 13, and later sold in our London rooms, 19th June 1984, lot 21; and another with two bands of a slightly different design and beast masks to the top band, published in Jung Keng, *Yenching Journal of Chinese Studies. The Bronzes of Shang and Chou*, vol. II, Peiping, 1941, pl. 518.

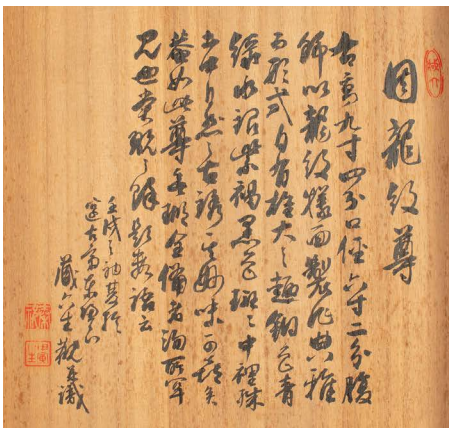
西周 青銅夔龍獸面紋尊

來源

八田西洞收藏

大阪美術俱樂部，大阪，1928年6月23  
日，編號69

日本盒蓋內書藏六壬戌（1922年）題識









808

PROPERTY OF A GENTLEMAN

**A GILT-BRONZE 'MYTHICAL BEAST'  
WEIGHT  
HAN - SIX DYNASTIES**

crouching with the muscular body twisting sharply and the head turned to one side, the face with a menacing expression with the mouth open, the lips curling back in a snarl, and the eyes wide, a pair of ridged horns pressing against the neck, tufts of fur covering the body and sweeping outward from the elbows, a pair of feathered wings tucked against the torso, wood stand (2)  
Length 2¼ in., 5.7 cm

**PROVENANCE**

Von Bergen Auction, Scranton, 1958.  
Collection of Robert L. Shalkop (b. 1922), and thence by descent.

The present chimera-form weight has a richly textured coat and an animated expression that characterizes cast-bronze animal-form figures in the Han to Six Dynasties period. Bronze weights of this type include a pair in the collection of the Asian Art Museum of San Francisco (coll. no. B60B808 and B60B821); one from the Schoenlicht Collection and another from the Stoclet Collection, both illustrated in H. F. E. Visser, *Asiatic Art*, New York, 1952, pl. 68; one from the collection of Mr. and Mrs. Eugene Bernat exhibited in *Art of the Six Dynasties*, China Institute, New York, 1975, cat. no. 39; one exhibited in *Ancient Chinese and Ordos Bronzes*, Oriental Ceramic Society and Hong Kong Museum of Art, New York, 1990, cat. no 117; and a more elaborate version illustrated in *Arts of Ancient China*, J. J. Lally & Co., March-April 2006, cat. no. 18. Compare

also examples sold at auction, including one from the collection of S. E. Monsieur Jean Daridan, sold in our London rooms, 11th December 1979, lot 49; one sold in these rooms, 7th November 1980, lot 9; and two from the collection of Mr. and Mrs. Richard C. Bull, sold in these rooms, 6th December 1983, lot 59 and 61.

\$ 30,000-50,000

漢至六朝 銅鎏金瑞獸形鎮

來源

Von Bergen Auction, 斯克蘭頓, 1958年  
Robert L. Shalkop (1922年生) 收藏, 此後  
家族傳承

**A GOLD 'TIGER AND DEER' PLAQUE  
5TH - 3RD CENTURY BC**

the gold sheet worked in repoussé with a tiger grasping a deer in its jaws, the tiger standing foursquare, its stripes hammered in high relief and the fur neatly incised, the deer suspended by its neck, the body hanging limp and framed by the side and lower borders of the plaque, the spaces between the animals' limbs cut away  
Length 3¾ in., 9.5 cm

**PROVENANCE**

Collection of Harry Geoffrey Beasley (1881-1939).

Collection of Alfred William Cowperthwaite (1890-1964), acquired circa 1939, and thence by descent.

A number of late Warring States period gold openwork and repoussé plaques featuring a tiger and its prey have been excavated, including one unearthed at Tianzi, Liangchengdun County, Inner Mongolia, and now in the collection of the Inner Mongolia Museum, Huhehaote, published in *Zhongguo meishu quanji: Gongyi meishu bian 5, Qingtongqi, xia* [Complete Series on Chinese Art: Arts and Crafts, vol. 5, Bronzes, Pt. 2], Beijing, 1986, pl. 164; and another of the same date and in the same collection, published in Zhang Jingming *Zhongguo beifang caoyuan gudai jinyinqi* [Ancient Gold and Silver Works from China's Northern Steppe], Beijing, 2005, pl. 26. See also a contemporaneous bronze example from the A. Stoclet Collection, Brussels, published in Sueji Umehara, *Shina-kodo seikwa / Selected Relics of Ancient*

*Chinese Bronzes from Collections in Europe and America*, vol. 2, Osaka, 1933, pl. 127a.

Harry Geoffrey Beasley was a Fellow of the Royal Anthropological Institute (England) and founded the Cranmore Ethnographical Museum.

\$ 10,000-15,000

公元前五至三世紀 金透空鑿虎噬鹿紋牌

來源

Harry Geoffrey Beasley (1881-1939) 收藏  
Alfred William Cowperthwaite (1890-1964) 收藏，購於約1939年，此後家族傳承



**A GOLD 'MASK' PLAQUE  
EASTERN HAN DYNASTY**

the gold sheet hammered with repoussé and cut-out details, the circular face with openwork eyes and mouth, a broad nose, pronounced cheeks and forehead, and oval ears, framed by openwork curls on all sides and a rosette surrounded by further curls at the chest, stand (2)

Height 2¾ in., 7 cm

**PROVENANCE**

Collection of Harry Geoffrey Beasley (1881-1939).

Collection of Alfred William Cowperthwaite (1890-1964), acquired circa 1939, and thence by descent.

Compare a gold mask of the same design published in Yang Boda, 'Ancient Chinese Cultures of Gold Jewellery and Ornamentation', *Arts of Asia*, vol. 38, no. 2, March-April 2008, p. 93, fig. 21; and a pair from the Inner Mongolia Museum, Huhehaote, published in Zhang Jingming *Zhongguo beifang caoyuan gudai jinyinqi* [Ancient Gold and Silver Works from China's Northern Steppe], Beijing, 2005, pl. 49.

\$ 8,000-12,000

**東漢 金透空鑿面具紋牌**

來源

Harry Geoffrey Beasley (1881-1939) 收藏  
Alfred William Cowperthwaite (1890-1964) 收藏，購於約1939年，此後家族傳承



A 'TIGER AND BUFFALO' GOLD  
PLAQUE  
5TH - 3RD CENTURY BC

the rectangular sheet worked in repoussé with a buffalo spreading across the length of the plaque attached by two tigers at each side, the buffalo's head and horns in high relief, the fur indicated in finely combed lines, the tigers with thick wavy coats and long claws, all bordered by rope-twist band, pierced at the four corners and at the buffalo's snout, stand (2)  
Length 5 in., 12.7 cm

PROVENANCE

Collection of Harry Geoffrey Beasley (1881-1939).

Collection of Alfred William Cowperthwaite (1890-1964), acquired circa 1939, and thence by descent.

Four plaques of the same size and design, dating to the late Warring States period, were excavated in 1973 at Aluchaideng site, southeast of Hangjin Banner City, Yikezhao League, Ordos, Inner Mongolia. They are now in the collection of the Inner Mongolia Museum, Huhehaote, and one is illustrated in *Empires beyond the Great Wall - The Heritage of Genghis Khan*, Natural History Museum of Los Angeles, 1993, fig. 26; and also in Zhang Jingming *Zhongguo beifang caoyuan gudai jinyinqi* [Ancient Gold and Silver Works from China's Northern Steppe], Beijing, 2005, pl. 21. Another plaque of this type, excavated from the same site in 1972, is published in the archaeological report by the Inner Mongolia Archaeology Team and the Inner Mongolia Museum, *'Neimenggu wenwu kaogu gongzuo sanshi nian'* [30 Years of Archaeological Work in Inner Mongolia], *Wenwu kaogu gongzuo sanshi nian 1949-1979* [30 Years of Archaeological Work, 1949-1979], Beijing, 1979, p. 74, fig. 2.

\$ 15,000-20,000

公元前五至三世紀 金鑿虎噬  
牛紋牌

來源

Harry Geoffrey Beasley (1881-1939) 收藏  
Alfred William Cowperthwaite (1890-1964) 收  
藏，購於約1939年，此後家族傳承





812

812

**A GOLD 'FLORAL' HAIRPIN  
SOUTHERN SONG DYNASTY**

formed as a conjoined pair of long tapering rods, each rod comprising a thin shaft of solid-cast 22-karat gold set with a conical finial, the finial crafted from sheet gold worked in repoussé with a dense composite floral pattern in high relief against a pierced gold-mesh ground, the rods secured together by an oval chrysanthemum-form cap crafted from sheet gold, total weight 24.77 grams  
Length 7<sup>1</sup>/<sub>8</sub> in., 18.1 cm

Several gold hairpins of this type have been found in Southern Song dynasty tombs in Zhenjiang City, Jiangsu province, including two pairs identical to the present, and a closely related set in which the two rods are connected by a shared 'floral' U-shaped finial and signed *Wang zuo gongfu* (made by Master Wang), all in the collection of the Zhenjiang Museum and illustrated in *Zhenjiang chutu jinyinqi* [Gold and Silver Wares Unearthed in Zhenjiang], Beijing, 2012, pls 112 and 125. See also a gold hairpin of the same type as the present in the collection of the Pengzhou City Museum published in *Sichuan Pengzhou Songdai jinyinqi jiaocang* [Song Dynasty Gold and Silver Works Stored in Pengzhou City, Sichuan Province], Beijing, 2003, col. pl. 7.1; and another exhibited in *Jin yao fenghua: Mengdiexuan cang Zhongguo gudai jinshi/Radiant Legacy: Ancient Chinese Gold from the Mengdiexuan Collection*, Art Museum, The Chinese University of Hong Kong, Hong Kong, 2013, p. 23.

\$ 30,000-50,000

南宋 金鑿花卉紋釵



813

813

**A SILVER 'MAKARA' PENDANT  
SONG - YUAN DYNASTY**

formed from two teardrop-shaped sheets of silver joined back-to-back, each sheet worked in repoussé with a pair of makara diving towards one another in pursuit of a 'flaming pearl' at the center of the composition, each makara with an animated dragon face characterized by a long upturned snout, beady eyes, and short horns, the fish-form body with outstretched fins and a long scaly torso sweeping upward and flicking the broadly fanning tail, traces of gilt on one side, the pointed tip of the pendant pierced  
Height 2<sup>7</sup>/<sub>8</sub> in., 7.3 cm

The form of the pendant and the workmanship of the metal sides bear a strong correlation to a gold openwork 'duck and lotus' pendant excavated from a tomb in Wu County, Jiangsu province, and illustrated in Zhou Fan and Kao Cunming, *Zhongguo lidai funü zhuangshi* [Decorative Clothing and Accessories of Chinese Women throughout History], Hong Kong, 1988, pl. 398. The style of the makaras, themselves, closely resemble the makaras woven into a 13th century *lampa* textile in the collection of the Cleveland Museum of Art, included in the exhibition *The World of Khubilai Khan: Chinese art in the Yuan Dynasty*, The Metropolitan Museum of Art, New York, 2010, cat. no. 41.

\$ 15,000-20,000

宋至元 銀鑿摩羯紋帔墜

A RARE SILVER 'CHILONG AND LINGZHI'  
HANDLED CUP  
SONG DYNASTY

cast with a *zhadou*-form body supported on a domed foot and set with a handle in the shape of sprig of *lingzhi*, the globular body cast in low relief with two sinuous *chilong* prowling and grasping *lingzhi* in their jaws, the bushy manes flowing outward to frame their faces, all against a finely stippled ground, a band of *lingzhi* heads forming the cupped mouth and undulating rim, the base cast with a character

Width 3 in., 7.6 cm

The present cup is unusual in its *zhadou*-form body and its inclusion of mythical animals in the otherwise plant-inspired motif. A number of small cast-silver cups that have floriform designs have been excavated from Song and Liao dynasty sites, such as two Song dynasty footed lotus-form cups discovered in Pingqiao Village, Liyang County, Jiangsu province, and now in the collection of the Zhenjiang Museum, illustrated in *Zhenjiang chutu jinyinqi* [Gold and Silver Wares Unearthed in Zhenjiang], Beijing, 2012, pls 39-40; along with three further silver floriform cups from the same site and period, *ibid.*, pls. 36-38; and a related silver cup excavated in a Liao tomb at You'ai Village, Baiyinhuan Township, Baling Right Banner and now in the collection of the Inner Mongolia Museum, Huhehaote, and exhibited in *Gilded Splendor: Treasures of China's Liao Empire (907 - 1125)*, Asia Society, New York, 2006, cat. no. 92b. See a related pair of Song dynasty silver footed floriform cups sold in these rooms, 31st March - 1st April 2005, lot 170.

\$ 40,000-60,000

宋 銀鑿螭龍紋靈芝耳盃

字：嵐



PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

**A 'HUANGHUALI' LOW TABLE (KANGZHUO)  
17TH / 18TH CENTURY**

the well-figured single board floating panel top of typical miter, mortise and tenon construction terminating in everted flanges at either short end, supported on the underside with two transverse stretchers, over a narrow waist and straight beaded-edge apron joining the square-section legs ending in inward facing hoof feet

Height 13 in., 33.3 cm; Width 31¾ in., 80.7 cm; Depth 15¾ in., 39.2 cm

**PROVENANCE**

Collection of Dr. Otto Burchard (1892-1965).  
Collection of Mr. and Mrs. Robert Piccus.  
Christie's New York, 18th September 1997, lot 65.

**LITERATURE**

Gustav Ecke, *Chinese Domestic Furniture*, Rutland, 1962, pl. 74, no. 58.

The present table is notable for the upswept flanges set to either end. This feature more commonly appears on tall recessed-leg tables and rarely on low tables. Another low table with everted flanges but with recessed-legs from the Arthur M. Sackler Collection was sold in these rooms, 16th September 2009, lot 24.

Dr Otto Burchard (1892-1965) was a famous dealer of Chinese art and a specialist on Song dynasty ceramics. He lived in Beijing but had a gallery in Berlin and an agent in New York. A side table with upturned ends was sold by Dr. Burchard to the Nelson-Atkins Museum of Art, Kansas City, Missouri in 1946 and is also illustrated in Gustav Ecke, *Chinese Domestic Furniture*, Rutland, 1962, pl. 57, no. 43.

• \$ 25,000-35,000

十七 / 十八世紀 黃花梨有束腰馬蹄足翹頭炕桌

來源

Otto Burchard 博士 (1892-1965) 收藏  
Robert Piccus 伉儷收藏  
紐約佳士得1997年9月18日，編號65

出版

艾鐸風，《Chinese Domestic Furniture》，佛蒙特州，1962年，圖版74，編號58





PROPERTY OF A NEW YORK PRIVATE COLLECTOR

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

Painted with a celestial maiden dancing amidst cloud swirls, swaying with head tilted back, one arm gracefully arced and the other extended, adorned in loose robes and billowing sashes that flutter with the movement, the fleshy rounded face with a serene expression, the hair elaborately styled and accented with jewels, all in shades of red, ochre, green, and black, framed and glazed  
30% by 17% in., 77.5 by 45.5 cm

**PROVENANCE**

Collection of Albert M. Bender (1866-1941).  
University of California, Berkeley Art Museum, 1933,  
deaccessioned in 2001.  
Christie's New York, 17th September 2008, lot 378.

The dancer's graceful movements are reflected in the calligraphic swirls of her robes and ribbons, and further echoed in the billowing clouds behind. Painted in a Tang style, the present fresco is inspired by earlier depictions of Buddhist deities, such as those in the Mogao Grottoes at Dunhuang. Compare the sculpture and murals in Cave 57, illustrated in Roderick Whitfield et. al., *Cave Temples of Mogao. Art and History on the Silk Road*, Los Angeles, 2000, p. 37, as well as ornamentation and attire of the bodhisattva in cave 199, illustrated in Chang Shuhong, *The Art Treasures of Dunhuang*, Hong Kong and New York, 1981, pl. 78.

Compare a closely related fragment, also from the collections of Albert Bender and the Berkeley Art Museum, sold at Christie's New York, 17th September 2008, lot 379. The similar style of painting, seen in the treatment of the clouds, robes, and faces, suggest that it may be from the same series as the present. Another related pair of frescoes from the collection of Fred Olsen, with two celestial maidens, one dancing and the other playing a *dizi*, sold in these rooms, 12th September 2018, lot 200. An example painted with a denser cloud ground sold in these rooms, 18th October 1945, lot 437 (part lot), and again on 22nd March 2001, lot 19. See also three fragments sold at Christie's New York, 21st September 2000, lots 201 and 202 (pair).

\$ 30,000-50,000



元 / 明 灰泥彩繪天女圖壁畫殘部

來源

Albert M. Bender (1866-1941) 收藏  
加利福尼亞大學，柏克萊藝術博物館，1933年，由博  
物館於2001年售出  
紐約佳士得2008年9月17日，編號378



817

**A SONGHUA STONE 'LOTUS'  
BRUSHWASHER**  
QING DYNASTY, 18TH / 19TH  
CENTURY

清十八 / 十九世紀 松花石雕蓮  
塘佳色圖荷葉形洗

naturalistically carved in high relief in the form of a large lotus leaf supported on a central twisting stem issuing two leafing lotus buds and a small conical shell, the sides carved with aquatic life including scuttling crabs, fish swimming amid leafy stems, and paddling ducks, all among overlapping furling leaves, the shallow incurving sides forming the vessel, the stone a dark grayish-green transmuting to ocher-yellow tinged with russet, wood stand (2) Length 10<sup>3</sup>/<sub>4</sub> in., 27.3 cm

\$ 10,000-15,000

**A SUPERB BAMBOO 'FIGURAL'  
BRUSHPOT, SIGNED DENG FUJIA  
QING DYNASTY, 18TH CENTURY**

the cylindrical body finely carved in high relief with men and women enjoying erudite pastimes at a mountain retreat, in one pavilion an elderly scholar playing the *qin* for a female companion, nearby other scholars and attendants walking down a forested path carrying peaches and drinking cups, another official arriving on horseback wearing a *futou*, two further men seated under a willow playing *liubo* on a stone table, the background richly detailed with pines, *wutong*, willows, rocks, and distant peaks, some of the details undercut and modeled fully in the round, the artist's seal *Yongji* carved into one of the rocks, applied with a *hongmu* mouth rim and a *hongmu* base carved with three low feet  
Height 5 $\frac{7}{8}$  in., 15 cm

Deng Fujia, zi Yongji, a native of Fujian, was an accomplished bamboo carver during the Yongzheng and Qianlong periods. Characterized by the high complexity of the design and meticulously executed details, Deng's carving style represents a new development from the traditional Jiading School of literati bamboo carving and became highly influential from the 18th century onward. Compare two bamboo carvings by Deng Fujia in the Shanghai Museum, Shanghai, one carved with Tao Yuanming under a pine tree, inscribed with a very similar artist's seal, the other, a washer, carved in the form of a gnarled pine tree, with the Yongjia mark arranged vertically, exhibited in *Literati Spirit. Art of Chinese*

*Bamboo Carving*, Shanghai Museum, Shanghai, 2012, cat. nos 33 and 34 respectively. See also a related bamboo brushpot, carved in a similar style, depicting ladies and boys engaging in various leisurely pursuits, attributed to the 18th century, sold at Christie's Hong Kong, 30th May 2006, lot 1493.

• \$ 15,000-20,000

清十八世紀 竹雕松山文會圖  
筆筒

《用吉》款





819

A PAIR OF EMBROIDERED SILK  
'LONGEVITY' PANELS  
QING DYNASTY, 18TH / 19TH  
CENTURY

清十八 / 十九世紀 刺繡仙人圖  
掛屏一對

each colorfully embroidered with a continuous scene of Daoist paradise, deities and acolytes, some accompanied by deer and crane, gathering in a balustraded terraced garden with *wutong*, pine and fruiting peach trees issuing from craggy rockwork, the landscaped dotted with flowering plants and sprouting *lingzhi*, and tables and stands displaying 'precious objects', all on a salmon-colored ground, mounted as a scroll (2)

Length 67½ in., 171.5 cm; Width 18 in., 45.7 cm

\$ 20,000-30,000

PROPERTY OF A SOUTHERN CALIFORNIA PRIVATE COLLECTOR

**A 'HUANGHUALI' SQUARE TABLE  
(FANGZHUO)**

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

the floating panel top with three boards set within a molded frame above a recessed waist, the apron a plain straight stretcher joined to the top by an openwork band of contiguous oval ring struts over small foliate-form spandrels joining the slender square-section legs terminating in hoof feet  
Height 34 in., 86.3 cm; Width 37 in., 94 cm; Depth 37 in., 94 cm

**PROVENANCE**

Zitan Oriental Antiques, Hong Kong, 3rd March 1998.

• \$ 20,000-30,000

清十八 / 十九世紀 黃花梨連環  
卡子花有束腰馬蹄足方桌

來源

Zitan Oriental Antiques, 香港, 1998年3月3日



**A 'HUANGHUALI' LOW TABLE (KANGZHUO)  
QING DYNASTY, 17TH / 18TH CENTURY**

with a well-figured single board floating panel top with 'water-stopping' edge, of typical miter, mortise and tenon construction, set into a molded-edge frame stepped and tapering inward to a slender beaded edge, supported on the underside by three transverse stretchers, above a narrow recessed waist continuing to a scrolling and beaded apron delicately carved in low relief with flowering sprigs of prunus, all supported on four square-section cabriole legs issuing from fierce monster masks, with inside beaded edge, foliate motifs and terminating in paw feet  
Height 11 in., 27.9 cm; Width 38 in., 96.5 cm; Depth 24<sup>3</sup>/<sub>8</sub> in., 61.9 cm

**PROVENANCE**

Collection of a prominent Boston family, acquired in the early 20th century.

• \$ 20,000-30,000

清十七 / 十八世紀 黃花梨雕梅花紋有束腰炕桌

來源

波士頓重要家族收藏，得於二十世紀初



822

PROPERTY FROM THE COLLECTION OF ROBERT M. EDEL

**AN EMBROIDERED PALE YELLOW-GROUND  
SILK KANG CUSHION COVER  
QING DYNASTY, 19TH CENTURY**

the pale yellow satin ground with a blue rectangular panel centering a medallion radiating stylized blooms with four bats, the entire surface with a dense network of lush flowerheads on fringed leafy scrolls, interspersed with bats and auspicious emblems, all meticulously embroidered in Peking knot in shades of coral, blue, purple, pink, and pale green, framed  
43 by 66½ in., 109.2 by 169 cm

**PROVENANCE**

Sotheby's New York, 18th June 1980, lot 289.  
Jacqueline Simcox Ltd., 2011.

Compare a pale yellow-ground cover, worked entirely in Peking knot with a very similar floral scroll but centered nine dragons, sold in these rooms, 21st September 2006, lot 13.

\$ 15,000-25,000

清十九世紀 淺黃地繡花卉紋墊面

來源

紐約蘇富比1980年6月18日，編號289  
Jacqueline Simcox Ltd.，2011年



822

823

**A RARE MOTHER-OF-PEARL INLAID DEMI-  
LUNE TABLE (YUEYAZHUO)  
QING DYNASTY, 18TH CENTURY**

the D-form top with bamboo-style double-cushion molded edge above a conforming apron of triple-cushion molding, supported on three slender legs of quadrilobed section joined by angular scroll brackets, the surface covered overall with finely crushed flecks of mother-of-pearl on a black lacquer ground  
Height 34 in., 86.4 cm; Width 34 in., 86.4 cm; Depth 17 in., 43.2 cm

**PROVENANCE**

C.T. Loo, New York (label).  
Collection of Terence Stamp.  
Sotheby's New York, 16th March 2016, lot 287.

\$ 8,000-12,000

清十八世紀 黑漆嵌螺鈿月牙桌

來源

盧芹齋，紐約（標籤）  
Terence Stamp 收藏  
紐約蘇富比2016年3月16日，編號287



823

261

**A PAIR OF 'HUANGHUALI' ROUND-CORNER  
TAPERED CABINETS (YUANJIAOGUI)  
QING DYNASTY, 18TH CENTURY**

each with rounded projecting four frame members set above the rectangular recessed top panel, joined by four tri-lobed beaded-edged posts at each corner forming the tapered silhouette, the pair of single panel doors with wooden dowels fitting into sockets in the upper frame and lower front rail and divided by a central stile, all above a paneled lower section and a plain narrow apron with shaped spandrels, the interior with a shelf suspending double drawers (2)  
Height 65¾ in., 167.1 cm; Width 32½ in., 82.5 cm;  
Depth 16½ in., 41.9 cm

**PROVENANCE**

Collection of a San Francisco Bay Area Gentleman.  
Bonhams San Francisco, 10th December 2015, lot 8195.

The present pair of cabinets, with its clean, elegant lines, represents one of the most popular and successful designs in Chinese furniture construction, and was widely used in cabinet making throughout the Ming and Qing dynasties. Round-cornered cabinets tend to be smaller than square-cornered examples. The posts splay outward as an ingenious and effective means of stabilizing the large form. These cabinets also usually have wood hinged doors and top rails that extend beyond the corner posts, as in the present example. This is probably a vestigial feature of the original 'post-and-beam' architectural origin of this form of Chinese classical furniture, versus the 'box-frame' construction of squared-corner cabinets.

Several examples of this type are known. Compare the pair of *huanghuali* tapered cabinets, lacking the center stiles, illustrated by Robert H. Ellsworth in *Chinese Furniture: One Hundred Examples from the Mimi and Raymond Hung Collection*, New York, 1996, pl. 75, which are attributed to the early 17th century. A *huanghuali* round-corner tapered cabinet of smaller size (120 cm) in the collection of the Minneapolis Institute of Arts, catalogued as 17th century, is illustrated by Robert D. Jacobsen and Nicholas Grindley in *Classical Chinese Furniture in the Minneapolis Institute of Arts*, Minnesota, 1999, pl. 52. A pair of tapered cabinets without the lower panel is in the Nelson Atkins Museum of Art, Kansas City, illustrated in Sarah Handler, *Austere Luminosity of Classical Chinese Furniture*, Berkeley, California, 2001, pl. 15.12. See also a pair of round corner cabinets illustrated in Nancy Berliner, *Beyond the Screen: Chinese Furniture of the 16th and 17th Centuries*, Boston, 1996, pl. 27.

• \$ 80,000-120,000

清十八世紀 黃花梨圓角櫃一對

來源

舊金山灣區私人收藏

舊金山邦瀚斯2015年12月10日，編號8195





# CHINESE LACQUERS FROM THE COLLECTION OF ARTHUR AND SARA JO KOBACKER LOTS 825-830

825

**A CARVED CINNABAR LACQUER  
RECTANGULAR BOX AND COVER  
MING DYNASTY, EARLY 16TH  
CENTURY**

carved all over in two levels of relief, the top of the cover with two scholars in a garden discussing antiques, accompanied by an attendant holding a *qin* and another carrying a vase, further artifacts and books laid out on a table set amidst rockwork and plants, all against an intricate diaper ground, the sides of the cover and box carved with blossoming prunus branches in high relief against a diaper ground, the base, interiors, and tray all lacquered black (3)  
Length 9¾ in., 24.8 cm

**PROVENANCE**

Gerard Hawthorn Oriental Art, London.

\$ 5,000-7,000

明十六世紀初 剔紅鑑古圖長  
方蓋盒

來源

Gerard Hawthorn Oriental Art, 倫敦



**A PAIR OF CARVED POLYCHROME  
LACQUER 'DRAGON' BOWLS  
QING DYNASTY, QIANLONG PERIOD**

each exquisitely carved in very high relief with six five-clawed dragons striding across a field of clouds, each dragon's body naturalistically rounded and with finely incised scales, fur, and facial features, the red clouds swelling in *ruyi*-form spirals toward the surface, all against a black diaper ground meticulously carved in low relief, red lacquer borders above and below, the short straight foot encircled by a keyfret band, the base lacquered black, the interior set with a gilt-metal liner (2)

Diameter 8 $\frac{1}{8}$  in., 20.6 cm

**PROVENANCE**

Christie's Hong Kong, 20th April 2000, lot 598.

\$ 20,000-30,000

清乾隆 剔紅雲龍紋盃一對

來源

香港佳士得2000年4月20日，編號598



827

**A PAIR OF CARVED CINNABAR  
LACQUER QUATREFOIL BOXES AND  
COVERS  
QING DYNASTY, 18TH CENTURY**

each carved in multiple levels of relief, the cover of one with an elderly man, possibly Wu Song, using a fan to shoo away a large beast, the surrounding hillside, rockwork, and plants rising in high relief against a two-tier diaper ground, the cover of the other box with three boys sitting outdoors with circular containers also set against a two-tier diaper ground, the sides of each box and cover carved with two registers of continuous keyfret, the bases and interiors lacquered black, wood and fabric stand (5)  
Length 3 $\frac{3}{8}$  in., 8.6 cm

**PROVENANCE**

Sotheby's London, 16th November 1999, lot 196.

\$ 5,000-7,000

清十八世紀 剔紅人物圖海棠式蓋盒一對

來源

倫敦蘇富比1999年11月16日，編號196



827

828

**A PAIR OF CARVED CINNABAR  
LACQUER PEACH-FORM  
'IMMORTALS' BOXES AND COVERS  
QING DYNASTY, QIANLONG PERIOD**

the top of each cover carved with a conforming panel enclosing an immortal, one with a male incarnation of Lan Caihe walking along a forested path playing the flute, the other with Li Tieguai in the mountains carrying a long staff and double gourd, a plume of vapor rising from the gourd, a large bat wrapping its wings around the edge of each panel, the sides of each cover and box carved with a rosette diaper ground bordered by keyfret bands, the base and interiors lacquered black (4)  
Width 5 $\frac{1}{8}$  in., 13 cm

**PROVENANCE**

Gerard Hawthorn Oriental Art, London.

\$ 6,000-8,000

清乾隆 剔紅八仙人物圖桃式蓋盒一對

來源

Gerard Hawthorn Oriental Art，倫敦



828

**A LARGE CARVED CINNABAR  
LACQUER LOBED 'SCHOLARS' VASE  
QING DYNASTY, QIANLONG PERIOD**

of quatrelobe section with a waisted foot supporting the broad body and waisted neck with a galleried rim, each lobe on the body carved with a rectangular panel enclosing an image of scholars at leisure in a lush mountain landscape, the subjects variously admiring a painting, unfurling a scroll, waiting for an attendant to arrive with fruits or a *qin*, or conversing while walking along a riverside path with an attendant in tow carrying a bundle of scrolls, each element in the composition meticulously modeled in high relief and set against a variety of patterned grounds, the space between the panels carved with scrolling lotus and floral diapers, all bordered by a band of lappets above and below, the neck with archaic upright lappets enclosing lotus, the foot with a continuous lotus scroll, keyfet at the mouth and foot ring, the interior and base lacquered black  
Height 16 in., 40.6 cm

**PROVENANCE**

Boutique de Chine, Hong Kong, 19th April 1972.  
Gerard Hawthorn Oriental Art, London.

\$ 10,000-15,000

清乾隆 剔紅開光山水高士圖花  
式大瓶

來源

Boutique de Chine, 香港, 1972年4月19日  
Gerard Hawthorn Oriental Art, 倫敦



**AN EMBELLISHED ZITAN 'SQUIRREL  
AND GRAPEVINE' CIRCULAR BOX  
AND COVER  
QING DYNASTY, QIANLONG PERIOD**

the top of the cover adorned with four squirrels crouching in opposite directions and surrounded by a scrolling grape vine bearing clusters of fruit and leaves, the vine inlaid in silver wire, the animals, fruits, and leaves variously set with mother-of-pearl, shell, or colored stones, the squirrels' fur carefully incised and their eyes inset with colored stone pupils, the sides of the cover with further grape vines above a silver-inlaid keyfret rim, the sides of the box with inlaid floral scroll beneath a silver-inlaid keyfret rim, wood stand (3)  
Diameter 3¼ in., 8.3 cm

**PROVENANCE**

Christie's Hong Kong, 30th April 2000, Lot 563.

\$ 30,000-50,000

清乾隆 紫檀嵌寶錯銀松鼠葡萄  
紋蓋盒

來源

香港佳士得2000年4月30日，編號563



**A MOTHER-OF-PEARL-INLAID  
LACQUERED PORCELAIN BRUSHPOT  
QING DYNASTY, KANGXI PERIOD**

the straight cylindrical sides finely lacquered and inlaid with mother-of-pearl to depict a continuous riverscape, with a scholar and attendant on the shore approaching a outcrop overlooking a single *sampan* bobbing in the still waters, with mountains peaks rising in the distance, the interior and base glazed white save for a ring encircling the countersunk center

Height 4½ in., 11.6 cm

This rare brushpot is one of the few known examples of porcelain embellished with black lacquer inlaid with tiny pieces of thin multi-colored abalone (*haliotis*) shell to build up detailed designs. Technically challenging, this technique was more commonly applied to wood and other organic materials. According to Sir Harry Garner in *Chinese Lacquer*, London, 1979, p. 211, 'this shell had ideal qualities for pictorial decoration, but the small size and fragility of the pieces made it difficult to use the incised technique. ... small pieces of check weight shell are massed together and some advantage taken of the variety of color to give a realistic effect that could never be achieved by incised designs'.

Compare a related brushpot decorated in the same technique, formerly in the Robert H. Blumenfield Collection, sold Christie's New York, 25th March 2010, lot 954. Other forms decorated in the same technique include a small jar in the Gemeentemuseum, The Hague, illustrated in M. Beurdeley and G. Raindre, *Qing Porcelain: Famille Verte, Famille Rose*, London, 1987, pl. 67; a rouleau vase illustrated in Denise Patry Leidy, *Mother-of-Pearl. A Tradition in Asian Lacquer*, New York, 2006, pl. 32; a larger rouleau vase sold in our Paris rooms, 11th June 2019, lot 8; and a baluster vase sold at Christie's London, 17th June 2003, lot 66.

\$ 40,000-60,000

清康熙 瓷胎黑漆嵌螺鈿山水高士圖筆筒



**AN EMBELLISHED BRONZE  
'ELEPHANT AND BOYS' GROUP  
QING DYNASTY, EARLY 18TH  
CENTURY**

the finely cast and beautifully ornamented procession comprised of a stately elephant and three playful young boys all raised on a rectangular plinth supported on four *ruyi*-form feet, the imposing animal richly caparisoned, standing foursquare adorned with elaborate polychrome enamel and gilt-metal trappings, the beaded harness terminating in a flame-form finial surmounting the head, the rectangular paneled saddlecloth emblazoned to each side with a writhing gilt dragon on a white ground and emerging from monster-masks joined to a ruffle-hemmed circular cloth set below the domed support reticulated with a frieze of two phoenix in flight, below an ornate pavilion each side inset with a pierced white jade roundel, three with boys at play and one with a frontal dragon, the flaring roof surmounted with a bird finial, the elephant accompanied by three boys, each wearing a bright polychrome enameled robe and cap, one figure blowing on a *suona*, double-reeded horn, another carrying a dragon pennant, and the third playing a *bolang gu*, pellet drum  
Length 15 in., 38.1 cm

**PROVENANCE**

Collection of Mrs. Nellie (1883-1962) and Basil (1884-1950) Ionides, and thence by descent. Collection of an English Gentleman. Christie's London, 7th November 2017, lot 107.

Elephants, symbols of strength and astuteness, have long been associated with the imperial court being presented as highly valued tribute gifts as early as the Tang dynasty, when it is recorded that the Xuanzong Emperor (r. 713-756) was entertained by finely trained dancing elephants. In subsequent dynasties, elephants retained their lofty status and were often integral to processions celebrating the Emperor's birthday. The origin for the animal's lofty stature is likely derived from its early connection with Buddhism where it symbolizes the tamed and strong mind of the practitioner. Furthermore, it is also related to both Shakyamuni Buddha, the Historical Buddha, and Samantabhadra; the former is said to have been born as an elephant in one of his previous incarnations, while the latter is often shown riding a white elephant.

The motif of elephants and boys combines overlapping auspicious beliefs and phrases. The elephant is associated with the mythical Emperor Shun, one of the twenty-four paragons of filial piety and a boy climbing or riding an elephant symbolizes the good fortune that comes from having many sons. The origin of the diminutive figures and the stately elephant of the present sculpture may have emerged from depictions of servants washing an elephant (*saoxiang*), a subject matter popular from the Yuan dynasty onward. The Chan Buddhist reference urges the discarding of outward appearance to reveal inner essence. This interpretation comes from the fact that the word for elephant is pronounced *xiang* – the same as the word for illusion, thus 'sweeping' away of obstacles bringing happiness and good fortune.

The present group, of bronze, enamel, gilt-metal, jade and hardstones, utilizes some of the most sophisticated decorative techniques of the time. While long accomplished in bronze casting and inlay, the manner of the gilt metal application and use of *champlevé* reflect the court's assimilation and mastery of then recently introduced European methods. While this sculpture appears to be unique, there are related figural groups such as the *cloisonné* figure of a boy with a hobby horse and a dog from the collection of Mrs. R. H. Palmer and illustrated in R. Soame Jenyns and William Watson, *Chinese Art II*, New York, 1966, pl. 96.

In addition to its aesthetic merits, this delightful sculpture also benefits from its provenance. The Ionides collection, which encompassed many collecting areas, is considered among the most important of the 20th century for Chinese works of art, particularly that of the Qing dynasty. Both Basil (1884-1950) and Nellie Samuel (1883-1962) Ionides came by their mutual love of art collecting via family tradition. Nellie's father, Marcus Samuel, 1st Viscount Bearsted (1853-1927), the founder of the company which became Royal Dutch Shell, collected significant paintings and furnishings

for his home Mote House. Basil inherited his love of design and art from his grandfather Alexander Constantine Ionides (1810-1890) who was a major patron of British art. The couple married in 1930 combining knowledge, experience and discerning collector's eye to their acquisitions which found a home either in London or Buxted Park, Sussex.

Two further pieces in their collection reflect the Ionides' admiration for this lavish type of 18th century sculptural group; see a pair of ivory and painted enamel figures of kneeling boys illustrated in R. Soame Jenyns, *Chinese Art III*, New York, 1965, col. pl. 96 and front cover; and a pair of gilt-bronze and *champlevé* figures of boys sold from the estate of Vivien Levy Henriques (1907-2003) which were inherited from her mother Nellie Ionides and sold at Christie's London, 17th June 2003, lot 71.

\$ 100,000-150,000

清十八世紀初 銅鑿胎瑤瑯童子  
寶象擺件

來源

Nellie (1883-1962) 及 Basil (1884-1950)  
Ionides 伉儷收藏，此後家族傳承  
英國私人收藏  
倫敦佳士得2017年11月7日，編號107





PROPERTY FROM A NORTH AMERICAN  
COLLECTION

**A CLOISSONNE 'BAJIXIANG' BOWL  
AND COVER**  
QING DYNASTY, QIANLONG PERIOD

of globular form, the rounded sides enameled in polychrome with the 'Eight Buddhist Emblems' amid stylized lotus blooms borne on scrolling, leafy stems below a *ruyi*-head band encircling the rim, all against a turquoise-enamel ground, a lively pair of gilt catfish-form handles set to either side joined to the vessel by outstretched fins, their rounded heads with distinctive barbels peaking at the rim, the domed cover enameled with further lotus scroll surmounted by a large reticulated gilt-metal spherical knob with flowering lotus above a radiating lappet base, the gilt base plate with an apocryphal Jingtai mark (2)  
Height 12 in., 30.5 cm

**PROVENANCE**

Collection of Edward Kennedy Torrington (1918-2005).  
Christie's New York, 2nd December 1989, lot 59.

A jar and cover nearly identical to the present example is in the Palace Museum, Beijing and illustrated in the exhibition catalogue, *Buddha's Light in the Forbidden City, Select Buddhist Art Collection of the Palace Museum*, Gaoxiang, Taiwan, 2016, pp. 90-91. Another very closely related example with slightly different catfish-form handles and a reticulated cover was sold in these rooms 24th-25th January 1975, lot 257.

\$ 40,000-60,000

清乾隆 銅胎掐絲琺瑯蓮托八寶  
紋魚耳蓋爐

《景泰年製》仿款

來源

Edward Kennedy Torrington (1918-2005) 收藏  
紐約佳士得1989年12月2日，編號59



PROPERTY OF AN AMERICAN PRIVATE COLLECTOR

**A PAIR OF LARGE CLOISSONNE  
ENAMEL DOUBLE GOURD WALL  
VASES**  
QING DYNASTY, QIANLONG PERIOD

each with a broad, rounded lower body tapering at the waist before rising to the compressed upper bulb below the surmounting register, rounded and with a scalloped rim, the top register with colorful C-scrolls and *ruyi* against a cobalt blue ground, the upper bulb centered with gilt characters *Da Ji* encircled by the Eight Daoist Emblems, the lower register centered by a *lingzhi* head-form gilt plaque inscribed with a poem and signed *yuzhi shiju / Wang Jihua gongji* with one seal, flanked by four of the Buddhist emblems on either side, all against a dense ground of scrolled clouds picked out in

gilt and set on a bright blue ground, the reverse with a plain gilt surface and a single rectangular aperture, mounted on a gilt-bronze demilune base cast with bats and clouds in relief, further raised on a conforming bracket foot (2)  
Height 15 $\frac{3}{8}$  in., 39 cm

**PROVENANCE**

Acquired in the 1960s, and thence by descent.

For an inscribed imperial Qianlong cloisonné enamel wall vase in the form of a moonflask, now preserved in the National Palace Museum, Taipei, see *Qing fa lang qi zhan lan tu lu/Enamel ware in the Ming and Ch'ing dynasties*, Taipei, 1999, cat. no. 46. A cloisonné enamel wall vase attributed to the Qianlong period, with a similar inscribed plaque and mounted stand was sold at Sotheby's Tokyo, 1st-3rd October 1969, lot 230. Compare the present lot with an inscribed

cloisonné enamel baluster vase, sold at Christie's Hong Kong 30th May 2005, lot 1220, and an inscribed handled cloisonné enamel *hu* vase, from the collection of Alfred Morrison, sold at Christie's London, 9th November 2004, lot 52.

\$ 40,000-60,000

清乾隆 銅胎掐絲琺瑯「大吉」  
詩文葫蘆壁瓶一對

來源

得於1960年代，此後家族傳承





835

835

**A CLOISSONNE ENAMEL TRIPOD CENSER  
MING DYNASTY, 16TH CENTURY**

of compressed globular form, the rounded sides supported on a three short cabriole feet, the exterior enameled in yellow, white, red, bluish-green and dark blue with a continuous frieze of six stylized lotus blossoms amidst a leafy meander, the underside centered with stylized florets, repeated at the legs above a row of upright lappets, all below a narrow waisted neck with further florets issuing curling leaves, all against a turquoise-color ground, the gilt-metal rim set to either side with a slightly flaring upright rope-twist handle, wood stand (2)  
Width 6¾ in., 17.1 cm

A nearly identical censer, from the Kitson Collection, perhaps the mate to the present example, was sold in our London rooms, 30th May 1961, lot 417. Other closely related examples include one in the Pierre Uldry collection illustrated in *Chinese Cloisonné, The Pierre Uldry Collection*, Asia Society, New York, cat. no. 53; another with differently worked handles in the Freer Sackler Galleries, Washington D.C., illustrated in *The Freer Gallery of Art I: China*, The Freer Gallery of Art, Tokyo, 1972, pl. 110; and a third in the Qing Court Collection illustrated in *The Complete Collection of Treasures of the Palace Museum, Metal-Bodied Enamel Ware*, Hong Kong 2002, pl. 11.

\$ 20,000-30,000

明十六世紀 銅胎掐絲琺瑯纏枝蓮紋索耳三足爐



836

836

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

each of archaistic *fanggu* form, the central section decorated to each side with a stylized *taotie* mask, the high spreading foot with pendent plantain leaves centering a stylized leafing lotus flower, the wide trumpet neck similarly decorated, the interior of the mouth with further lotus scrolls, the corners applied with gilt-metal notched vertical flanges, plain gilt metal mounts along edges outlining the form, and with keyfret around the mouth rim, the gilt base with an apocryphal Qianlong mark (2)  
Height 13¾ in., 34 cm

**PROVENANCE**

Acquired in San Francisco, February 1972.

A nearly identical pair to the present example was sold in these rooms 21st March 2018, lot 593.

\$ 10,000-15,000

清十八世紀 銅胎掐絲琺瑯饕餮紋四方出戟觚一對

來源  
購於舊金山，1972年2月

**A CLOISSONNE ENAMEL 'LANDSCAPE' HU-FORM  
HANDLED VASE  
QING DYNASTY, 19TH CENTURY**

the pear-shaped body resting on a splayed foot and rising to a slim neck, set with two *kuilong*-form bronze handles, boldly enameled with an idyllic landscape scene, depicting scholars in their studios and pavilions, fishermen on *sampans*, a man riding a donkey across a bridge in the foreground, surrounded by tall trees and mountain peaks in the distance, the neck with a band of lantern-form lappets enclosing butterflies and suspending pomegranates, a stylized floral scroll band encircling the foot  
Height 19½ in., 49.5 cm

**PROVENANCE**

Collection of Frank A. Vanderlip (1864-1937), and thence by descent.

Compare a pair of *hu*-form vases attributed to the 19th century, with similar *kuilong* handles and a scene of 'Hundred Deer' amidst a landscape, sold in our London rooms, 4th May 1984, lot 466.

The present vase was formerly in the collection of Frank A. Vanderlip, an American financier and journalist who served as the Assistant Secretary of the Treasury and the President of the National City Bank of New York (now Citibank). Vanderlip is known for influencing the creation of the Federal Reserve System in 1913, as well as for starting the first Montessori school in the United States.

\$ 30,000-50,000

清十九世紀 銅胎掐絲琺瑯湖山村隱圖  
夔龍耳尊

來源

Frank A. Vanderlip (1864-1937) 收藏，此後家族傳承





838

838

**A RARE CELADON AND BROWN JADE  
'DOUBLE RAM' GROUP  
YUAN / MING DYNASTY**

the two animals recumbent with their legs tucked beneath them, the larger of the two with his its head turned back to look at its companion, seated to the rear, playfully resting its left hind leg and chin on the back of the principal figure, both with large almond-shaped eyes, defined noses and straight mouths below pairs of long ridged horns, the mottled green stone with dark brown inclusions  
Width 5<sup>3</sup>/<sub>8</sub> in., 13.8 cm

\$ 12,000-15,000

元 / 明 青玉雕雙羊擺件

839

PROPERTY FROM A MICHIGAN PRIVATE  
COLLECTION

**A CELADON JADE BOULDER  
QING DYNASTY, 18TH CENTURY**

carved in the round with a scholar and attendant seated in a boat on turbulent waves, a shore nearby with leaning windswept trees, the background with cavern walls and grottoes carved in graduated layers of relief, the reverse with a steppe landscape with further foliage and large, craggy pines, the stone of pale celadon with russet skin and light russet patches  
Width 4<sup>1</sup>/<sub>2</sub> in., 11.4 cm

**PROVENANCE**

Sotheby's New York, 1st June 1994, lot 105.

\$ 10,000-15,000

清十八世紀 青玉雕山水高士  
圖山子

來源  
紐約蘇富比1994年6月1日，編號105



839



840

**A CELADON AND RUSSET JADE  
ELEPHANT  
QING DYNASTY, 18TH / 19TH  
CENTURY**

carved in the round, the beast depicted standing foursquare with a large saddle blanket over the mid-section, carved to each side with a pair of bats soaring above rocks and waves, the top of the blanket with a central medallion encircled by eight incised C-scrolls within a lobed double-line border, the hindquarters harnessed in trappings of jewels and tassels, the stone a pale green with russet inclusions  
Width 4<sup>3</sup>/<sub>8</sub> in., 11.1 cm

\$ 20,000-30,000

清十八 / 十九世紀 青玉雕吉象  
擺件



841

PROPERTY OF A LADY

**A CELADON JADE 'CATFISH'  
MARRIAGE BOWL  
QING DYNASTY, 19TH / EARLY 20TH  
CENTURY**

carved as a wide basin with tapering sides rising from four short bracket feet, the interior carved in low relief with a pair of catfish swimming among foliage, the exterior carved with dragons in pursuit of a 'flaming pearl' against a keyfret ground all below a keyfret band around the mouthrim, the sides flanked by D-form handles finely reticulated with butterflies, the stone of pale grayish celadon color with russet veining and white inclusions, wood stand (2)  
Width 10¼ in., 26 cm

**PROVENANCE**

Collection of Nikita G. Maggos, Alton, Illinois, acquired in the 1960s-1970s and thence by descent.

Compare to a similar example carved with twin catfish and deer handles attributed to 19th century sold in these rooms, 17th-18th March 2015, lot 339.

\$ 20,000-30,000

清十九 / 二十世紀初 青玉雕年  
年有餘紋蝶耳洗

來源

Nikita G. Maggos 收藏，奧爾頓，伊利諾  
州，得於1960至1970年代，此後家族傳承



PROPERTY OF A LADY

**A PAIR OF TURQUOISE GLASS  
BOTTLE VASES**  
**QIANLONG MARKS AND PERIOD**

each with an ovoid body, rising from a narrow base to broad shoulders and a tall columnar neck, with a sharply cut straight mouth, the opaque glass a smoothly polished, vibrant turquoise blue, the recessed base with a four-character wheel-cut mark within a square border, wood stands (4)  
Height 9¼ in., 23.5 cm

**PROVENANCE**

Collection of Edward A. Adams (1898-1981), following his trip to Japan in 1956, and thence by descent.

\$ 30,000-50,000

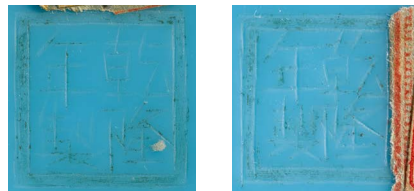
Compare a similar blue glass bottle vase in the collection of the Museum of Fine Arts, Boston, included in the exhibition *Clear as Crystal, Red as Flame*, China Institute, New York, 1990, cat. no. 33. Another related example is illustrated in Zhang Rong, *Luster of Autumn Water: Glass of the Qing Imperial Workshop*, Beijing, 2005, pl. 20. See also an example sold in our Hong Kong rooms, 8th April 2011, lot 3097, and another sold at Christie's New York, 18th September 2014, lot 1133.

The present pair of vases was in the collection of Edward A. "Tink" Adams, who founded ArtCenter in 1930, a college dedicated to graphic and industrial design in Southern California. The vases were gifted to Adams following his visit to Japan in 1956, during which he advised on industrial design to aid in the nation's post-war recovery.

清乾隆 松石綠料長頸瓶一對  
《乾隆年製》款

來源

Edward A. Adams (1898-1981) 收藏，獲贈於其1956年日本之行後，此後家族傳承



# CHINESE ART FROM THE COLLECTION OF HENRY H. ARNHOLD

SOLD TO BENEFIT THE ARNHOLD FOUNDATION LOTS 843-881

## HENRY H. ARNHOLD 珍藏中國藝術品

惠益於 ARNHOLD 基金會 編號 843-881

To have known and spent time with Henry Arnhold was a great privilege.

He had the most generous nature and the sharpest mind, allied to an excellent sense of humour and a natural warmth. The prospect of spending time with Henry could do nothing but raise your spirits.

The pursuit of culture was a constant in Henry's life – Walter Gropius and Albert Einstein were visitors to the Arnhold home in Dresden, as was Oskar Kokoschka. In New York, his apartment was full of works of art and, although his main interest was Meissen porcelain, the Frick benefitting from an extensive donation, his restless intellect led him into a myriad of other areas. Works by Baumeister, Kandinsky and Klee adorned his walls, and he even had a Henry Moore bronze that had been gently restored by Moore himself, much to Henry's surprise.

Henry often said that had he not inherited a collection of Meissen, he would have been an Asian Art collector. Over the years Henry bought a broad range of Asian works of art and was particularly interested in ceramics that had a relationship with his own Meissen porcelains. He bought Chinese antiques from many distinguished dealers and auctioneers, and when he was considering a purchase he would look deeply into your eyes and ask why he should buy it. "Because you like it" was not always accepted as the easy answer, but Henry's natural taste led him towards rare objects of high quality and Henry had the varied and sensitive instincts of a great collector. He also bought some works of art simply because he liked them, and they pleased or amused him. In viewing the Chinese art in this sale, we can see the breadth and depth of Henry's knowledge and taste.

Henry Arnhold should rightly be described, in terms not easily used today, as a Renaissance man.

Roger Keverne  
July 2019

能與Henry Arnhold相識、相知，實乃一件幸事。

他為人慷慨，思路敏捷，幽默風趣，自然流露暖意，與其相見，總是令人愉快。

Arnhold畢生投入文化事業，沃爾特·格羅佩斯及阿爾伯特·愛因斯坦均曾到其位於德累斯頓的家中作客，奧斯卡·柯克西卡亦然。Arnhold紐約的公寓裡充滿了藝術品，梅森瓷器是其最鍾情之品類，弗里克收藏更獲其捐予多件珍品。他求知若渴，涉獵範圍極廣，家中牆上掛著柯克西卡、康丁斯基及克利的作品，他甚至還有一件亨利·摩爾的銅器經由摩爾本人幫他精心修復。

Arnhold常說，若非繼承了一批梅森瓷器，或許他會是一名專注於亞洲藝術的收藏家。多年以來，他購入各式亞洲藝術品，所購瓷器多與其收藏之梅森瓷器相關。他收藏中的中國藝術品多購自知名古董商及拍賣行，考慮購入之前，他會凝視對方雙眼，詢問為何應該購買該品。「因為喜歡」這個簡單答案多數不獲接受，然而他的品味出眾，兼且擁有偉大收藏家的敏銳直覺，故此總是覺得罕有珍品，同時他亦有純粹因為喜愛而購入的藝術品。本次拍賣之所呈，即能反映出他對於藝術的品味及學識。

今時今日，能擔當文藝復興者之稱號並不容易，Henry Arnhold卻是當之無愧。

Roger Keverne  
2019年7月



Henry H. Arnhold (1921-2018)

A CELADON JADE CARVING OF A  
'MYTHICAL BEAST'  
MING DYNASTY

finely carved, seated on the haunches with head turned to the left, the face with round pronounced eyes, *ruyi*-shaped nose, flat snout and mouth slightly open to reveal the fangs, framed by a combed mane and curling ears, the body with subtle ridges indicating the chest and ribs, the S-curve emphasized by the sinuous raised spine, terminating in a lush curly tail swept to one side, delicate swirls of fur at the legs, the stone a bluish-grey celadon with small patches of russet, pierced at the underside of the paws  
Length 2¾ in., 7 cm

PROVENANCE

Christie's New York, 21 March 1997, lot 324.

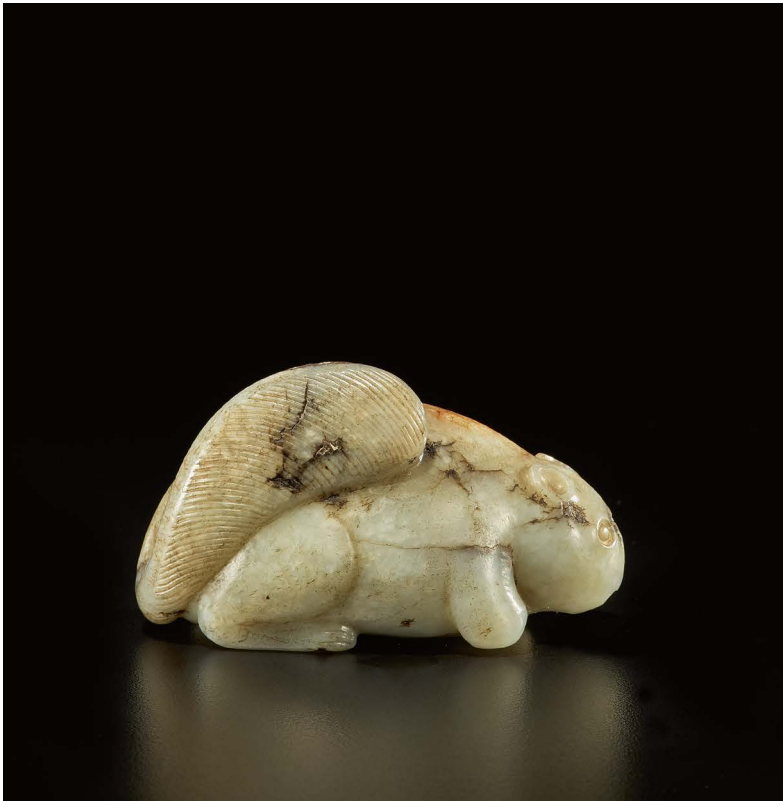
\$ 6,000-8,000

明 青玉雕瑞獸把件

來源

紐約佳士得1997年3月21日，編號324





844

844

**A GRAY AND RUSSET JADE CARVING  
OF A SQUIRREL  
MING DYNASTY**

crouched over, with a rotund body and the large bushy tail swept to one side, the fur delineated in a series of parallel curved lines, the simplified face with rounded eyes, small mouth, and hollowed ears pressed back against the head, the stone a light gray with brown fissures and a patch of russet veining, wood stand (2)  
Length 2 $\frac{7}{8}$  in., 7.5 cm

\$ 3,000-5,000

明 玉雕松鼠把件



845

845

**A YELLOWISH-GREEN AND RUSSET  
JADE CARVING OF A FISH  
MING DYNASTY**

carved in profile, with a pronounced forehead, small mouth, ridged dorsal fin and four small lower fins, the ruyi-shaped tail twisting slightly as if swimming, the face incised with small round eyes and curved gills, the stone a warm yellow-green variegated with russet, wood stand (2)  
Length 3 $\frac{1}{8}$  in., 8 cm

\$ 4,000-6,000

明 玉雕鰻魚把件

846

**A CELADON JADE DISH  
QING DYNASTY, 18TH CENTURY**

the rounded sides resting on a straight foot and flaring to an everted mouthrim, the surface undecorated and smoothly polished, the stone a translucent bright celadon with icy fissures and occasional flecks

Diameter  $8\frac{7}{8}$  in., 22.5 cm

\$ 8,000-12,000

清十八世紀 青玉盤



846

847

**A PALE CELADON JADE CARVING OF  
A MYTHICAL BEAST  
QING DYNASTY, 18TH CENTURY**

seated on the haunches with rounded belly and front legs outstretched, each emitting a wisp of *qi* flowing and folding in openwork over the body like a pair of wings, the face with large round eyes, bushy brows, *ruyi*-shaped nose and flat snout, the long pointed ears flattened against the head, the tail carved as a thick swirl of fur, the translucent stone a celadon-white with a few small patches of russet

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

\$ 7,000-10,000

清十八世紀 青白玉雕瑞獸把件



847

848

AN OPAQUE YELLOW-GROUND RED  
OVERLAY GLASS 'SHOU' WATERPOT  
QING DYNASTY, 18TH / EARLY 19TH  
CENTURY

the compressed globular sides resting on a narrow straight foot and sweeping to a small incurved mouth, overlaid with two *shou* characters divided by bats, each with *ruyi*-shaped body and wings suspending endless knots, the rim with a band of elongated keyfret, all above a band of upright petal lappets  
Width 4½ in., 10.3 cm

PROVENANCE

Roger Keverne Ltd., London.

\$ 5,000-7,000

清十八 / 十九世紀初 黃地套紅  
料福壽雙全紋水盂

來源

Roger Keverne Ltd. · 倫敦



848

849

A SMALL WHITE-GROUND BLUE  
OVERLAY GLASS VASE  
QING DYNASTY, 18TH CENTURY

the pear shaped body supported on a splayed foot and surmounted by a slender lipped rim, the semi-translucent white ground overlaid with blue glass streaked with green, carved as a scrolling network of clambering *chilong*, all with sinuous bodies and limbs, *lingzhi*-shaped ears, and curling bifurcated tails, the musculature and faces deftly incised  
Height 4¼ in., 10.6 cm

PROVENANCE

Roger Keverne Ltd., London.

\$ 6,000-8,000

清十八世紀 涅白地套藍綠料螭  
龍紋小瓶

來源

Roger Keverne Ltd. · 倫敦



849

**A ROCK CRYSTAL 'MYTHICAL  
BEASTS' GROUP  
QING DYNASTY, 18TH CENTURY**

of triangular form and carved in openwork, with two clambering mythical beasts amidst swirls of mist rising above rocky formations, each with large eyes, flat snout, and curling bifurcated tails, scattered black flecks at the top of the uppermost *chilong*  
Length 7¼ in., 18.3 cm

**PROVENANCE**

E. & J. Frankel, New York, circa 1970s - early 1980s.  
Collection of Robert H. Blumenfield.  
Christie's New York, 25th March 2010, lot 812.

\$ 5,000-7,000

清十八世紀 水晶鏤雕仙山雲  
獸山子

來源  
E. & J. Frankel, 紐約, 約1970至1980年代初  
Robert H. Blumenfield 收藏  
紐約佳士得2010年3月25日, 編號812



851

**A SOAPSTONE CARVING OF PINDOLA  
QING DYNASTY**

seated petting a tiger with one hand and holding a ring in the other, dressed in loose robes open at the chest to reveal bony ribs, the wrinkled face with pronounced cheekbones, deep-set eyes, and curly beard, flanked by pendulous earlobes and surmounted by an *ushnisha*, the feline with alert ears and head turned up to face the *luohan*, the folds of skin and fur deftly carved, the stone a greenish beige with a swath of pale orange at the back, traces of black pigment and gilt  
Length 3 $\frac{7}{8}$  in., 9.8 cm

**PROVENANCE**

Ralph M. Chait Galleries, New York, 21st  
January 2005.

\$ 5,000-7,000

清 壽山石雕伏虎羅漢坐像

來源

Ralph M. Chait Galleries，紐約，2005年  
1月21日



851

852

**A SOAPSTONE MOUNTAIN-FORM  
BRUSHREST  
QING DYNASTY, 18TH CENTURY**

the slim stone carved in layers of relief as a series of five craggy peaks, one side with a fisherman sitting with a basket, a gnarled pine tree to one side and a lake below, a poetic verse inscribed above reading *Bixi yuhu wan chui gou* ('Man fishing at a clear lake in the evening'), and three seals, the reverse with a thatched pavilion partially obscured by a leafy tree and a further pine in the distance, the translucent stone a warm yellow with a swath of orange at the center, wood stand (2)  
Length 6 in., 15.3 cm

**PROVENANCE**

E & J Frankel, Ltd., New York, 1989.  
Collection of Robert H. Blumenfield.  
Christie's New York, 25th March 2010, lot 908.

\$ 6,000-8,000

清十八世紀 壽山石雕碧溪垂釣  
圖筆山

來源

E & J Frankel, Ltd.，紐約，1989年  
Robert H. Blumenfield 收藏  
紐約佳士得2010年3月25日，編號908



852



853

**A SOAPSTONE FIGURE OF SONGZI  
GUANYIN  
QING DYNASTY, 18TH CENTURY**

seated in *lalitasana* with both hands cradling a boy on the knee, dressed in robes incised with cloud scrolls, open at the chest and falling in thick folds over the body, the face serene with downcast eyes below a high chignon beneath a cowl, the boy with a smile, the stone an opaque greenish-yellow, traces of pigment, stand (2) Height 7¼ in., 18.5 cm

\$ 6,000-8,000

清十八世紀 壽山石雕送子觀音坐像



853

854

**A SOAPSTONE FIGURE OF LI  
TIEGUA  
17TH / 18TH CENTURY**

standing with one foot slightly off the ground and leaning on a cane, the left hand holding a double gourd, the face with a content expression, adorned in a flowing robe edged with cloud brocade and patterned with flowerheads, falling off one shoulder to reveal the bony chest and ribs, the beige stone variegated with red and grey, mounted on an octagonal pedestal base, traces of pigment Height 10¾ in., 17.4 cm

**PROVENANCE**

Ralph M. Chait Galleries, New York, 2009.

\$ 6,000-8,000

十七 / 十八世紀 壽山石雕鐵拐李立像

來源

Ralph M. Chait Galleries, 紐約, 2009年



854



855

855

**A 'LINGBI' ROCK  
QING DYNASTY**

of trapezoidal section, irregularly pierced and with layered crevices and jagged peaks, the stone a warm smokey grey with accents of ochre, wood stand (2)  
Length 6 in., 15.2 cm

**PROVENANCE**

Spink & Son Ltd., London.

\$ 6,000-8,000

清 靈璧石供

來源

Spink & Son Ltd. · 倫敦

856

**A MASSIVE ROOTWOOD SCROLL POT  
QING DYNASTY, 18TH CENTURY**

of irregular outline, the large root carved and hollowed out, the gnarled exterior detailed with twisting burls, knots, gaps and prominent protrusions, the wood of a warm toffee-brown color, the flat inset base black-lacquered  
Height 16 in., 40.6 cm

\$ 10,000-15,000

清十八世紀 木根隨形卷缸



856

857

**SUN WEIFENG, TWELVE FAMOUS BIRDS  
QING DYNASTY, 18TH CENTURY**

ink and color on silk, framed and glazed finely painted with twelve different parrots including a macaw, cockatoo, and an African grey, each resting on a flowering or leafing branch, inscribed and with two seals of the artist

39½ by 25¾ in., 100.3 by 65.4 cm

**PROVENANCE**

Knapton Rasti, London, 6th April 2004.

Sun Weifeng was a Qing court painter active during the Yongzheng and Qianlong periods, who studied under Giuseppe Castiglione. His father, Sun Fu, was a court painter during Kangxi's reign.

\$ 6,000-8,000

清十八世紀 孫威鳳 十二名禽圖  
設色絹本 鏡框

來源

Knapton Rasti · 倫敦 · 2004年4月6日



857

858

**A 'HUALI' WOOD RECESSED-LEG  
TABLE (PINGTOUAN)  
LATE QING DYNASTY**

the top of standard miter, mortise and tenon construction, with a single floating panel supported underneath by two dovetailed transverse stretchers, the frame edge gently molded and beaded, the slightly splayed round-section legs double-tenoned into the top and cut to house the shaped spandrelled apron, each pair of legs joined on the shorter sides by a pair of oval-sectioned stretchers

Height 32¾ in., 82.2 cm; Width 51¼ in., 129.9 cm; Depth 20¼ in., 51.4 cm

◎ \$ 8,000-12,000

清末 花梨木平頭案



858



859

859

**AN ELM WOOD CARVING OF A  
'MONK' GROUP  
QING DYNASTY, 18TH / 19TH  
CENTURY**

comprising an elderly monk and a young boy, the man standing holding an elaborate fly whisk in one hand and a string of beads in the other, adorned in robes falling in thick folds over the body, cinched with a belt inlaid with a blue glass bead, the individualistic face with a stern expression, pronounced ears, and finely incised features, the smiling boy holding an alms bowl and a detachable cane (2)  
Height 10 in., 26 cm

\$ 6,000-8,000

清十八 / 十九世紀 榆木雕僧侶  
立像



860

860

**A WOOD FIGURE OF SONGZI  
GUANYIN  
QING DYNASTY, 18TH / 19TH  
CENTURY**

seated with a boy on the lap, adorned in draped robes edged with brocade and tied at the chest, a beaded bracelet on each wrist and a diadem securing the cowl, the face with serene countenance and hair falling down the shoulders, the smiling boy with three tufts of hair, pronounced earlobes, and hands clasped together  
Height 6¼ in., 16 cm

**PROVENANCE**

Ralph M. Chait Galleries, New York.

\$ 5,000-7,000

清十八 / 十九世紀 木雕送子觀  
音坐像

來源

Ralph M. Chait Galleries, 紐約

**A BOXWOOD CARVING OF JIGONG  
QING DYNASTY, 18TH / 19TH  
CENTURY**

the standing figure with a gleeful expression, the face delicately carved surmounted by a pointed cap, smiling mouth revealing a row of teeth, the right hand holding a string of rosary beads, dressed in monks robes tied to one side and falling in even folds down the center of the body

Height 5¼ in., 13.4 cm

\$ 6,000-8,000

清十八 / 十九世紀 黃楊木雕濟  
公立像





862

**A BRONZE 'MYTHICAL BEAST'  
CENSER  
17TH / 18TH CENTURY**

crisply cast, standing foursquare and hinged at the neck, the mouth agape to release smoke, with a single horn extending from the top of the head, curling mane and brows, leaf-shaped ears, *ruyi*-form nose and short tongue, a large bushy flame-like tail behind  
Length 5 $\frac{1}{8}$  in., 13.1 cm

**PROVENANCE**

Roger Keverne Ltd., London, 2014.

\$ 6,000-8,000

十七 / 十八世紀 銅角端形熏爐

來源

Roger Keverne Ltd., 倫敦, 2014年

**A LARGE PARCEL-GILT-BRONZE  
'CHILONG' GARLIC MOUTH BOTTLE  
VASE**

**MING DYNASTY, 16TH / 17TH  
CENTURY**

resting on a splayed foot and rising to a slender columnar neck with a lobed 'garlic head' and lipped rim, two sinuous dragons cast in very high relief coiled around the shoulder and neck, the bifurcated tails flattened against the surface, the larger beast looking up as if clambering upwards, the other climbing down, the dragons partially gilt, traces of gilt cloud whorls on the body, the base recessed  
Height 18¾ in., 47.6 cm

The present vase is notable for its large size. A smaller pair with less pronounced garlic necks are illustrated in Rose Kerr, *Later Chinese Bronzes*, London, 1990, pl. 29. Compare a smaller vase with a smooth 'garlic bulb' on a tall foot, sold in these rooms, 21st March 2015, lot 765. See also a related example cast with petals at the rim, sold in our Hong Kong rooms, 30th November 2017, lot 497. A pair of silver wire-inlaid examples sold at Christie's London, 12th May 2015, lot 304.

\$ 20,000-30,000

明十六 / 十七世紀 銅局部鎏金  
螭龍紋大蒜頭瓶





864

864

**A PARCEL-GILT-BRONZE 'SHOULAO' GROUP**  
**17TH CENTURY**

the figure seated on a *kang*-form base, with characteristic high domed forehead, thick unruly brows and long beard, the hair tied back and falling down the back in two sections, dressed in long robes with the left arm partially outstretched holding a scroll, a small attendant to one side, gilt in areas including the deity's wrinkled forehead and scroll (2)  
Length 5½ in., 14 cm

**PROVENANCE**

Michael Goedhuis, New York, 2017.

\$ 8,000-12,000

十七世紀 銅局部鑲金高士坐像

來源

Michael Goedhuis, 紐約, 2017年

865

**A GILT-BRONZE 'BOYS' GROUP**  
**17TH CENTURY**

comprising two smiling and play-fighting boys, one standing with a foot in the air and holding a toy axe-head cast emerging from a dragon mouth, one tuft of hair flicked up from the motion, the other boy leaning forward with hands and feet on the ground, dressed in a robe tied at the waist, all richly gilded, the standing boy affixed to the wood stand (2)  
Length 4½ in., 10.4 cm

**PROVENANCE**

Michael Gillingham, London.

\$ 10,000-15,000

十七世紀 銅鑲金童子擺件

來源

Michael Gillingham, 倫敦



865



**A GILT-BRONZE AND HARDSTONE-  
INLAID 'BIRD' CENSER**  
QING DYNASTY, 18TH / EARLY 19TH  
CENTURY

cast as a small long-tailed bird perched on a rocky outcrop, the body forming the receptacle and the detachable folded wings forming the cover, with short beak, spiraled tufts of short feathers at the throat, and finely detailed claws, embellished with various multicolored semi-precious stones including turquoise, agate, lapis lazuli, jadeite, and carnelian at the curling crest, cheeks, and plumage, the rocky integral base accented with similar stones carved as *lingzhi* heads (2)

Length 6 in., 15.2 cm

**PROVENANCE**

Sotheby's New York, 8th April 1988, lot 298.  
Michael Gillingham, London.

The present censer can be associated with a group of animal-form, hardstone-inlaid gilt-bronze incense burners from the Qianlong period. All share archaic motifs and feature an array of variously shaped semi-precious stones inset to accent the fur, feathers, and physiognomy. However, it is rare to find one

cast as a single bird, as most extant examples are cast as phoenix or mythical beasts.

Compare hardstone and glass-inlaid phoenix-form censers, perched on very similar rocky bases: one sold in our Hong Kong rooms, 8th October 2009, lot 1734, another at Christie's New York, 2nd June 1989, lot 368. A further pair sold at Christie's New York, 27th November 1991, lot 59, and again in the same rooms, 26th March 2010, lot 1179. A 'double phoenix' example sold at Bonhams London, 6th November 2014, lot 270.

A '*yinxiong*' censer, in the form of a recumbent phoenix above a mythical beast, was sold in our Hong Kong rooms, 23rd October 2005, lot 396. For a mythical beast-form censer, see one formerly in the Herbert R. Bishop Collection, sold at American Art Galleries, 25th January 1906, lot 2035, again in these rooms, 20th November 1973, lot 39, and once more at Christie's London, 15th June 1999, lot 105.

\$ 20,000-30,000

清十八 / 十九世紀初 銅鑲金嵌  
寶鳥形爐

來源

紐約蘇富比1988年4月8日，編號298  
Michael Gillingham，倫敦





867

**A SMALL GILT-SPLASHED  
BRONZE 'CHILONG'-HANDLED  
YUHUCHUNPING  
17TH / 18TH CENTURY**

the swelling pear-shaped body supported on a gently splayed foot, rising to a slender waisted neck and everted rim, flanked on either side by a pair of sinuous *chilong* cast in high relief as if scrambling across the vessel, the musculature, spine and face finely detailed, splashed evenly with dapples of gilt, the base recessed  
Height 3½ in., 9.3 cm

**PROVENANCE**

Roger Keverne Ltd., London, 2009.

\$ 8,000-12,000

十七 / 十八世紀 銅灑金螭龍紋  
小玉壺春瓶

來源

Roger Keverne Ltd., 倫敦, 2009年

868

**A CLOISSONNE ENAMEL 'GRAPE' DISH  
MING DYNASTY, 16TH CENTURY**

raised on three triangular stepped feet, the sides flaring to an everted rim, the center enameled with four clusters of grapes and palmette leaves, the tips turning red or yellow, all against a white scrollwork ground, the cavetto with alternating red, yellow and white flowers on a vine reserved on a turquoise blue ground, the underside undecorated  
Diameter 6 $\frac{5}{8}$  in., 17 cm

**PROVENANCE**

Ben Janssens Oriental Art, London, 2013.

\$ 4,000-6,000

明十六世紀 銅胎掐絲琺瑯葡萄紋盤

來源

Ben Janssens Oriental Art, 倫敦, 2013年



868

869

**A SMALL CLOISSONNE ENAMEL  
'LOTUS' VASE  
QING DYNASTY, QIANLONG PERIOD**

resting on a narrow splayed foot rising to angular shoulders below a slim cylindrical neck and everted rim, each side enameled with a stylized red and white lotus blooming from an archaic bracket-form scroll below a further scroll of leafy tendrils, the shoulders with pink lotus blooms below a band of stiff green leaves at the neck, held together by a string of red 'beads', all reserved on a bright turquoise ground, the rim, footring, and chevron band around the shoulder gilded  
Height 5 in., 12.8 cm

**PROVENANCE**

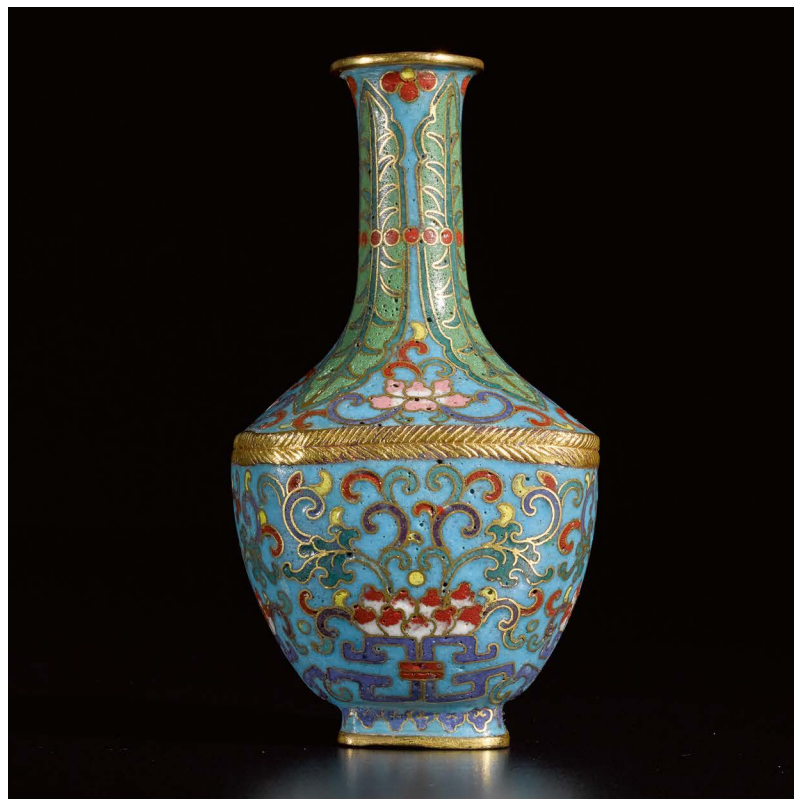
Roger Keverne Ltd., London, 2016.

\$ 5,000-7,000

清乾隆 銅胎掐絲琺瑯蓮紋小瓶

來源

Roger Keverne Ltd., 倫敦, 2016年



869



870

**A PAINTED CANTON ENAMEL  
'FLOWERS AND BUTTERFLIES' DISH  
QING DYNASTY, 18TH CENTURY**

finely enameled, centering a white lobed floriform medallion enclosing two butterflies above leafy floral stems including peony, peach, magnolia, and aster against a lilac diaper ground, the cavetto with a yellow floral and bats scroll, a navy foliate band at the rim, the exterior and base enameled yellow, the sides with further floral scroll, the base with a coiled dragon roundel surrounded by four dragons in profile, a blue keyfret band encircling the footring  
Diameter 10 $\frac{1}{8}$  in., 26.3 cm

**PROVENANCE**

Cohen & Cohen, London, 2015.

Compare a similar dish with a round central medallion, sold in these rooms, 28th February 1980, lot 100. See also a related dish attributed to the Qianlong period, sold in our Hong Kong rooms, 10th April 2006, lot 1816, and one sold at Christie's London, 12th July 2005, lot 178. For a dish with a lobed central medallion but without butterflies, see one sold in our London rooms, 29th October 1982, lot 66.

\$ 15,000-20,000

清十八世紀 銅胎畫琺瑯開光花蝶圖盤

來源

Cohen & Cohen, 倫敦, 2015年

**A PAINTED CANTON ENAMEL  
CISTERN, BASIN AND COVER  
QING DYNASTY, 18TH CENTURY**

the ovoid lobed cistern with a scene of leisurely scholars in a garden, surmounted by a cover with fruiting and flowering branches and mounted on a rectangular yellow-ground panel with a triangular top, with dense floral scrolls and painted chain straps, the reverse with a floral spray and the underside with blue foliate scrollwork, the interior of the basin depicting a scene from the *Legend of the White Snake*, with Lu Dongbin holding a fly whisk in the upper corner, the everted barbed mouthrim and reticulated cover with further floral scrolls, the sides with a blue band of archaic *kuilong* and the base with two confronting phoenix (4)  
Height of cistern 20½ in., 52.1 cm  
Width of basin 18 in., 45.6 cm

**PROVENANCE**

Christie's Amsterdam, 24th June 2008, lot 436 (part lot).  
Solomon Stodel Antiquités, Amsterdam, 2010.

Exuberantly and densely decorated, this enameled copper cistern and basin set likely contained water for drinking, or for diners to wash their hands before or between meals. It is rare to find a complete set. Compare a cistern, without the basin, decorated in a very similar manner but with a scene of ladies on the lobed vessel, included in the exhibition *China of All Colours: Painted Enamels on Copper*, Jorge Welsh Works of Art, London & Lisbon, 2015, cat. no. 28.

Two such cisterns, missing their covers and back panels, are in the collection of The State Hermitage Museum, St. Petersburg. The first, painted with a scene of scholars with emblems of longevity, is illustrated in Tatiana Arapova, *Kitaiskie raspisnyye emali: Sobranie Gosudarstvennogo Ėrmitazha* [Chinese painted enamels in the collection of The State Hermitage Museum], Moscow, 1988, pl. 4. The second is painted with a border of grapes and depicts a group of horses, acc. no. LI-688.

\$ 30,000-50,000

清十八世紀 銅胎畫珐瑯人物  
花卉圖水器連蓋盆

來源  
阿姆斯特丹佳士得2008年6月24日，  
編號436（其一）  
Solomon Stodel Antiquités，阿姆斯特丹，  
2010年



**A LARGE FAMILLE-ROSE 'MAGU'  
DISH  
QING DYNASTY, YONGZHENG  
PERIOD**

with curved sides rising from a short straight foot to an everted mouthrim, finely painted to the interior with the Daoist immortal in flowing robes holding *lingzhi*, accompanied by a boy attendant and a deer with a peach blossom in the mouth, overhanging prunus branches above, the rim border with floral sprays, all enameled in delicate pastel shades, the rim gilt, the reverse glazed white  
Diameter 15 $\frac{1}{8}$  in., 39 cm

**PROVENANCE**

Collection of Augustus the Strong, Elector of Saxony, King of Poland (1670-1733), Saxony, Dresden, inv. no. N=183 I.  
Vanderven & Vanderven, 's-Hertogenbosch, 2006.

**LITERATURE**

Maureen Cassidy-Geiger, *The Arnhold Collection of Meissen Porcelain, 1710-50*, New York, 2008, pl. 366.

\$ 15,000-20,000

清雍正 粉彩麻姑獻壽圖大盤

來源

奧古斯特二世（1670-1733）收藏，薩克森選帝侯，波蘭國王，薩克森，德累斯頓，收藏編號N=183 I

Vanderven & Vanderven，斯海爾托亨博斯，2006年

出版

Maureen Cassidy-Geiger，《The Arnhold Collection of Meissen Porcelain, 1710-50》，紐約，2008年，圖版366



**A LARGE FAMILLE-ROSE 'FLORAL'  
DISH  
QING DYNASTY, YONGZHENG  
PERIOD**

with shallow rounded sides supported on a straight foot, vibrantly enameled with tangled stems of peony, rose, and chrysanthemum twisting upwards and across, the blooms in delicate shades of pink and yellow, the leaves rendered turquoise and green, the rose thorns picked out in pink, the rest of the surface undecorated, the base with a wheel-engraved Dresden inventory mark N:176  
Diameter 14¾ in., 37.5 cm

**PROVENANCE**

Collection of Augustus the Strong, Elector of Saxony, King of Poland (1670-1733), Saxony, Dresden, inv. no. N=176 I.  
Marchant & Son, London, 2005.

**LITERATURE**

Maureen Cassidy-Geiger, *The Arnhold Collection of Meissen Porcelain, 1710-50*, New York, 2008, pl. 365.

\$ 20,000-30,000

清雍正 粉彩花卉圖大盤

來源

奧古斯特二世（1670-1733）收藏，薩克森選帝侯，波蘭國王，薩克森，德累斯頓，收藏編號N=176 I  
Marchant & Son，倫敦，2005年

出版

Maureen Cassidy-Geiger，《The Arnhold Collection of Meissen Porcelain, 1710-50》，紐約，2008年，圖版365



**A FAMILLE-ROSE 'COCKERELS'  
PANEL  
QING DYNASTY, QIANLONG /  
JIAQING PERIOD**

delicately painted with five cockerels on a grassy slope, all with lush plumage and pronounced iron-red combs and wattles, some perched on rockwork while others graze amidst tangled stems of large blooms including peony, rose, cockscomb, and poppy, a gnarled pine tree twisting upwards and partially obscured by scrolling clouds, the corner of a garden balustrade peeking above the lower edge, the panel painted with a *faux bois* border, mounted within a hardwood frame  
18½ by 12½ in., 47 by 31.7 cm

**PROVENANCE**

American Private Collection.  
Sotheby's New York, 31 March 2005, lot 143.

\$ 30,000-50,000

The present panel weaves together multiple auspicious connotations associated with the cockerel. Rising with the sun, the bird is an ancient *yang* symbol. Its name is a pun on 'duke' (*gong*) and 'auspicious' (*ji*), and its comb is also a homonym on 'official' (*guan*). Together with the peony, it suggests the rebus *gongming fugui* ('May you receive official rank and honor'), and combined with the cockscomb, it forms the rebus *guanshang jiaguan* ('May you continuously rise in rank'). The image of a cockerel perched on a rock is also a blessing for the home (*shishang daji*).

For a panel decorated with quail and chrysanthemum, see one sold at Christie's Hong Kong, 4th October 2018, lot 61. See also a panel with floral blooms and rockwork, sold in our London rooms, 15th May 2013, lot 330. For a Qianlong mark and period table screen with birds and rockwork, see one sold at Christie's New York, 1st December 1994, lot 442. Compare also a Qianlong period *famille-rose* enamel 'rooster' plaque sold in our London rooms, 9th November 2005, lot 602.

For porcelain screens with painted *trompe l'oeil* borders, see a Qianlong mark and period table screen with a *faux* puddingstone border sold in our Hong Kong rooms, 8th October 2006, lot 1134, and another 18th century example with a *faux* turquoise border sold in our London rooms, 11th June 1991, lot 215.

清乾隆 / 嘉慶 粉彩雄雞花石圖  
瓷板

來源  
美國私人收藏  
紐約蘇富比2005年3月31日，編號143





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

the well potted body rising from a splayed foot to a tall tapered neck and lipped rim, the angular shoulders flanked by a pair of scroll handles and a bowstring band below, the exterior covered with a vibrant plum-colored glaze streaked with sky blue and crimson, thinning to mushroom at the rim and handles, the interior with pale blue streaks against a creamy-white ground, the unglazed footring with traces of dark brown dressing, the base with an unctuous persimmon glaze over an incised six-character seal mark  
Height 8 $\frac{5}{8}$  in., 21.9 cm

**PROVENANCE**

Collection of Henry G. Marquand (1819-1902), New York. Sotheby's New York, 21st March 2018, lot 538.

Flambé glazes derive from the Jun wares of the Song dynasty (960-1279), a glaze that was first revived during the Yongzheng period and remained popular throughout the Qing dynasty.

Compare a flambé-glazed vase of this type, in the Capital Museum, Beijing, illustrated in Xiong Liao, *Beauty of Ceramics. Gems of the Official Kilns*, Taipei, 1993, pl. 147; and another included in the exhibition *Collection of Chinese and Other Far Eastern Art Assembled by Yamanaka & Company, Inc.*, Yamanaka & Company, Inc., New York, 1943, no. 915. See a further example from the Marie Theresa L. Virata Collection, sold at Christie's New York, 16th March 2017, lot 614; another from the Hosokawa clan, sold in our Hong Kong rooms, 8th October 2014, lot 3111. A third, from the Hall

Family Collection, was sold three times by Sotheby's, first in our London rooms, 17th December 1980, lot 659, then in our Hong Kong rooms, 2nd May 2000, lot 560, and again in our London rooms, 12th July 2006, lot 150. For a Yongzheng prototype of this vase see one sold at Christie's Hong Kong, 21st September 2004, lot 316.

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

\$ 100,000-150,000

清乾隆 窯變釉雙耳瓶

《大清乾隆年製》款

來源

Henry G. Marquand (1819-1902) 收藏，紐約  
紐約蘇富比2018年3月21日，編號538





**AN UNDERGLAZE-BLUE AND  
COPPER-RED 'DRAGON' VASE  
QING DYNASTY, KANGXI PERIOD**

rising from a narrow spreading foot to sweep into broad rounded shoulders before tapering into a waisted cylindrical neck, the shoulders painted with two ferocious coiled dragons, each rising above turbulent waves amidst flames chasing a 'flaming pearl', all above a border of further swirling waves and rockwork, the neck with *ruyi* head lappets and beribboned auspicious emblems, the base with an apocryphal Chenghua mark within a double circle

Height 17 $\frac{7}{8}$  in., 44.8 cm

**PROVENANCE**

Luis Alegria Lda, Porto, 2017.

The vase's sweeping voluminous form is emphasized by the dynamic painting of sinuous coiled dragon thrashing amidst waves and further swirls of water. Combined with the dragon's piercing eyes and mouth wide open to reveal sharp fangs, the vase projects an image of power and strength.

Compare a larger *yenyen* vase, depicting a dragon and tiger, sold in our Hong Kong rooms, 20th November 1984, lot 394. See also one decorated with prancing mythical beasts, sold in these rooms, 18th September 1981, lot 420. For a more cylindrical vase decorated with dragons and waves, see one sold in these rooms, 16th March 2016, lot 301.

\$ 30,000-50,000

清康熙 青花釉裏紅海水趕珠雲龍紋瓶

《大明成化年製》仿款

來源

Luis Alegria Lda, 波爾圖, 2017年





877

**A FINE WUCAI 'DRAGON AND PHOENIX' BOWL  
KANGXI MARK AND PERIOD**

with deep rounded sides, supported on a straight foot sweeping to a gently everted rim, the exterior enameled with alternating iron-red and green dragons and aubergine phoenix against leafy floral stems, below a band of the 'Eight Buddhist Emblems' and *ruyi* heads, all between line borders, the interior centering a roundel enclosing an iron-red dragon chasing a 'Flaming Pearl' amidst flames, the recessed base inscribed with a six-character reign mark in underglaze blue  
Diameter 5½ in., 13 cm

**PROVENANCE**

Marchant, London, March 1997.

**LITERATURE**

Maureen Cassidy-Geiger, *The Arnhold Collection of Meissen Porcelain, 1710-50*, New York, 2008, pl. 354.

\$ 50,000-70,000

Bowls painted in brilliant *wucai* enamels with a dragon and phoenix among leafy stems were an innovation of the Kangxi period. This auspicious design, which refers to the Emperor and Empress and conveys the wish for a happy marriage, grew in popularity in the succeeding reigns, and were produced through the Daoguang and Xianfeng periods.

Similar Kangxi mark and period bowls of three different sizes from the Nanjing Museum, were included in the exhibition *Qing Imperial Porcelain of the Kangxi, Yongzheng and Qianlong Reigns*, Art Gallery, The Chinese University of Hong Kong, Hong Kong, 1995, cat. no. 26; a pair in the Shanghai Museum, is illustrated in *Kangxi Porcelain Wares from the Shanghai Museum Collection*, Hong Kong, 1998, pl. 153; a single bowl from the collection of C.P. Lin was included in the exhibition *Elegant Form and Harmonious Decoration*, Percival David Foundation, London, 1992, cat. no. 121; and a pair was included in the Hong Kong Oriental Ceramic Society exhibition *Ch'ing Polychrome Porcelain*, Fung Ping Shan Museum, Hong Kong, 1977, cat. no. 32.

For examples sold at auction, see two sold in these rooms, 20th March 2019, lot 531, and 13th September 2017, lot 3. See also one sold in our London rooms, 10th May 2017, lot 228.

清康熙 五彩龍鳳呈祥紋盃  
《大清康熙年製》款

來源

Marchant, 倫敦, 1997年3月

出版

Maureen Cassidy-Geiger, 《The Arnhold Collection of Meissen Porcelain, 1710-50》, 紐約, 2008年, 圖版354





878

878

**A BLUE AND WHITE RETICULATED BOWL  
17TH CENTURY**

the deep straight sides rising to an everted rim, resting on a narrow straight foot, with six medallions painted with idyllic landscape scenes against a pierced latticework ground, between a *ruyi* band below and 'wheel' border above, the interior glazed white and the recessed base unglazed  
Diameter 4 $\frac{3}{8}$  in., 11 cm

**PROVENANCE**

Mason M. Wang, Maryland, 1983.  
Collection of John and Julia Curtis.  
Christie's New York, 16th March 2015, lot 3505.

\$ 4,000-6,000

十七世紀 青花透空錦地開光山水圖盃

來源

王梅生，馬里蘭州，1983年  
朱莉婭及約翰·柯蒂斯收藏  
紐約佳士得2015年3月16日，編號3505



879

879

**A BLUE AND WHITE 'DUCKS AND LOTUS' DISH  
QING DYNASTY, 17TH CENTURY**

the shallow rounded sides with an everted rim, painted in inky washes of cobalt with a scene of two ducks in a lotus pond, one swimming while the other stands by the bank amidst large lotus blooms and lotus pads with mountains in the distance, the base with an unglazed channeled footring and an apocryphal Chenghua mark  
Diameter 11 in., 27.8 cm

**PROVENANCE**

Joseph M. Morpurgo, Amsterdam, 1984.  
Collection of Julia and John Curtis.  
Christie's New York, 16 March 2015, lot 3583.

\$ 8,000-12,000

清十七世紀 青花荷塘鴛鴦圖盤  
《大明成化年製》仿款

來源

Joseph M. Morpurgo，阿姆斯特丹，1984年  
朱莉婭及約翰·柯蒂斯伉儷收藏  
紐約佳士得2015年3月16日，編號3583

**A LARGE POWDER-BLUE-GROUND AND GILT FAMILLE-VERTE DISH**  
**QING DYNASTY, KANGXI PERIOD**

the center with a lobed roundel enclosing a scene of scholars in a garden by a lake, a bridge in the foreground and a pagoda and mountains in the distance, surrounded by gilt floral scrolls, the cavetto with eight lozenge-shaped medallions alternating floral stems and landscape scenes, interspersed with gilt quatrefoils enclosing floral sprays, all reserved on a mottled powder-blue ground, the exterior with three flowering branches, the base with a beribboned lozenge within a double circle in underglaze blue Diameter 16 in., 40.5 cm

**PROVENANCE**

Collection of R. H. R. Palmer (1898-1970).  
 Marchant, London, 2009.

**LITERATURE**

S. Marchant & Son, *Recent Acquisitions*, London, 2009, cat. no. 16.

\$ 8,000-12,000



880

清康熙 灑藍地描金開光五彩山水高士  
 花卉圖盤

來源

R. H. R. Palmer (1898-1970) 收藏  
 Marchant, 倫敦, 2009年

出版

S. Marchant & Son, 《Recent Acquisitions》,  
 倫敦, 2009年, 編號16

**A WUCAI 'HORSE' JAR AND COVER**  
**QING DYNASTY, 17TH CENTURY**

of baluster form, the broad shoulders tapering to a flat base, surmounted by a slender cylindrical neck and domed cover, vibrantly enameled with aubergine and yellow horses leaping against a ground of iron-red wave swirls and prunus blossoms, between beribboned auspicious objects and above two mountain peaks, the neck with a series of triangular peaks and a band of iron-red spots, the cover similarly decorated with a pointed knob, the base unglazed (2) Height 15½ in., 39.3 cm

**PROVENANCE**

Vallin Galleries, Wilton, 22nd January 2011.

\$ 8,000-12,000

清十七世紀 五彩海馬雜寶紋蓋罐

來源

Vallin Galleries, 威爾頓, 2011年1月22日



881

**A COPPER RED-DECORATED  
YUHUCHUNPING  
YUAN DYNASTY**

the pear-shaped body resting on a slightly splayed foot, sweeping to a slender waisted neck and flared rim, freely painted with two floral sprays between triple line borders, the neck with upright leaf-form lappets enclosing scrolls, the exterior, mouth and recessed base glazed white, the footing unglazed revealing the pinkish buff body  
Height 10 $\frac{3}{8}$  in., 26.5 cm

**PROVENANCE**

Christie's London, 12th-13th May 1986, lot 164.

Compare a similar vase included in the exhibition *In Pursuit of the Dragon: Traditions and Transitions in Ming Ceramics*, Seattle Art Museum, 1988, cat. no. 7, attributed to the mid-14th century. See two others of similar design: the first sold in our Hong Kong rooms, 7th May 2002, lot 566, the second sold at Christie's New York, 18th September 2014, lot 912. For an example painted with a lotus scroll, attributed to the first half of the 14th century, see one illustrated in Suzanne G. Valenstein, *A Handbook of Chinese Ceramics*, New York, 1989, pl. 131.

\$ 10,000-15,000

元 釉裏紅花卉紋玉壺春瓶

來源

倫敦佳士得1986年5月12至13日，編號164







883

PROPERTY FROM A JAPANESE PRIVATE  
COLLECTION

**A BLUE AND WHITE QUADRILOBED  
'LOTUS' JARDINIÈRE  
MING DYNASTY, 15TH CENTURY**

the lobed sides supported on a four broad *ruyi*-form feet and rising to an everted rim, the sides delicately painted with scrolling lotus stems each issuing numerous leaves and terminating in a large blossom, all between a line border above and a band of *ruyi* heads below, each *ruyi*-form foot with a floral bough and a scrolling border, the rim with scrolling wisps between line borders, the center of the base with a Japanese gilt-lacquer repair, Japanese lacquer cover. Japanese wood box (4)  
Width 8½ in., 21.6 cm

**LITERATURE**

Kuji Takuma, *Minsho Toji Zukan* [Porcelains of the Early Ming Dynasty], Tokyo, 1968, pl. 16.

\$ 10,000-15,000

明十五世紀 青花纏枝蓮紋海棠式花盆

出版  
久志卓真，《明初陶磁図鑑》，東京，1968年，圖版16



884

PROPERTY FROM THE JUNKUNC COLLECTION

**A BLUE-GLAZED SAUCER DISH  
17TH CENTURY**

the shallow rounded sides rising from a slightly tapered foot to an everted rim, covered overall in a semi-translucent medium-blue glaze pooling at one side of the well, the base incised with an apocryphal six-character Jiajing mark within a double circle  
Diameter 3 $\frac{3}{4}$  in., 9.5 cm

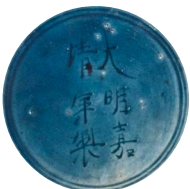
**PROVENANCE**

Frank Caro, New York, 18th October 1967.  
Collection of Stephen Junkunc, III (d. 1978).

\$ 15,000-20,000

十七世紀 藍釉小盤  
《大明嘉靖年製》仿款

來源  
弗蘭克·卡羅，紐約，1967年10月18日  
史蒂芬·瓊肯三世（1978年逝）收藏



PROPERTY OF AN ASIAN PRIVATE COLLECTOR

**A LARGE BLUE AND WHITE  
'SHOULAO' DOUBLE GOURD VASE  
MING DYNASTY, JIAJING PERIOD**

robustly potted, the bud-shaped upper lobe decorated with stylized *shou* character central medallions, surrounded by regular script *shou* character roundels alternating in radiating stylized and *ruyi*-head cloud borders, all below a band of *ruyi*-head border at the rim, the waisted neck painted with similar *shou* medallions, the lower bulb of square section, boldly painted on each side with a medallion depicting Shoulao holding a *ruyi* and enjoying burning incense, surrounded by eight *shou* character alternating in regular and seal script roundels amidst clouds, all above swirling waves around the foot, the base unglazed  
Height 22 in., 55.9 cm

**PROVENANCE**

German Private Collection, acquired in the 1920s.

A related, smaller double gourd vase, from the Palace Museum, Beijing, but with a different design of medallions enclosing the Eight Immortals on the lower section, and crane among clouds decorating the upper section, is illustrated in *The Complete Collection of Treasures of the Palace Museum: Blue and White with Underglazed Red (II)*, Hong Kong, 2000, pl. 85; and another related vase, from the Matsuoka Art Museum, Tokyo, decorated on the lower section with roundels enclosing mythological beasts, and on the upper section with Shoulao enclosed in a medallion, all among smaller *shou*-roundels, is illustrated in *Mayuyama, Seventy Years*, Tokyo, 1976, vol. I, pl. 868. Compare also another vase from the Chinese History Museum, Beijing, of a smaller size, and rounder and more slender shoulders, with the Eight Immortals and cranes among clouds, but of varying design, illustrated in *The Complete Works of Chinese Ceramics*, vol. 12, Shanghai, 1999, pl. 145; see also a vase illustrated by R. L. Hobson in *The George Eumorfopoulos Collection*, London, 1927, pl. 1, fig. D 24, of smaller proportions and rounder shoulders, decorated on the square section with medallions of children playing in a garden scene, and on the globular section with the Eight Immortals paying tribute to Shoulao. A similar vase, but decorated on the lower section with large roundels enclosing an image of Shoulao, among several smaller *shou*-roundels, with the upper section decorated with *xi*-roundels among smaller *shou*-roundels, was sold at Christie's London, 9th June 1997, lot 67.

\$ 15,000-25,000

明嘉靖 青花祝壽紋大葫蘆瓶

來源  
德國私人收藏，得於1920年代





886

PROPERTY FROM A JAPANESE PRIVATE  
COLLECTION

**A LARGE BLUE AND WHITE  
'FIGURAL' BOWL  
MING DYNASTY, TIANQI /  
CHONGZHEN PERIOD**

the deep rounded sides supported on a slightly tapered foot, the exterior painted in inky cobalt tones, one side with a young official traveling with a group of military officers carrying a palanquin, another side with two boys leading a buffalo by a cord tied to the animal's nose, gusts of clouds swirling all around obscuring the mountainous landscape and dividing the scenes, the interior centered with a medallion enclosing a scholar reading beneath a rocky overhang, the base with an apocryphal six-character Chenghua mark in underglaze blue within a double circle, the rim bound in metal, Japanese lacquer cover and Japanese wood box (4)

Diameter 14 $\frac{1}{8}$  in., 35.9 cm

\$ 20,000-30,000



明天啟 / 崇禎 青花人物故事圖  
大盃

A PAIR OF BLUE AND WHITE  
'FIGURAL' JARS  
MING DYNASTY, CHONGZHEN  
PERIOD

each with an ovoid body set over a straight foot and rising to a short, upright neck, painted around the exterior in washy cobalt tones with figures in a cloud-filled mountain landscape, one with a scholar directing an attendant to carry the *qin* to the tree perched on a rocky outcrop, the other with an immortal reclining on a rootwood raft adrift in a heavenly sea, a double gourd suspended from one of the branches, all below band at the shoulder finely incised with floral scroll (2)  
Height 5½ in., 14 cm

\$ 20,000-30,000

明崇禎 青花人物圖蓮子罐一對





888

888

PROPERTY FROM THE COLLECTION OF DR. AND MRS. GREGORY F. SULLIVAN

**A WUCAI 'BOYS' JAR AND A COVER  
17TH CENTURY**

the broad body rising from a subtly waisted foot to a rounded shoulder and short neck, painted all around in *famille-verte* enamels with boys engaging in scholarly activities such as reading, studying paintings, examining ancient bronze ritual vessels, and playing *weiqi* and the *qin*, all amidst a landscape of green bushes and underglaze-blue rockwork, the motif repeated at the neck and the domed cover, the cover surmounted by a bud-form knob (2)  
Height 12 $\frac{7}{8}$  in., 32.7 cm

**PROVENANCE**

Marchant, London.

\$ 10,000-15,000

十七世紀 五彩嬰戲圖罐配蓋

來源

Marchant, 倫敦



889

889

PROPERTY FROM A CANADIAN PRIVATE COLLECTION

**A WUCAI 'HUNDRED BOYS' JAR  
QING DYNASTY, SHUNZHI PERIOD**

the baluster body surmounted by a straight neck and subtly lipped rim, vibrantly painted with a continuous scene of playful boys within a balustraded garden, engaged in a variety of activities, including the 'Four Scholarly Accomplishments', the shoulder with a 'cracked ice' pattern below a band of further boys and rockwork at the neck, the base unglazed  
Height 12 $\frac{3}{4}$  in., 32.3 cm

**PROVENANCE**

Acquired between 1960s-1980s, and thence by descent.

\$ 10,000-15,000

清順治 五彩百子圖罐

來源

購於1960至1980年代之間，此後家族傳承

890

CALIFORNIA STRAIGHT AHEAD: PROPERTY FROM THE COLLECTION OF DR. DAVID SANDERS AND PROF. JESSE DUKEMINIER

**A WUCAI 'FLORAL' JAR  
KANGXI MARK AND PERIOD**

of baluster form, rising from a flat base to a waisted neck, the body painted with a continuous floral scroll above a band of upright lappets around the foot, the shoulders with a similar floral scroll below a border of leaf-shaped lappets around the neck, the base inscribed with a six-character mark in underglaze blue  
Height 9 in., 23 cm

**PROVENANCE**

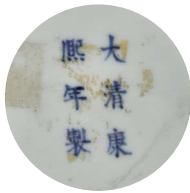
Duchange-Garmigny, Paris, 13th May 1993.

\$ 5,000-7,000

清康熙 五彩纏枝花卉紋罐  
《大清康熙年製》款

來源

Duchange-Garmigny, 巴黎, 1993年5月13日



890

891

PROPERTY FROM A CANADIAN PRIVATE COLLECTION

**A WUCAI 'FIGURAL' JAR AND A  
COVER  
QING DYNASTY, SHUNZHI PERIOD**

of ovoid form, surmounted by a short straight neck, enameled with a scholar meeting an official in a misty balustraded terrace, accompanied by attendants, all surrounded by lush greenery, craggy rocks, and suggestions of neighboring walls and houses obscured by the mist, inscribed with a poem by the Southern Dynasties poet Lu Kai, the cylindrical cover painted in underglaze blue with jagged rocks and foliage, the base and neck unglazed (2)  
Height 11¾ in., 31 cm

**PROVENANCE**

Acquired between 1960s-1980s, and thence by descent.

\$ 8,000-12,000

清順治 五彩贈梅圖罐配蓋

來源

購於1960至1980年代之間, 此後家族傳承



891



892

CALIFORNIA STRAIGHT AHEAD: PROPERTY FROM THE COLLECTION OF DR. DAVID SANDERS AND PROF. JESSE DUKEMINIER

**A PAIR OF WUCAI 'HUNDRED BOYS' JARS AND COVERS**  
17TH CENTURY

each of baluster form rising from a flat base to a slightly waisted neck, one jar decorated with children engaged in playful activities including playing *weiqi* and the *qin*, lighting firecrackers, impersonating officials, and riding a wooden horse, the other depicting children enjoying paintings, playing hide and seek, and impersonating opera singers, both below borders of 'cracked ice', further boys to the neck, each of the domed covers similarly painted and surmounted by a lotus bud finial (4)

Height 15<sup>3</sup>/<sub>8</sub> in., 40 cm

**PROVENANCE**

Chinese Porcelain Company, New York, 2nd December, 1996.

\$ 15,000-25,000

十七世紀 五彩百子圖蓋罐一對

來源

Chinese Porcelain Company, 紐約, 1996年  
12月2日



893

**A SANCAI-GLAZED BISCUIT 'EIGHT IMMORTALS' CENSER AND COVER  
QING DYNASTY, KANGXI PERIOD**

the vessel of bombé form, the rounded sides brightly splashed in green, yellow and cream and textured to simulate rockwork, applied with the eight figures in high relief, each deity bearing an identifying attribute, divided by a pair of lion-mask handles set to either side, the domed cover with a coin-form aperture surmounted by a large recumbent lion-form knob playing with an openwork ball (2)  
Height 6½ in., 16.5 cm

**PROVENANCE**

Collection of Margery B. (1906-1997) and Lloyd S. (1892-1979) Gilmour.  
Christie's New York, 6th May 1980, lot 89.

\$ 4,000-6,000

清康熙 素三彩貼八仙紋蓋爐

來源

Margery B. (1906-1997) 及 Lloyd S. (1892-1979) Gilmour 伉儷收藏  
紐約佳士得1980年5月6日，編號89



893

894

PROPERTY FROM THE COLLECTION OF ARTHUR  
AND SARA JO KOBACKER

**A SANCAI-GLAZED BISCUIT  
'GUANYIN AND CHILD' GROUP  
QING DYNASTY, KANGXI PERIOD**

the goddess standing atop a Buddhist lion wading through turbulent waves, the fabric of the *dhoti* and loose robe fluttering in the wind, a cowl laying across the high chignon, the left hand supporting a small boy clutching a lotus stem, a larger boy riding the waves on a lotus pad nearby, painted and splashed with emerald-green, dark aubergine, and amber glazes, the unglazed base with an aperture  
Height 12¾ in., 32.4 cm

**PROVENANCE**

Sotheby's London, 17th November 1999, lot 894.

\$ 4,000-6,000

清康熙 素三彩送子觀音立像

來源

倫敦蘇富比1999年11月17日，編號894



894



895

895

**A DEHUA FIGURE OF GUANDI  
LATE MING DYNASTY**

seated on a crescent-shaped plinth, the hands concealed within the wide sleeves of a high-belted voluminous robe worn over armor, the head with a tight cap secured with a knotted sash, the ends trailing over the shoulders, the full face downcast with a fierce expression, pierced for insertion of hair, covered overall in a creamy-white glaze  
Height 10 in., 25.4 cm

**EXHIBITED**

*Blanc de Chine*, Marchant, London, 2017, cat. no. 17.

\$ 4,000-6,000

明末 德化白釉關帝坐像

展覽

《Blanc de Chine》，Marchant，倫敦，  
2017年，編號17



896

896

**AN INCISED AUBERGINE-GLAZED  
BRUSHPOT  
QING DYNASTY, KANGXI PERIOD**

of cylindrical form, rising to a lipped rim and supported on a stepped and slightly splayed foot, the exterior delicately carved with a leafy weeping willow tree flanked by a pair of soaring birds and a fluttering insect, covered overall with a translucent violet glaze pooling to a darker tone in the recesses, the base unglazed  
Height 5 in., 12.7 cm

\$ 5,000-7,000

清康熙 茄皮紫釉暗刻飛燕垂柳  
圖筆筒

**A DEHUA FIGURE OF LAOZI  
17TH CENTURY**

modeled seated wearing voluminous robes, the upper body leaning slightly forward resting on a crescent-shaped armrest, holding a scroll in one hand, the domed head with furrowed brow and ears with pendulous lobes, the full face with rounded cheeks, a long beard and lips parted in a benevolent smile, covered overall in a rich ivory-white glaze, the reverse impressed with a rectangular mark reading *Shanren chen wei* (the mountain man Chen Wei)  
Height 4½ in., 11.4 cm

**PROVENANCE**

Acquired in New York prior to 1990.  
Collection of Robert Galster (1923-1991) and Gilbert (1924-2015) Ireland.  
Christie's New York, 15th-16th March 2015, lot 3140.

\$ 15,000-25,000

十七世紀 德化白釉老子坐像  
《山人陳偉》款

來源

1990年之前得於紐約

Robert Galster (1923-1991) 及

Gilbert (1924-2015) Ireland 伉儷收藏

紐約佳士得2015年3月15至16日，編號3140



PROPERTY FROM A NEW YORK PRIVATE COLLECTION

**A RARE FAMILLE-VERTE BISCUIT 'LANDSCAPE'  
ROULEAU VASE  
QING DYNASTY, KANGXI PERIOD**

well-painted and enameled in shades of green, blue and aubergine with a continuous scene of scholars in an idyllic mountainous landscape, some seated in their studios, one on horseback on a grassy bank, a pair conversing on a hill, the sky and water left in the biscuit, the shoulder with lobed medallions enclosing auspicious objects on a scrollwork ground, the neck with a further landscape scene, all between petal lappets encircling the base and bands of keyfret, *ruyi* and scrolls above, the base with a black-enameled *shou* character within a circular impression, mounted on a revolving base (2)

Height 16½ in., 42 cm

**PROVENANCE**

Collection of Richard Bennett (b. 1849), Esq.  
Edgar Gorer, London, 1911.  
M. Parish-Watson, New York.  
Collection of John D. Rockefeller, Jr. (1874-1960).  
Collection of John D. Rockefeller, III (1906-1978).  
Ralph M. Chait Galleries, New York, 2nd February 1976.

**EXHIBITED**

*The Grand Gallery*, The Metropolitan Museum of Art, New York, 1974-1975, cat. no. 80.  
Dreicer & Co., New York, circa 1911

**LITERATURE**

*Catalogue of the Collection of Old Chinese Porcelains formed by Richard Bennett, Esq.*, London, 1911, cat. no. 316.  
Edgar Gorer and J. F. Blacker, *Chinese Porcelain and Hard Stones*, vol. 1, London, 1911, pl. 105.

\$ 30,000-50,000

It is rare to find such a finely enameled biscuit vase of this size and subject matter. The bucolic scene of scholars in a landscape, with studios and pavilions dotting the hills and fisherman out on the river, is confidently and delicately rendered in a range of blues, greens, aubergine, and painterly strokes of black.

Compare a *famille-verte* biscuit-form stand from the Jie Rui Tang Collection, similarly enameled and painted with a related landscape scene, sold in these rooms, 20th March 2018, lot 354. A smaller rouleau vase, freely painted with flowers and rockwork, is illustrated in Hobson, Rackham & King, *Chinese Ceramics in Private Collections*, London, 1931, pl. 4. See also a brushpot painted with an idyllic river scene sold in our London rooms, 12th June 2003, lot 1178.

清康熙 素三彩山水人物圖棒槌瓶

來源

Richard Bennett 收藏  
Edgar Gorer, 倫敦, 1911年  
M. Parish-Watson, 紐約  
小約翰·D·洛克菲勒 (1874-1960) 收藏  
約翰·D·洛克菲勒三世 (1906-1978) 收藏  
Ralph M. Chait Galleries, 紐約, 1976年2月2日

展覽

《The Grand Gallery》, 大都會藝術博物館,  
紐約, 1974至1975年, 編號80  
Dreicer & Co., 紐約, 約1911年

出版

《Catalogue of the Collection of Old Chinese Porcelains formed by Richard Bennett, Esq.》, 倫敦, 1911年, 編號316  
Edgar Gorer 及 J. F. Blacker, 《Chinese Porcelain and Hard Stones》, 卷1, 倫敦, 1911年, 圖版105



The present lot illustrated in *Catalogue of the Collection of Old Chinese Porcelains formed by Richard Bennett, Esq.*, London, 1911, cat. no. 316.



PROPERTY OF AN ASIAN PRIVATE COLLECTOR

**A VERY RARE FAMILLE-VERTE  
'DRAGON-CARP' MOONFLASK  
QING DYNASTY, KANGXI PERIOD**

elegantly potted with a flattened spherical body rising to a waisted neck and a pear-shaped upper bulb, set with two strap handles each accentuated by a central raised ridge and a leaf-shaped terminal, the convex circular sides each painted with a carp leaping from the turbulent sea and a dragon springing forth from crashing waves, the upper bulb decorated with the 'Eight Buddhist Emblems'  
Height 10¼ in., 26 cm

**PROVENANCE**

John Sparks Ltd., London (by repute).  
English Private Collection.

The distinctive shape of this vase is thought to have been inspired by Near or Middle Eastern metalware, while the ceramic form was first produced during Yongle and Xuande periods. The moonflask shape is highly unusual in the Kangxi period.

The form is recorded in a line drawing in Geng Baochang, *Mingqing ciqi jiangding* [Appraisal of Ming and Qing Porcelain], Hong Kong, 1993, p. 189, no. fig. 336, no. 3. For a closely related piece, see Geng Baochang, *ibid.*, p. 21, fig. 31. Compare a related example decorated with chrysanthemum in iron red, sold at Christie's New York, 30th October 2001, lot 801. Another example with two lugs below the handles, painted with deer motifs in underglaze blue, was sold in these rooms, 3rd December 1974, lot 458.

\$ 30,000-50,000

清康熙 五彩錦鯉化龍圖抱月瓶

來源

John Sparks Ltd., 倫敦 (傳)  
英國私人收藏



PROPERTY OF AN ASIAN PRIVATE COLLECTOR

**A QUADRANGULAR FAMILLE-VERTE  
'LANDSCAPE' VASE  
QING DYNASTY, KANGXI PERIOD**

the stoutly potted square-section body with tapered rectangular sides supporting a waisted cylindrical neck and everted rim painted brightly with floral sprigs and butterflies, one side of the body painted with two figures conversing in a landscape, another side with dwellings situated among pine trees, the third side with a fisherman in a *sampan*, and the fourth with figure riding a mule into the mountains, the base with a small recessed square covered in clear glaze  
Height 19 in., 48.2 cm

**PROVENANCE**

Christie's London, 3rd November 2009, lot 313.

Compare a Kangxi period blue and white vases of the same shape decorated in the style of literati paintings; see one illustrated in *The Complete Collection of Treasures of the Palace Museum. Blue and White Porcelain with Underglaze Red (III)*, Hong Kong, 2000, pl. 18; and another in the Shanghai Museum published in *Kangxi Porcelain Wares from the Shanghai Museum Collection*, Hong Kong, 1998, pl. 32. A similar example sold in these rooms, 20th March 2007, lot 804.

\$ 15,000-25,000

清康熙 五彩山水人物圖方瓶

來源

倫敦佳士得2009年11月3日，編號313





901

901

PROPERTY FROM A MAINE PRIVATE COLLECTION

**A BLUE AND WHITE 'HUNDRED BOY'S BOX  
AND COVER  
QING DYNASTY, KANGXI PERIOD**

of circular form, painted overall with fine, detailed 'pencil' drawing in cobalt blue, the cover centered by a medallion with a boy riding a *qilin*, accompanied by boys bearing banners, the sides of the box and cover with boys engaged in various pursuits including playing chess and dancing (2)  
Diameter 4½ in., 11.4 cm

**PROVENANCE**

Collection of Warren E. Cox (1895-1977),  
(according to label).  
Imperial Oriental Art, New York.

\$ 4,000-6,000

清康熙 青花百子圖蓋盒

來源

Warren E. Cox (1895-1977) 收藏 (標籤)  
帝國東方藝術, 紐約



902

902

**A BLUE AND WHITE AND COPPER-RED-  
DECORATED CELADON-GLAZED 'HORSES'  
PHOENIX-TAIL VASE  
QING DYNASTY, KANGXI PERIOD**

the baluster-form body sweeping to a wide flaring rim, boldly enameled with a continuous scene depicting the 'Eight Horses of Mu Wang' galloping, grazing, and lounging under a towering pine tree, the horses' coats variously decorated in underglaze blue, underglaze red, and white slip, all against a celadon ground, the interior white  
Height 15 in., 38.1 cm

\$ 10,000-15,000

清康熙 豆青地青花釉裏紅穆王八駿圖  
鳳尾尊





903



904



903

PROPERTY OF A MAINE PRIVATE COLLECTOR

**A PAIR OF BLUE AND WHITE 'FLORAL' BOWLS  
QING DYNASTY, KANGXI PERIOD**

each of conical form, the deep flaring sides resting on a narrow straight foot, painted in shades of cobalt with large floral stems issuing from rockwork, a large grasshopper resting on one stem and a flitting butterfly nearby, the interior with a border of leafy floral branches at the rim, the central medallion enclosing stems of asters beside a cliff face, the recessed base with an apocryphal Chenghua mark, wood stands (4)

Diameter 8¾ in., 22.3 cm

**PROVENANCE**

T. Y. King & Sons Ltd., Hong Kong, 1953.

**EXHIBITED**

Fung Ping Shan Museum, Hong Kong, circa 1953.

\$ 10,000-15,000

清康熙 青花石花圖盃一對  
《大明成化年製》仿款

來源

金才記，香港，1953年

展覽

馮平山博物館，香港，約1953年

904

PROPERTY FROM A CANADIAN PRIVATE COLLECTION

**TWO BLUE AND WHITE 'SEVEN SCHOLARS'  
BOWLS**

**KANGXI MARKS AND PERIOD**

each of 'klapmuts' form with deep rounded sides, resting on a straight foot and steeply flaring at the rim, painted in inky cobalt washes with a scholarly gathering in a rocky bamboo grove, a group listening to the *qin*, a group conversing, and an attendant preparing a meal to the side, all below a 'prunus and cracked ice' rim border, the interior with a contemplative scholar seated on a rock, the inner rim painted with a band of pine and peony, the base with a six-character mark in underglaze blue within a double circle, one bowl painted with cloud scrolls (2)

Diameter 8½ in., 20.1 cm

**PROVENANCE**

Frank Crane, The Hundred Antiques, Toronto, 1960s-1980s, and thence by descent.

\$ 6,000-8,000

清康熙 青花竹林七賢圖折沿盃一對  
《大清康熙年製》款

來源

Frank Crane, The Hundred Antiques, 多倫多，1960至1980年代，此後家族傳承



PROPERTY FROM THE COLLECTION OF DR. AND  
MRS. GREGORY F. SULLIVAN

**A FAMILLE-VERTE 'IMMORTALS'  
ROULEAU VASE  
QING DYNASTY, KANGXI PERIOD**

the cylindrical body set over a low straight foot and rising to a constricted neck and galleried rim, the body painted in bright enamels and gilt with Liu Hai lunging and holding a three-legged toad emitting a stream of vapor from its mouth, beside him one of the Hehe Erxian dancing and shaking coins from a long string, the coins falling onto the ground alongside scattered 'auspicious emblems', the other Hehe Erxian and Li Tieguai rushing over to snatch up the cash and emblems, each of the immortals finely painted with a lively facial expression, energetic movement, and richly detailed robes, the scene set in a grassy hillock with pine trees, rocks, and a table with further auspicious items, all between decorative bands at the foot and shoulder, the neck with a father, son, and attendant walking through a landscape  
Height 17  $\frac{3}{8}$  in., 44.1 cm

**PROVENANCE**

J.M. Hu Collection.  
Sotheby's New York, 4th June 1985, lot 54.

\$ 25,000-35,000

清康熙 五彩四仙圖棒槌瓶

來源  
胡惠春收藏  
紐約蘇富比1985年6月4日，編號54



**A RARE FAMILLE-VERTE  
'LANDSCAPE' BRUSHPOT  
KANGXI PERIOD, DATED RENCHEN  
YEAR, CORRESPONDING TO 1712**

of slightly waisted cylindrical form, the exterior enameled to one side with a rectangular panel enclosing a scene depicting the poet Su Shi seated at a table enjoying wine under the canopy of a *sampán*, an oarsman at the stern guiding the boat by towering boulders and towards the famed rocky prominence, its sheer verticality punctuated by a crooked pine tree jutting out from the cliff, the reverse inscribed with a seven line poetic inscription from Su Shi's *Latter Ode to the Red Cliff*, signed *Xiu Yuan*, and with a *Mu Shi Ju* seal mark, the partially unglazed based centered with a recessed medallion  
Diameter 7¼ in., 18.4 cm

**PROVENANCE**

Collection of Marcel Proust (1871–1922).

\$ 40,000-60,000

Kangxi period dated examples of brushpots of this large size and bearing inscriptions are exceptionally rare. As with other related pieces of this rarefied group, the inscription on the brushpot ends with a seal mark not of the poet but of a workshop, *Mu Shi Ju*. This mark appears on other porcelains of superlative quality and belongs to a very select group thought to be associated with one or more small private workshops in Jingdezhen, operating during the late Ming and early Qing dynasty.

A very similar *famille-verte* brushpot, also dated to 1712 and from the collection of Marcel Proust, was exhibited in *Kangxi Famille Verte*, Marchant, London, 2017, cat. no. 31. See also another similar example, dated to 1719, included by Marchant in *Qing Porcelain*, Marchant, London, 2011, cat. no. 5. There is a Kangxi mark and period blue and white brushpot of the same subject matter in the Palace Museum, Beijing, illustrated in Chen Runmin, *Qing Shunzhi Kangxi chao qinghua ci* [Qing blue and white porcelain from the Shunzhi and Kangxi periods], Beijing, 2005, pl. 206.

Related brushpots with *Mu Shi Ju* marks include a large bird and flower decorated *famille-verte* brushpot, dated to 1709, in the Musée Guimet, Paris, illustrated in *Oriental Ceramics: The*

*World's Great Collections, Vol. 8, Musée Guimet*, Tokyo, 1976, pl. 53; another of smaller size also inscribed and with bird and flower decoration sold in our Hong Kong rooms, 29th-30th November 2018, lot 324. Another, of smaller size, similarly bird and flower decorated, inscribed and bearing a *Mu Shi Ju* seal mark, from the Jie Rui Tang Collection sold in these rooms, 20th March 2018, lot 310.

Valentin Louis Georges Eugène Marcel Proust (1871-1922) was a renowned French novelist, author of the famous seven-volume novel *À la recherche du temps perdu*, written between 1913 and 1927, based on Proust's personal life told from a psychological and allegorical point of view. The novel includes numerous references to Japanese and Chinese works of art. These deliberate references reflect the author's admiration for Asian art, particularly its reverence for the natural world which he effectively contrasts with the more humanistic approach of European art.

清康熙壬辰年（1712年）  
五彩開光赤壁夜遊圖詩文筆筒

來源

Marcel Proust (1871-1922) 收藏





907

907

**A FAMILLE-VERTE 'BUDDHIST LION'  
BRUSHPOT  
QING DYNASTY, KANGXI PERIOD**

of cylindrical form with straight sides supported on a flat base, finely painted with two rectangular panels framed in iron red, each enclosing a brightly-enameled lion playing with a large beribboned brocade ball amid stylized flame wisps  
Height 5 in., 12.5 cm

\$ 5,000-7,000

清康熙 五彩開光佛獅戲繡球紋筆筒



908

908

**A FAMILLE-VERTE 'BUDDHIST LION'  
JAR AND COVER  
QING DYNASTY, KANGXI PERIOD**

the baluster body enameled with two pairs of Buddhist lions, each pair playing with a large beribboned brocade ball, the streaming ribbons undulating across the surface of the jar, each lion with tight curly mane, bushy tail, ridged chest, and playful snarl, the neck with a series of beribboned precious objects, the domed cover similarly decorated with four lions with brocade balls, surmounted by a bud-form knob, the tip painted as a stylized flowerhead, the base painted in underglaze blue with a *lingzhi* sprig within a double circle (2)  
Height 13<sup>3</sup>/<sub>8</sub> in., 33.9 cm

\$ 5,000-7,000

清康熙 五彩佛獅戲繡球紋蓋罐



909

PROPERTY FROM THE JUNKUNC COLLECTION

**A PAIR OF FAMILLE-VERTE AND  
GILT 'FLORAL' WINE CUPS  
QING DYNASTY, KANGXI PERIOD**

each delicately potted with broad rounded sides, the exterior painted in polychrome enamels with gnarled rockwork and a garden in bloom, the stone and foliage rendered in two tones of green, the peony and prunus blossoms in iron red and gilt, the trunk of the prunus tree naturalistically colored with a grayish-aubergine wash and extending over the mouth of the cup, its spindly branches spreading across the interior and issuing further buds and flowers, tiny butterflies fluttering nearby (2)  
Diameter 2 $\frac{7}{8}$  in., 7.3 cm

**PROVENANCE**

Collection of Stephen Junkunc, III (d. 1978).

**EXHIBITED**

Art Institute of Chicago, Chicago, circa 1952 (on loan).

\$ 15,000-20,000

清康熙 五彩描金花石圖小盃一對

來源  
史蒂芬·瓊肯三世（1978年逝）收藏

展覽  
芝加哥藝術博物館，芝加哥，約1952年（借展）

PROPERTY FROM A NEW YORK PRIVATE  
COLLECTION

**A FAMILLE-VERTE 'BIRDS AND  
FLOWERS' YENYEN VASE  
QING DYNASTY, KANGXI PERIOD**

the broad rounded shoulders resting on a spreading foot, surmounted by a tall cylindrical neck and trumpet mouth, all vibrantly enameled, the body with a pair of peacocks perched on rockwork amidst a lush verdant garden with chrysanthemums, coxcombs, further flowers and various insects, the neck similarly painted with a pair of songbirds on a flowering peony branch, above a band of cracked ice and peony  
Height 17¾ in., 45 cm

**PROVENANCE**

Earle D. Vandekar, New York, 11th January  
1985.

In a vivid palette of blues, reds, greens and gilt accents, this vase presents a complex and beautifully painted scene. The varying sizes of the floral blooms, foliage, fluttering butterflies, and rockwork create a lively sense of depth and perspective, accentuated by the painterly use of black enamels. The presence of pairs of birds suggest that the vase may have been presented in celebration of a wedding.

Related vases include one formerly in the Chrysler Museum, Norfolk, sold at Christie's New York, 6th June 1985, lot 406; one sold in our London rooms, 28th June 1983, lot 81; and a third sold in our Hong Kong rooms, 9th October 2012, lot 3066. See also a blue and white yenyen vase of similar design, dated 1708, illustrated in *Kangxi Porcelain Wares from the Shanghai Museum Collection*, Hong Kong, 1998, pl. 68-1.

\$ 25,000-35,000

清康熙 五彩孔雀花卉圖鳳尾尊

來源

Earle D. Vandekar, 紐約, 1985年1月11日



PROPERTY FROM A NEW YORK PRIVATE  
COLLECTION

**AN UNUSUAL FAMILLE-VERTE  
'BIRDS' ROULEAU VASE  
QING DYNASTY, KANGXI PERIOD**

the slightly tapering cylindrical body resting on a short foot below a slim neck and galleried rim, densely and vibrantly enameled with the 'Hundred Birds' motif including a pair of phoenix, amidst large peony blooms in a verdant rocky landscape by a lotus pond, the shoulder with four fruit-shaped cartouches enclosing auspicious objects against a floral brocade ground, the neck with two rectangular panels each painted with a 'bird and flower' scene against a flowerhead and *ruyi* ground, one with two seals, the neck with a band of keyfret

Height 18 in., 46 cm

**PROVENANCE**

Sotheby's New York, 9th May 1972, lot 143.  
Ralph M. Chait Galleries, New York, 2nd  
February 1976.

Finely enameled, the present vase has an unusually dense composition of various birds and flowers. For vases with similarly dense enameling and subject matter, compare a vase with phoenix and birds sold at Christie's New York, 27th November 1991, lot 365; another with peacocks sold at Christie's Hong Kong, 26th September 1989, lot 600A; and one sold at Christie's London, 23rd March 1987, lot 175. See also two with plainer necks sold in our London rooms, 14th May 1966, lot 190, and 9th May 1972, lot 106.

\$ 15,000-25,000

清康熙 五彩富貴吉祥圖棒槌瓶

來源

紐約蘇富比1972年5月9日，編號143  
Ralph M. Chait Galleries，紐約，  
1976年2月2日



PROPERTY FROM THE COLLECTION OF ARTHUR  
AND SARA JO KOBACKER

**A FAMILLE-VERTE 'XIWANGMU'  
ROULEAU VASE  
QING DYNASTY, KANGXI PERIOD**

the cylindrical body set over a low foot and supporting a columnar neck with a galleried rim, richly painted with Xiwangmu arriving from the left on a cloud with an assembly of female musicians and an attendant bearing a dish of peaches, a phoenix soaring nearby, the emperor seated on a tall platform awaiting the goddess's arrival, an official wearing a 'crane' rank badge animatedly gesturing toward the

majestic event, additional officials, attendants, and warriors standing by on the platform and on the terrace below, trees and rocks at the perimeter of the scene, the shoulder with iron-red rosettes and shaped cartouches enclosing bamboo all reserved against a green diaper ground, the neck painted with a lone hut in a riverside landscape, keyfret encircling the galleried rim  
Height 18½ in., 47 cm

**PROVENANCE**

Christie's Hong Kong, 1st May 2000, lot 729.

\$ 30,000-50,000

清康熙 五彩王母授桃圖棒槌瓶

來源

香港佳士得2000年5月1日，編號729







913

**A PAIR OF FAMILLE-VERTE AND  
VERTE-IMARI 'YANG FAMILY'  
DISHES  
QING DYNASTY, KANGXI PERIOD**

each center vibrantly enameled with an animated scene of female warriors on horseback, the animals galloping within the stately courtyard of a grand pavilion, and viewed from above by a seated matriarch flanked by standing attendants, the broad everted rim in *verte-imari* with varying polychrome flowerheads on an iron-red floral meander ground, the underside with a pair of underglaze blue and iron-red floral sprays (2)  
Diameter 13½ in., 34.3 cm

**PROVENANCE**

Collection of Duchess Isabella Lubomirska (née Czartoryska) (1736-1816), Lancut Castle, Poland (by repute).  
The Counts Potocki, Lancut Castle, Poland, until circa 1944.  
Collection of Paul-Louis Weiller (1893-1993).  
Christie's London, 26th April 2016, lot 79 (part lot).

The unusual and bold combination of *famille-verte* and *verte-imari* adds intensity and vibrancy to the spirited representation of the Yang family female warriors. A dish of this same palette and subject matter is in the Tokyo National Museum, Tokyo and illustrated in John Ayers and Masahiko Sato, *Ceramic Art of the World, Chi'ing Dynasty*, vol. 15, Tokyo, 1983, pl. 169.

\$ 10,000-15,000

清康熙 五彩楊家女將人物故事  
圖盤一對

來源

Isabella Lubomirska 女公爵 (1736-1816) 收藏，萬楚特城堡，波蘭（傳）  
波托茨基伯爵收藏，萬楚特城堡，波蘭，至約1944年

Paul-Louis Weiller (1893-1993) 收藏  
倫敦佳士得2016年4月26日，  
編號79（其一）

**A FINE BLUE AND WHITE 'FIGURAL'  
VASE**  
**QING DYNASTY, KANGXI PERIOD**

of *zun* form, the slightly compressed globular body sweeping to a flaring neck and galleried rim, all raised on a high splayed foot, the rounded sides painted with a kneeling official presenting credentials to a seated dignitary proffering a lotus flower, a guard and further official observing, all within an elegant court setting divided by a cluster of *wutong* and plantain trees, the neck with further officials, attended by servants, in discussion on a

balustraded garden, all within line borders, a chevron band around the rim and sprigs of pine and a further geometric band encircling the foot, the base with an apocryphal Chenghua mark  
Height 14 in., 35.6 cm

**PROVENANCE**

Collection of Hugh J. (1858-1910) and Julia M. (1872-1944) Grant, and by descent to Lucie M. (1908-2007) and Hugh Grant, Jr. (1904-1981). Doyle New York, 14th September 2009, lot 32.

\$ 25,000-35,000

清康熙 青花人物故事圖尊

來源

Hugh J. (1858-1910) 及 Julia M. (1872-1944) Grant 伉儷收藏，傳承至 Lucie M. (1908-2007) 及 Hugh Grant, Jr. (1904-1981) 伉儷 Doyle，紐約，2009年9月14日，編號32





915

915

PROPERTY FROM THE COLLECTION OF DR. AND MRS. GREGORY F. SULLIVAN

**A POWDER-BLUE-GROUND, IRON-RED, AND GILT 'FISH' ROULEAU VASE**

**QING DYNASTY, KANGXI PERIOD**

the cylindrical body rising from a low foot to a narrow columnar neck with a galleried rim, covered overall with a soufflé blue glaze, five large iron-red carp swimming around the body amidst small gilt fish, crabs, waterweeds, and blossoms, the shoulder with traces of blossoms and auspicious emblems in gilt, the neck painted in gilt with *shou* characters and *wanzi*, the base and interior glazed white  
Height 18 $\frac{3}{8}$  in., 47.3 cm

**PROVENANCE**

Ralph M. Chait Galleries, New York.  
Sotheby Parke-Bernet, 4th November 1978, lot 6.

\$ 8,000-12,000

清康熙 灑藍地描金磬紅彩魚藻紋棒槌瓶

來源

Ralph M. Chait Galleries, 紐約  
蘇富比 Parke-Bernet, 1978年11月4日, 編號6



916

916

PROPERTY OF A GENTLEMAN

**A FAMILLE-VERTE 'FOUR ACCOMPLISHMENTS' ROULEAU VASE**  
**QING DYNASTY, KANGXI PERIOD**

the slightly tapered body rising to a cylindrical neck and everted mouth rim, painted with a continuous scene of women in a large garden pavilion completing the 'Four Accomplishments': reading poetry, playing go, admiring Chinese paintings, and playing musical instruments, surrounded by young boys at play, the shoulder with reserves enclosing flowers symbolizing the four seasons interspersed with chrysanthemums on a diaper ground, the neck with a continuous scene of further boys at play  
Height 19 in., 48.3 cm

**PROVENANCE**

Collection of Antoinette H. and Frederick J. Van Slyke.  
Sotheby's New York, 31st May 1989, lot 95.  
Sotheby's New York, 12th April 1990, lot 532.

Compare to a closely related vase illustrated in *Ausgewählte Werke Ostasiatischer Kunst*, Berlin-Dahlem, 1970, no. 70; and another one of this type with similar subject matter published by Walter Bondy, *Kang-Hsi: Eine Blüte-Epoche der chinesischen Porzellankunst*, Munich, 1923, pl. 131 (right). Another vase of this type from the J. T. Tai & Co. Collection was sold in these rooms, 22nd March 2011, lot 105.

\$ 20,000-30,000

清康熙 五彩四藝圖棒槌瓶

來源

Antoinette H. 及 Frederick J. Van Slyke  
伉儷收藏  
紐約蘇富比1989年5月31日, 編號95  
紐約蘇富比1990年4月12日, 編號532



917

917

PROPERTY OF A LADY

**A BLUE AND WHITE 'PHOENIX' DISH  
QING DYNASTY, 18TH CENTURY**

the central medallion painted with a phoenix in flight amidst scrolling foliage within a double-circle border repeated at the rim, the exterior similarly decorated as a continuous band, the base inscribed with an apocryphal Hongwu six-character mark in underglaze blue  
Diameter 6<sup>3</sup>/<sub>8</sub> in., 15.6 cm

**PROVENANCE**

Parke-Bernet Galleries, Inc., New York, 11th April 1940, lot 120 (part lot).  
Collection of Hoyt Augustus Moore (1870-1958), and thence by descent.

Compare a pair of Yongzheng mark and period dishes of very similar design with sold in our London rooms, 12th June 1990, lot 251; another similar example sold in our Hong Kong rooms, 26th May 1980, lot 514.

\$ 6,000-8,000

清十八世紀 青花穿花鳳紋盤  
《大明洪武年製》仿款

來源

Parke-Bernet Galleries, Inc., 紐約, 1940年4月11日, 編號120 (其一)  
Hoyt Augustus Moore (1870-1958) 收藏, 此後家族傳承



918

918

PROPERTY OF A LADY

**A BLUE AND WHITE 'DRAGON AND PHOENIX' DISH  
QING DYNASTY, 18TH CENTURY**

the interior central medallion painted with a splayed-winged phoenix amidst stylized clouds, the exterior with six five-clawed dragons above crashing waves, the base inscribed with an apocryphal six-character Xuande mark in underglaze blue  
Diameter 6<sup>1</sup>/<sub>2</sub> in., 16.5 cm

**PROVENANCE**

Parke-Bernet Galleries, Inc., New York, 11th April 1940, lot 120 (part lot).  
Collection of Hoyt Augustus Moore (1870-1958), and thence by descent.

\$ 6,000-8,000

清十八世紀 青花龍鳳紋盤  
《大明宣德年製》仿款

來源

Parke-Bernet Galleries, Inc., 紐約, 1940年4月11日, 編號120 (其一)  
Hoyt Augustus Moore (1870-1958) 收藏, 此後家族傳承

**A BLUE AND WHITE 'LANTERN' VASE  
QING DYNASTY, 18TH / 19TH CENTURY**

the tall cylindrical body supported on a splayed foot and rising to a waisted neck and upright rim, the body painted with a continuous scene of four *luohan* in a garden setting, seated beneath pine trees and surrounded by scrolls and scholarly objects, all above *lingzhi* sprays and a keyfret border at the foot, and below diaper and keyfret bands at the shoulder, the neck painted with a selection of the 'Hundred Antiques'

Height 19 in., 48.3 cm

**PROVENANCE**

Christie's New York, 20th September 2005, lot 344.

Lantern-form porcelain vases came into vogue in the Qianlong period and production continued into the 20th century. Vases of this shape were typically decorated in enamels or glazed in 'robin's egg' blue tones, however underglaze blue versions are also known. Two slightly taller Qianlong period underglaze blue lantern-form vases featuring auspicious animals in landscapes are in the Palace Museum, Beijing, illustrated in *Gugong bowuguan cang wenwu zhenpin quanji: qinghua youlihong / The Complete Collection of Treasures of the Palace Museum: Blue and White Porcelain with Underglaze Red*, vol. 3, Hong Kong, 2000, cat. nos 134-135. Another vase of this shape, decorative technique, and date bearing a landscape scene sold at Christie's Hong Kong, 26th November 2014, lot 3258.

\$ 30,000-50,000

清十八 / 十九世紀 青花四仙圖燈籠瓶

來源

紐約佳士得2005年9月20日，編號344





920

920

PROPERTY FROM A NORTH AMERICAN PRIVATE COLLECTION

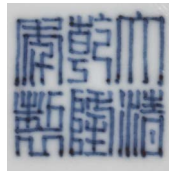
**A COPPER-RED-GLAZED DISH  
QIANLONG SEAL MARK AND PERIOD**

the gently rounded sides rising from a slightly tapered foot, covered overall in a rich crimson glaze transmuting to darker plum tones at the rim, the base with a six-character seal mark in underglaze blue  
Diameter 6½ in., 16.5 cm

**PROVENANCE**

Collection of John Calvin Ferguson (1866-1945), (by repute).

\$ 5,000-7,000



清乾隆 紅釉盤  
《大清乾隆年製》款

來源

John Calvin Ferguson (1866-1945) 收藏 (傳)

921



921

PROPERTY FROM A NORTH AMERICAN PRIVATE COLLECTION

**A COPPER-RED-GLAZED 'LANGYAO' VASE  
QING DYNASTY, 18TH / 19TH CENTURY**

of slender proportions with the waisted lower body rising to a rounded shoulder supporting a cylindrical neck flaring slightly at the mouth, covered overall in a bright cherry-red glaze variegated with streaks of whitish-celadon and draining to pale blue-green at the neck, the glaze suffused with characteristic craquelure the base glazed celadon  
Height 16 in., 40.6 cm

**PROVENANCE**

English private collection, acquired in the 1960s. Christie's London, 11th November 2016, lot 850.

\$ 20,000-30,000

清十八 / 十九世紀 郎窯紅釉觀音尊

來源

英國私人收藏，得於1960年代  
倫敦佳士得2016年11月11日，編號850

PROPERTY FROM THE COLLECTION OF DR. AND  
MRS. GREGORY F. SULLIVAN

**A LARGE COPPER-RED-GLAZED  
BOTTLE VASE  
QING DYNASTY, 18TH / 19TH  
CENTURY**

the spherical body supported on a low tapered  
foot and rising to a tall neck narrowing  
toward the rim, covered overall in a crushed-  
strawberry-colored glaze dappled with tiny  
white flecks and transmuting to a paler pink  
at one side and beneath the rim, the glaze  
suffused with a fine craquelure and falling in  
heavy drips along the unglazed foot, the base  
and interior glazed white  
Height 18 in., 45.7 cm

**PROVENANCE**

New York Private Collection.  
Sotheby's New York, 30th May 1990, lot 152.

\$ 10,000-15,000

清十八 / 十九世紀 紅釉長頸瓶

來源

紐約私人收藏

紐約蘇富比1990年5月30日，編號152



923

**A BLUE-GLAZED BOWL  
QING DYNASTY, 18TH CENTURY**

with deep rounded sides rising from a straight foot to an everted rim, applied overall with a vibrant cobalt-blue glaze stopping neatly at the rim and foot, the base inscribed with an apocryphal six-character Xuande mark within a double circle in underglaze blue  
Diameter 7 $\frac{3}{8}$  in., 18.7 cm

Compare a similar bowl sold in these rooms, 21st March 2018, lot 691; and an identical example sold in our Hong Kong rooms, 19th May 1979, lot 592.

\$ 8,000-12,000

清十八世紀 藍釉盃  
《大明宣德年製》仿款



923

924

PROPERTY OF A GENTLEMAN

**AN INCISED AND YELLOW-GLAZED  
'DRAGON AND PHOENIX' BOWL  
QING DYNASTY, DAOGUANG PERIOD**

the rounded sides supported on a straight foot, the exterior incised with two dragons each pursuing a 'flaming pearl' divided by a pair of soaring phoenix, all above a band of upright lappets, covered overall in an egg yolk-yellow glaze, the base inscribed with three-character hallmark *Haorantang* ('Hall of Greatness') in underglaze blue  
Diameter 5 in., 12.6 cm

\$ 2,000-3,000

清道光 黃釉暗刻趕珠龍鳳紋盃  
《浩然堂》款



924





PROPERTY FROM A NEW YORK PRIVATE  
COLLECTION

**A PAIR OF INCISED YELLOW-  
GLAZED BOWLS**  
**QIANLONG SEAL MARKS AND  
PERIOD**

each with deep rounded sides resting on a straight foot, incised with stylized flowerheads divided by cloud scrolls, a band of lotus lappets encircling the foot and double rings at the rim, the interior incised with a further flowerhead medallion, all covered in a rich egg-yolk yellow glaze, the recessed base glazed white and with a six-character seal mark in underglaze blue (2)  
Diameter 4¾ in., 12 cm

**PROVENANCE**

Ralph M. Chait Galleries, New York, 13th  
December 1968.

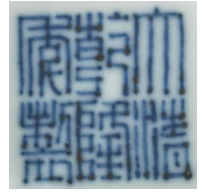
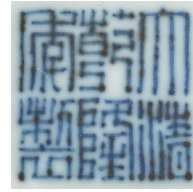
See a bowl of this type sold at Christie's  
London, 12th May 2017, lot 51, and another sold  
at Christie's New York, 13th September 2012,  
lot 1514.

\$ 10,000-15,000

清乾隆 黃釉暗刻團花紋盃一對  
《大清乾隆年製》款

來源

Ralph M. Chait Galleries, 紐約, 1968年12  
月13日





926

926

PROPERTY OF A LADY

**A BLUE AND WHITE STEM CUP WITH  
'LANÇA' CHARACTERS  
QIANLONG SEAL MARK AND PERIOD**

supported by a splayed stem foot, the cup with steep sides rising from a flat base to a flared mouth rim, the exterior painted in bright cobalt tones with eight *lança* characters surrounded by an undulating stem of lotus issuing large flowerheads and curled acanthus leaves, the underside with petal lappets above bands of demi-florets divided by a raised rib picked out with floral sprigs, the stem skirted by *ruyi*-heads suspending interlinked tassels, the interior with a stylized floral medallion within a double-line border repeated at the rim, the interior of the foot inscribed in underglaze blue with a horizontal six-character seal mark  
Height 3¾ in., 9.5 cm

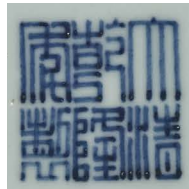
**PROVENANCE:**

Y. K. Ma & Sons Co., Ltd., Hong Kong,  
6th April 1981.

\$ 5,000-7,000

清乾隆 青花纏枝蓮梵文高足盃  
《大清乾隆年製》款

Y. K. Ma & Sons Co., Ltd. · 香港 ·  
1981年4月6日



927

927

**A BLUE AND WHITE CIRCULAR  
INKSTONE  
QIANLONG SEAL MARK AND PERIOD**

formed as a low, broad cylinder with a lipped rim, the top centered with a recessed unglazed circle constituting the grinding plane, enclosed in a raised band painted in pencil-thin strokes of underglaze blue with a floral scroll interspersed with eight discs, each disc with two blossoms against a densely striated feather-like ground, the pattern repeated on the sides, the recessed base centered with a six-character seal mark in underglaze blue  
Diameter 7⅞ in., 18.2 cm

\$ 25,000-35,000

清乾隆 青花花卉紋硯  
《大清乾隆年製》款

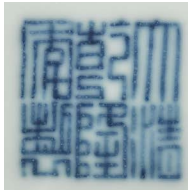
928

**A WUCAI 'DRAGON AND PHOENIX'  
BOWL  
QIANLONG SEAL MARK AND PERIOD**

the deep rounded sides supported on a narrow foot and rising to an everted rim, the exterior vibrantly enameled with two dragons each chasing a 'flaming pearl', divided by phoenix amidst leafy floral sprays, the rim with a band of precious objects, the interior with a roundel enclosing an iron-red dragon surrounded by green flame wisps, the recessed base with a six-character seal mark in underglaze blue  
Diameter 5 $\frac{7}{8}$  in., 15.4 cm

\$ 20,000-30,000

清乾隆 五彩龍鳳呈祥紋盃  
《大清乾隆年製》款



928

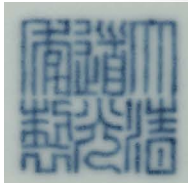
929

**A GREEN-ENAMELED 'DRAGON' DISH  
DAOGUANG SEAL MARK AND PERIOD**

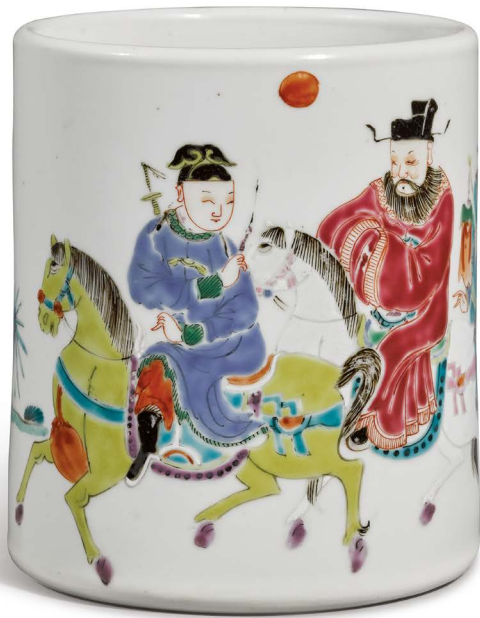
the gently rounded sides rising from a short foot to an everted rim, painted to the interior in bright green with a five-clawed dragon writhing amongst flames in pursuit of a 'flaming pearl', the details picked out in black, enclosed with underglaze blue and green-enameled line borders, the exterior similarly decorated with a pair of scaly dragons, the base inscribed with a six-character seal mark in underglaze blue  
Diameter 7 in., 17.8 cm

\$ 8,000-12,000

清道光 綠彩趕珠龍紋盤  
《大清道光年製》款



929



930

930

**A FAMILLE-ROSE 'FIGURAL'  
BRUSHPOT  
QING DYNASTY, YONGZHENG  
PERIOD**

of cylindrical form, the exterior vibrantly enameled with a continuous scene depicting a bearded crimson-robed dignitary on horseback accompanied by a blue-robed officer mounted on a yellow horse, followed by a young assistant on foot, all amid a garden setting of flowers and foliage

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

**PROVENANCE**

Sotheby's Hong Kong, 15th May 1990, lot 228.  
Charlotte Horstmann & Gerald Godfrey, Ltd.,  
Hong Kong.

\$ 10,000-15,000

清雍正 粉彩人物圖筆筒

來源

香港蘇富比1990年5月15日，編號228

Charlotte Horstmann & Gerald Godfrey, Ltd.，  
香港



931

931

PROPERTY FROM A BAY AREA PRIVATE  
COLLECTION

**A FAMILLE-ROSE 'IMMORTAL' VASE  
QING DYNASTY, YONGZHENG  
PERIOD**

the pear-shaped body resting on a tall splayed foot, tapering to a slender neck and a flared galleried rim, brightly enameled with an immortal clad in turquoise robes carrying a basket of flowers and scrolls, a further bundle of scrolls swung over the shoulders, looking back at a deer, sprays of flowers and a sprig of *lingzhi* growing from rockwork nearby, the neck with a ruby-enameled sun above cloud wisps

Height 9 in., 22.8 cm

**PROVENANCE**

Sotheby's Paris, 19th September 2007, lot 73.

\$ 10,000-15,000

清雍正 粉彩仙人圖瓶

來源

巴黎蘇富比2007年9月19日，編號73

**A PAIR OF FAMILLE-ROSE BALUSTER  
'IMMORTALS' JARS  
QING DYNASTY, YONGZHENG  
PERIOD**

each with broad swelling shoulders resting on a spreading foot and tapering into a cylindrical neck, vibrantly enameled with three immortals on a mountain peak overlooking a sea of waves, a double-roof temple rising from across the waters, the scene imbued with motifs of longevity and auspiciousness such as a crane, deer, pine, five bats, and *lingzhi*, the immortals accompanied by an attendant carrying a vase holding incense, a stiff lappet border suspending jewels below and a diaper band enclosing vignettes of beribboned chimes at the shoulder, the neck painted with two flowering peony branches, the recessed base glazed white (2)

Height 14 $\frac{1}{8}$  in., 36.4 cm

\$ 20,000-30,000

清雍正 粉彩仙山聚瑞圖罐一對





933

PROPERTY FROM A NORTH AMERICAN PRIVATE COLLECTION

**A BLACK-GROUND FAMILLE-VERTE  
'FLORAL' BOTTLE VASE  
QING DYNASTY, YONGZHENG  
PERIOD**

the pear-shaped body resting on a slightly tapering foot and rising to a slender columnar neck with a flaring rim, the exterior enameled with stylized blue and red flowerheads on a meandering vine issuing fringed iron-red leaves, against a ground of further leafy scrolls, all reserved on a lustrous black ground, stopping just below the rim and above the footring, the interior and recessed base glazed white  
Height 8 $\frac{1}{8}$  in., 20.6 cm

Compare similarly enameled bottle vases, without the flared rim: a pair sold in our London rooms, 7th November 1946, lot 71, and another sold at Christie's London, 6th December 1993, lot 124. An example of yenyen form and with a band of scrolls at the footring, illustrated in R.L. Hobson, *The Later Ceramic Wares of China*, New York, 1925, pl. LIX, fig. 2, was exhibited at the *International Exhibition of Chinese Art*, Royal Academy, London, 1935-36, cat. no. 2266, and sold twice in our London rooms: 25th June 1936, lot 91, and 5th July 1977, lot 257. Another was exhibited in *An Exhibition of Important Chinese Ceramics from the Robert Chang Collection*, Christie's London, 1993, cat. no. 34, and sold at Christie's Hong Kong, 2nd November 1999, lot 530, and again in the same

rooms, 27th May 2008, lot 1765. A further pair sold in these rooms, 1st December 1992, lot 349. See also a baluster-form example in the Victoria & Albert Museum, London, coll. no. C.1114-1910.

\$ 6,000-8,000

清雍正 墨地五彩纏枝花卉紋  
長頸瓶

**A GRISAILLE-ENAMELED FAUX-MARBLE BOTTLE VASE  
QIANLONG SEAL MARK AND PERIOD**

the ovoid body rising from a splayed foot to a long slender neck, with three roundels reserved on a ground of swirling *grisaille*, sepia, and shades of iron red simulating marble, the circular scenes finely painted with familial gatherings, the borders, rim, and foot all highlighted in gilt, the interior and base enameled turquoise and the base inscribed with a six-character seal mark in underglaze blue

Height 16 in., 40.6 cm

Compare the painting of the present vase with a brushpot attributed to the Qianlong period and sold in our Hong Kong rooms, 25th April 2004, lot 58, bearing an inscription in the style of Tang Ying. Consider as well a related *faux-marble* bowl with a similar Qianlong seal mark, painting and gilt rims, sold at Christie's New York, 24th March 2004, lot 256.

\$ 8,000-12,000

清乾隆 仿大理石釉開光墨彩人物圖長頸瓶

《大清乾隆年製》款





935

PROPERTY FROM A BAY AREA PRIVATE  
COLLECTION

**A PAIR OF DOUCAI 'BOYS' DISHES  
QING DYNASTY, 18TH CENTURY**

each with shallow rounded sides resting on a straight foot, the exterior enameled with a scene of boys in a verdant balustraded terrace engaged in various games, the center with a medallion enclosing a similar scene of a group of boys at play, with scrolling clouds above, the details all outlined in washes of cobalt and picked out in delicate shades of blue, green, yellow, and iron red, the recessed base with an apocryphal Chenghua mark (2)  
Diameter 6 in., 15.3 cm

\$ 8,000-12,000

清十八世紀 鬥彩嬰戲圖盤一對  
《大明成化年製》仿款



PROPERTY OF AN ASIAN PRIVATE COLLECTOR

**A FLAMBE-GLAZED FANGHU-FORM VASE****GUANGXU MARK AND PERIOD**

the pear-shaped body of rectangular section rising from a straight foot to indented corners, the neck set with a pair of lug handles, the body with raised peach shaped panels, covered overall with a rich glossy red glaze streaked with pale blue and violet at the corners, handles and the mouthrim, the based incised with a six-character mark

Height 11¾ in., 29.8 cm

**PROVENANCE**

French Private Collection.  
Christie's Paris, 8th June 2010, lot 288 (part lot).

\$ 8,000-12,000

清光緒 窯變釉貫耳方壺

《大清光緒年製》款

來源

法國私人收藏

巴黎佳士得2010年6月8日，編號288  
(其一)





937

937

PROPERTY FROM A NORTH AMERICAN PRIVATE COLLECTION

**A PUCE-ENAMELED BLUE AND WHITE 'EIGHT IMMORTALS' BOWL  
DAOGUANG SEAL MARK AND PERIOD**

sturdily potted with the rounded sides resting on a slightly tapered foot, the exterior decorated with the Eight Immortals carrying their respective attributes, riding on various sea creatures or plants across tumultuous waves, all above a keyfret band encircling the foot, the interior similarly decorated with a central medallion enclosing Shou and a deer among crested waves below scrolling clouds, the base with a six-character seal mark in underglaze blue

Diameter 8 $\frac{7}{8}$  in., 22.4 cm

\$ 6,000-8,000

清道光 青花胭脂紅彩八仙過海圖盃

《大清道光年製》款



938

PROPERTY FROM A HAWAII PRIVATE COLLECTION

**A LARGE FAMILLE-ROSE 'BATS' DISH  
GUANGXU MARK AND PERIOD**

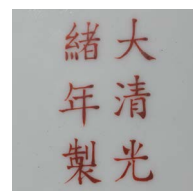
painted overall in bright enamels with iron-red bats soaring amidst colorful *lingzhi* cloud clusters to the interior and exterior walls, the interior mouth with a band of gilt between borders of iron red, the base inscribed with a six-character mark in iron red

Diameter 20 $\frac{1}{4}$  in., 51.4 cm

\$ 8,000-12,000

清光緒 粉彩雲蝠紋大盤

《大清光緒年製》款



938

**A TURQUOISE-GROUND FAMILLE-ROSE 'BIRD AND FLOWERS' BOX AND COVER**  
**QING DYNASTY, GUANGXU PERIOD**

of globular form, vibrantly enameled in the *Dayazhai* manner, the domed cover with a songbird resting on a flowering branch with blooms, hydrangea, begonia, and prunus in vibrant shades of pink, blue, and green, all reserved on a turquoise ground, the box similarly decorated and with a flitting butterfly, the interior and recessed base glazed white, the latter with a four-character mark in iron red reading *Yongqing Changchun* ('Eternal joy and everlasting spring') (2)

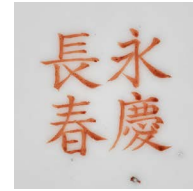
Diameter 9 $\frac{3}{8}$  in., 24.3 cm

Compare a very similar box and cover sold at Christie's Hong Kong, 30th May 2012, lot 4260. The present box belongs to a group of porcelains associated with the Dowager Empress Cixi, often inscribed with *Dayazhai* or *Yongqing changchun* marks, or both. For examples of similarly enameled turquoise-ground wares in the collection of the Palace Museum, Beijing, see *Guanyang yuci: gugong bowuyuancang qingdai zhici guanyang yu yuyao ciqu* [Official Designs and Imperial Porcelain: The Palace Museum's Collection of Official Porcelain Designs and Porcelains from Imperial Kilns of the Qing Dynasty] Beijing, 2007, pp 206-209.

\$ 12,000-15,000

清光緒 松石綠地粉彩花鳥圖  
 捧盒

《永慶長春》款





940

**A PAIR OF FAMILLE-ROSE 'FIGURAL' PLAQUES  
REPUBLIC PERIOD, SIGNED ZENG FUQING**

each painted in bright enamels, the first with a scholar in a grove, his attendant crouching by a river washing inkstones; the second painted with a scholar and attendant strolling in a garden whilst gathering chrysanthemums, the upper left corner inscribed with a poem and signed Zeng Fuqing with two artist seals reading *fuqing* and *zhiyin*, framed (2)  
Height 14½ in., 36.8 cm; Width 9¼ in., 23.5 cm

\$ 6,000-8,000

**民國 粉彩人物圖瓷板一對**

其一題識：  
令累米纏腰 淵明性自高  
每向三逕菊 飛觴意氣豪 曾福慶畫

印文：福慶之印

其二題識：  
硯固人難少 東坡獨愛之  
方圓堪作則 誰識此中意 曾福慶寫於珠山

印文：之印



941

PROPERTY OF AN ASIAN PRIVATE COLLECTOR  
**A FAMILLE-ROSE PLAQUE BY DENG BISHAN**  
**REPUBLIC PERIOD**

finely painted in a soft palette with three carp swimming among clusters of waterweeds towards the faint reflection of the moon on the water, the plaque inscribed with a poetic inscription and signed *Deng Bishan* with one seal, framed  
 Height 15 $\frac{1}{8}$  in., 38.4 cm; Width 10 $\frac{1}{8}$  in., 25.7 cm

Deng Bishan (1874-1930), a native of Yuganxian, Jiangxi province, excelled in painting fish swimming amongst aquatic plants in a style that reflects a degree of Japanese influence. Well educated and a skilled calligrapher, he was highly respected by porcelain painters in Jingdezhen, teaching Wang Qi calligraphy and portraiture on porcelain. A set of four 'fish' plaques, from the collection of the Hon. Andrew Li Kwok Nang, was sold at Christie's Hong Kong, 1st December 2010, lot 3280.

\$ 20,000-30,000

民國 鄧碧珊作粉彩江月魚藻圖瓷板

題識：  
 游魚出水疾如梭 織得花江水縹波  
 悟透天機玄妙處 人工不及化工多  
 為寶初鄉先生雅正 鄧碧珊畫於珠山客邸  
 弟謝受之敬贈

印文：  
 鄧氏 受之

PROPERTY FROM A NORTH AMERICAN PRIVATE COLLECTION

**A PAIR OF FAMILLE-ROSE 'FIGURAL' PLAQUES BY WANG DAFAN  
REPUBLIC PERIOD, DATED  
DINGCHOU YEAR, CORRESPONDING  
TO 1937**

both rectangular panels finely enameled, the first painted with a scholar accompanied by an attendant riding in a *sampan* cruising through a lake with blossoming lotus and overhanging willow trees in the foreground and water reeds in the background, accompanied by a related poem written by the Qing dynasty scholar official Wang Wenzhi, and followed by a signed and dated inscription and two artist seals reading *Kun* and *Dafan*; the second, painted with a scholar leisurely wandering in a bamboo groove and conversing with a monk dressed in a yellow robe, accompanied by a related poem written by the Tang dynasty poet Li She, followed by a signed and dated inscription and two further artist seals *Kun* and *Dafan* (2)  
Height 15½ in., 38.3 cm; Width 9⅞ in., 25 cm

**PROVENANCE**

Acquired in China in 1958, and thence by descent.

\$ 80,000-120,000

Remarkable for their soft colors and meticulous details, these splendid plaques demonstrate the impeccable virtuosity of Wang Dafan (1888-1961), a member of the prominent group of Jingdezhen ceramic artists, the *Zhushan Bayou* (Eight Friends of Zhushan). A native of Yixian, Anhui province, Wang went to Jingdezhen at the age of fifteen and studied under artist Wang Xiaotang (1885-1924), a master at painting figures of ladies in *famille-rose* enamels and vice-president of the Porcelain Painting Research Institute. By utilizing fluid, expressive brushstrokes with exquisite colors, as well as fusing elements from both traditional Chinese and Western paintings, Wang was able to create intricate and whimsical figures, which later became his personal style. Already a highly respected artist within China, his artistic mastery gained him further recognition internationally, when his piece *Fugui Shoukao* [Wealth, Honor and a Long Life] won a gold medal at the Panama-Pacific International Exposition held in San Francisco in 1915.

Further *famille-rose* 'figural' plaques by Wang Dafan include a pair, one painted with Xi Shi and Fan Li, and the other painted with Hong Fu Nü, sold in these rooms, 12th September 2018, lot 384; one painted with promenading figures, included in the exhibition *Brush and Clay. Chinese Porcelain of the Early 20th Century*, Hong Kong Museum of Art, Hong Kong, 1990, cat. no. 68; two sold at Bonhams San Francisco, one painted with statesmen and female musicians, 25th June 2014, lot 6382, and a smaller second plaque illustrating Li Bo, 17th December 2013, lot 8354; and another example, painted with scholars, from the collection of the Hon. Andrew Li Kwok Nang, sold at Christie's Hong Kong, 1st December 2010, lot 3279.

民國丁丑年（1937年）王大凡  
作粉彩曲院清遊圖及竹院逢僧圖  
瓷板一對

曲院清遊圖瓷板題識：  
煙光自潤非關雨 水藻俱香不獨花  
歲次丁丑孟夏月 黟山樵子大凡王堃畫

印文：  
堃 大凡

竹院逢僧圖瓷板題識：  
因遇竹院逢僧語 又得浮生半日閒  
丁丑初夏月中澣 黟山樵子大凡王堃畫於  
昌江

印文：  
堃 大凡

來源  
1958年得於中國，此後家族傳承



PROPERTY FROM A CANADIAN PRIVATE  
COLLECTION

**A PAIR OF GRISALLE-DECORATED  
'LANDSCAPE' VASES  
REPUBLIC PERIOD**

each of rectangular columnar form and  
painted in mirror image, resting on a pedestal  
foot to rise to a short waisted neck and small  
square rim, the sides with a continuous idyllic

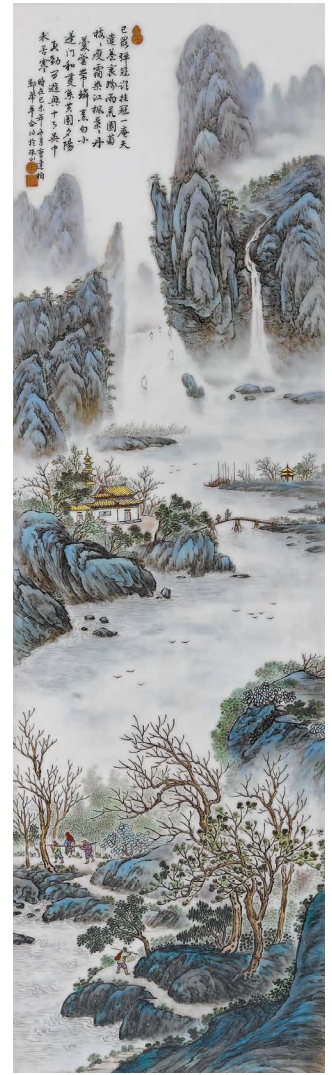
landscape scene depicting fishermen on their  
boats amidst calm waters, grassy knolls, willow  
trees, thatched roof huts, and rolling hills in the  
distance, one side with two figures crossing a  
bridge, the recessed base enameled in blue with  
a four-character Hongxian mark within a double  
square, wood stands (4)  
Height 8½ in., 21.8 cm

\$ 5,000-7,000

民國 墨彩山水圖四方瓶一對  
《洪憲御製》款







944

PROPERTY FROM A CANADIAN PRIVATE COLLECTION

**A SET OF FOUR FAMILLE-ROSE 'LANDSCAPE' PANELS BY CAO DABAI AND ZHENG PEIHUA**  
**20TH CENTURY, DATED YIWEI YEAR, CORRESPONDING TO 1979**

each tall rectangular panel delicately enameled with a long river winding through vertiginous mountain peaks and accompanied by a poetic

inscription in the upper corner, one riverscape foregrounded with two figures on a balcony, another with two figures carrying a rider in a palanquin, one with water buffalo ambling alongside flooded rice paddies, and one with scholars gathered on a bluff under a tree, wood frames (4)  
 29 1/8 by 8 1/2 in., 74 by 21.6 cm

\$ 8,000-12,000

二十世紀 己未年（1979年）  
 曹達柏及鄭珮華合作粉彩山水圖  
 瓷板一套四屏  
 《己未年冬月曹達柏鄭珮華合作  
 於珠山》款

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Auction 10 September

### Junkunc

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Auction 10 September

### Bodies of Infinite Light Featuring an Important Collection of Buddhist Bronze Figures Formerly in the Collection of the Chang Foundation

Auction 10 September

### A Noble Pursuit

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Auction 11 September

### Important Chinese Art

Auction 11 September

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Auction 14 September

A Finely Carved Large Spinach-Green  
Jade 'Eight Immortals' Brushpot (detail)  
Qing Dynasty, Qianlong Period  
Estimate \$500,000–700,000

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A Meissen porcelain blue and white lobed dish, circa 1745,  
and its Chinese prototype, Qing Dynasty,  
Kangxi Period, circa 1700  
Estimate: \$5,000–7,000

Sale estimates ranging from \$500–\$60,000



*Selected Meissen and Other Ceramics from*

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[www.asiaweekny.com](http://www.asiaweekny.com)

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GIOVANNI PAOLO PANINI  
*A panoramic view of  
Saint Peter's Square, Rome (detail)*

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## CONDITIONS OF SALE

The following Conditions of Sale and Terms of Guarantee are Sotheby's, Inc. and the Consignor's entire agreement with the purchaser and any bidders relative to the property listed in this catalogue.

The Conditions of Sale, Terms of Guarantee, the glossary, if any, and all other contents of this catalogue are subject to amendment by us by the posting of notices or by oral announcements made during the sale. The property will be offered by us as agent for the Consignor, unless the catalogue indicates otherwise.

By participating in any sale, you acknowledge that you are bound by these terms and conditions.

**1. As Is** Goods auctioned are often of some age. The authenticity of the Authorship (as defined below) of property listed in the catalogue is guaranteed as stated in the Terms of Guarantee and except for the Limited Warranty contained therein, all property is sold "AS IS" without any representations or warranties by us or the Consignor as to merchantability, fitness for a particular purpose, the correctness of the catalogue or other description of the physical condition, size, quality, rarity, importance, medium, frame, provenance, exhibitions, literature or historical relevance of any property and no statement anywhere, whether oral or written, whether made in the catalogue, an advertisement, a bill of sale, a salesroom posting or announcement, or elsewhere, shall be deemed such a warranty, representation or assumption of liability. We and the Consignor make no representations and warranties, express or implied, as to whether the purchaser acquires any copyrights, including but not limited to, any reproduction rights in any property. We and the Consignor are not responsible for errors and omissions in the catalogue, glossary, or any supplemental material. Sotheby's will not be responsible or liable for damage to frames and glass coverings, regardless of the cause.

**2. Inspection** Prospective bidders should inspect the property before bidding to determine its condition, size, and whether or not it has been repaired or restored.

**3. Buyer's Premium** A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including \$400,000, 20% of any amount in excess of \$400,000 up to and including \$4,000,000, and 13.9% of any amount in excess of \$4,000,000.

**4. Withdrawal** We reserve the right to withdraw any property before the sale and shall have no liability whatsoever for such withdrawal.

**5. Per Lot** Unless otherwise announced by the auctioneer, all bids are per lot as numbered in the catalogue.

**6. Bidding** We reserve the right to reject any bid. The highest bidder acknowledged by the auctioneer will be the purchaser. The auctioneer has absolute and sole discretion in the case of error or dispute with respect to bidding, and whether during or after the sale, to determine the successful bidder, to re-open the bidding, to cancel the sale or to re-offer and re-sell the item in dispute. If any dispute arises after the sale, our sale record is conclusive. In our discretion we will execute order or absentee bids and accept telephone bids and online bids via BIDnow, eBay, Invaluable or other online platforms as a convenience to clients who are not present at auctions; Sotheby's is not responsible for any errors or omissions in connection therewith. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

By participating in the sale, you represent and warrant that any bids placed by you, or on your behalf, are not the product of any collusive or other anti-competitive agreement and are otherwise consistent with federal and state antitrust law.

By participating in the sale, you represent and warrant that:

(a) The bidder and/or purchaser is not subject to trade sanctions, embargoes or any other restriction on trade in the jurisdiction in which it does business as well as under the laws of the European Union, the laws of England and Wales, or the laws and regulations of the United States, and is not owned (nor partly owned) or controlled by such sanctioned person(s) (collectively, "Sanctioned Person(s)");

(b) Where acting as agent (with Sotheby's prior written consent), the principal is not a Sanctioned Person(s) nor owned (or partly owned) or controlled by Sanctioned Person(s); and

(c) The bidder and/or purchaser undertakes that none of the purchase price will be funded by any Sanctioned Person(s), nor will any party be involved in the transaction including financial institutions, freight forwarders or other forwarding agents or any other party be a Sanctioned Person(s) nor owned (or partly owned) or controlled by a Sanctioned Person(s), unless such activity is authorized in writing by the government authority having jurisdiction over the transaction or in applicable law or regulation.

In order to bid on "Premium Lots" you must complete the required Premium Lot pre-registration application. Sotheby's decision whether to accept any pre-registration application shall be final. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays.

Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid(s).

**7. Online Bids via BIDnow or other Online Platforms:** Sotheby's may offer clients the opportunity to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. By participating in a sale via any of these Online Platforms, you acknowledge that you are bound by these Conditions of Sale as well as the Additional Terms and Conditions for Live Online Bidding ("Online Terms"). By participating in a sale via any Online Platform, Bidders accept the Online Terms, as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

**8. Bids Below Reserve** If the auctioneer determines that any opening bid is below the reserve of the article offered, he may reject the same and withdraw the article from sale, and if, having acknowledged an opening bid, he determines that any advance thereafter is insufficient, he may reject the advance.

**9. Purchaser's Responsibility** Subject to fulfillment of all of the conditions set forth herein, on the fall of the auctioneer's hammer, the contract between the consignor and the purchaser is concluded, and the winning bidder thereupon will immediately pay the full purchase price or such part as we may require. Title in a purchased lot will not pass until Sotheby's has received the full purchase price in cleared funds. The purchaser's obligation to immediately pay the full purchase price or such part as we may require is absolute and unconditional and is not subject to any defenses, setoffs or counterclaims of any kind whatsoever. Sotheby's is not obligated to release a lot to the purchaser until title to the lot has passed and any earlier release does not affect the passing of title or the purchaser's unconditional obligation to pay the full purchase price. In addition to other remedies available to us by law, we reserve the right to impose from the date of sale a late charge of the annual percentage rate of Prime + 6% of the total purchase price if payment is not made in accordance with the conditions set forth herein. Please note Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Unless otherwise agreed by Sotheby's, all property must be removed from our premises by the purchaser at his expense not later than 30 calendar days following its sale. Purchasers are reminded that Sotheby's liability for loss of or damage to sold property shall cease upon the earlier of (a) 30 calendar days after the date of the auction and (b) our release of the property to the purchaser or the purchaser's designated agent. Upon the expiration of such 30 calendar day period or upon such earlier release, as applicable: (i) the purchaser bears full liability for any and all loss of or damage to the property; (ii) the purchaser releases Sotheby's, its affiliates, agents and warehouses from any and all liability and claims for loss of or damage to the property; and (iii) the purchaser agrees to indemnify and hold Sotheby's, its affiliates, agents and warehouses harmless

from and against any and all liability for loss of or damage to property and any all claims related to loss of or damage to the property as of and from and after the time Sotheby's liability for loss or damage to the property ceases in accordance with this paragraph. If any applicable conditions herein are not complied with by the purchaser, the purchaser will be in default and in addition to any and all other remedies available to us and the Consignor by law, including, without limitation, the right to hold the purchaser liable for the total purchase price, including all fees, charges and expenses more fully set forth herein, we, at our option, may (x) cancel the sale of that, or any other lot or lots sold to the defaulting purchaser at the same or any other auction, retaining as liquidated damages all payments made by the purchaser, or (y) resell the purchased property, whether at public auction or by private sale, or (z) effect any combination thereof. In any case, the purchaser will be liable for any deficiency, any and all costs, handling charges, late charges, expenses of both sales, our commissions on both sales at our regular rates, legal fees and expenses, collection fees and incidental damages. We may, in our sole discretion, apply any proceeds of sale then due or thereafter becoming due to the purchaser from us or any affiliated company, or any payment made by the purchaser to us or any affiliated company, whether or not intended to reduce the purchaser's obligations with respect to the unpaid lot or lots, to the deficiency and any other amounts due to us or any affiliated companies. In addition, a defaulting purchaser will be deemed to have granted and assigned to us and our affiliated companies, a continuing security interest of first priority in any property or money of or owing to such purchaser in our possession, custody or control or in the possession, custody or control of any of our affiliated companies, in each case whether at the time of the auction, the default or if acquired at any time thereafter, and we may retain and apply such property or money as collateral security for the obligations due to us or to any affiliated company of ours. We shall have all of the rights accorded a secured party under the New York Uniform Commercial Code. You hereby agree that Sotheby's may file financing statements under the New York Uniform Commercial Code without your signature. Payment will not be deemed to have been made in full until we have collected good funds. Any claims relating to any purchase, including any claims under the Conditions of Sale or Terms of Guarantee, must be presented directly to Sotheby's. In the event the purchaser fails to pay any or all of the total purchase price for any lot and Sotheby's nonetheless elects to pay the Consignor any portion of the sale proceeds, the purchaser acknowledges that Sotheby's shall have all of the rights of the Consignor to pursue the purchaser for any amounts paid to the Consignor, whether at law, in equity, or under these Conditions of Sale.



10. **Reserve** All lots in this catalogue are offered subject to a reserve, which is the confidential minimum hammer price at which a lot will be sold. No reserve will exceed the low presale estimate stated in the catalogue, or as amended by oral or posted notices. We may implement such reserve by opening the bidding on behalf of the Consignor and may bid up to the amount of the reserve, by placing successive or consecutive bids for a lot, or bids in response to other bidders. In instances where we have an interest in the lot other than our commission, we may bid up to the reserve to protect such interest. In certain instances, the Consignor may pay us less than the standard commission rate where a lot is "bought-in" to protect its reserve.

11. **Tax** Unless exempted by law, the purchaser will be required to pay the combined New York State and local sales tax, any applicable compensating use tax of another state, and if applicable, any federal luxury or other tax, on the total purchase price. The rate of such combined tax is 8.875% in New York City and ranges from 7% to 8.625% elsewhere in New York.

12. **Export and Permits** It is the purchaser's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and are for bidders' general guidance only; Sotheby's and the Consignor make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes.

13. **Governing Law and Jurisdiction** These Conditions of Sale and Terms of Guarantee, as well as bidders, the purchaser's and our respective rights and obligations hereunder, shall be governed by and construed and enforced in accordance with the laws of the State of New York. By bidding at an auction, whether present in person or by agent, order bid, telephone, online or other means, all bidders including the purchaser, shall be deemed to have consented to the exclusive jurisdiction of the state courts of, and the federal courts sitting in, the State of New York. All parties agree, however, that Sotheby's shall retain the right to bring proceedings in a court other than the state and federal courts sitting in the State of New York.

14. **Packing and Shipping** We are not responsible for the acts or omissions in our packing or shipping of purchased lots or of other carriers or packers of purchased lots, whether or not recommended by us. Packing and handling of purchased lots is at the entire risk of the purchaser.

15. **Limitation of Liability** In no event will the aggregate liability of Sotheby's and the consignor to a purchaser exceed the purchase price actually paid.

16. **Data Protection** Sotheby's will hold and process your personal information and may share it with its subsidiaries and affiliates for use as described in, and in line with, Sotheby's Privacy Policy published on Sotheby's website at [www.sothebys.com](http://www.sothebys.com) or available on request by email to [enquiries@sothebys.com](mailto:enquiries@sothebys.com)

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

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

Sotheby's use of information collected about eBay users may differ and is governed by the terms of the eBay Privacy Policy and Sotheby's on eBay Live Auction Platform Privacy Policy, which can be found on the Sotheby's on eBay Live Auction Website. Sotheby's use of information collected about Invaluable users may differ and is governed by the terms of the Invaluable Privacy Policy and Sotheby's on Invaluable Online Platform Privacy Policy, which can be found on the Sotheby's on Invaluable Live Auction Website.

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## TERMS OF GUARANTEE

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

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

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

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

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## ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING

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

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

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

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

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

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

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

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

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

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

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

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

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

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

## BUYING AT AUCTION

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

## 1. SYMBOL KEY

### □ Reserves

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

### ○ Guaranteed Property

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

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

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

### ⇒ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice

at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

### ∨ Interested Parties

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

### ◎ Restricted Materials

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

### II Monumental

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

### 👉 Premium Lot

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

## 2. BEFORE THE AUCTION

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

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

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

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

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

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

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

### 3. DURING THE AUCTION

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

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

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

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

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

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

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

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

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

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

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

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

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

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

### 4. AFTER THE AUCTION

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

**Payment by Cash** It is against Sotheby's general policy to accept 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](mailto:uspostsaleservices@sothebys.com)

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

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

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

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

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

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

Please see the Conditions of Sale for further details.

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

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

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

## SELLING AT AUCTION

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

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

### (1) In our galleries

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

### (2) By photograph

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

### (3) In your home

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

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

## SOTHEBY'S SERVICES

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

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

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

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

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

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

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

### Why Sotheby's Collects Sales Tax

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

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## 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](http://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](mailto: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](mailto:USPostSaleServices@sothebys.com).

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

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

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

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

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

**Important Notice for Furniture** As virtually all property in this sale has been subject to use over a considerable period of time, no mention of age cracks, scratches, chips or other minor damages, imperfections or restorations will be made in the individual catalogue entries. Anyone having specific inquiries concerning any particular lot in this sale, should call +1 212 606 7130.

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

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## GLOSSARY OF TERMS

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

### GLOSSARY FOR CHINESE CERAMICS AND WORKS OF ART

**Pottery Figure of a Horse, Tang Dynasty** This heading, with date or period included, means that the piece is, in our opinion, of the date or period indicated with no major alterations or replacements unless otherwise indicated in the cataloguing.

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

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

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

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

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

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

**GLOSSARY FOR CHINESE FURNITURE** With respect to Asian hardwoods, 22 terms 'Huanghuali', 'Huali', 'Hongmu', 'Zitan' and others appearing within single quotes in bold or capital letters in the heading are descriptive identifications based on appearance, and are not intended to denote a specific species.

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

### Photography:

Peter Kutscher  
Elliot Perez  
David Schlegel  
Paul Shima  
Bonnie Morrison  
Jeff Schnorr

## INTERNATIONAL DEPARTMENTS

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

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Michael Berger-Sandhofer

David Bennett

Lord Dalmeny

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George Gordon

Franka Haiderer

Henry Howard-Sneyd

Caroline Lang

Cedric Lienart

Daniela Mascetti

Wendy Philips

Lord Poltimore

Samuel Valette

Albertine Verlinde

Roxane Zand

**ASIA**

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Lisa Chow

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