



# Bonhams

## Important Chinese Ceramics and Works of Art

New York | September 15, 2025





# Important Chinese Ceramics and Works of Art

New York | Monday, September 15, 2025 at 9am ET

## BONHAMS

580 Madison Avenue  
New York, New York 10022  
[bonhams.com](http://bonhams.com)

## SALE NUMBER

30820  
Lots 1 - 78

## ILLUSTRATIONS

Front Cover: Lot 22  
Back Cover: Lot 19  
Inside Front Cover: Lot 19  
Inside Back Cover: Lot 20

## PREVIEW

Wednesday September 10,  
10am - 5pm  
Thursday September 11,  
10am - 5pm  
Friday September 12,  
10am - 5pm  
Saturday September 13,  
10am - 5pm  
Sunday September 14,  
10am - 5pm

## INQUIRIES

**Global Head  
Chinese Ceramics  
and Works of Art**

Asaph Hyman  
+44 (0) 20 7468 5888  
[asaph.hyman@bonhams.com](mailto:asaph.hyman@bonhams.com)

Dessa Goddard  
Senior Vice President  
US Head, Asian Art  
+1 (415) 503 3333  
[dessa.goddard@bonhams.com](mailto:dessa.goddard@bonhams.com)

Michael C. Hughes  
Vice President, Head of Department  
+1 (646) 988 1723  
[michael.hughes@bonhams.com](mailto:michael.hughes@bonhams.com)

I-Hsuan Chen 陳宜萱  
Senior Specialist  
+1 (212) 461 6520  
[ihuan.chen@bonhams.com](mailto:ihuan.chen@bonhams.com)

Krystal K. Liu 劉琨華  
Associate Specialist  
+1 (212) 644 9135  
[krystal.liu@bonhams.com](mailto:krystal.liu@bonhams.com)

Coco Li 李佳瑩  
Cataloguer / Sale Coordinator  
+1 (917) 206 1605  
[coco.li@bonhams.com](mailto:coco.li@bonhams.com)

## Los Angeles

Ying Su 蘇迎  
Associate Specialist  
+1 (323) 436 5411  
[ying.su@bonhams.com](mailto:ying.su@bonhams.com)

Katniss Xu 許安華  
Business Coordinator /  
Senior Sale Coordinator  
+1 (323) 436 5586  
[katniss.xu@bonhams.com](mailto:katniss.xu@bonhams.com)

## BIDS

### Bid online/APP

Register to bid online by visiting  
[www.bonhams.com/30820](http://www.bonhams.com/30820)



**Bid through the  
app. Download now  
for android and iOS**

Alternatively, contact our  
Client Services department at:  
[bids.us@bonhams.com](mailto:bids.us@bonhams.com)  
+1 (212) 644 9001

## IMPORTANT NOTICES

You will be required to provide a valid credit card in your name which must be verified before you are able to place bids. If you are placing bids on behalf of a company, please ensure you indicate this when registering. We reserve the right to request further information from you (including your government issued ID) where you are the successful bidder, in particular in relation to any lot where the purchase price is over \$10,000. Please note all successful corporate bidders will be required to provide additional information.

For telephone or absentee bids we require a completed Bidder Registration Form in advance of the sale. The Bidder Registration Form can be found at the back of every catalogue and on our website at [www.bonhams.com](http://www.bonhams.com) and should be returned by email to the specialist department or to Client Services at [bids.us@bonhams.com](mailto:bids.us@bonhams.com). Please note we cannot guarantee bids within 24 hours of the sale.

For all other enquiries, please contact our Client Services department on: 212 644 9001 or [bids.us@bonhams.com](mailto:bids.us@bonhams.com).

## SHIPPING & COLLECTION

All buyers will be extended a shipping quote within 5 business days following the sale. Lots marked "W" are oversized and therefore subject to alternative shipping methods. For further information, please refer to the Oversized Lots page.

If you wish to collect your purchases from a Bonhams US location, scheduling an appointment and payment in full prior to arrival will facilitate the quick release of your property. For your convenience, pre-allocated 30-minute slots are available Monday through Friday between 9am and 4.30pm. To schedule a collection, please contact our Client Services department at [invoices.us@bonhams.com](mailto:invoices.us@bonhams.com). If you are sending a third-party to collect, we will require authorization to release the property to the nominated party.

## SYMBOLS

Y This lot contains one or more regulated plant or animal species and is subject to CITES regulations. It is the buyer's responsibility to investigate such regulations and to obtain any necessary import or export certificates. A buyer's inability to obtain such certificates cannot justify a delay in payment or cancellation of a sale, see Buyer's Guide - Regulated Species Materials, at the back of the catalog.

Y 此拍品含有一種或多種受管制的植物或動物物種，並受CITES規定的約束。買方有責任詢此類規定並取得任何必要的進出口證書。買方若無法獲得此類證書，不能成為延遲付款或取消購買的正常理由。請參閱圖錄最後部分 Buyer's Guide內的Regulated Species Materials 章節。



Bonhams

© 2025 Bonhams & Butterfields Auctioneers  
Corp. All rights reserved.



# International Chinese Ceramics and Works of Art Team

## Global



Asaph Hyman  
Global Head, Chinese Art

Colin Sheaf  
Consultant

Dessa Goddard  
US Head, Asian Art

Michael Hughes  
New York

## Asia



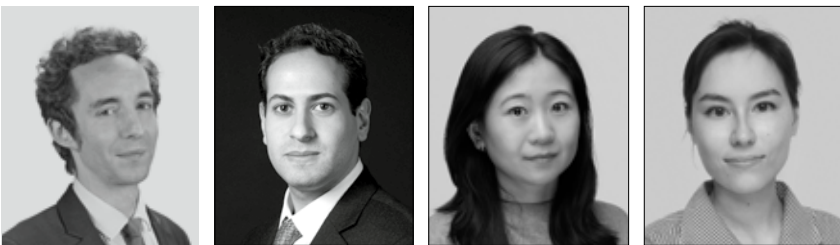
Bruce MacLaren  
New York

Gigi Yu  
Hong Kong

Amethyst Chau  
Hong Kong

Tracy Hui  
Hong Kong

## London

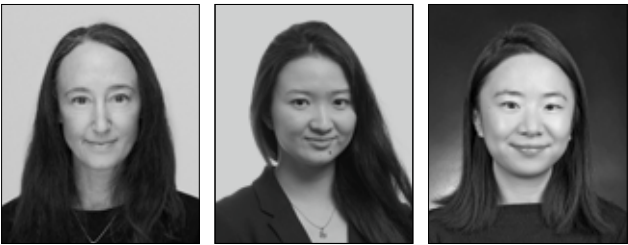


Lazarus Halstead  
London, Montpelier Street

Edward Luper  
London, New Bond Street

Chen Xie  
London, New Bond Street

Juliette Hammer  
London, New Bond Street



Rachel Hyman  
London, Montpelier Street

Olivia Xu  
London, New Bond Street

Lidia Lee  
London, Montpelier Street

## Paris



## Sydney



Caroline Schulten  
Paris

Jing Wen  
Paris

Yvett Klein  
Sydney

---

**USA**

---

I-Hsuan Chen  
New York



Krystal Liu  
New York



Coco Li  
New York



Ying Su  
Los Angeles



Dick Lin  
San Francisco



Kathiss Xu  
Los Angeles



Ling Shang  
San Francisco



---

**Asia Management & Representatives**

---

Julia Hu  
Hong Kong



Bobbie Hu  
Taipei



Jie Wang  
Shanghai



Vivian Zhang  
Beijing

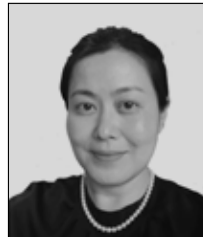


---

**Bonhams Global Network**

---

Yunwen Sung  
Singapore



Cecilia Nordström  
Bukowskis, Stockholm



Linn Andersson Bennich  
Bukowskis, Stockholm



Ralph Lexner  
Bruun Rasmussen, Copenhagen



Helen Eagles  
Bonhams Skinner, Boston Mass.



# Chronology

## NEOLITHIC CULTURES

Cishan-Peiligang	c. 6500-5000 BC
Central Yangshao	c. 5000-3000 BC
Gansu Yangshao	c. 3000-1500 BC
Hemadu	c. 5000-3000 BC
Daxi	c. 5000-3000 BC
Majiabang	c. 5000-3500 BC
Dawenkou	c. 4300-2400 BC
Songze	c. 4000-2500 BC
Hongshan	c. 3800-2700 BC
Liangzhu	c. 3300-2250 BC
Longshan	c. 3000-1700 BC
Qijia	c. 2250-1900 BC

## EARLY DYNASTIES

Shang	c. 1500-1050 BC
Western Zhou	1050-771 BC
Eastern Zhou	
Spring & Autumn	770-475 BC
Warring States	475-221 BC

## IMPERIAL CHINA

Qin	221-207 BC
Han	
Western Han	206 BC-AD 9
Xin	AD 9-25
Eastern Han	AD 25-220
Three Kingdoms	
Shu (Han)	221-263
Wei	220-265
Wu	222-280
Southern dynasties (Six Dynasties)	
Western Jin	265-316
Eastern Jin	317-420
Liu Song	420-479
Southern Qi	479-502
Liang	502-557
Chen	557-589
Northern dynasties	
Northern Wei	386-535
Eastern Wei	534-550
Western Wei	535-557
Northern Qi	550-577
Northern Zhou	557-581

Sui	589-618
Tang	618-906
Five Dynasties	907-960
Liao	907-1125
Song	
Northern Song	960-1126
Southern Song	1127-1279
Jin	1115-1234
Yuan	1279-1368
Ming	
Hongwu	1368-1398
Jianwen	1399-1402
Yongle	1403-1424
Hongxi	1425
Xuande	1426-1435
Zhengtong	1436-1449
Jingtai	1450-1456
Tianshun	1457-1464
Chenghua	1465-1487
Hongzhi	1488-1505
Zhengde	1506-1521
Jiajing	1522-1566
Longqing	1567-1572
Wanli	1573-1620
Taichang	1620
Tianqi	1621-1627
Chongzhen	1628-1644
Qing	
Shunzhi	1644-1661
Kangxi	1662-1722
Yongzheng	1723-1735
Qianlong	1736-1795
Jiaqing	1796-1820
Daoguang	1821-1850
Xianfeng	1851-1861
Tongzhi	1862-1874
Guangxu	1875-1908
Xuantong	1909-1911

## REPUBLICAN CHINA

Republic	1912-1949
People's Republic	1949-





# Jay Jones (1924 – 2024)

Jay Jones was a philanthropist, an entrepreneur, and a self-made man. He was a life-long learner, a disciplined student of history, science, French and art. He grew up in Chicago and received a degree in physics from Northwestern University. He served in WWII as a captain/navigator in the Air Force.

Jay started his career in advertising. But he soon started and helmed Olympic Medical Corp., a pioneering medical device manufacturer, for 47 years, until its sale in 2006. Jay then launched Olympic Veterinary Corp., for the design and manufacture of advanced veterinary equipment, and continued to serve an active role until his passing at age 100.

Jay and his wife, Mary Jayne, were married 72 years, living most of that time in the Seattle area. They had a daughter and a son. They enjoyed traveling, skiing and tennis, loved entertaining, and had a passion for collecting art. They had diverse interests in art, from an extensive collection of Arctic Inuit sculpture to archaic Asian artifacts, and a unique collection of American paintings ranging from historic to contemporary. Jay became fascinated by the artistry and skill that went into Japanese lacquer works. He collected an exquisite collection of early 20<sup>th</sup> century scholar's boxes.

傑伊·瓊斯 (Jay Jones) 為慈善家、企業家及白手起家之成功人士，終身熱衷學習，勤研歷史、科學、法語及藝術。生於芝加哥，畢業於西北大學物理系，曾於二戰期間任美國空軍上尉兼領航員。

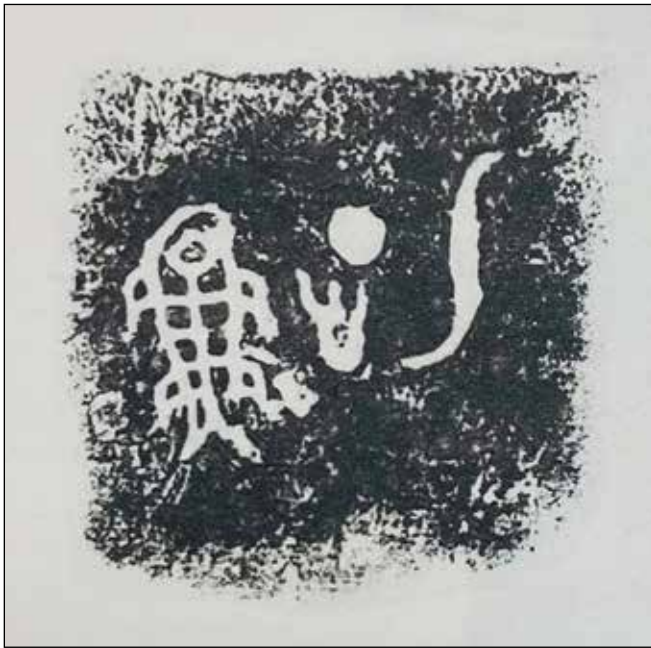
瓊斯初涉足廣告業，隨後創立並領導奧林匹克醫療公司 (Olympic Medical Corp.)，專注於醫療器械創新達四十七年，直至2006年出售。其後再創奧林匹克獸醫公司 (Olympic Veterinary Corp.)，研製先進獸醫設備，直至百歲辭世前仍積極參與。

瓊斯與夫人瑪麗·珍 (Mary Jayne) 結縭七十二載，長居西雅圖地區，育有一子一女。伉儷酷愛旅行、滑雪、網球，亦喜宴客，熱衷藝術收藏並有廣泛的喜好——自豐富的北極因紐特雕塑、古代亞洲文物，以至從歷史至當代的美國繪畫均有涉獵。瓊斯尤為傾心日本漆藝，精心收藏二十世紀初期精美文房漆盒，展現其對工藝與美學的深切鑑賞。





Jay and Mary Jayne Jones 傑伊·瓊斯伉儷



Luo Zhenyu, *Sandai jijin wencun*, Shangyu, 1936, Vol. 18, p. 10, no. 5 (ink rubbing)



Pictogram of the present lot

## PROPERTY FROM THE ESTATE OF JAY AND MARY JAYNE JONES

1

### AN ARCHAIC BRONZE RITUAL BELL, *NAO*

Late Shang Dynasty

Of lenticular section, each side decorated with a later-added *taotie* mask in relief, the mouth rim gently arched upward, the sides tapering down to a flat base, the hollow splayed shank opening into the base of the bell under areas of mottled malachite encrustation, the interior wall cast with a set of three pictograms below the rim.

6 3/8 in (16.2 cm) high; wood stand

**\$25,000 - 35,000**

商晚期 青銅《魚乙》饒 獸面紋後加

#### Provenance:

Collection of Rong Hou (1874-1940)

Private American Collection, acquired in England in the late 1970s/early 1980s (by repute)

Ralph M. Chait Galleries, New York, 15 March 2015

#### Published:

Luo Zhenyu, *Sandai jijin wencun*, Shangyu, 1936, Vol. 18, p. 10, no. 5 (ink rubbing)

Umehara Sueji, *Kankarō kikkin zu*, Kyoto, 1947, Vol. *zhong*, p. 42 (photo and ink rubbing)

*Yin Zhou jinwen jicheng* (Compendium of Yin and Zhou Inscriptions), Shanghai, 1988, Vol. 2, p. 359, no. 409 (ink rubbing)

來源:

榮厚 (1874-1940 年) 舊藏

美國私人收藏, 於 1970 年代末或 1980 年代初購於英國 (據傳) 紐約 Ralph M. Chait Galleries, 2015 年 3 月 15 日

出版:

羅振玉, 《三代吉金文存》, 上虞, 1936 年, 卷 18, 頁 10, 圖 5 (銘文拓片)

梅原 未治, 《冠冕樓吉金圖》, 京都, 1947 年, 卷中, 頁 42 (照片及銘文拓片)

《殷周金文集成》, 上海, 1988 年, 卷 2, 頁 359, 圖版編號 409 (銘文拓片)

The ink rubbing of pictograms on the present lot was published in 1936 by eminent scholar and antiquarian connoisseur Luo Zhenyu (1866-1940), alongside two other pictograms of the same pattern, also from *nao* bells. Small *nao* bells of this type were made in sets of three or five in ascending sizes. The slightly raised square panel below the rim on either side is where the strikes should land when playing.

Umehara Sueji (1893-1983) illustrated a photograph and an ink rubbing of the present lot in *Kankarō kikkin zu*, Kyoto, 1947, Vol. *zhong*, p. 42, showing the bronze *nao* bell with its original plain surface. At one point of its history, an antique dealer without the knowledge of the publication history may have decided to clean up the encrustations on the exterior and applied a pair of Western Zhou style *taotie* masks to increase the monetary value. Fortunately, the pictograms on the interior were untouched.

It is rare to find bronze *nao* bells cast with *taotie* masks. A set of three *nao* bells with *taotie* masks, in the collection of the Palace Museum, Beijing, is illustrated in *Bronzes in the Palace Museum*, Beijing, 1999, p. 115, no. 91, described as late Shang dynasty and with the middle bell measured 16.8 cm.





PROPERTY FROM THE ESTATE OF JAY AND MARY JAYNE JONES

2

**AN ARCHAIC BRONZE RITUAL TRIPOD WINE VESSEL, *JUE***

Late Shang Dynasty

Supported on three splayed, blade-like triangular legs, the body intricately cast with a *taotie* mask opposite to the ox-head handle and below stylized up-rising blades, the rim topped with two short posts with conical caps each decorated with whorl motifs centering a nipple, the surface with a dark brownish-green patina and some areas of malachite encrustations, one pictogram *bing* (丙) cast under the handle.

7 1/4in (18.4cm) high

**\$20,000 - 30,000**

商晚期 青銅丙爵

**Provenance:**

The Takeuchi Collection, Kyoto, Japan

Shogado & Co., Japan, before June 1982

Private European Collection

Christie's London, 10 November 2015, lot 19

來源：

日本京都竹內真舊藏

日本 Shogado & Co. 古董行, 1982 年 6 月以前

歐洲私人珍藏

倫敦佳士得, 2015 年 11 月 10 日, 拍品編號 19

A very similar bronze *jue* unearthed in 1985 from M2 in Liujiazhuang, Anyang, Henan province, is illustrated in *The Compendium of Chinese Bronzes: Shang III*, Dingguan, 1997, p. 19, no. 19. Compare also two similar bronze *jue* vessels from the Shanghai Museum, *op. cit.*, illustrated on pp. 23 and 25, nos. 23 and 25.









**PROPERTY FROM THE ESTATE OF JAY AND MARY JAYNE JONES**

3

**AN ARCHAIC BRONZE RITUAL FOOD VESSEL, *LIDING***

Late Shang Dynasty

The deep bowl with convex sides divided into three lobes, each cast with dispersed elements to form a *taotie* mask centered by a notched vertical flange and over the finely delineated *leiwen* ground, all beneath a collar of left-facing cicadas, the columnar legs slightly tapered, the wide elliptical mouth with square-edged beveled rim supporting a pair of upright 'U'-shaped handles, the surface with encrustations of malachite and cuprite, the interior with a pictogram below the rim. *8in (20.3cm) high; Japanese wood box with fitted lining*

**\$60,000 - 80,000**

商晚期 青銅鳥銘鬲鼎

**Provenance:**

Christie's London, 5 June 1973, lot 251, acquired by the House of Cheng Looi  
Sotheby's London, 1-2 April 1974, lot 69, acquired by Mrs. Geraerts  
Sotheby's London, 25 March 1975, lot 151  
Hirano Kotoken, Tokyo  
Sotheby's New York, 23 March 2017, lot 598

**Exhibited:**

Kyoto National Museum, 1970s until 2016 (on loan)

來源：

倫敦佳士得，1973 年 6 月 5 日，拍品編號 251，買家 House of Cheng Looi  
倫敦蘇富比，1974 年 4 月 1-2 日，拍品編號 69，買家 Geraerts 夫人  
倫敦蘇富比，1975 年 3 月 25 日，拍品編號 151  
東京平野古陶軒  
紐約蘇富比，2017 年 3 月 23 日，拍品編號 598

來源：

國立京都博物館，1970 年代至 2016 年 (借展)

The present lot with its elegant proportion and exquisite casting exemplify the best qualities of the Shang bronzes. The pictogram on this *liding* depicting a bird by the stream is also found on a similar *liding* from the collection of Sir Herbert Ingram, gifted to the Ashmolean Museum, Oxford in 1956 and illustrated as accession no. EA1956.3516 on the museum's website.

Compare the bronze *liding* with closely related *taotie* decoration beneath a collar of left-facing *chi* dragons, in the collection of the Palace Museum, Beijing, illustrated in *Bronzes in the Palace Museum*, Beijing, 1999, p. 43, no. 14.





**PROPERTY FROM THE ESTATE OF JAY AND MARY JAYNE JONES**

4

**AN OLIVE-GREEN AND BROWN JADE CONG**

Shang Dynasty or later

Of square cross section surrounding a central circular tube with rounded square collars, the corners carved with linear, horizontal grooves, the mottled stone of olive-green with opaque dark brown and dark buff inclusions.

*6 15/16in (17.6cm) high*

**\$40,000 - 60,000**

商或更晚 玉琮

**Provenance:**

Robert H. Ellsworth, New York, acquired before 2000

Christie's New York, 19 March 2015, lot 552

來源：

紐約安思遠，2000 年前購入

紐約佳士得，2015 年 3 月 19 日，拍品編號 552







**PROPERTY FROM THE ALAN AND SIMONE HARTMAN COLLECTION**

5 □

**AN ARCHAIC BRONZE WINE VESSEL AND COVER, ZHI**

Late Shang Dynasty

The broad pear-shaped body decorated with a band of two *taotie* mask motifs below a bowstring, the pedestal foot encircled by a pair of bowstrings and flared at the base, the cover cast with a pair of *taotie* masks on the narrow ends below a short flaring cylinder knob, one pictogram *bing* (丙) cast under the cover.

6 1/2in (16.4cm) high

**\$4,000 - 6,000**

**To be sold without reserve**

商晚期 青銅丙觶

**Provenance:**

Collection Hoppenot, Paris

Christie's Paris, 26 November 2002, lot 197

The Alan and Simone Hartman Collection

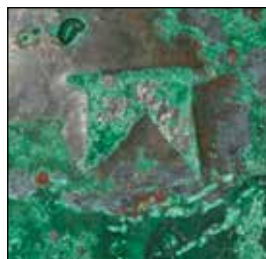
來源：

巴黎 Hoppenot 舊藏

巴黎佳士得，2002 年 11 月 26 日，拍品編號 197

艾倫與西蒙·哈特曼伉儷珍藏

Please note this Lot is to be sold at No Reserve. 本拍品不設底價。



(pictogram under the cover)





**PROPERTY FROM A PRIVATE CONNECTICUT COLLECTION**

6

**AN ARCHAIC BRONZE RITUAL WINE VESSEL, *JUE***

Late Shang Dynasty

Supported on three splayed, blade-like triangular legs, the body finely cast with a *taotie* mask opposite to the handle, the flaring rim with a broad pointed end and a spout between two short posts with conical caps each decorated with whorl motifs, the surface with a dark brown and green patina in areas, one pictogram *ce* (冊) cast under the handle.

7 5/8in (19.3cm) high; 7 1/8in (18.2cm) long

**\$5,000 - 8,000**

商晚期 青銅冊爵

**Provenance:**

Alvin Lo & Co. Ltd, Hong Kong, 1994

來源：

香港春源齋古董行，1994 年

Ink rubbings of *ce* pictograms on bronze *jue* vessels were illustrated in *Yin Zhou jinwen jicheng* (Compendium of Yin and Zhou Inscriptions), Shanghai, 1988, Vol. 13, pp. 79-80, nos. 75-78, with further description on pp. 28-29.

A very similar bronze *jue* unearthed in 1985 from M1, Liujiashuang, Anyang, Henan province, is illustrated in *The Compendium of Chinese Bronzes: Shang III*, Dongguan, 1997, p. 18, no. 18.





**PROPERTY FROM AN IMPORTANT EAST COAST COLLECTION**

7

**AN ARCHAIC BRONZE OVAL CUP WITH RING HANDLE, *HE***

Spring and Autumn period

Finely decorated with a band of stylized interlocking serpents above a roll of triangles pointing downwards, the thinly cast walls of oblate profile rising from the flat base to a rolled mouth, the plain faceted handle attached to the long side, the surface with attractive encrustations of blue, green, and red scattered inside and out, the imprints of textiles shown near the base.

4 1/2in (11.7cm) wide; 4 3/8in (11.3cm) depth across handle

**\$8,000 - 12,000**

春秋 帶把青銅鉢

**Provenance:**

Blitz Chinese Ceramics and Works of Art, Amsterdam, 18 April 2005

來源：

Blitz Chinese Ceramics and Works of Art, 阿姆斯特丹, 2005 年 4 月 18 日

Compare the very similar bronze *he* in the collection of the Department of Archaeology, Peking University, illustrated in *Arthur M. Sackler Museum of Art and Archaeology at Peking University: A Selection* (1998), Beijing, 1998, p. 111, no. 63.

A group of closely related bronze oval bowls with various decorations and loop handles in the collection of the National Museum of Asian Art, Smithsonian, is illustrated by J. So in *Eastern Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, New York, 1995, pp. 290-311.

PROPERTY FROM THE COLLECTION OF PENG BO ZHAI

8

**AN ARCHAIC BRONZE HALBERD WITH LEOPARD DECORATION, ZHUO**

Late Warring States/early Western Han Dynasty, Dian Culture, Yunnan province

Finely cast with a leopard in crouching pose holding a small game in its mouth, incised with 'teardrop' patterns to indicate the spotted hide, the hollow shaft decorated with sections of abstract motifs and geometric lines extending to the center of the long ceremonial blade, the metal with green and brown patination throughout.

8 5/8in (21.9cm) high  
(fitted metal stand).

**\$8,000 - 12,000**

戰國末/西漢初 雲南滇文化 青銅豹銜鼠管銚啄

**Provenance:**

San Francisco Private Collection, 2008

來源：

舊金山私人收藏，2008 年

The narrow, elongated axe with leopard-decorated hafting section represents a distinguished Yunnan bronze form that does not appear in the central plain. The intricately modeled leopard was made possible by lost-wax casting method. The subject of 'animals in combat' links ancient Yunnan to the northern steppes.

A very similar bronze halberd decorated with a crouching leopard unearthed from M3:86 in Mount Shizhai, Jinning, Yunnan province, is illustrated by Rawson *et al*, *The Chinese Bronzes of Yunnan*, London, 1983, nos. 134 and 135; the Jinning halberd was also illustrated in *The Compendium of Chinese Bronzes*, Vol. 14, *Dian, Kunming*, Beijing, 1993, p. 87, no. 98.

A closely related Yunnan bronze *zhuo* decorated with two oxen was sold at Bonhams New York, 16 September 2024, lot 91.







**PROPERTY FROM A PRIVATE CONNECTICUT COLLECTION**

9

**AN ARCHAIC BRONZE LAMP WITH GOOSEFOOT STAND**

Western Han Dynasty

The ring-shaped pan supported on one end by a bird's leg with webbed foot standing firmly on a trapezoid base, the surface with light encrustations of malachite and earth, seven characters incised on the exterior of the pan indicating weight of the metal.

5 7/16in (13.8cm) high

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

西漢 青銅雁足燈

**Provenance:**

Lai's Antiques Ltd., Hong Kong, 1995

來源：

香港黎式藝術有限公司，1995 年

Compare a similar bronze 'goosefoot' lamp unearthed in 1995 in the northern suburb of Xi'an, Shaanxi province, illustrated by Zhixin Jason Sun in the catalog of special exhibition, *Age of Empires: Art of the Qin and Han Dynasties*, New York, 2017, p. 106, no. 30, noted by the author: 'Although this type of lamp was common in the Qin-Han period, such lamps or vessels fashioned with a single animal foot did not otherwise appear in ancient China. But bird- or beast-footed vessels were seen widely in the ancient Mediterranean world and in Central Asia.'



**PROPERTY FROM THE ALAN AND SIMONE HARTMAN COLLECTION**

10<sup>9</sup>

**AN ARCHAIC BRONZE FOOTED CENSER AND COVER, BOSHANLU**

Han Dynasty

Raised on a tall splayed foot cast with a band of reticulated dragons, the compressed globular body decorated with two bands of scrolls separated by a bowstring, the cover cast in openwork depicting cloud-enshrined hills inhabited by mythical beasts, the surface covered by a pale green patina with russet and green encrustations.

7 1/4in (18.4cm) high

**\$3,000 - 5,000**

**To be sold without reserve**

漢 青銅博山爐

**Provenance:**

The Alan and Simone Hartman Collection

來源：

艾倫與西蒙·哈特曼伉儷珍藏

A closely related bronze *boshanlu* in the collection of the Portland Art Museum is illustrated by Donald Jenkins, *Mysterious Spirits, Strange Beasts, Earthly Delights: Early Chinese Art from the Arlene and Harold Schnitzer Collection*, Portland, 2005, pp. 26-27.

Please note this Lot is to be sold at No Reserve. 本拍品不設底價。



**PROPERTY FROM THE ALAN AND SIMONE HARTMAN COLLECTION**

11 □

**AN UNUSUAL ARCHAIC BRONZE TRIPOD VESSEL, *DING***

Eastern Zhou Dynasty, possibly Yunnan

The spherical body cast with a band of blade-form clouds and *taotie* masks over a ground of swirling circles, the angled shoulder rising to a trumpet neck and decorated with three frogs, all supported by three triangular blade-form legs each with a *taotie* mask terminal, the dark gray metal with thin patination and clusters of malachite.

10 1/2in (26.7cm) high

**\$3,000 - 5,000**

**To be sold without reserve**

東周 或為雲南 青銅蛙耳三足鼎

**Provenance:**

Collection of Arthur M. Sackler

Christie's New York, 1-2 October 2009, lot 248 (part lot)

The Alan and Simone Hartman Collection

來源：

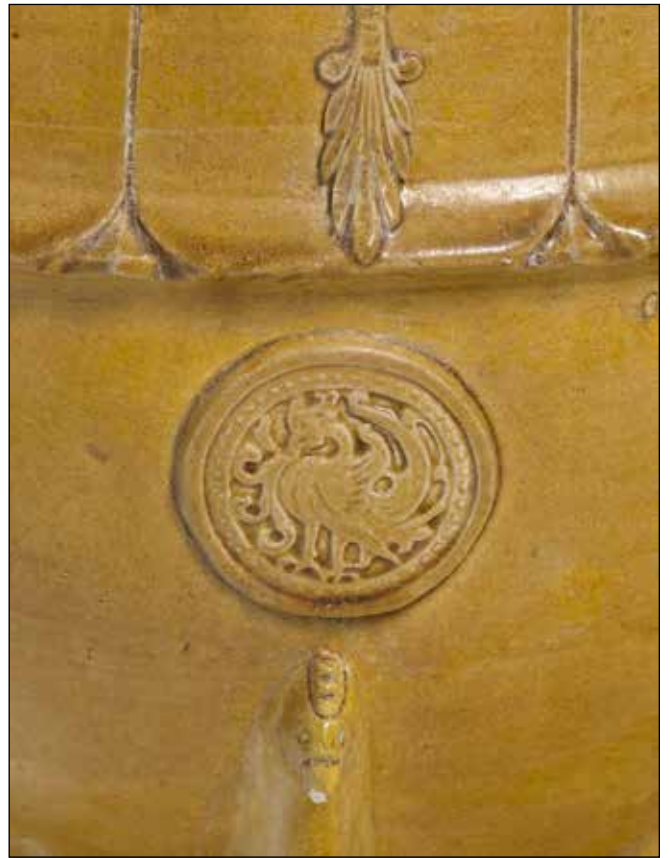
亞瑟 M. 塞克勒珍藏

紐約佳士得，2009 年 10 月 1-2 日，拍品編號 248（部分拍品）

艾倫與西蒙·哈特曼伉儷珍藏

Please note this Lot is to be sold at No Reserve. 本拍品不設底價。





**PROPERTY FROM AN IMPORTANT SOUTHERN CALIFORNIA  
PRIVATE COLLECTION**

12

**A MAGNIFICENT AND LARGE OLIVE-GREEN-GLAZED 'LOTUS'  
VASE AND COVER**

Northern Qi Dynasty

Robustly potted, the baluster body raised on a tall spreading foot encircled by a band of radiating lotus petals, the lower body decorated with slender chicken-headed columns leading to eight roundels variously containing lotus flower heads and mythical animals, all beneath two relief registers of lotus lappets above tiger heads issuing acanthus leaves, the high shoulder applied with three strap handles, rising to a gently flaring neck with two registers of cartouches containing the image of the Buddha and floral sprays alternated with lion masks, all covered under an olive-green glaze, the domed cover decorated with eight acanthus leaves radiating from a bud-shaped finial.

*25 5/8in (65cm) high; fitted box*

**\$250,000 - 400,000**

北齊 青釉堆貼帶蓋蓮花尊

**Provenance:**

The Sze Yuan Tang collection, acquired in Hong Kong circa 1980s-1990s

Bonhams London, 9 November 2017, lot 13

來源：

思源堂舊藏，約 1980-1990 年代購自香港

倫敦邦瀚斯，2017 年 11 月 9 日，拍品編號 13









The commanding presence and finely sculpted details have made the present lot among the best of the Northern Qi dynasty vases. The pale olive-green glaze and the earthenware body suggests that it belongs to the group of low-fired examples, as opposed to the high-fired stoneware body with celadon glaze. According to Suzanne G. Valenstein, *Cultural Convergence in the Northern Qi Period: A Flamboyant Chinese Ceramic Container: a Research Monograph*, New York, 2007, p. 20, '... as of this writing, there is little firm archaeological evidence concerning the kilns that produced the two groups of elaborately decorated ceramic considered here.'

Similar vases of baluster form with lotus petal decoration and appliqué roundels exist in museum collections around the world. Compare a covered vase unearthed from the Feng family cemetery complex in Jingxian, Hebei province, now in the National Museum of China, illustrated by James C.Y. Watt, *China: Dawn of a Golden Age, 200-750 AD*, New York, 2004, p. 248, pl. 145, noted by the author that 'This type of high-fired porcelainous ware with carved and appliqué decoration has been found at sixth-century sites in both North China and the Nanjing area in the south. It is likely that it was produced in Hebei province, where the majority of the known examples have been found.'

Two other celadon-glazed vases with similar decorations, unearthed in 1948 from the Feng family cemetery, are illustrated in *The Complete Collection of Treasures of the Palace Museum: Porcelain of the Jin and Tang Dynasties*, Hong Kong, 1996, p. 61, no. 56 and pp. 62-63, no. 57.

Compare also the vase of smaller size from the collection of the Nelson-Atkins Museum of Art, Kansas City, illustrated in *Special Exhibition: Chinese Ceramics*, Tokyo National Museum, Tokyo, 1994, no. 96. Another vase of smaller size from the collection of the Ashmolean Museum, Oxford, is illustrated by Valenstein, *op. cit.*, p. 95.

Three closely-related vessels with crisp appliqué and design elements similar to the present lot, from the tomb of Lou Rui (d. 570) in Taiyuan, are illustrated by James C.Y. Watt, *op. cit.*, p. 245, pl. 139-141, noted by the author that due to Lou Rui's wealth and his close association to the founding imperial family of the Northern Qi, the three vessels must have been made by the best craftsmen of his time.

The results of the thermoluminescence testing are consistent with the suggested dating of this lot, Oxford Authentication sample No. C109g14, 23 May 2009.







**PROPERTY FROM THE ALAN AND SIMONE HARTMAN COLLECTION**

13 □

**A CIZHOU BROWN-PAINTED FOOTED LAMP**

Song/Jin Dynasty

The short cylindrical bowl with a disc-shaped rim supported on a wide waisted base, decorated with freely painted scrolling vines and leafy groups, the tall foot with horizontal thick and thin stripes, all on a cream-white wash and under a clear glaze, the interior unglazed revealing the buff stoneware body.

4 5/8in (11.7cm) high; 6 11/16in (17cm) diam

**\$3,000 - 5,000**

**To be sold without reserve**

宋/金 磁州白地醬彩高足燈

**Provenance:**

Collection of Mr. and Mrs. Eugene Bernat

Sotheby Parke Bernet Inc, New York, 7 November 1980, lot 118

The Alan and Simone Hartman Collection

**Exhibited:**

Museum of Fine Arts, Boston, *Loan Exhibition*, Boston, 1947, no. 97

來源：

Eugene Bernat 伉儷舊藏

紐約蘇富比 Parke Bernet, 1980 年 11 月 7 日, 拍品編號 118

艾倫與西蒙·哈特曼伉儷珍藏

展覽：

波士頓美術館, *Loan Exhibition* (借件展), 波士頓, 1947 年, 展品編號 97

Please note this Lot is to be sold at No Reserve. 本拍品不設底價。



**PROPERTY FROM A PRIVATE PHILADELPHIA COLLECTION**

14

**A SMALL DING-TYPE RIBBED JAR**

Northern Song Dynasty

Thinly potted with square a shoulder and straight neck, the deep rounded body carved with vertical strips, all supported by a short ring foot, covered overall in an ivory-tinged glaze.

*3 1/4in (8.2cm) high*

**\$3,000 - 5,000**

北宋 定窯系白釉小罐

**Provenance:**

Collection of Nicholas de la Mare Thompson

R & G McPherson Antiques, London, 2017, no. 187

來源：

Nicholas de la Mare Thompson 舊藏

倫敦 R & G McPherson Antiques 古董行，2017 年，編號 187





(two views)

#### PROPERTY FROM A PRIVATE PHILADELPHIA COLLECTION

15

#### A SMALL LONGQUAN CELADON WASHER

Southern Song/Yuan Dynasty

Molded to imitate wood planks forming a well and secured by a single bowstring band on the exterior, four gold lacquer *kintsugi* patches along the mouth rim, covered inside and out in an attractive sea-green glaze saved for an unglazed ring at the indented base showing the light gray body fired to orange-brown.

4 3/8 in (11.2 cm) diam

\$5,000 - 8,000

南宋/元 龍泉窯青瓷蔗段洗

#### Provenance:

Capital Gallery, Hong Kong, 2006

來源：

香港長安美術古董行，2006 年

For a similar example, see J. J. Lally & Co. 2013 special exhibition, *Song Dynasty Ceramics: The Ronald W. Longsdorf Collection*, no. 9; and another example from The Metropolitan Museum of Art, with an incised lotus to the interior, illustrated on the museum's website, accession no. 16.156.2.

*Kintsugi*, also known as *kintsukuroi* (金繕, "golden repair"), is a Japanese technique of repairing broken pottery by fusing the areas of breakage with *urushi* lacquer dusted or mixed with powdered gold, silver, or platinum. *Kintsugi* not only adds beauty to ancient ceramics, as a philosophy it values breakage and repair as an integral part of the object's history.



(two views)



**PROPERTY FROM A LONG-ESTABLISHED ANTIQUE STORE ON CHARLES ST. IN BOSTON**

16

**A CARVED DINGYAO 'PEONY' DISH**

Song Dynasty

The interior decorated with a single stalk of leafy peony blossom, the gently rounded sides rising from a short ring foot, a translucent ivory-tone glaze covered inside and out except for the mouth rim.

7 7/8in (20.1cm) diam

**\$6,000 - 8,000**

宋 定窯劃花牡丹紋盤

Carved Dingyao dishes of this shape are quite rare. Compare a dish of the same form and decorated with carved 'lotus' pattern, in the collection of the Palace Museum, Taipei, illustrated on the museum's website (coll. no. 中瓷005538N). Two other dishes of this type decorated with 'lotus' pattern were sold at auction sales, one at Sotheby's London, 13 May 2015, lot 268; one at Christie's New York, 28 March 2024, lot 152.

**PROPERTY FROM A PRIVATE PHILADELPHIA COLLECTION**

17

**A DINGYAO FLAT-RIMMED DISH**

Northern Song Dynasty

The shallow rounded sides rising to a flat everted rim, the slightly indented base well-  
pared, covered inside and out a translucent ivory color glaze, the unglazed rim with  
traces of gilding.

*7 5/16in (18.6cm) diam*

**\$18,000 - 25,000**

北宋 定窯折沿盤

**Provenance:**

From a collector in Brazil, purchased in China before 1950

J. J. Lally & Co., New York, 2003, no. 2532

來源：

巴西藏家舊藏，1950 年之前購於中國

紐約藍理捷古董行，2003 年，編號 2532



(two views)





# The Dr. and Mrs. Alex Yip Jun Foliate-Rim Bowl

18

## **A RARE AND IMPORTANT LARGE JUN FOLIATE RIM BRACKET-LOBED BOWL**

Jin Dynasty

The deep bowl under a pale creamy-blue-glaze that variously pools and thins to the interior and exterior lobes highlighting the lightly ribbed form and further thinning to a pale-olive color below the rim, the stoneware bowl supported on a tall slightly spreading foot that is partially glazed above the biscuit foot rim, the sloping interior foot rim and base with areas of pooling glaze and orange-brown-fired unglazed patches.

9 3/8in (23.9cm) across;

4 1/4in (10.9cm) high;

3 3/8in (8.6cm) across foot

(fitted box).

**\$120,000 - 180,000**

金 鈞窯月白釉葵口大碗

### **Provenance:**

Dr. and Mrs. Alex Yip, Hong Kong

Eskenazi Ltd., London

### **Exhibited:**

University Museum and Art Gallery, The University of Hong Kong, *Alchemy in Blue, Ancient Jun Ware from the Yip Collection*, Hong Kong, 2008

Eskenazi Ltd., *Junyao*, London, 31 October-22 November 2013

### **Published:**

University Museum and Art Gallery, The University of Hong Kong, *Alchemy in Blue, Ancient Jun Ware from the Yip Collection*, Hong Kong, 2008, no. 5

Eskenazi Ltd., *Junyao*, London, 2013, pp. 70-73, no. 11

來源：

香港琳標堂舊藏

倫敦埃斯卡納齊

展覽：

香港大學美術博物館，《紫艷凝青：琳標堂藏古代鈞瓷》，香港，2008年

埃斯卡納齊，《鈞窯》，倫敦，2013年10月31日至11月22日

出版：

香港大學美術博物館，《紫艷凝青：琳標堂藏古代鈞瓷》，香港，2008年，圖版編號5

埃斯卡納齊，《鈞窯》，倫敦，2013年，頁70-73，圖版編號11



This stunning bowl is one of only five published examples of this size. The charm of early Jun ware was represented in its simple form, refined clay body, and a creamy blue glaze of various shades. It was praised by Ming dynasty connoisseurs as one of the 'Five Classic Song Wares'. Production took place in ancient Junzhou, present day Yuzhou in Henan province beginning in the Northern Song dynasty and flourished in the Jin and Yuan dynasties. An array of elegant vessels was made, but the current bowl stands alone as a masterpiece of Junzhou production during this seminal period.

See a closely related bowl in the collection of the Palace Museum, Taipei, illustrated by Yu Peijin, *A Panorama of Ceramics in the Collection of the National Palace Museum: Chün Ware*, Taipei, 1999, pp. 168-169, no. 66, of slightly smaller size and in a 'powder blue' (*fengqing*, 粉青) glaze (**fig. 1**), together with another Jun bowl of this form in bluish-green (*tianqing*, 天青) crackled glaze (**fig. 2**), *op. cit.*, pp. 169-170, no. 67. The museum's 'powder blue' Jun bowl was included in the 1935-1936 International Exhibition of Chinese Art; see *Illustrated Catalogue of Chinese Government Exhibits for the International Exhibition of Chinese Art in London*, Volume II: Porcelain, p. 36, no. 5, described as Song dynasty. Recent studies on archaeology finds have slightly revised the dating attribution of Jun ware, including finely made bowls of this type. The two Palace Museum, Taipei, Jun bowls have now been described as Yuan dynasty by noting a closely related bracket-lobed dish excavated in 1958 from the tomb of Feng Daozhen (buried on the 2nd year of Zhiyuan, 1265) in Datong, Shanxi province.

Another very similar Jun bowl in the collection of the Henan Museum, unearthed in 1978 from a cache in Shigu, Changge county, is illustrated on the museum's website and described as Song dynasty with a 'moon white' (*yuebai*, 月白) glaze. (**fig. 3**) Several Jun bowls and dishes of very high quality were found in this well-preserved cache that they were described in a 1983 excavation report as from the Northern Song dynasty, but in the recent scholarly discussions, Yang Ailing noted in 'Revisit the Dating on a few Cache Jun Wares in the Collection of the Henan Museum', *Proceedings of a Symposium Held in China in 2005 on the Jun Kiln at Yuzhou*, Zhengzhou, 2007, pp. 92-95, col. pl. 10-4, that the Henan Museum bracket-lobed Jun bowl should be attributed to the Jin dynasty.

Compare also the bracket-lobed Jun bowl with purple splashes over a blue glaze, from the collection of Sir Percival David and now in the British Museum, first illustrated by R. L. Hobson, *A Catalogue of Chinese Pottery in the Collection of Sir Percival David*, London, 1934, pl. LXVIII, and exhibited at the Royal Academy of Arts, *International Exhibition of Chinese Art 1935-1936*, London, 1935-6, no. 1076. The David Jun bowl was later published by Pierson, *Illustrated Catalogue of Ru, Guan, Jun, Guangdong and Yixing Wares in the Percival David Foundation of Chinese Art*, London, 1999, p. 45, no. 77, described as Jin dynasty and noted by the author that 'the indentations on the rim have been cut with a blade rather than moulded.' (**fig. 4**)

Two closely related but less refined Jun bowls were previously sold at auctions: one in a light blue glaze from C.T. Loo sold to J.T. Tai & Co. in 1964, see Sotheby's New York, 22 March 2011, lot 134; and another from the Scheinman Collection, in a crackled green-glazed and of smaller size, see Christie's New York, 14 September 2018, lot 1297.



Fig. 1  
Lotus-Shaped Bowl with Light Bluish-  
Green Glaze, Jun Ware  
Yuan Dynasty, 13th century  
11.9cm high; 22.7cm diam at mouth;  
7.1cm diam at foot  
Palace Museum, Taipei, 故瓷  
017883N000000000



Fig. 2  
Lotus-Shaped Bowl with Bluish-Green  
Glaze, Jun Ware  
Yuan Dynasty, 13th century  
10.5cm high; 24.6cm diam at mouth;  
7.3cm at foot  
Palace Museum, Taipei, 故瓷  
008708N000000000



Fig. 3  
Jun Ware Petal-Lobed Bowl with 'Moon  
White' Glaze  
Jin Dynasty  
Henan Museum



Fig. 4  
Bowl, Jun Ware  
Jin Dynasty, 13th century  
24.6cm diam at mouth  
Sir Percival David Foundation of Chinese  
Art, The British Museum, PDF.77







(two views)



# A Jiajing Marked Blue and White ‘Boys at Play in a Garden’ Jar and Cover from the Qing Court Collection

By Huang Weiwen

The Palace Museum was founded on October 10, 1925. As is well known, the institution occupies the former site of the Forbidden City, the imperial palace of the Ming and Qing dynasties. Among the over 1.8 million cultural relics currently housed in the Palace Museum in Beijing, the ancient treasures once held in the Imperial Qing collection—meticulously recorded and passed down in an orderly lineage—are known as the ‘Former Qing Court Collection’ (*Qinggong jiucang* 清宮旧藏). These historically transmitted legacy artifacts not only form the core of the museum’s holdings but also represent the most valuable surviving materials for scholarly research.

The term ‘Former Qing Court Collection’ refers to those works inventoried and received at the founding of the Palace Museum from the Forbidden City itself, as well as those later transferred from other imperial properties, such as the Summer Palace (*Yihe Yuan* 頤和園), the Mountain Resort at Chengde (*Bishu Shanzhuang* 承德避暑山莊), and the Mukden Palace (*Shenyang Gugong* 瀋陽故宮). Spanning a vast array of richly varied categories and materials, these objects vividly reconstitute the material life of the Ming and Qing courts. Their refined craftsmanship, sumptuous materials, and high artistic merit also exemplify the aesthetic ideals of the imperial household.

Long esteemed for both its practicality and aesthetic refinement, porcelain not only served in the everyday lives of commoners, but also played an essential role in both ceremonial and daily use within the Ming and Qing imperial courts. According to the Palace Museum’s general inventory and specialized ceramic registers, porcelain comprises the largest category within the Former Qing Court Collection, with over 320,000 pieces recorded among its vast and diverse holdings. In terms of their periods of production, imperial kiln porcelain (*yuci* 御瓷) from the various reigns of the Qing dynasty constitutes the overwhelming majority of the collection, accounting for approximately 98%. The remainder comprises celebrated wares from renowned kilns of earlier dynasties, with Ming imperial porcelain representing the largest portion among them, totaling over 5,000 pieces.

As the imperial residence of both the Ming and Qing dynasties, the Forbidden City houses a collection of Ming imperial porcelain largely believed to have been handed down from the Ming court. Yet, a closer reading of Qing court archives reveals that a portion of Ming imperial porcelains was acquired during the Qing era, entering the imperial collection through tributary offerings (*gongpin* 貢品) made by princes of the realm, nobility, and high provincial officials.

Both the records of the Qing court archives and the extant artifacts preserved in the Palace Museum attest that several Qing emperors—most notably the Qianlong Emperor (1711–1799 CE)—while diligent in state affairs, were also avid connoisseurs of the arts. The Qianlong Emperor was a passionate connoisseur, particularly enamored with antiquities and scholarly objects, and porcelain always held a special place. Within the palace, he actively collected and cherished fine wares from celebrated kilns of earlier dynasties, reflecting his deep and enduring admiration for the art of porcelain.

Keenly aware of the emperor’s predilections, Qing princes, high officials, and provincial governors often presented fine porcelains from earlier dynasties—personally acquired—as tribute to the emperor, particularly on customary or festive occasions. Among these offerings were a considerable number of Ming imperial kiln wares. Numerous examples are documented in the tribute lists (*gongdan* 貢單) preserved from the Qianlong period, one of which is excerpted below:

**Tribute List:** 38th year of Qianlong (1773), 12th month, 24th day.

‘Your servant Fulung’an presents: ... a Chenghua kiln flower vase with hundred blessings motif; submitted to Jingyang Palace (景陽宮): A Wanli kiln ‘dragon’ meiping vase...; submitted to Jingyang Palace: A Xuande kiln ‘nine -dragon’ flower jar, a Jiajing kiln auspicious ‘dragon’ fruit washer... a Xuande kiln *yuhuchunping*, **a pair of Jiajing kiln ‘boys at play’ jars**.... Presented by Prince Consort (Imperial Son-in-Law) Fulung’an on the 24th day of the 12th month of the 38th year.’<sup>1</sup>



Fig. 1-1



Fig. 1-3



Fig. 1-2



Fig. 1-4



Among the tribute porcelains recorded in the offering list submitted by Imperial Son-in-Law Fulong'an<sup>2</sup> in the 12th lunar month of the 38th year of the Qianlong reign (1773) were a noteworthy number of Ming imperial kiln wares from periods including Xuande, Chenghua, Jiajing, and Wanli. Of particular interest is an entry submitted to the Jingyang Palace, which records a pair of Jiajing-period jars decorated with scenes of boys at play, referred to in the document as 'a matching pair of Jiajing-period 'boys' jars' (*Jiayao wawa guan chengdui* 嘉窯娃娃罐成對).

Among both excavated specimens and extant examples in domestic and international collections, blue-and-white lidded jars bearing Jiajing reign marks and decorated with boys at play in garden pavilions constitute the most commonly encountered type within the 'boys' genre. The Capital Museum in Beijing (北京首都博物館) holds significant archaeological documentation of such examples<sup>3</sup>. Outside of mainland China, closely related surviving pieces can be found in private and institutional hands, including in Hong Kong private collections<sup>4</sup>.

Of particular note, the Palace Museum in Beijing houses two closely comparable examples within its Former Qing Court Collection of Ming porcelains, both echoing similar pieces found in domestic and international collections. One is a complete jar with its original lid, while the other, though missing its cover, retains a well-preserved body, all featuring the characteristic motif of boys at play in garden settings.

**Item 1:** A blue-and-white covered jar decorated with boys at play in a garden, Jiajing mark, from the Former Qing Court Collection (**Figs. 1-1 through 1-4**). Height: 44.5 cm; mouth diameter: 23.3 cm; foot diameter: 25.5 cm. Reference no. LÜ-1027. The jar features a flared mouth, short neck, broad shoulders, bulging body, and foot ring. It is topped with a domed, parasol-shaped lid with curving sides, surmounted by a beaded finial. Both the lid and the jar's interior are glazed, with blue-and-white decoration applied throughout the exterior.

The finial is adorned with concentric motifs, including coin patterns, upright and pendant lotus petals, double line bands, and circular patterns. The lid is further embellished with stylized lotus petal motifs, and the sides are decorated with scattered floral sprigs of peach, *lingzhi* fungus, pomegranate, and other auspicious fruits, divided by cloud motifs.

The jar's shoulders feature four quatrefoil reserves containing floral and fruit sprays against a *wan*-character brocade band. The main register depicts a lively court garden scene with sixteen boys engaged in various amusements—cricket fighting, bamboo horse riding, bowing to a tutor, pulling carts, and holding lanterns—amid lush vegetation including banana trees, pines, and blooming flowers. The pictorial composition is lively and dynamic, brimming with charm and visual delight. The white-glazed base bears a six-character reign mark, *Da Ming Jiajing Nian Zhi* (大明嘉靖年製, Made in the Great Ming Dynasty during the Jiajing Reign) written in regular script and rendered in underglaze blue, enclosed within an unglazed foot ring.

**Item 2:** A blue-and-white jar decorated with boys at play in a garden, from the Former Qing Court Collection, Jiajing mark (**Figs. 2-1 through 2-5**). Height: 34 cm; mouth diameter: 23.1 cm; foot diameter: 25.5 cm. Reference no. Kun-170-4. This jar is nearly identical to the former, save for the missing lid. Its form, blue pigment tone, layout, and decorative motifs are consistent with the intact example, differing only in minor details. For instance, the shoulder pattern of the lidded jar includes twin-fish motifs within the *wan*-character brocade, while this jar features chime-shaped auspicious emblems. Variations also occur in the placement of certain plants within the garden scene. The near-identical execution and composition suggest that the two jars were produced contemporaneously, following the same palace design template, and may be regarded as a matching pair.

Moreover, it is essential to acknowledge that each piece of Qing court porcelain once belonged to a broader architectural and functional context, situated within specific palace chambers or storerooms. Following the expulsion of the abdicated emperor Puyi from the Forbidden City in November 1924, the government established the 'Committee for the Disposition of the Qing Imperial Household' (*qingshi shanhou weiyuan hui*, 清室善后委员会), which undertook a systematic inventory of the remaining objects within the Forbidden City. The locations of the palace chambers were coded according to the sequence of characters in the *Thousand Character Classic* (*qianziwen*, 《千字文》), after which the contents of each location were recorded. The findings were then compiled into volumes and published as the *Inventory Report of the Palace Museum Collection* ('*Gugong wupin diancha baogao*' 《故宮物品點查報告》), an original archival record of objects preserved from the Qing court.



Fig. 2-1



Fig. 2-2



Fig. 2-3



Fig. 2-4



Fig. 2-5

序号	名称	年代	数量	备注
1	青花人物山水纹大罐	明	1	
2	青花人物山水纹大罐	明	1	
3	青花人物山水纹大罐	明	1	
4	青花人物山水纹大罐	明	1	
5	青花人物山水纹大罐	明	1	
6	青花人物山水纹大罐	明	1	
7	青花人物山水纹大罐	明	1	
8	青花人物山水纹大罐	明	1	
9	青花人物山水纹大罐	明	1	
10	青花人物山水纹大罐	明	1	
11	青花人物山水纹大罐	明	1	
12	青花人物山水纹大罐	明	1	
13	青花人物山水纹大罐	明	1	
14	青花人物山水纹大罐	明	1	
15	青花人物山水纹大罐	明	1	
16	青花人物山水纹大罐	明	1	
17	青花人物山水纹大罐	明	1	
18	青花人物山水纹大罐	明	1	
19	青花人物山水纹大罐	明	1	
20	青花人物山水纹大罐	明	1	

Fig. 3

序号	名称	年代	数量	备注
1	青花人物山水纹大罐	明	1	
2	青花人物山水纹大罐	明	1	
3	青花人物山水纹大罐	明	1	
4	青花人物山水纹大罐	明	1	
5	青花人物山水纹大罐	明	1	
6	青花人物山水纹大罐	明	1	
7	青花人物山水纹大罐	明	1	
8	青花人物山水纹大罐	明	1	
9	青花人物山水纹大罐	明	1	
10	青花人物山水纹大罐	明	1	
11	青花人物山水纹大罐	明	1	
12	青花人物山水纹大罐	明	1	
13	青花人物山水纹大罐	明	1	
14	青花人物山水纹大罐	明	1	
15	青花人物山水纹大罐	明	1	
16	青花人物山水纹大罐	明	1	
17	青花人物山水纹大罐	明	1	
18	青花人物山水纹大罐	明	1	
19	青花人物山水纹大罐	明	1	
20	青花人物山水纹大罐	明	1	

Fig. 4

As a result, the *Thousand Character Classic* numbering system became the original reference code for items from the Former Qing Court Collection. By consulting these codes and cross-referencing them with the entries in the *Inventory Report*, one can trace the original placement or storage location of most of these objects from the Qing Court Collection within the palace complex.

According to this system, the aforementioned lidded jar (Lü-1027) was originally housed in a small room just north of the Hall of Three Rarities (*Sanxi Tang*, 三希堂)<sup>5</sup> (**Fig. 3**), located on the western side of the Hall of Mental Cultivation (*Yangxin Dian*, 養心殿), itself situated in the western sector of the Inner Court of the Forbidden City. This room functioned as a storage chamber for imperial wares. The second, lidless jar (Kun-170-4), was formerly housed in a hardwood cabinet in the westernmost chamber of the so-called 'Southern Storeroom' (*Nanku*, 南庫 or *Yangnanku*, 養南庫)<sup>6</sup> (**Fig. 4**), located on the southern side of the Hall of Mental Cultivation precinct within the Inner Court of the Forbidden City—a storeroom designated for objects intended for imperial use.

As recorded in the *Inventory Report of the Palace Museum Collection*, these two blue and white jars with Jiajing reign marks and decorated with 'boys at play in a garden' motif were housed in separate imperial storerooms within the *Yangxin Dian* (Hall of Mental Cultivation) precinct. Located in the southern part of the Western Six Palaces (*Xiliugong*, 西六宮) of the Inner Court, the Hall of Mental Cultivation is an independent palace complex comprising the main hall, flanking east and west side halls, a rear sleeping chamber, and surrounding side rooms. In the south stood the imperial kitchen and the southern storerooms. The westernmost bay of the main hall was home to the renowned *Sanxitang* (Hall of Three Rarities), where the Qianlong Emperor preserved his most treasured calligraphic masterpieces.

Constructed during the Ming dynasty as an auxiliary hall for the emperor, the Hall of Mental Cultivation became, from the Yongzheng reign onward, the primary residence of successive Qing emperors. It also served as the venue for handling routine state affairs and receiving officials, effectively functioning as the political nerve center of the Qing court.

Given their form and decoration, this pair of Jiajing-marked jars would have originally served as matching court display vessels. In the writer's view, it is quite likely that one of the lids became damaged or lost, prompting their removal from a display setting and the subsequent transfer into imperial storage. A close examination of historical Qing court furnishing records for the Hall of Mental Cultivation may yield entries plausibly related to this very pair of jars. For example:

In the *Inventory of Third-Grade and Unclassified Furnishings*, Hall of Mental Cultivation (*Yangxindian kushou sandeng bingwu dengchen chenshe*, 《養心殿庫收三等并无等陈设》), dated to the 19th year of the Daoguang reign (1839), there is a record stating:  
'A large blue-and-white lidded jar from the Jiajing kiln; nanmu wood stand; lid broken.' (**Figs. 5-1, 5-2**)

Additionally, in a document of the same title dated 14th day of the 2nd year of the Xuantong reign (1910), the following entry appears:  
'A large blue-and-white lidded jar from the Jiajing kiln; lid broken; nanmu stand.' (**Figs. 6-1 through 6-3**)

Furthermore, the same document also records:  
'A blue-and-white lidded jar from the Jiajing kiln.'

Although these records do not provide conclusive evidence that the blue-and-white jars they describe are identical to this pair of boys at play in a garden jars with Jiajing reign marks in the collection of the Palace Museum in Beijing, the description—'a large blue-and-white lidded jar from the Jiajing kiln, lid broken'—inevitably calls to mind the lidless example from this pair, formerly stored in the Southern Storeroom of the Hall of Mental Cultivation precinct.

In sum, the two Jiajing-marked blue-and-white covered jars depicting boys at play—now housed in the Palace Museum and inherited from the Former Qing Court Collection—serve as authoritative exemplars for the study and connoisseurship of this genre of Ming imperial porcelain. While it cannot be confirmed with certainty that they are the very pair of 'boys-at-play jars from the Jiajing kiln' recorded as offerings by Imperial Son-in-Law Fulong'an during the Qianlong reign, archival



Fig. 5-1

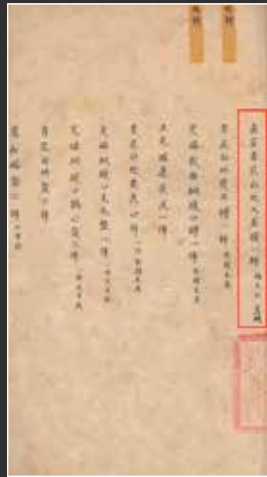


Fig. 5-2



Fig. 6-1



Fig. 6-2

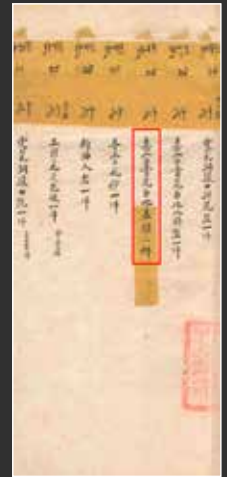


Fig. 6-3

evidence nonetheless attests to the circulation of such wares beyond the confines of the court, and to their reintegration into the imperial collection by the mid-Qing period at the latest. Their inclusion in the tribute registry further indicates that these porcelains were regarded by contemporaries as rare and refined masterpieces of imperial craftsmanship from a previous dynasty. This phenomenon of their re-entry into the palace collection also underscores the Qing court's historically continuous and orderly approach to the preservation and transmission of its cultural patrimony.

<sup>1</sup> *Complete Archives of Qing Palace Porcelains*, Vol. 12, pp. 369–370. China Pictorial Publishing House, 2008.

<sup>2</sup> Fuca Fulung'an (1743–1784), courtesy name Shanlin, was a Manchu official of the Bordered Yellow Banner during the Qianlong reign of the Qing dynasty. He was the imperial son-in-law to Princess Hejia of the Second Rank and the son of Grand Secretary Fuca Fuheng. His official titles included Imperial Bodyguard, Minister of War, Minister of Works, Minister-in-Charge of the Imperial Household Department, Minister of the Court of Colonial Affairs, Commander of the Capital Gendarmerie, Grand Guardian of the Heir Apparent,

Commander-in-Chief of the Manchu Bordered White Banner, Commander-in-Chief of the Manchu Bordered Yellow Banner, Grand Minister of the Imperial Guards of the Bordered Yellow and Plain Yellow Banners, and Chief Compiler of the Historiographical Bureau. Multiple tribute lists submitted by Fulung'an are recorded in Qing court archives.

<sup>3</sup> Capital Museum Official Website, 'Highlights from the Collection – Ceramics – Blue-and-White Covered Jar with Boys at Play Motif,' excavated in 1980 at Wali Village, Chaoyang District, Beijing.

<sup>4</sup> *The J. M. Hu Family Collection*, Sotheby's New York, 29–30 November 1993, lot 238. *The Jingguantang Collection*, Christie's Hong Kong, 5 November 1997, lot 888. Christie's Hong Kong, 27 November 2007, lot 1738.

<sup>5</sup> *Inventory Reports of Palace Items*, Part III, Volume IV, Fascicle 1, p. 59. Published by the Palace Museum, Beijing, 1929.

<sup>6</sup> *Inventory Reports of Palace Items*, Part III, Volume II, Fascicle 2, p. 26. Published by the Palace Museum, Beijing, 1929.



# 清宫旧藏嘉靖款青花庭院婴戏图盖罐

黄卫文

故宫博物院成立于1925年10月10日，众所周知，其院址为明清两代皇宫“紫禁城”宫殿旧址。在北京故宫博物院现藏180余万件文物藏品中，传承有序的清宫原藏历代古物珍宝即“清宫旧藏”文物，不仅是我院藏品的主要来源，更是最具研究价值的传世资料。

“清宫旧藏”文物是指故宫博物院建院之际点查接收的紫禁城皇宫内以及之后陆续纳入博物院收藏的清代其他几处皇家宫苑，如颐和园、承德避暑山庄和盛京皇宫（今沈阳故宫）等地的清宫原藏文物。这些品类繁多，堪称包罗万象的清宫旧藏文物，不仅为我们真实再现了明清宫廷生活的原貌，更以他们精美的材质、优良的做工、典雅高贵的艺术品位展现了以皇家器用为代表的时代美学格调。

兼具实用与审美功能的瓷器不仅是古今百姓生活中最常使用的器物，也是明清两代宫廷用器的主体。经笔者对故宫博物院文物藏品总账和陶瓷分类文物帐的统计，在北京故宫博物院所藏数量宏富的各类清宫旧藏文物中，陶瓷类文物高达32万余件，是旧藏文物中数量最多的一类藏品。从藏品制作时代看，清代各朝的御窑瓷器数量最大，占比高达98%左右，其他为清代之前的历代名窑瓷器，其中以明代御窑瓷器数量最多，共计约5千余件。作为明清两代的皇宫，故宫现存旧藏明代御窑瓷器应大部分是承袭自明代宫廷之物，但细察清宫档案有关记载，我们还可以发现，有部分旧藏明代御窑瓷器是在清代通过王公大臣、地方官员纳贡等形式进入宫廷收藏的。

清宫档案记载与故宫博物院所藏传世文物都表明，清代一些皇帝，特别是乾隆皇帝（公元1711年—1799年）在勤于政务的同时，亦醉心于文化与艺术领域的追求，对收藏与鉴赏古董文玩等更是极为痴迷，于瓷器一项尤其喜爱有加。在宫中他藏瓷品瓷，十分热心于搜罗各种前代名窑佳器。投其所好，乾隆时期的王公大臣、地方官员们在依例或年节进贡时，往往会把自己搜罗到的前代名瓷做为贡品进献给皇帝，其中就有数量可观的明代御窑瓷器，相关记载在乾隆朝贡单类档案中有很多例子，以下仅举一例：

贡档进单：乾隆三十八年（公元1773年）十二月二十四日。

“奴才福隆安进：……成窑百福花囊成件；交景阳宫：万窑蟠龙梅瓶成件……；交景阳宫：宣窑九龙花尊成件、嘉窑祥龙果洗成件、……、宣窑玉壶春成件、嘉窑娃娃罐成对、……。乾隆三十八年十二月二十四日，额驸福隆安进单。”<sup>1</sup>

此条额驸福隆安<sup>2</sup>于乾隆三十八年十二月进献的贡单内所记录的贡品瓷器就涵盖了明代宣德、成化、嘉靖、万历等朝的御窑制品，其中交景阳宫贡瓷中有一对装饰婴戏图的嘉靖御窑罐即“嘉窑娃娃罐成对”。在已知国内外传世和出土资料中，以婴戏图为饰的嘉靖御窑罐类器中目前所见较多的是一类署嘉靖款的青花庭



Fig. 1-1



Fig. 1-3



Fig. 1-2



Fig. 1-4

院婴戏图盖罐。此类罐的出土资料见于北京首都博物馆藏品<sup>3</sup>，而中国大陆之外的传世资料亦见于公私收藏，如香港地区某些藏家即藏有同类的盖罐<sup>4</sup>。特别重要的是，在北京故宫博物院清宫旧藏明代瓷器中亦有与前述海内外藏品基本相同的两件嘉靖款青花庭院婴戏图罐，其中一件为器形完整的盖罐，另一件失盖，仅存罐身部分。

其一：清宫旧藏嘉靖款青花庭院婴戏图盖罐（图1-1、图1-2、图1-3、图1-4），通高44.5厘米，口径23.3厘米，足径25.5厘米。参考号，吕一〇二七。罐唇口，短颈，丰肩，鼓腹，圈足。附宝伞形盖，盖面隆起，弧壁，盖顶中心置宝珠钮。盖和器身里施满釉，外通体青花装饰。宝珠钮自上而下饰俯钱纹、仰莲纹、两组双弦纹、圆圈纹，盖面饰变形莲瓣纹，外壁饰朵云纹分隔的折枝桃、折枝灵芝、折枝石榴、折枝花果纹。罐身肩饰卐字锦纹间以四组开光，开光内绘折枝花果纹，外腹绘通景庭院婴戏图，画中描绘了十六个孩童在布满花草、芭蕉、松柏的庭院中斗蟋蟀、骑竹马、拜先生、拉童车、举花灯等尽情嬉戏玩耍的场景，画面形态活泼生动、意趣盎然。足墙露胎，足内施白釉，并署青花楷体“大明嘉靖年制”六字双行款。

其二：嘉靖款青花庭院婴戏图罐（图2-1、图2-2、图2-3、图2-4、图2-5），高34厘米，口径23.1厘米，足径25.5厘米。参考号，昆一七〇-4。此器与前述盖罐相比仅失器盖，在造型、青花发色、纹饰布局、绘画内容等方面几乎完全一致，仅在纹饰细节上有微小差别，如盖罐肩部卐字锦纹上饰双鱼纹，此器肩部锦纹

上则饰吉磬纹，另外庭院中一些花草的绘画位置也略有不同。可见，这两件盖罐应属于同一时期依据同一宫廷画样生产的制品，可视为一对器物。

此外，笔者认为，清宫旧藏瓷器还有一个十分重要的属性就是他们本身原从属于皇家宫苑中的各个宫殿，即这些旧藏器原来在宫中庋藏与作为宫廷用器的具体使用情况研究者也应给予一定的关注。1924年11月逊帝溥仪被逐出紫禁城后，当时的政府成立了清室善后委员会清查紫禁城内的存留物品，并以《千字文》中的字序对各宫殿处所编号后清点其中的存物现状，再汇录成册编辑出版了《故宫物品点查报告》这一清宫存物的原始档案，因此千字文号也成为故宫清宫旧藏文物的原始参考号。参阅其号，对比点查报告中的记载，可知大多数清宫旧藏器在宫中的原有陈设或存贮位置。

前述两件清宫旧藏嘉靖款青花庭院婴戏图罐，根据各自的参考号，盖罐为“吕一〇二七”号，原藏紫禁城内廷西路养心殿内西侧三希堂迤北小屋中<sup>5</sup>（图3），此屋为养心殿内的一处御用器小库房。另一件失盖的器物参考号为“昆一七〇-4”号，原藏内廷西路“南库”最西面库房中一硬木柜内<sup>6</sup>（图4）。“南库”亦称“养南库”，位于养心殿区南侧，是内廷一处御用器库房。根据《故宫物品点查报告》的原始记录，这对嘉靖款青花庭院婴戏图罐均藏于养心殿区不同御用器库内。养心殿是紫禁城内廷西六宫南部一独立宫殿院落，主要建筑包括正殿、东西配殿、后寝殿、东西围房等，南侧有御膳房、养南库，其中正殿西梢间为著名的乾



Fig. 2-1



Fig. 2-2

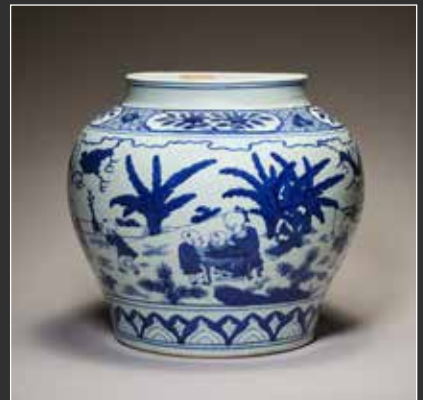


Fig. 2-3



Fig. 2-4



Fig. 2-5

序号	名称	年代	数量	备注
1	青花人物故事纹大罐	明	1	
2	青花人物故事纹大罐	明	1	
3	青花人物故事纹大罐	明	1	
4	青花人物故事纹大罐	明	1	
5	青花人物故事纹大罐	明	1	
6	青花人物故事纹大罐	明	1	
7	青花人物故事纹大罐	明	1	
8	青花人物故事纹大罐	明	1	
9	青花人物故事纹大罐	明	1	
10	青花人物故事纹大罐	明	1	
11	青花人物故事纹大罐	明	1	
12	青花人物故事纹大罐	明	1	
13	青花人物故事纹大罐	明	1	
14	青花人物故事纹大罐	明	1	
15	青花人物故事纹大罐	明	1	
16	青花人物故事纹大罐	明	1	
17	青花人物故事纹大罐	明	1	
18	青花人物故事纹大罐	明	1	
19	青花人物故事纹大罐	明	1	
20	青花人物故事纹大罐	明	1	

Fig. 3

序号	名称	年代	数量	备注
1	青花人物故事纹大罐	明	1	
2	青花人物故事纹大罐	明	1	
3	青花人物故事纹大罐	明	1	
4	青花人物故事纹大罐	明	1	
5	青花人物故事纹大罐	明	1	
6	青花人物故事纹大罐	明	1	
7	青花人物故事纹大罐	明	1	
8	青花人物故事纹大罐	明	1	
9	青花人物故事纹大罐	明	1	
10	青花人物故事纹大罐	明	1	
11	青花人物故事纹大罐	明	1	
12	青花人物故事纹大罐	明	1	
13	青花人物故事纹大罐	明	1	
14	青花人物故事纹大罐	明	1	
15	青花人物故事纹大罐	明	1	
16	青花人物故事纹大罐	明	1	
17	青花人物故事纹大罐	明	1	
18	青花人物故事纹大罐	明	1	
19	青花人物故事纹大罐	明	1	
20	青花人物故事纹大罐	明	1	

Fig. 4



隆皇帝收藏名帖之地三希堂。养心殿明代兴建，初为皇帝的便殿。清代自雍正朝开始直到清末，此殿一直为皇帝的正寝之宫和处理日常政务及接见大臣之所，堪称清王朝实际上的政治决策中心。这两件嘉靖款青花庭院婴戏图罐作为成对的宫廷陈设器，个人认为，很可能是因为其中一件器盖有问题，变得不完整之故，从原来用于宫殿陈设进而转收于御用器库房了。而详查清宫历朝养心殿陈设档，我们似能发现很可能与这对罐有关的记录。例如：道光十九年（公元1839年）《养心殿库收三等并无等陈设》档中记有：“嘉窑青花白地大盖罐一件，楠木架、盖破。”（图5-1、图5-2）

另，宣统二年（公元1910年）二月十四日立，《养心殿库收三等并无等陈设》档中亦记有：“嘉窑青花白地大盖罐一件，盖破、楠木座。”（图6-1、图6-2、图6-3）此外，该档中还记有“嘉窑青花白地盖罐一件”。

虽然上述二条养心殿库房陈设档中所记嘉靖青花罐并不能完全肯定就是北京故宫旧藏的这对嘉靖青花庭院婴戏图罐，但“嘉窑青花白地大盖罐，盖破”这一记录，不得不使我们联想到故宫旧藏的那件原藏于养南库的缺盖器物。

综上所述，北京故宫所藏两件嘉靖款青花庭院婴戏图盖罐，作为传承有序的清宫旧藏器，无疑是我们研究和鉴识此类嘉靖御窑瓷罐的标准器。虽然不能完全肯定它们就是前述乾隆时期额驸福隆安贡单中所记录

的“嘉窑娃娃罐成对”，但嘉靖御窑婴戏图罐这类制品作为贡品进入清宫这一记载表明，类似的嘉靖御窑婴戏图罐，至迟在清代中期之前就已流入民间，并被时人视为珍稀的前朝御瓷佳作，其重新纳入宫廷收藏这一现象也证明，清宫旧藏文物具有传承有序的历史特性。

注释：

<sup>1</sup> 《清宫瓷器档案全集》第十二卷，第369-370页，中国画报出版社，2008年。

<sup>2</sup> 富察·福隆安（1743年－1784年），字珊林，满洲镶黄旗人，清乾隆时期大臣，和硕和嘉公主额附，大学士富察·傅恒之子。曾任御前侍卫、兵部尚书、工部尚书、总管内务府大臣、理藩院尚书、步军统领、太子太保、正白旗满洲都统、镶黄旗满洲都统、镶黄旗领侍卫内大臣、正黄旗领侍卫内大臣、国史馆正总裁等职。清宫档案中有多条福隆安进贡的贡单。

<sup>3</sup> 首都博物馆官网，精品典藏，陶瓷器，青花婴戏图盖罐，1980年北京市朝阳区洼里出土。

<sup>4</sup> 《胡惠春家族珍藏》，纽约苏富比，1993年11月29-30日，拍品编号 238。《静观堂珍藏》，香港佳士得，1997年11月5日，拍品编号888。香港佳士得，2007年11月27日，拍品编号1738。

<sup>5</sup> 《故宫物品点查报告》第三编，第四册，卷一，页五九。故宫博物院刊行，1929年。

<sup>6</sup> 《故宫物品点查报告》第三编，第二册，卷二，页二六。故宫博物院刊行，1929年。



Fig. 5-1

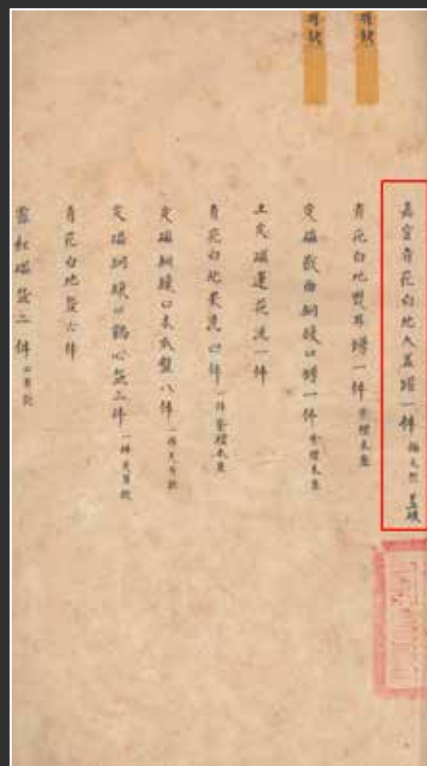


Fig. 5-2



Fig. 6-1

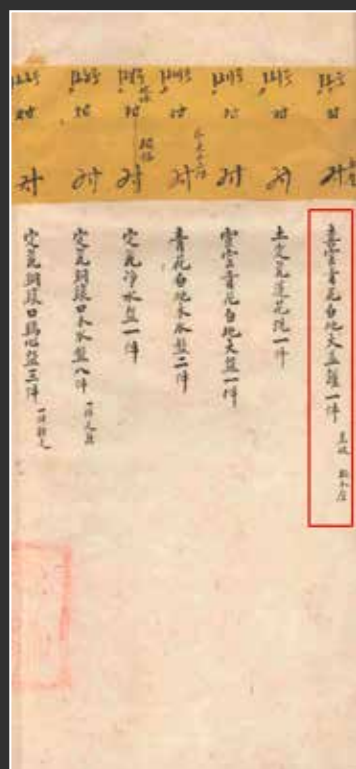


Fig. 6-2

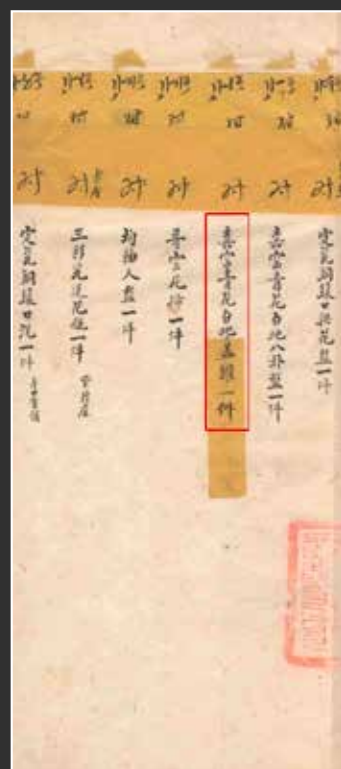


Fig. 6-3

# The J.M. Hu and T.T. Tsui ‘Boys’ Jar and Cover

19

## A MAGNIFICENT AND IMPORTANT BLUE AND WHITE ‘BOYS’ JAR AND COVER

Jiajing six-character mark and of the period

Painted in extremely vibrant, dark, violet tones of underglaze cobalt blue with a wide central register to the baluster body, depicting a continuous terraced garden scene with sixteen boys at play amidst plantain, palm and pine, under gentle billowy clouds with distant peaks, set between a band of lotus petal lappets at the foot and a *wan*-cell band with four alternate fruit and flower ogival cartouches dividing four auspicious emblems, an ingot, a coin or cash symbol, paired rhino horns and a coral branch, to the high, rounded shoulder, all below a slightly tapering and waisted plain neck with two encircling lines at the rounded rim, the rare domed cover surmounted by a bud-shaped finial with cash symbols and scroll work to the tip above upright lotus petals that rise from encircling lines and a band of classic scroll, the finial rising from eight radiating lotus petals to the domed cover above alternate peach and *lingzhi* sprays divided by cloud motifs on the upright sides, the cover interior with an orange-fired biscuit rim and white-glazed interior, the base with a wide unglazed rounded foot ring and a glazed center that is concave at the edges and convex at the six-character mark at the center.

*Jar and cover: 18 1/2in (47cm) overall high*

*Jar only: 13 3/8in (34cm) high and 15 1/2in (39.3cm) diam, across the body*

*Jar mouth: 9 3/8in (24cm), diam*

*Foot: 10 1/4in (26cm) diam*

*Cover: 10 3/4in (27.4cm) diam*

(fitted box).

**\$1,200,000 - 1,800,000**

明嘉靖 《大明嘉靖年製》楷書雙行款 青花嬰戲圖蓋罐

### Provenance:

J. M. Hu (1911-1995) Collection

*The J. M. Hu Family Collection*, Sotheby's New York, 29-30 November 1993, lot 238

T. T. Tsui (1941-2010) Collection

*The Jingguantang Collection*, Christie's Hong Kong, 5 November 1997, lot 888

Christie's Hong Kong, 27 November 2007, lot 1738

### Published:

*Christie's 20 Years in Hong Kong: Chinese Ceramics and Works of Art Highlights*, Hong Kong, 2006, p.97

來源：

胡惠春 (1911-1995) 舊藏

《胡惠春家族珍藏》，紐約蘇富比，1993 年 11 月 29-30 日，拍品編號 238

徐展堂 (1941-2010) 舊藏

《靜觀堂珍藏》，香港佳士得，1997 年 11 月 5 日，拍品編號 888

香港佳士得，2007 年 11 月 27 日，拍品編號 1738

出版：

《香港佳士得二十週年回顧：中國瓷器及工藝品精選》，香港，2006 年，頁97

大明嘉  
靖年製













Fig. 1

The present jar and cover are one of a pair from J.M. Hu Family Collection, originally sold at Sotheby's New York, 30 September 1993, lot 238 and entered the Jingguantang collection. It was sold twice again at Christie's Hong Kong, 5 November 1997, lot 888 and in the same rooms, 27 November 2007, lot 1738. The other paired jar and cover was sold at Sotheby's New York, 4 June 1985, lot 16, and is now in the collection of the Tianminlou Foundation, illustrated in *Chinese Porcelain, The S.C. Ko Tianminlou Collection*, vol. I, Hong Kong, 1987, pl. 35.

Large imperial jars of this design complete with their covers are exceedingly rare. A very similar 'boys' jar and cover from the Qing Court Collection is illustrated in *Imperial Porcelains from the Reign of Jiajing, Longqing and Wanli in the Ming Dynasty: A Comparison of Porcelains*

*from the Imperial Kiln Site at Jingdezhen and Imperial Collection of the Palace Museum*, vol. I, Beijing, 2018, p. 58, pl. 13. Another example, now in the British Museum (coll. no. 1973,0417.1.a-b) and formerly in the Russell Collection, was sold at Sotheby's London, *Ming Dynasty Blue and White from the Charles Russell Collection*, 6 June 1935, lot 97, (purchased for £225 by Bluett's on behalf of Alfred Clark), and is illustrated in Roy Davids and Dominic Jellinek, *Provenance; Collectors, Dealers and Scholars: Chinese Ceramics in Britain and America*, privately printed, 2011, p. 144, pl. 33. It was displayed in the International Exhibition of Chinese Art, Royal Academy of Art, 1935-36, London, no. 1910, loaned from the Clark Collection and subsequently donated to the British Museum by Mrs. Alfred (Ivy) Clark in 1973. It is also illustrated by Jessica Harrison-Hall, *Ming Dynasty Ceramics in the British Museum*, London, 2001, pp. 237-238, fig. 9:50. Compare two





Photograph of J. M. Hu, with the present lot behind him marked in white rectangular.

other examples with covers, one presently in the Hong Kong Museum of Art, previously sold at Sotheby's Hong Kong, 13 November 1990, lot 142; and the other, now in the Capital Museum, Beijing, was excavated in 1980 at the Chaoyang District, Beijing and illustrated in *Shoudu Bowuguan Cangci Xuan* (Selected Ceramics from the Capital Museum), Beijing, 1991, pl. 121.

Several 'boy' jars without covers are published, see the example from the collection of the Palace Museum, Beijing, illustrated in the essay by Huang Weiwen, figs. 1-1 to 1-4, pp. 41 and 47 in this catalog. Another in the exhibition catalogue *Enlightening Elegance, Imperial Porcelain of the Mid to Late Ming, the Huaihaitang Collection*, Chinese University of Hong Kong, 2012, pp. 228-231; an example in the Museum of Decorative Arts, Copenhagen is illustrated by D. Lion-Goldschmidt,

*La Porcelaine Ming*, Fribourg, 1978. P. 134, no. 124; another in the Idemitsu Museum of Arts was included in the exhibition catalogue, 'In Pursuit of the Dragon', Seattle Art Museum, 1988, no. 48; and a fifth in the Fengchengxian Museum, Jiangxi province is illustrated by Geng Baochang in *Zhongguo wenwu jinghua da cidian*, Shanghai and Hong Kong, 1995, no. 766, p. 393. An example with a cut-down neck from the S.D. Winkworth Collection is illustrated by R.L. Hobson and A.L. Hetherington, *The Art of the Chinese Potter*, New York, 1923, pl. CXLVIII.

The sixteen children, so lyrically painted on our jar, are occupied in a range of different activities and games, that belie a deeper meaning. One rides a hobby horse, while a companion holds a lotus-leaf parasol over his head, both looking back to a boy who pulls a toy cart in the form of a entrance gateway or small building (fig. 1), all this before another scene





Fig. 3

with a child, of larger proportions, in the guise of a scholar seated in a throne-like chair before a table screen, with a table in front at which sits a boy reading and another crawling nearby towards an open book and sporting a black gauze hat with wings, typical of a bureaucrat, before him stands a boy leaning on a stick, possibly sugar cane or bamboo, behind another boy gesticulates with his right arm whilst holding a fruit or ball in his raised left hand (see p. 53 in this catalog), beyond this another scene depicts a boy seated in a four-wheeled cart that is pulled by a taught string over the shoulder of a boy strenuously leaning forward in front and with another boy behind holding a pole, topped by a large fan, over his head, trailing them a boy raises a branch of coral (fig. 3), the next scene depicts three boys seated or standing at low table on which sits a vessel, presumably containing crickets, that one of the boys

prods with an arrow, beyond them a boy holds up another arrow taken from a quiver at his side, perhaps to hand to the other boys engaged watching the game with crickets (fig. 4).

The children on our jar are shown with shaved heads and with three small tufts of hair, one on the forehead and one either side of the cranium. This hairstyle may have been adopted for practical reasons, to deter lice, for instance, but it enjoyed long-lived popularity. The costumes for the boys consisted of loose trousers over which are layered long-sleeved knee-length robes sometimes with a belt at the waist leaving a V-necked opening. Jewelry for children consisted of earrings and bangles. Shoes were made of textile, cotton or silk with dark uppers and pale soles.



Fig. 4

Jessica Harrison Hall, *op. cit.*, pp. 237-238, notes that in Confucian philosophy, many children, but particularly many sons, were essential for the fulfilment of filial and ancestral duties, rites and ceremonies, and images of boys (and girls) on Ming dynasty porcelains are closely related to contemporary Ming paintings and the decorative arts. In these images, although the children appear to be playing freely, many of them are engaged in games with symbolic meaning, emblems for success in a future official life.

Boys at play in a garden was a theme much favored and popularized at the painting schools of the Southern Song court, largely led by the works of Su Hanchen (1094-1172). His seminal *baizi* paintings (hundred-boys) are usually depicted in gardens and can be seen engaging in various leisurely activities, from dancing to kite-flying. The education of sons was a preoccupation of paramount importance.

The subject seemed to fall out of favor for a few hundred years but made a re-appearance at Jingdezhen in the Ming dynasty. It was of particular interest to the Jiajing Emperor who is recorded in the *Ming shi* (《明史》, 'History of the Ming') to have commissioned a Daoist rite to take place in the Imperial gardens in the eleventh year of his monarchy (1532) for the express purpose of praying for the birth of imperial sons. The theme of 'children at play' became symbolic of progeny and fulfillment of the Confucian ideal in the education and advancement of sons, and represent a desire for fertility, wealth and happiness. On this jar, these sentiments are further amplified by the four auspicious emblems of wealth and luxury: an ingot, a coin or cash symbol, paired rhino horns and a coral branch, that are painted on the high shoulder.









# A Gentleman's Adoration: On a Pair of Yongzheng Famille-Rose 'Chrysanthemum' Dishes

Huang Qinghua

President, Tang Ying Society, Jingdezhen

Member, Oriental Ceramic Society, UK

English translation by Tao Liu

The chrysanthemum, often seen as a recluse among flowers, embodies an upright and noble character. Unlike other blooms that follow the rhythm of the seasons, it defies norm by flourishing only after the first autumn frost, when most vegetation has faded. In that stark season, it blossoms with quiet brilliance—an emblem of the reclusive scholar's resolve. Since ancient times, the literati have cherished the chrysanthemum as an essential presence in their gardens, a symbol of steadfast virtue. This association traces back to the revered Eastern Jin poet Tao Yuanming (陶渊明, 365-427), who famously cultivated chrysanthemums along his garden paths and gathered their dew-covered blossoms by the eastern fence to brew into infusions that soothed the soul. Ever since, the chrysanthemum has come to represent the refined integrity and quiet withdrawal from the world that define the ideals of the cultivated gentleman—admired and emulated across centuries.

Before ascending the throne, the future Emperor Yongzheng (雍正, 1723–1735), then known as Prince Yinzhen (胤禛), distanced himself from the contentious struggle for succession and withdrew into seclusion under the name 'Pochen Jushi' (破尘居士, A Lay Buddhist Disillusioned with the World). He lived a contemplative life in the imperial retreat of Yuanmingyuan (圆明园), nestled in the western outskirts of Beijing—far removed from the ruthless politics of the inner court. Amid the stillness of rocks, flowing streams, and seasonal blooms, Yinzhen found emotional refuge, cultivating a deep affinity with the natural world. These formative experiences gave him a profound appreciation for the chrysanthemum and the values it symbolized—resilience, integrity, and quiet withdrawal. Even after mounting the throne and bearing the weight of imperial responsibility, he continued to seek solace in aesthetic pursuits, revealing an unshakable literati temperament. One telling example appears in *Yongzheng Xingle Tu* (雍正行乐图, Portraits

of Yongzheng's Pleasures), an album housed in the Palace Museum, where a painting depicts Yinzhen dressed in Han robes in the guise of Tao Yuanming, admiring chrysanthemums beside an eastern fence—an image that poetically conveys his heartfelt reverence for the ancient recluse-poet.

Records from the *Imperial Workshop Archives* of the tenth year of the Yongzheng reign (1732) reveal that the emperor personally gave aesthetic guidance on the makings of Tongcaohua (通草花, an artificial-flower-making technique equivalent to papier-mâché) chrysanthemum floral pieces on four separate occasions that autumn. Remarkably, this busy emperor offered detailed instructions regarding the number of blossoms, the presence of buds, and the density of stems and leaves. He even ordered the imperial gardeners to deliver live potted chrysanthemums to the workshop, so the artisans could model their work directly after the real thing—testament to his desire for true artistic elegance.

## Excerpts from the Imperial Archive:

*(18th day of the ninth month) Steward Changbao and Head Eunuch Li Jiuning presented a fresh yellow chrysanthemum to convey the eunuch Cangzhou's directive: make a bottle of chrysanthemum from rice paper, matching the presented flower in uneven blossom sizes, all in the same yellow tone. Awaiting presentation. Decreed.*

*On the 23rd of the same month, a pot of small yellow chrysanthemums was brought forth; Eunuch Cangzhou relayed the order that this flower's blossom, stem, and leaf were all beautiful—make a bottle of flowers modeled after it. Decreed.*



*(6th day of the tenth month) A bouquet of yellow chrysanthemums made of rice paper was submitted. The emperor decreed: too few blossoms, add more; no buds are needed; increase the foliage density. Decreed.*

*On the 27th of the tenth month, the revised bouquet was sent via Head Eunuch Samuha to Eunuch Cangzhou.*

These archives vividly reveal the emperor's refined and discerning taste, and his precise grasp of the chrysanthemum's form and spirit. This suggests that chrysanthemum-themed artworks from his court were the result of rigorous collaboration between the ruler and artisan, perfected through repeated refinement.

Enjoying chrysanthemums is an autumnal delight. To have them painted on objects allows one to appreciate them year-round. Thus, chrysanthemum motifs appear frequently on imperial court art from the Yongzheng period. Among the treasured Yongzheng famille-rose wares of the Qing court, over twenty known examples are decorated with chrysanthemums.

Moreover, Emperor Yongzheng transferred the beauty of the chrysanthemum's form into object design. This practice began in the Song dynasty with metal and lacquer wares, later emulated in ceramics. Such designs reflect the Song aesthetic of elegance and tranquility, bringing the chrysanthemum's presence into everyday life and infusing the home with a spirit of retreat. Emperor Yongzheng was deeply attuned to this sensibility. Under Emperor Yongzheng's direction, artisans developed a wide array of chrysanthemum-themed objects—from Yixing clay teapots to monochrome-glazed porcelain display wares—surpassing their Song dynasty predecessors in both variety and refinement.





Fig. 1  
Jiang Tingxi (1669-1732)  
Qing dynasty, album of flower paintings:  
chrysanthemum  
Courtesy of the Palace Museum, Beijing, 故画  
00322100011



Fig. 2  
Jiang Tingxi (1669-1732)  
Qing dynasty, album of bird and flower  
paintings: chrysanthemum  
Courtesy of the Palace Museum, Beijing, 故画  
00322700010



Fig. 3  
Yu Xi  
Qing dynasty, bird and flower painting

Most emblematic of this enthusiasm is the famous set of 'Chrysanthemum-petal Shaped Dishes in Twelve Colors' crafted by the Jingdezhen Imperial Kilns in the eleventh year of Yongzheng's reign (1733). Shaped like autumn chrysanthemums, they are stunningly elegant, each glazed in a different hue, expressing a fresh and unworldly charm. These dishes represent the ultimate union of literati spirit and court artistry. In addition to monochrome glazes, another celebrated type features chrysanthemum-petal shaped dishes with flowers or butterflies painted in the center. The present pair of famille-rose chrysanthemum dishes offered is a rare and outstanding example of such type.

Formed with twenty-four chrysanthemum petals, the dishes are rhythmically elegant. The interior and exterior are covered with lustrous white glaze, and the center is painted with a chrysanthemum spray in a C-shaped composition—balanced in density and harmony. Both outline and *Mogufa* (没骨法, 'boneless' color-wash technique in Chinese painting) techniques are used. The yellow, red, and green flowers are outlined from center to tip with color gradation and bloom in different angles, creating strong dimensionality. The leaves are rendered with *Mogufa* washes, smooth blend of solid and blur for realistic effect. Flowers are carefully outlined; leaves are freely daubed—creating a contrast in brushwork. The overall style is graceful and refined, subtly blending Chinese and Western painting aesthetics. The base bears a six-character Yongzheng mark in underglazed cobalt blue within a double circle—precise and stately. That the pair has survived intact only heightens their rarity and value.

The chrysanthemum-petal shaped dishes with famille-rose floral medallion painted in center is exceedingly rare among Yongzheng porcelains. Fewer than a dozen examples exist in both public and private collections. They appear in two sizes: large (approx. 23 cm) and

small (approx. 16 cm). The medallions vary—some feature peonies or magnolias, often in combination. Notably, examples from the Baur Collection and the Asian Art Museum in San Francisco feature monochrome glazed backgrounds, lending them added regal charm.

When tracing the origins of bird-and-flower motifs on Yongzheng imperial porcelains, scholars often credit Yun Nantian (恽南田, also known as Yun Shouping 恽寿平, 1633–1690), the pioneer of the *Mogufa* painting technique. While it is true that the porcelain of the Yongzheng and Qianlong periods reflects Yun's stylistic influence, a key question remains: were these designs based on the work of a specific court painter, or were they adapted more broadly from earlier pictorial traditions? After years of careful visual analysis and close study of Emperor Yongzheng's personal tastes and the artistic milieu of his reign, I argue that the most refined bird-and-flower designs on imperial porcelain from this period—including the present example—were directly inspired by the works of the court painter, Jiang Tingxi (蒋廷锡, 1669–1732).

Although Jiang Tingxi was influenced by Yun Shouping—particularly in his adoption of the *Mogufa* technique—his paintings display a more ornate and meticulously rendered style, often incorporating vibrant colors and compositional symmetry. These qualities contrast with Yun's more restrained, literati approach, which favored subtle tonal variation and an ethereal, poetic sensibility. The distinction reflects their respective contexts: Yun was a scholar-artist deeply rooted in literati traditions, while Jiang served directly within the imperial court, where visual grandeur and technical precision were highly valued. Surviving records indicate that Emperor Yongzheng personally admired Jiang's work, and his preferences, as was often the case in the Qing court, shaped broader aesthetic standards. It is





Fig. 4  
Courtesy of the Tokyo National Museum, Japan



Fig. 5  
Courtesy of the Asian Civilisations Museum, Singapore



Fig. 6  
Courtesy of the Seikado Bunko Art Museum, Japan

therefore plausible that Jiang's paintings became favored models for porcelain decoration and were closely studied—and in many cases directly imitated—by imperial artisans.

Jiang Tingxi's profound literary and historical knowledge enriched his art. His brushwork was fine but not fussy, his colors vibrant yet refined—resulting in a magnificent and luxurious style. His accomplishments were shaped by his status, education, and life experience.

Born in Changshu, Jiangsu, Jiang Tingxi (style name *Yangsun* 扬孙, art names *Nansha* 南沙 and *Qingtong Jushi* 青桐居士) passed the provincial examination in the 38th year of Kangxi's reign and was posted as a special aide to the prestigious Nanshufang (南书房, the Southern Study), an institution that held the highest policy-making power after its establishment in 1677. Only men of true learning and exceptional talent were admitted, and Jiang impressed Emperor Kangxi greatly. His painting was praised for its expressive brushwork, balancing naturalistic and formal elements. A Qing scholar Zhang Geng (张庚) lauded Jiang's 'Jiang-style bird-and-flower painting' in his *Guochao huazheng lu* (《国朝画徵录》, Record of Qing Dynasty Painting).

During Yongzheng's reign, Jiang rose through official ranks, serving as the Right Vice Minister of Rites and later Minister of Revenue, Grand Secretary of the Wenhua Hall, and Crown Prince's Tutor. He oversaw national finances and helped edit major historical texts such as the *Daqing huidian* (《大清会典》 Collected Statutes of the Qing), the *Kangxi zidian* (《康熙字典》, *Kangxi Dictionary*), and the *Qing shengzu shilu* (《清圣祖实录》, Veritable Records of the Emperor Kangxi). While compiling the *Gujin tushu jicheng* (《古今图书集成》 Imperial Encyclopedia), Jiang studied countless court paintings, absorbing and refining traditions, which laid the foundation for his distinct painting school.

Examples of Jiang-style chrysanthemums from the imperial collection demonstrate thick pigments, layered techniques, and vibrant, tactile color. The stems and rocks, painted in the *Mogu* method, blend ink and color seamlessly for a lively, natural effect. Jiang's style balances sketching from life with nostalgic elegance. (Figs. 1 and 2) His student Yu Xi, also a court painter under Yongzheng and Qianlong, faithfully carried on this aesthetic. (Fig. 3)

Imperial porcelain examples that exhibit 'Jiang-style bird-and-flower' influence include:

A famille-rose Tianqiuping vase with chrysanthemum decoration exhibited in 1994 at the Tokyo National Museum (Fig. 4)  
A large famille-rose dish with chrysanthemum and butterfly motif in the collection of the Asian Civilisations Museum, Singapore (Fig. 5)  
Another similar dish in the Seikado Bunko Art Museum, Japan (Fig. 6)

These examples share the same artistic vocabulary as Jiang's court paintings, with similar subject matter but individual compositional details, embodying the Yongzheng aesthetic of 'unity with variation.'

The present pair of chrysanthemum dishes, part of this same 'Jiang-style' artistic lineage, represent the pinnacle of Yongzheng imperial porcelain art. They are not only rare but appear to be a unique pair of this design. Delicate and pleasing to the touch and eye, they are exemplary in body, glaze, shape, and spirit—true masterpieces of Qing court aesthetics. Their illustrious provenance, from the Wah Kwong Collection of T.Y. Chao in Hong Kong to the Shimentang Collection, bears witness to their enduring allure and extraordinary artistic value.



# 东篱秀色，君心所好

## ——清雍正 御制粉彩团菊纹菊瓣碟一对赏析

黄清华

景德镇唐英学社社长

英国东方陶瓷学会会员

菊，花之隐逸者也，性介烈高洁，不与百卉同其盛衰，必待霜降草木黄落而花始开，煜然秀发，傲睨风露，此幽人逸士之操，所以古之文人，篱落畦圃之间，不可一日无此花也，陶渊明植于三径，采于东篱，裛露掇英，泛以忘忧。故而渊明之后，菊遂为文人雅士的一个精神象征，寄寓隐逸高洁之义，广为人所慕。

胤禛尚为皇子之时，逃避太子之位的纷争，幽居静养，自号“破尘居士”，于西郊赐园——圆明园里过着无欲无求的隐士生活，从而远离宫廷权力斗争的残酷。其精神寄托自然付之山水花草间，此番特殊经历让胤禛深深体会到菊花之蕴意，并与之结下不解之缘。登基以后，虽置身繁重的国事政务之中，却不时寄情于物外以自娱，难掩文人之本性。例如北京故宫博物院藏《雍正行乐图》册页中便有一幅胤禛着汉服扮作陶渊明形象在东篱赏菊的图画，抒发了胤禛对陶公无限仰慕之情。

又如《雍正十年内务府造办处活计文档》中记载了当年秋季胤禛本人连续四次对制作菊花雕件表达了自己的审美意见，日理万机的皇帝竟然对花头的多少、骨朵的有无、梗叶的疏密都提出了具体的要求，最后不惜将内廷养殖的盆菊交由造办处，让工匠照着临摹，以求得真逸趣。此档案形象生动地反映出胤禛艺术品

位极高和百般挑剔近乎苛刻的鉴赏性格，其对菊花的形态神韵之美可谓把握精确，由此可见菊花题材的创作在雍正一朝宫廷艺术中必然经过一番在帝王与艺匠之间的千锤百炼，方成正果。

活计档原文如下：

（九月十八日）本日司库常保首领李久明萨木哈持出黄色鲜菊花一朵，说太监沧洲传旨，照此鲜菊花做通草黄色菊花一瓶，其花朵大小参差着做，俱要一色黄，俟得呈览，钦此。

于本月二十三日持出小黄菊花一盆说太监沧洲传旨，此花朵梗叶俱甚好看，照样做瓶花，钦此。

（十月初六日）本日做得通草黄菊瓶花一束呈览，奉旨花头甚少，再添配些，不要骨朵，枝叶亦添稠密些，钦此。

于十月二十七日改做得通草黄菊瓶花一束，首领太监萨木哈持去交太监沧洲讫。

此段档案形象生动地反映出雍正皇帝品位极高且挑剔苛刻的鉴赏性格，其对菊花的形态神韵之美可谓把握精确。



赏菊，为秋天之乐事，而将菊花绘于物上则可时时赏阅，四季皆得逸趣。因此，雍正朝不少宫廷艺术品皆曾流行菊花纹饰，比如被视为清宫瑰宝的雍正珐琅彩瓷当中，以菊花为装饰主题者，留存至今数量不下二十余件，堪称一绝。

同时，胤禛还拟取菊之形态美感凝练于工艺造型之中。予菊花之形化之于器物之上始于宋代金银器和漆器，后为瓷器所摹仿，此法彰显宋人至为高雅恬静之审美情趣，让生活四季都有菊之倩影，居室周围皆生隐逸之气。雍正皇帝深谙此道，在宋人创意的基础上，他引领艺匠们创制出紫砂和诸色釉菊瓣壶以及各式菊瓣装饰元素的陈设琢器，造型丰富，品类齐全，较前有过之而无不及。

其中雍正十一年御窑厂精心制作的十二色菊瓣盘更将胤禛对菊花的喜爱表露无遗，此套菊瓣盘取秋菊之形，隽美佳妙，配以十二道匀净莹润的釉色，彰显出清新脱俗的艺术魅力，将文人的意趣融入其中，遂成旷世名品，独步古今。而颜色釉之外，另一款御瓷隽品则是菊瓣盘于盘心处绘饰各式花卉或衬以飞蝶，别致精巧，是次拍卖呈献名家递藏【清雍正 御制粉彩团菊纹菊瓣碟一對】正是此款彩瓷之卓越代表！





Fig. 1  
清 蒋廷锡画 群芳擷秀 册 菊花  
北京故宫博物院，故画00322100011



Fig. 2  
清 蒋廷锡画 花鸟 册 菊花  
北京故宫博物院 故画00322700010



Fig. 3  
清 余樾 花鸟

其呈菊花二十四瓣状，造型隽美，富具韵律感，内外皆施莹润白釉，盘心绘出一束秋菊，呈C字型分布，虚实结合，疏密相应，绘画方面以没骨与勾勒双重技法展现，勾勒绘黄、红、绿三色菊花，从花心到瓣尖的花色转换，与两种花形的立体表现，均清晰明朗。没骨叶片边缘水晕干处质感甚为逼真，花朵部分精心勾勒，叶片却率性点染，笔趣相异，全幅风格清雅疏秀，颇有兼取中西绘事之意。盘底正中青花双圈内署“大清雍正年制”六字青花楷书款，端庄大气，映衬出胎骨之无比精良，成对保存，更见可贵！

此式彩绘团花菊花盘于雍正御瓷之中本属罕见之物，至今公私典藏存世不过十余例，尺寸有大小两款，大者直径约为23公分，小者直径约为16公分，详见附表。盘心团花皆以C字型布局，细节变化丰富，除了菊花之外，尚见牡丹玉兰，彼此搭配。还有例如瑞士鲍尔收藏与旧金山亚洲艺术博物馆典藏盘心之外施以色地装饰者，更见宫廷贵气，也是绝妙之品。

以往大家论及雍正朝御瓷花鸟题材，追溯其艺术之由来，当推恽南田。诚然如此，雍乾两朝内府御瓷花鸟题材之装饰绝对受到恽派花鸟之影响，此点无疑，然而，雍正一朝，御瓷花鸟画稿所依据之粉本，究竟是具体以某位宫廷画师的风格为主，还是直接摹仿历朝哪一派的古画呢？历经多年的反复比对，从胤禛个人审美情趣出发，考察当时宫廷艺术风尚的历史背景之后，笔者认为，以本品为代表的雍正最顶级的御瓷花

鸟画稿，其直接摹仿于康熙之际宫廷画师蒋廷锡之画作。

与恽氏相比，虽然蒋氏师承前者，影响甚大，但是，也明显存在自身的特点，其中最大的一点则是蒋氏画风比恽氏多出一份贵气，非常契合宫廷皇家气质。与蒋氏画风相比，恽氏本身则是多了一份文气，予人清逸之感。

从胤禛本人与蒋氏的活动交集，清楚看出胤禛对蒋氏画作艺术风格之喜爱，宫廷艺术往往是上好而下从，同理，蒋氏画作因备受胤禛赞赏，正成为御瓷画稿之粉本，得以极力摹仿之。

蒋廷锡深厚的文学、史学修养与其画艺相得益彰。其作画时将诗情融于画理，用笔细而不纤、用色艳而不俗，独具雍容华丽的富贵气。此风格之形成与其自身之地位、修养和阅历密不可分。

蒋廷锡，字扬孙，一号南沙，又号青桐居士，江苏常熟人。康熙三十八年，中举获荐入南书房行走。南书房，是清朝共同的“储才要地”，能够经常出入南书房的人，能够近距离接触皇帝，成为皇帝身边的智囊。而能够成为南书房行走，必须要有真才实学，而且还要有非同凡人的才华。蒋廷锡，饱读诗书，才华横溢，他的学问和才干给康熙皇帝留下了极好的印象，而他能够以举人的身份成为南书房行走，得益





Fig. 4  
清雍正 粉彩菊花圖天球瓶  
東京國立博物館



Fig. 5  
清雍正 粉彩菊蝶圖過枝大盤  
新加坡國立亞洲文明博物館



Fig. 6  
清雍正 粉彩菊蝶圖過枝大盤  
日本靜嘉堂文庫美術館

于他的书画才能。“以逸笔写生，或奇或正、或率或工、或赋色或晕墨，一幅中恒间出之。”清人张庚在《国朝画徵录》中对于“蒋派花鸟”的绝妙点评，可见蒋氏艺术造诣为后世所称道。

雍正时期，蒋廷锡先后担任礼部右侍郎，户部右侍郎，左侍郎，协助怡亲王清查户部钱粮，又与内务府总管来保查阅京师库房，官至户部尚书，文华殿大学士之职，还加太子太傅。蒋氏一方面恪于职守，尽忠朝廷，曾提议“增兴文教”，使得雍正时期的朝野内外，文风浓郁，辅佐雍正执政期间的政事清明。同时，他体恤民情，提出了“开源节流，以济运道”的政策，深得百姓厚爱。

蒋廷锡的为政才能，也充分得到胤禛的赏识。胤禛曾如此评价蒋廷锡：“数年以来，蒋廷锡协同怡亲王办理户部事务，秉公执法，厘剔诸弊，甚属尽心。”蒋廷锡的政治才华得到皇帝赏识，而他的在文学绘画上的造诣，同样被皇帝看中。胤禛任命蒋廷锡重辑《古今图书集成》，主持或参与编辑《大清会典》、《康熙字典》、《佩文韵府》、《明史》、《清圣祖实录》等重要的历史文献。而在担任编修《古今图书集成》时，蒋廷锡的艺术造诣也得到了升华。他从海量的宫廷传世画作之中，得以窥视历朝的草、木、禽、虫诸多资料，用心感悟，汲取化裁，从而铸就出蒋氏花鸟画派。雍正年间，蒋廷锡的“蒋派花鸟”成为当时“士大夫雅尚笔墨者，多奉为楷模！”

今见清宫旧藏数例蒋氏所绘之秋菊，皆以重彩敷粉，三矾九染，精益求精，使其有厚度、有重量、有质感，色泽艳丽，立体效果显著。而枝叶坡石却用没骨法，点缀成迹，色墨交融，淡色渲染，自然、灵活、生动。整个画作之中，蒋廷锡逸笔写生，同时又参考古人的飘逸风格。（图一、图二）而后蒋氏之门生、雍乾之际的宫廷画师余樾亦尽得“蒋派花鸟”之神髓（图三），故师生二人之画作，皆可与是次拍品所饰团菊气息神韵上高度契合。

同样，以雍正御瓷绘画之实例，说明“蒋派花鸟”影响之巨大，尚见有1994年曾在东京国立博物馆主办《特别展:中国の陶磁》展出的【清雍正 粉彩菊花图天球瓶】（图四），新加坡国立亚洲文明博物馆藏【清雍正 粉彩菊蝶图过枝大盘】（图五），日本静嘉堂文库美术馆藏【清雍正 粉彩菊蝶图过枝大盘】（图六）。以上列举之数例，“蒋派花鸟”气息浓厚，与内府典藏蒋氏画作如出一辙，彼此画面内容相同，而细节布局则各具特色，彰显出雍正御物“和而不同”的艺术特性。

是次拍品与前述同属“蒋派花鸟”的御瓷，均位列雍正御瓷最高阶的艺术水平，存世仅见，当属孤品。其娇巧怡人，抚之鉴之，无论胎骨、釉色、造型、意蕴，皆堪称一代美学经典！显赫无比的流传经历，更加彰显其艺术价值之不凡，从香江赵氏华光草堂到石门堂主人，处处见证前贤对其之无比挚爱与珍视！



# The T.Y. Chao ‘Chrysanthemum’ Dishes

20

## **A SUPERB AND UNIQUE PAIR OF FAMILLE-ROSE ‘CHRYSANTHEMUM’ DISHES**

Yongzheng six-character marks and of the period

The sides each molded with twenty-four chrysanthemum petals forming the border and supported on a low foot ring, the dish interiors painted to the circular flat centers with branches of flowering chrysanthemum with stems in shades of grey-green and yellow-brown enamels with black highlights and leaves in two shades of green with further black highlights, the blooms painted in pale shades of pink, green, yellow, white and blue enamels, the reverse sides unadorned save for the double-encircled underglaze-blue six-character marks to the base centers.

*6 3/16in (15.8cm) diam;*

*4in (10.2cm) diam of foot*

(2, fitted box).

**\$800,000 - 1,200,000**

清雍正 《大清雍正年製》雙圈楷書款 粉彩團菊紋菊瓣盤一對

### **Provenance:**

Collection of T. Y. Chao (1912-1999), Hong Kong

Sotheby's Hong Kong, 19 May 1987, lot 313

Shimentang Collection

Eskenazi Ltd., London, 2012

來源：

香港趙從衍（1912-1999）舊藏

香港蘇富比，1987年5月19日，拍品編號313

石門堂舊藏

倫敦埃斯卡納齊，2012年



**Exhibited:**

*Ch'ing Porcelain from the Wah Kwong Collection*, the Art Gallery, Institute of Chinese Studies, Chinese University of Hong Kong, Hong Kong, November 1973 to February 1974

*Ch'ing Polychrome Porcelain*, Fung Ping Shan Museum, University of Hong Kong, Hong Kong, 5 February to 6 March 1977

*Catalogue of an exhibition of one hundred selected pieces of Chingtechen porcelain of the Ming and Ch'ing Dynasties: from the collection of the T. Y. Chao Family Foundation*, Hong Kong Museum of Art, January/March 1978

*Qing Porcelain from a Private Collection*, Eskenazi Ltd., London, 1-23 November 2012

**Published:**

James C.Y. Watt, *Ch'ing Porcelain from the Wah Kwong Collection*, Chinese University of Hong Kong, Hong Kong, 1974, cat. no. 105

Oriental Ceramic Society of Hong Kong, *Ch'ing Polychrome Porcelain*, Fung Ping Shan Museum, University of Hong Kong, Hong Kong, 1977, cat. no. 71

*Catalogue of an Exhibition of One Hundred Selected Pieces of Chingtechen Porcelain of the Ming and Ch'ing Dynasties: From the Collection of the T. Y. Chao Family Foundation*, January/March 1978, Hong Kong Museum of Art, Hong Kong, 1978, cat. No. 92

*Qing Porcelain from a Private Collection*, Eskenazi Ltd., London, 2012, cat. no. 5, pp. 34-37, and frontispiece

**展覽：**

《華光艸堂珍藏清代瓷器》，香港中文大學中國文化研究所文物館，香港，1973年11月至1974年2月

《清代彩瓷》，香港大學馮平山博物館，香港，1977年2月5日至3月6日

《趙從衍家族基金會藏明清宮廷瓷器》，香港藝術館，香港，1978年1/3月

《私人珍藏清代瓷器》，埃斯卡納齊，倫敦，2012年11月1-23日

**出版：**

屈志仁，《華光艸堂珍藏清代瓷器》，香港中文大學中國文化研究所文物館，香港，1974年，圖版編號105

香港東方陶瓷協會，《清代彩瓷》，香港大學馮平山博物館，香港，1977年，圖版編號71

《趙從衍家族基金會藏明清宮廷瓷器》，香港藝術館，香港，1978年1/3月，圖版編號92

埃斯卡納齊，《私人珍藏清代瓷器》，倫敦，2012年，圖版編號5，頁34-37及圖錄前頁





While the form and decoration of our dishes appears to be unique, a variety of chrysanthemum petal-molded dishes are recorded. They fall into four main categories: **(A)** A type that is molded with twenty-four chrysanthemum petals that rise from a plain flat circular center, that in an initial kiln firing presents an unadorned white glazed dish with a reign mark, most usually that of the Yongzheng emperor, painted in underglaze cobalt blue to the base. Then flowers in enamel colors, the so-called *falangcai* enamels, are painted to the center and the ceramic is fired a second time. This decoration, always floral in nature, is painted solely to the flat central interior panel, and follows the circular contours of the panel.

The other three categories of dish that utilize molded chrysanthemum petals centered by a flat central circular panel include: **(B)** Dishes with a solid-ground monochrome enamel to the interior and exterior, with a reign mark to the base, most often Yongzheng, but including examples with Kangxi and Qianlong marks but with no other decoration. Individual colors include yellow, lime-green, pea-green, turquoise, ruby, brown, pink, persimmon, white and blue to list a few. The majority have forty-four chrysanthemum petals molded to the rising sides emanating from the plain circular center. Occasionally, the number of petals is reduced to twenty-four. Nearly all appear to be of the same size of approximately 7 inches (17.5cm) diameter (For a Kangxi-marked example with a lemon-yellow glaze and twenty-four petals, see Christie's London, 5 April 1976, lot 182; for an emerald-green example with forty-four petals and a Yongzheng mark, see Laure Schwartz-Arenales (Ed.), *Mille Ans De Monochromes, Vaisselle sacree et profane des empereurs de Chine (A Millennium Of Monochromes, From the Great Tang to the High Qing)*, The Baur and the Zhuyuetang Collections, Geneva, 2018, pp. 322-323, no. 160; a yellow-glazed Yongzheng-marked dish with twenty-four petal border, *ibid.*, pp. 342-342, no. 174; and a forty-four petal yellow-glazed Qianlong-marked example sold at Sotheby's Hong Kong, 18-19 May 1982, lot 304); **(C)** Dishes that have the molded petal borders that are monochrome enameled to both sides but with the interior central panel painted with floral-subject *falangcai* enamels (see Christie's London, 14 July 1980, lot 246 for a twenty-four petal lime-green-glazed dish with peony flowers in the center; and another larger dish with a yellow-glazed eight-lotus-petal molded border, painted with very similar *falangcai* enamels to our pair, and with the use of two-tone green enameled leaves using an un-serrated rounded leaf rather than the pointy, wispy, serrated type is illustrated in *Masterpieces of Chinese Ceramics from the Baur Collection*, Geneva, Idemitsu Museum of Arts, Japan, 1994, no. 68); and **(D)** Dishes of a slightly larger size that have a central circular panel with *falangcai* enamel chrysanthemum flower groups, but differing from the other three types, **(A)**, **(B)**, and **(C)**, in that the molded chrysanthemum petals are only to be found in the well (or *cavetto*) of the dish and do not extend to form a foliate rim but instead are finished with an undecorated flat, everted circular rim. The central *falangcai* enameling of the chrysanthemums and leafy stems on this particular group of dishes bears the closest comparison with the T.Y. Chao pair offered here (see *Illustrated Catalogue of Ch'ing Dynasty Porcelain in the National Palace Museum*, 1985, pl. 98; and another sold at Sotheby's Hong Kong, 24-25 November 1981, lot 286, that unusually bears a two-character *qing feng* [cool breeze] mark [not illustrated and not identified as either an underglaze or overglaze mark] rather than a Yongzheng six-character mark. Others sold at Sotheby's Hong Kong, 15 November 1988, The Paul and Helen Bernat Collection, lot 47 and later sold at Christie's Hong Kong, 30 April – 2 May 1995, lot 671; and another is illustrated in *Mayuyama, Seventy Years*, Volume One, Tokyo, 1976, p. 355, pl. 1064). Most importantly, this type is nearly always painted with chrysanthemum floral sprays to the central panel and always with the use of two-tone green enameled leaves using the un-serrated rounded leaf (that relate directly with our pair) rather than the pointy wispy serrated leaves found on types, **(A)**, **(B)**, and **(C)**.



Of the four groups listed above, our pair falls into the first group **(A)**, a type that appears in two sizes; a larger 9-inch diameter (23cm) dish and, like ours, a smaller size that varies approximately between 6 1/8 inches – 6 1/2 inches diameter (15.5cm - 16.5cm). These are painted with various floral compositions, sometimes with peony or chrysanthemum only, sometimes with just one larger full-faced flower and a second half-open flower of smaller size, sometimes with the larger flower rising in a clockwise direction but more often in an anticlockwise direction. These main flowers are usually painted in a variety of mixed colors (see Sotheby's Hong Kong, 20-21 May 1980, lot 227 and previously illustrated by Hugh Moss, *By Imperial Command*, Hong Kong, 1976, pl. 64) and more rarely painted in pink enamel only (see Christie's Hong Kong, 27 April 1993, lot 207 and later offered in the same rooms from the Yuen Family Collections, 30 April 2000, lot 586).

Other versions depict five or more flowerheads of either peony or chrysanthemum and sometimes peony with magnolia and daises and all use two-tones of green enamel for the leaf decoration that borders the design (see Christie's Hong Kong, 27 April 1993, The Imperial Sale, lot 60 and later offered in the same rooms, 30 November 2016, lot 3219; and another pair at Christie's Hong Kong, 27 May 2008, The Imperial Sale, lot 1546 from a distinguished Private Collection and offered again in the same rooms, 30 November 2020, lot 3004). Most types depict serrated pointy leaves, and a smaller group (to which our pair belongs) are always painted with chrysanthemums and importantly depict unserrated and rounded leaves, rather than pointy, wispy serrated leaves.

The pair of magnificent and unique T.Y. Chao chrysanthemum dishes offered here belong to a select group of porcelains made during the Yongzheng period (1723-1735). The records of the Palace Workshops (*Zaobanchu*) indicate that in 1733 the Yongzheng Emperor commissioned Nian Xiyao, Assistant Supervisor of the imperial kilns at Jingdezhen, to produce chrysanthemum dishes in twelve batches of forty dishes, with each batch a different monochrome color [type **(B)** above]. While no complete set of twelve dishes have survived in the Palace Collection, many monochrome chrysanthemum dishes of the Yongzheng period are recorded. The color range also exceeds the twelve colors recorded for 1733 and at least eighteen colors are known (The Palace Museum, Beijing, has published at least thirteen different colors).

For a lengthy discussion of the development of chrysanthemum-shaped porcelain wares in the Yongzheng period, see an article in *Arts of Asia*, May-June 2015, pp. 72-85 by Hajni Elias entitled 'In the path of Tao Qian: Chrysanthemum wares of the Yongzheng emperor'. The motif was a favored one and the inspiration for many vessel shapes and decorations during the Qing period. Its origins can in fact be traced back to Song dynasty petal-form vessels in lacquer, metalwork and ceramic (see a lacquer chrysanthemum dish, attributed to the Song dynasty and included in the exhibition *The Monochrome Principle. Lacquerware and Ceramics of the Song and Qing Dynasties*, Museum für Lackkunst, Münster, 2008, no. 13, together with a molded Ding chrysanthemum dish, no. 14).

For a full discussion of the chrysanthemum, *juhua*, as a subject, see Therese Tse Bartholemew, *Hidden Meanings in Chinese Art*, Asian Art Museum of San Francisco, 2006, p. 175, 7.11, where its importance as a flower in Chinese symbolism is noted, representing as it does autumn and longevity because of its hardiness; it blooms when most flowers wither under the onslaught of frost and icy winds. It represents the ninth month and also autumn and has a long history of cultural consequence in China and are even mentioned in classical literature as early as the 11th-7th centuries BCE in the *Shijing* (*The Book of Odes*). They are regarded as one of the 'four gentlemen of flowers', along with the lotus, orchid and bamboo and are associated with longevity, in part, because the word for chrysanthemum, *ju*, sounds similar to the word *jiu* meaning 'a long time' and also because of its medicinal properties when the petals are used in infusions.

During the Han dynasty chrysanthemum wine was imbibed on the ninth day of the ninth lunar month to prolong life. As the 'hermit' among flowers it is closely associated with the famous eastern Jin scholar-official and poet Tao Yuanming (real name Tao Qian, 365-427 ACE) who wrote poetry in their honor. The first character of its name *ju*, is also a pun for 'dwell', *ju*. On retirement in Jiangxi province (in present-day Jiujiang), he led a rustic life and created a form of poetry, *tianyuan shi* (farmstead poetry), inspired partly by his chrysanthemum garden and also the surrounding natural landscape.





**PROPERTY FROM A NORTH AMERICAN PRIVATE COLLECTOR**

21

**A RARE BLUE AND WHITE 'LOTUS' BOWL, *LIANZI WAN***

Xuande six-character mark and of the period

The deep-set bowl finely potted with thin, strongly rounded sides decorated with two tiers of stiff leaves under a wide band of undulating waves, the interior well set with two pomegranates joined to leafy stems enclosed in a double ring below a continuous network of six lotus blossoms with radiating leafy stems under a narrow keyfret band at the rim, the base with a six-character mark in underglaze blue within a double circle.

*8 1/4in (21cm) diam; 4in (10.2cm) high; box*

**\$100,000 - 150,000**

明宣德 《大明宣德年製》雙圈楷書款 青花外蓮瓣內纏枝蓮紋蓮子碗

**Provenance:**

Acquired by the father of the present owner in Japan before the 1980s, by repute, and thence by descent

來源：

現任藏家父親於1980年代前得於日本，據傳，此後家族繼承



(two views)





Base view of the present lot

With its finely potted, deep rounded body echoing the form of a lotus seed pod, and elegantly painted lotus blossoms on the interior seemingly wrapped by the boldly rendered lotus petals beneath a crashing wave band on the exterior, the present bowl serves as a classic example of a *lianzi wan*, or lotus bowl, produced during the Xuande reign — so named for its resemblance to a lotus pod.

The unmarked form originated in the Yongle period, while the marked version gained popularity during the Xuande reign, celebrating the lotus flower's association with purity and spiritual enlightenment through its deep-rooted connection to Buddhist symbolism. The pomegranate depicted at the center of the interior, a symbol of fertility

and abundance owing to its many seeds, further enhances the bowl's auspicious meaning, reinforcing the harmonious blend of form, symbolism, and imperial craftsmanship characteristic of early Ming porcelain.

A number of these bowls designed with two bands of lotus petals, instead of a single row of lotus petals which is more commonly seen in this type, are preserved in prominent collections, including one in the Qing Court Collection, illustrated in *Blue and White Porcelain with Underglaze Red (I)*, *Complete Collection of Treasures of the Palace Museum*, Hong Kong, 2000, pp. 162-163, pl. 154. One bowl in the Taipei Palace Museum is published in *Catalogue of*



Fig. 1 A blue and white 'lotus' bowl, Xuande mark and of the period, © The Metropolitan Museum of Art, New York, Gift of Stanley Herzman, in memory of Adele Herzman, 1991, object no. 1991.253.39

*the Special Exhibition of Selected Hsuan-te Imperial Porcelains of the Ming Dynasty*, Taipei, 1998, no. 154, and another from the Dr. Stephen Wootton Bushell bequest in the British Museum (coll. no. Franks.315.+) is illustrated in Jessica Harrison-Hall, *Ming Ceramics in the British Museum*, London, 2000, pl. 134, fig. 4:27. The Metropolitan Museum of Art also has a comparable bowl (coll. no. 1991.253.39) from the collection of Stanley and Adele Herzman, exhibited and included in Suzanne G. Valenstein, *The Herzman Collection of Chinese Ceramics*, New York, 1992, p. 69, cat. no. 63 (Fig.1).

Similar bowls from renown collections have previously appeared at auctions. One in the collections of Wu Lai-Hsi, George Eumorfopoulos

and Enid and Brodie Lodge, published in A. D. Brankston, *Early Ming Wares of Chingtechen*, pl. 13B and exhibited in the Oriental Ceramic Society, *Exhibition of Ming Blue and White Porcelain*, 1953, cat. no. 16, was sold at Christie's Hong Kong, 28 November 2005, lot 1412. Two other bowls were included in *An Exhibition of Blue-Decorated Porcelain of the Ming Dynasty*, Philadelphia Museum of Art, 1949, pl. 55 and pl. 56, from the collections of Roy Leventritt and Richard Bryant Hobart, respectively - the latter sold in Sotheby's New York, 23 May 1969, lot 129.



# Revering the Ancient: The Beauty of Xuande Blue-and-White

## —A Glimpse into Emperor Yongzheng’s Passion for Archaism through a Large Blue-and-White Vase with Intertwined Floral Scrolls

Huang Qinghua

President, Tang Ying Society, Jingdezhen

Member, Oriental Ceramic Society, UK

English translation by Tao Liu

The reign of the Ming Xuande Emperor (宣德, r. 1426–1435) is often regarded as a “golden decade” in the history of Chinese ceramics. Imperial porcelain production during this period reached an unparalleled standard within the Ming dynasty, excelling in every aspect—material selection, form, decoration, and the precision of reign marks. Xuande kilns introduced numerous innovations, and the diversity of vessel shapes and glaze colors was without precedent. Among all wares, the blue-and-white porcelains of the Xuande era stood as the crowning achievement. Their luminous beauty not only captivated contemporaries but also exerted a lasting influence on ceramic production for centuries, serving as a touchstone for aesthetic excellence, particularly for 18th-century Qing imperial porcelain.

The Yongzheng Emperor (雍正, r. 1722–1735) possessed a refined appreciation for antiquities and an extraordinary connoisseur’s eye. He famously upheld the principle: “In imitating the past, one must preserve elegance; in creating the new, one must remain rooted in tradition.” This philosophy blended archaism with innovation, yielding a dazzling range of porcelain styles. Among the models he revered most were Xuande wares, admired for their bold yet graceful forms and the depth and richness of their cobalt blue. Under the masterful direction of Tang Ying at the Jingdezhen imperial kilns, Yongzheng-era reproductions and reinterpretations of Xuande pieces attained technical and artistic heights rarely equaled in Chinese ceramic history.

The present vase—a large Yongzheng blue-and-white masterpiece with intertwined floral scrolls—is a *tour de force* from the imperial kilns under the supervision of Tang Ying (唐英, 1682–1756). Rising to an impressive height of 70 cm, it commands attention while retaining an air of refined elegance, its silhouette flowing in harmonious proportion. The surface is encircled by ten registers of ornament, alternating in density

to create a rhythmic visual cadence. The principal motif of intertwined floral scrolls appears on both the upper and lower sections, echoing each other in balanced symmetry. Executed with deliberate tonal contrasts, the painting captures the robust depth and vigor of Xuande-period cobalt blue. The glaze is lustrous and finely textured with a subtle bluish cast, while the cobalt is rich, saturated, and layered—an exemplary embodiment of the Xuande aesthetic. The base is neatly glazed white and inscribed with a six-character Yongzheng reign mark in seal script, written with an archaic, forceful hand. Along the exposed foot-ring, minute specks of kaolin firing sand are embedded in the body—hallmarks of the firing process for monumental Yongzheng porcelains.

Archaism was a central theme in Yongzheng imperial porcelain. The emperor’s refined aesthetic vision, paired with Tang Ying’s exceptional technical mastery, defined the artistic heights and cultural depth of Qing imperial porcelain in the 18th century.

The present vase’s form derives from Yuan dynasty Longquan celadon prototypes, embodying a stately elegance that traces its lineage back to Southern Song and Yuan traditions. A closely related example is the Yuan biscuit-decorated Longquan celadon vase in the Art Institute of Chicago (**Fig. 1**, height 65.7 cm). Two Yongzheng-period reinterpretations of this Longquan shape, both in the collection of the National Palace Museum, Taipei, confirm the prototype: one glazed in *meiqing* (梅青, “plum green”) (**Fig. 2**), the other in *fenqing* (粉青, “powder green”) (**Fig. 3**), each bearing a six-character Yongzheng seal mark. Together, these attest to the form’s direct descent from Longquan celadon vessels (see **Fig. 4**).

In decoration, the piece consciously imitates Xuande blue-and-white, employing the finest cobalt pigment from Zhejiang, the most prized source for imperial wares from the mid-Ming Wanli reign through the Kangxi, Yongzheng, and Qianlong periods.



Lot 22 in the present sale



**Fig. 1** Yuan dynasty biscuit-decorated Longquan celadon vase, height 65.7 cm, Acc. No. 1926.277, The Art Institute of Chicago.



**Fig. 2** Yongzheng imitation Longquan meiqing glazed vase with applied floral decoration, height 69.5 cm, Imperial Collection, Acc. No. 中瓷001530, National Palace Museum, Taipei.



**Fig. 3** Yongzheng imitation Longquan fenqing glazed vase with applied floral decoration, height 69 cm, Imperial Collection, Acc. No. 中瓷001529, National Palace Museum, Taipei.



**Fig. 4** Yongzheng test tile for imitation Longquan green glaze, inscribed “Changnei Longquan” (厂内龙泉, Longquan within factory) in cobalt, excavated from the Zhushan imperial kiln site, Jingdezhen. Collection of Tang Ying Society.

Tang Ying’s *Illustrated Album of Ceramic Production* (《陶冶图》), preserved in the Chonghua Palace (重华宫), records in the section “Mining Cobalt”:

*“The material comes from the mountains in the Shaoxing and Jinhua prefectures of Zhejiang.”*

To recreate the rich, resonant tone and distinctive rust-fleck effect of Xuande blue-and-white, a calculated amount of iron was intentionally retained during the roasting and refining process. Cobalt ore naturally occurs with iron, manganese, copper, and other trace minerals, and the proportion of residual iron was adjusted to achieve specific aesthetic goals: reduced for the light, ethereal tone of Chenghua wares, and retained in greater amounts for Xuande-style works. During firing, the iron produces warm, rust-colored speckles in areas where the glaze and cobalt fuse thinly, echoing the texture of Xuande originals. This effect was further enhanced by deliberate painting techniques—layered washes and dotting—that faithfully capture the spirit of early Ming models.

The *Notes from the Southern Kiln* (南窑笔记), a key source on mid-Qing porcelain production at Jingdezhen, records:

*“Xuande ware: the finest blue-and-white is that in which the cobalt ‘bleeds’ slightly.”*

This remark shows that contemporaries regarded rust-flecked Xuande blue-and-white—often produced with imported

Persian cobalt (*sumaliqing*, 苏麻离青)—as the pinnacle of quality. The same entry further observes:

*“Though the production of blue-and-white began in the Yongle reign, it flourished in Xuande... The pigment was applied in both light and dark tones, the brushwork full and dignified. Blue-and-white with bleeding cobalt and iron-rust speckles was the best... Nowadays enough imitations of Xuande can also be found.”*

By the Yongzheng–Qianlong era, the kilns were consciously reproducing this rust-fleck effect. Special Zhejiang cobalt was prepared to emulate the tonal depth and speckling of Xuande originals, achieving results so convincing that they matched the celebrated “bleeding cobalt with iron-rust speckles” described in the text.

Replicating early Ming porcelain, however, required a coordinated mastery of materials and techniques. The cobalt had to be paired with a glaze that would respond in the same way as the 15th-century originals. The *Notes*’ entry on “Glazes” mentions:

*“There is a ‘Macang glaze’ (麻仓, from a kaolin quarry exhausted during the Wanli reign of the Ming), mostly used for imitating ancient wares, especially Xuande; also used for tianbai [sweet white]-glazed wares. The glaze is rich and lustrous, with ‘orange peel’ texture, from the Macang kiln in Fuliang. The older the glaze stock, the better.”*



**Fig. 5** Yongzheng test tile for imitation Xuande blue-and-white with branch-flower motif, inscribed “Third Month Test – Xuande Blue-and-White Glaze”, excavated from the Zhushan imperial kiln site, Jingdezhen. Collection of Tang Ying Society.

This “Macang glaze,” prized for its dense, lustrous surface and subtle “orange peel” texture, was essential to recreating the visual and tactile qualities of Xuande porcelain. Once the raw materials were assembled, the success of an imitation depended on finely controlling the iron content, so the rust-flecking appeared distinct without muddying the brushwork. Firing temperature, kiln atmosphere, and the precise fusion of cobalt, glaze, and porcelain body all required careful calibration—likely achieved through repeated trials under Tang Ying’s meticulous direction.

A rare surviving test tile (Fig. 5) from the Tang Ying Society’s collection, a *Yongzheng Blue-and-White Branch Flower Test Tile*, is painted using the dotting technique to produce a rich, dense Xuande-style effect. The unglazed reverse is inscribed “Third Month Test – Xuande Blue-and-White Glaze.” According to the *Notes from the Southern Kiln*, this test tile was likely made with Zhejiang cobalt to achieve the sought-after “rust-fleck” effect, combined with “Macang glaze.” Compared to this test piece, the cobalt tone on the present vase is even more refined—a testament to Tang Ying’s consummate skill.

The combination of form and decoration on the present vase also reflects the Yongzheng Emperor’s philosophy of archaism. While he valued faithful reproductions, he was equally adept at distilling the artistic essence of earlier works and transforming them into new creations. By recombining traditional forms and motifs, he produced designs with a distinctive contemporary character. Longquan vases had long been favored for floral

displays in grand halls and were highly esteemed by later literati; Xuande blue-and-white represented the height of imperial prestige. By uniting the strengths of both traditions, this vase became a unique masterpiece of the Yongzheng court—embodying the principle of “learning from the ancients without being bound by them, imitating the old without forgetting innovation.”

Another hallmark of Yongzheng porcelain aesthetics was the principle of “same form, different decoration”—executing the same vessel shape in a variety of glazes and decorative schemes, often as unique singletons. The more precious the category, the more strictly it was limited to a single example, with few paired sets, unlike the practice in the Qianlong period. Many of the finest Yongzheng masterpieces are thus unique. For this vase form, only seven or eight examples are known, their decoration ranging from floral scrolls and fruit sprays to lotus-and-eight-treasures and dragons among flowers. Of these, three bear intertwined floral scrolls, yet each differs subtly in execution. Two imperial examples with fruit sprays share the same main motif but vary in subsidiary borders—illustrating the Yongzheng ideal of “harmony without uniformity.”

The present vase stands as the largest known Yongzheng imperial imitation of Xuande blue-and-white. Its aesthetic value lies not in literal replication but in the synthesis, adaptation, and innovation that mark the finest 18th-century imperial porcelain—a singular masterpiece of enduring importance.



# 慕古造物 宣青之美

## ——从清雍正青花缠枝花卉大花觚窥视胤禛的摹古美学情怀

黄清华

景德镇唐英学社社长

英国东方陶瓷学会会员

明宣宗一朝，是为中国陶瓷史上的黄金十年，御瓷品格之美，为有明一代之冠，其选料、制样、画器、题款无一不精，创新发明极多，器类与釉色之丰富，为此前所未经见，从而铸就中国陶瓷史上最辉煌的一页，其中青花一门，极负盛名，终明之世，精光不泯，影响往后数百年，成为十八世纪清宫制器源源不断的灵感与美学指引！特别是雍正皇帝雅好古物，品味超群，强调宫廷制瓷必须遵循“仿旧须宗雅则，肇新亦有渊源”之原则，仿古采今，蔚为大观，宣窑苍妍雄浑之品格最得胤禛之钟情，加之唐英驻厂竭力协助，摹造之器与化裁之物，皆成就显赫，独步一时。

是次拍品【清雍正 青花缠枝花卉大花觚】为唐窑督造之玉堂佳器，高70公分，恢弘大气，线条柔雅舒展，通体以青花自上而下绘饰大小十层纹饰，疏密有致，主题纹饰为缠枝花卉，分别居觚之上部与下部，两两呼应。纹饰绘画重重点染刻意追求苍健深沉的宣青之美，釉质温润莹白隐隐泛青，青花苍翠欲滴，点染深沉，颇获宣青神髓。底部白釉，中央篆写“大清雍正年制”六字款，笔道古拙有力，圈足露胎处，见有高岭尾砂散落垫入胎骨中，十分契合雍正此类大器烧造之时代特征，此类装烧技法遗留痕迹，可证古物之真实可靠。

摹古，是雍正一朝御瓷的一大主题，胤禛的审美，唐英的技术，成就着十八世纪清宫御瓷艺术的高度与内涵。首先，是次拍品羡慕蒙元龙泉窑之造型，以彰其

端庄古雅之优美。其造型来源，可追溯为南宋蒙元龙泉窑之同类器物，实例可见美国芝加哥艺术学院藏【元 龙泉贴花花觚】（图一），高65.7公分，同时，清宫旧藏现存台北故宫博物院两件雍正摹仿龙泉窑同造型花觚实物，一件摹仿龙泉之梅子青釉（图二），另一件则摹仿龙泉粉青釉（图三），底部皆署写六字雍正年号篆款，由此更加清晰证明此造型正是来自龙泉窑。（图四）

第二，摹仿宣青，浙料为上。浙料是万历中期以来景德镇制瓷最上等的青花原料，无论康熙还是雍正、乾隆，御窑厂官窑瓷器都是使用。唐英在重华宫院本《陶冶图》册页之“采取青料”记载：“料出浙江绍兴与金华两郡，所属诸山。”

雍正乾隆御瓷摹仿宣窑青花，正是使用浙料，为了刻意摹仿宣青浓重深沉泛出铁锈的效果，在对浙料煅烧提纯阶段，对于去铁，有所保留。钴料属伴生矿，往往与铁、锰、铜等矿一起，对于铁元素的残留多少，取决于青花制作纯度的需要，例如要摹仿成化青花淡雅明快，那么，去铁的要求就高很多，铁元素留存的比例会减低很多，若果摹仿宣窑青花，则是适度保留，让烧造之中青花与釉层结合浅薄处泛出铁锈效果，与宣青的物理效果一致，这是原料的缘故，同时，也需要在青花绘画技法上刻意去摹仿宣青，点染笔法，反复出现。



本場第 22 號拍品



Fig. 1 元 龙泉贴花花觚 高65.7公分  
芝加哥艺术学院藏，典藏号：1926.277



Fig. 2 清雍正 仿龙泉梅子青釉贴花花觚 高69.5公分  
台北故宫博物院，典藏号：中瓷001530



Fig. 3 清雍正 仿龙泉粉青釉贴花花觚 高69公分  
台北故宫博物院，典藏号：中瓷001529



Fig. 4 清雍正 唐英督陶仿烧龙泉青釉试照  
“厂内龙泉”钴料写款  
景德镇珠山御窑厂遗址早年出土  
唐英学社藏

清楚记述雍乾之际景德镇制瓷技术的重要著作《南窑笔记》一书之中，评述历代名窑时曾如此记录：“宣窑，青花渗青为上”。这表明当时，大家对宣窑青花器物，当中青花料浓重爆出点点铁锈光斑为上品，出现这样青花特征的器物，往往是使用了波斯进口料（苏麻离青）的结果。说明大家非常推崇波斯料的呈色之美！

同书当中的“宣窑”条作如下记载：

“青窑雖出於永樂，而宣德為盛，……，極其精雅古朴。用料有濃淡，墨勢渾然而莊重。青花有滲青鐵皮锈者，盤足內漩胎無釉。……。今仿宣間亦有可觀。”

这里揭示，景德镇当时的摹古烧造，已经非常注重到宣青铁锈浓重的效果，因此，制备了专门摹仿宣青效果的浙料，谓之。其摹仿效果，颇为逼真，类若“渗青鐵皮锈者”，故曰“今仿宣間亦有可觀”。

当然，摹古烧造，本身就是一个系统工程，处理青料，釉料也需要对应的配方。故《南窑笔记》之“釉”条也继续交代：

“有麻倉釉一種，多用於仿古釉，宣釉為最，甜白亦用此種，釉肥潤、有橘皮紋，出浮梁麻倉窑。凡釉多陳，貯久愈妙。”

依据其记载，宣窑青花釉表的特征“橘皮纹”的摹仿，使用“麻倉釉”来解决，效果是最好的。以上基本制瓷原料具备，如何有效把控铁元素留存的多少，既能彰显“宣青铁锈”效果，又不能过少或过多，导致纹饰漫漶不清，又该如何把控烧窑之火候，窑炉气氛，青花料与胎釉结合程度等，这需要在诸多要素之间反复测试与试验之中，达到最佳的配方组合。为此，当年唐英驻厂督造，一定没少花心思。诸多督陶研发历程，可在一块块试验火照当中得到见证。唐英学社典藏【清雍正 唐英督陶仿烧宣窑青花折枝花卉试照】（图五），正面绘青花折枝花，使用点



Fig. 5 清雍正 唐英督陶仿烧宣窑青花折枝花卉试照  
“三月试 宣花釉”刻款  
景德镇珠山御窑厂遗址早年出土  
唐英学社藏

涂技法，青花点点堆积，浓重有致，明显是在摹仿宣青之效果，底部涩胎刻画“三月试 宣花釉”字款，以示记录。纵观之，摹仿宣青效果颇为成功。

参照前述《南窑笔记》的记载，此试照应该是使用了带有“渗青铁皮锈”效果的浙料与“麻仓釉”为之。对照此式摹仿宣青火照，是次拍品的青花呈色效果，更在其之上，可见唐英督陶用心之深，处处无比精妙！

另外，从是次拍品造型来源与青花纹饰之组合可折射雍正皇帝对摹古的态度。在追求全面摹古之际，雍正皇帝绝不仅停留于此，而善于汲取前朝艺术精粹，移为己用，注重在传统构成因素中创新，借鉴原来的工艺造型和纹饰进行抽绎，组合出具有时代特色的新样式，寄予新意。龙泉花觚可为厅堂插花之佳器，深受后世文人推崇，而宣窑青花者则是尊贵之至，极具品格，取两者之长于一体，遂为雍正一朝独有的名器，这正是胤禛“师古而不泥古，仿古而不忘新意”的摹古思想体现，使得传统陶瓷在摹古中实现创新，引领御瓷设计与烧造步入前所未有之新境地。

胤禛在御瓷美学方面，尚有另一个特点就是追求“同形而异彩”。相同的器型装饰不同的釉彩和纹饰，而每一品类往往仅烧造一件，越是名贵的品类，越是体现明显，绝少重复。纵观雍正一朝御瓷之烧造，许多隽品多为孤例，少见类似乾隆时期的成对之作，正是这个原因导致的结果。如此理念，同样在是次拍品中得以体现。检阅公私典藏，与是次拍品一模一样者，暂无实例。与之同一造型者，目前可知约为七、八件，详见附表。此式造型者，于纹饰方面共见缠枝花卉、折枝花果、莲托八宝纹、游龙穿花纹等四种，其中缠枝花卉，有三例，然而纹饰细节，均是不同样。清宫旧藏的两例折枝花果者，主题纹饰高度一致，然后，多层辅助纹饰，则明显不同样，清楚诠释了“和而不同”的美学意旨。

是次拍品，是近年来罕见的雍正御窑摹仿宣青之佳作，尺幅之巨，堪称同类之首。究其美学意蕴，明显有别于常见的宣窑一对一摹仿的实例，而是借鉴与化裁、融汇与创新于一体的御窑孤品，殊为珍贵！



**PROPERTY FROM A DISTINGUISHED AMERICAN FAMILY**

22

**AN IMPORTANT AND MASSIVE BLUE AND WHITE 'SCROLLING FLOWERS'  
VASE**

Yongzheng six-character seal mark and of the period

Superbly painted in Ming-style 'heaping and piling' in rich, cobalt blue, the body and neck with a dense network of flowerheads including camellia, lotus, peony, hibiscus joined to radiating leafy stems enclosed by elaborate lappet bands at the shoulder and near a flared foot banded with turbulent waves, the gently tapered shoulder accented by raised keyfret and floral spray bands under a scrolling *ruyi*-head meander, the flared neck set off by an elegant complex cloud-collar and composite flowerhead band at the rim, the six-character Yongzheng seal mark inscribed to the base.

*27in (68.7cm) high; 9 1/8in (223.2cm) mouth; 9 1/2in (24.2cm) base*

**\$400,000 - 600,000**

清雍正 《大清雍正年製》篆書款 青花纏枝花卉紋大鳳尾尊

**Provenance**

From a Distinguished American Family

來源：

美國重要家族珍藏







This vase represents the height of innovation and grand scale that has become synonymous with the work of the Jingdezhen masters under the direction of Tang Ying in the Yongzheng period. The stunning elegance and variety in the shoulder and neck bandings show a sophistication that was the hallmark of this genius who entered the Imperial Household at the age of 16 where he excelled in painting, calligraphy and poetry. Exposed to the decorative arts and introduced to Western elements of design and scientific innovations brought by the Jesuits, he brought this sophisticated sensibility to his new role in 1723 as Vice-Director of the Imperial Household and in charge of the

artisans in the Imperial ateliers. Upon the ascendancy of Yongzheng, he was sent to be the assistant of Nian Xiyao at the Imperial Kilns in Jingdezhen where his influence was immediately seen in the stunning new variety of shapes, scale and design elements seen in the top pieces produced for the Imperial Court.

This magnificent vase is one of three examples of this size known to date with a combination of scrolling flower heads on the main body and neck. The design of the *ruyi*-collar on the trumpet neck appears to be unique, and the richness of the cobalt blue is a stunning feature of



this magnificent vessel. See two other closely related vases, one sold at Sotheby's Hong Kong, 29 November 1977, lot 201; the other sold in those rooms, 3 October 2018, lot 103. Each has distinctive differences in the decorative band motifs used to embellish the surface, a testimony to the new vocabulary of design combinations employed under the genius of Tang Ying.

A small group of underglaze blue examples with distinctively different main body decorations can be found in museum collections. See two vases in the Taipei Palace Museum (coll. no. 中瓷001531N000000000

and 中瓷002194N000000000), the first with peach branches, the other with pomegranate sprays on the main body decoration under floral sprays at the neck. See one decorated with interlocking lotus and Eight Precious Emblems in The Palace Museum, Beijing, published in *The Complete Treasures of the Palace Museum, Blue and White Porcelain with Underglaze Red (III)*, no. 88, p.102, and another with main body decoration of dragons among peonies, *op. cit.*, no. 89, p. 103. A closely related example with dragon decoration was sold at Christie's Hong Kong, 27 April 1997, lot 76.



**PROPERTY FROM A PRIVATE MASSACHUSETTS COLLECTOR**

23

**A 'ROBIN'S EGG'-GLAZED VASE, *MEIPING***

Qianlong six-character mark and of the period

The elegant high-shouldered vessel decorated all over with a mottled turquoise and purple glaze pooling at the foot rim, the base incised with the six-character mark.

8.5in (21.5cm) high

**\$20,000 - 30,000**

清乾隆 《大清乾隆年製》款 爐鈞釉梅瓶

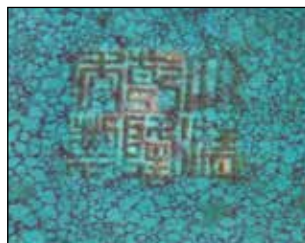
**Provenance:**

Purchased from Vallin Galleries, CT, 2009

來源：

購自康涅狄格州 Vallin Galleries 古董行，2009 年

While vessels covered in 'robin's egg' glaze were produced in some quantity at the imperial kilns — a glaze innovation attributed to the supervision of Tang Ying — only a very limited quantity of most refined examples bear Yongzheng or Qianlong marks. Vases of this elegant form were executed in a range of glaze types. Compare, for instance, a similarly sized *meiping* vase with rich lapis-blue glaze sold at Christie's Hong Kong, 30 November 2016, lot 3322, and more recently again at Bonhams Hong Kong, 29 May 2024, lot 385. For Qianlong-marked vases with comparable mottled turquoise and purple glaze pooling, see a lantern vase example sold at Christie's Hong Kong, 27 November 2019, lot 3079, and a bottle vase sold at Sotheby's Hong Kong, 7 October 2015, lot 3616.





**PROPERTY FROM THE RONALD R. MICHAUX ADMINISTRATIVE TRUST**

24

**A RU-TYPE TWO-HANDLED BOTTLE VASE**

Yongzheng four-character mark and of the period

The well-potted globular body tapering to a narrow cylindrical neck set off by paired abstract zoomorphic handles under a cup-shaped mouth, covered with an overall even, luminous sea-green glaze with a bluish tinge throughout, the four-character mark in underglaze blue on the recessed base.

10 3/4in (27.3cm) high

**\$40,000 - 60,000**

清雍正 《雍正年製》篆書款 仿汝釉雙耳盤口瓶

**Provenance:**

Eymery & Cie., Gilbert Crutel, 372 rue St Honoré, Paris (according to label)

來源：

巴黎 Eymery & Cie., Gilbert Crutel, 372 rue St Honoré (據標籤)

For a nearly identical vase, see Christie's Paris, 22 November 2005, lot 174 with the same Eymery & Cie label provenance. Compare two smaller Ru-type vases, Yongzheng mark and period, one sold at Sotheby's London, 10 June 2003, lot 180 and one at Christie's Hong Kong, 27 October 2003, lot 200. Another similar but smaller-sized Yongzheng period vase is in the collection of Zhengjiang Provincial Museum (coll. no. 03716), where the glaze is documented as celadon-glazed. For a related example, Qianlong mark and Period, see *Mille ans des Monochromes Vaisselle Sacre et Profane des Empereurs de Chine Les Collections Bauer de Zhuyuetang*, Foundation Baur, Musee des arts d-Extreme-Orient, 2019, no. 79.







**PROPERTY FROM VARIOUS OWNERS**

25

**AN IRON-RED AND UNDERGLAZE-BLUE 'DRAGON' DISH**

Qianlong six-character seal mark and of the period

Within double line borders, decorated to the interior in iron-red with a dragon leaping amid swirling waves in underglaze blue, the exterior correspondingly decorated with nine dragons dancing above waves and below a band of interlinking 'coin' emblems, the base with a six-character mark.

*7in (17.7cm) diam*

**\$10,000 - 15,000**

清乾隆 《大清乾隆年製》篆書款 青花礬紅彩海水龍紋盤



(two views)



## PROPERTY FROM VARIOUS OWNERS

26

### A BLUE AND WHITE 'LANÇA' STEM CUP

Qianlong six-character seal mark and of the period

The exterior of the flared cup painted with eight lança characters wreathed in lotus decorations, supported on a splayed hollow stem encircled by floral bands and *ruyi* suspending jeweled tassels, further decorated on the interior with a floral medallion, inscribed with a horizontal six-character seal mark inside the foot.

*3 3/4in (9.7cm) high*

**\$18,000 - 22,000**

清乾隆 《大清乾隆年制》篆書款 青花纏枝蓮紋梵文高足杯

#### Provenance:

Christie's Hong Kong, 4 April 2017, lot 128 (part lot)

來源：

香港佳士得，2017 年 4 月 4 日，拍品編號 128（部分拍品）





(two views)





**PROPERTY FROM AN IMPORTANT SOUTHERN CALIFORNIA PRIVATE COLLECTION**

27

**A SMALL MING-STYLE BLUE AND WHITE CYLINDRICAL JAR**

Yongzheng six-character mark and of the period

The high-shouldered cylindrical body decorated with floral-shaped reserves enclosing flowerheads and leafy foliage on an elegant geometric patterned ground enclosing clusters of flowerheads below a band of scrolling foliage under the rolled mouth rim.

4 1/8in (10.3cm) high; wood box

**\$20,000 - 40,000**

清雍正 《大清雍正年製》雙圈楷書款 青花錦地開光花卉紋小罐

**Provenance:**

Sotheby's Paris, 18 December 2012, lot 49

來源：

巴黎蘇富比，2012年12月18日，拍品編號49

See a closely related pair sold at Sotheby's New York, 23 September 1997, lot 28621 and again in those rooms, 21 September 2022, lot 221. A Yongzheng jarlet in smaller size but with similar decoration was sold at Sotheby's Hong Kong, 9 October 2023, lot 3700.





**PROPERTY FROM A NORTH AMERICAN PRIVATE COLLECTOR**

28

**TWO IMPRESSIVE BLUE AND WHITE 'LOTUS AND SHOU-MEDALLION' HU-SHAPED HANDLED VASES**

Qianlong six-character seal marks and of the period

The robustly potted pear-shaped 'hu' vases each supported on a slightly flared foot painted with a band of classic scrolls, rising to a rotund body tapering at the shoulders further flanked by a pair of molded archaistic scroll handles, the bodies painted in vibrant blue with stylized fronted lotus and radiating tendrils, all below chain-linked *ruyi*-heads, a broad band of 'shou' characters against a *wan* diaper ground, and a keyfret border at the straight mouth rim.

*One:*

*17 3/4in (45cm) high;*

*6 9/16in (16.6cm) diam of mouth;*

*9 11/16in (24.6cm) diam of foot;*

*The other:*

*17 5/8in (44.8cm) high;*

*6 9/16in (16.6cm) diam of mouth;*

*9 13/16in (25cm) diam of foot*

*(2).*

**\$250,000 - 400,000**

清乾隆 《大清乾隆年製》篆書款 青花纏枝蓮團壽紋鹿頭尊兩件

**Provenance:**

One: Sotheby's Hong Kong, 27 October 1992, lot 71

來源：

其一：香港蘇富比，1992年10月27日，拍品編號71









Imposing in both form and design, the two vases are notable for their stately shapes and superbly executed motifs, which reflect the Qianlong emperor's deep reverence for antiquity yet reimagined with his distinctive and majestic taste.

The *hu* shape of the vases, also known as the 'deer-head' or 'ox-head' form, draws inspiration from archaic bronze vessels. See a Shang dynasty bronze *hu* from the S. H. Minkenhof Collection, illustrated in H. F. E. Visser, *Asiatic Art*, Holland, 1948, pl. 4, no. 5. During the Yongzheng reign, Tang Ying (1682–1756), the celebrated Superintendent of the imperial Kilns at Jingdezhen, further developed

the shape in ceramics by beautifully conjoining both the form and the refined floral-scroll decoration characteristic of porcelains of the era. Compare, for instance, a Yongzheng mark and period vase from the Qing Court Collection, published in *The Complete Collection of Treasures of the Palace Museum: Blue and White Porcelain with Underglaze Red*, vol. 3, Shanghai, 2000, pl. 229.

While Qianlong examples of the type, such as the present vases, are developed from Yongzheng prototypes, the decoration sets it apart most notably in the richly enameled *shou* (壽, longevity) character band set against the meticulously painted *wan* diaper ground. This



pairing not only reinforces the auspicious symbolism of longevity, but also highlights the exceptional craftsmanship required to balance and integrate these intricate decorative elements. The geometric ground enhances the intensity of the cobalt blue within the *shou* characters and creates a striking visual contrast. In addition, by rendering the stylized lotus blossoms in a clear and vivid fashion as opposed to in the more traditionally adapted 'heaped and piled' effect, the vessel is lent a heightened sense of visual weight, replacing the Yongzheng period's refined delicacy with a bold, majestic aesthetic that reflects the Qianlong Emperor's preference for grandeur and imperial visual statements.

A closely related vase from the Shanghai Museum is illustrated in *Selected Ceramics from the Collection of Mr. and Mrs. J.M. Hu*, Shanghai, 1989, pl. 62; another is published in Geng Baochang, *Ming Qing Ciqi Jianding*, Hong Kong, 1993, pl. 455. A pair from the T.Y. Chao Collection, including one sold at Sotheby's Hong Kong, 19 May 1987, lot 272, was also featured in the exhibition *Ch'ing Porcelain from the Wah Kwong Collection*, The Art Gallery, Chinese University of Hong Kong, 1973–4, cat. no. 68.

**PROPERTY FROM A WEST COAST COLLECTION**

29

**A RARE CLARE-DE-LUNE-GLAZED 'RUYI' MEIPING**

Kangxi six-character mark and of the period

Rising elegantly from a flared base and circular foot rim to the high-set shoulders framed by a small, double bowstring neck and two low-relief 'C'-scroll accents below, the surface covered with an unctuous pale blue glaze pooling slightly at the neck, stopping neatly above the foot, the six-character mark on the recessed base.

*8 1/4in (21cm) high*

**\$80,000 - 120,000**

清康熙 《大清康熙年製》楷書款 天藍釉刻雙如意耳梅瓶

**Provenance:**

Collection of Philip Cardeiro (1930-2014)

來源：

Philip Cardeiro (1930-2014) 收藏









Elegantly potted, the present vase is remarkable for its refined silhouette and perfect proportions with the full, rounded shoulders tapering gracefully to a spreading foot. Known as *meiping* or 'plum vase,' this traditional form was so named because its narrow mouth is ideally suited for holding a single branch of plum blossoms. The shape became particularly popular during the Song and Liao dynasties, and continued well into the Ming and Qing periods, where it remained a favored vessel in both court and scholar settings.

The combination of the understated *meiping* form with its ridged neck and foot, delicately carved ears, and luminous glaze is particularly refined. Known in the West by the 19th-century French connoisseurs' term *clair-de-lune* ('moonlight'), and in China as *tianlan* ('sky blue'), this pale bluish glaze that contains approximately 1% cobalt was first developed during the Kangxi Emperor's reign, and soon became one of the most admired monochrome finishes produced then.

The pairing of the graceful *meiping* form with the ethereal *clair-de-lune*-glaze continued to be celebrated in later periods, and is well represented



Fig. 1 Giuseppe Castiglione (1688-1766), Yongzheng period, *Wurui Tuzhou* (Dragon Boat Festival, 午瑞圖軸), illustrated in Evelyn S. Rawski and Jessica Rawson, *China: The Three Emperors 1662-1795*, London, 2005, p. 244, fig. 62, ©The Palace Museum, Beijing (coll. no. Xin137132)

in Giuseppe Castiglione's court painting *Wurui Tuzhou* (Dragon Boat Festival) (**Fig. 1**), commissioned by the Yongzheng Emperor and now in the Qing Court Collection. In the scene, a similar vase is depicted holding a delicate floral arrangement, a testament to the enduring appreciation of this form and glaze within the Imperial Court.

A few vases with this elegant combination of shape and glaze have been published. See two in the Qing Court Collection, one illustrated in Geng Baochang, *Gugong Bowuyuan cang Qingdai yuyao ciqi* (Porcelain from the Qing dynasty Imperial kilns in the Palace Museum), Beijing,

2005, vol. I, pt. II, pl. 116, and the other in *The Complete Collection of Treasures of the Palace Museum, Monochrome Porcelain*, vol. 37, Hong Kong, 1999, p. 94, no. 87. A pair in the National Gallery of Art, Washington, DC (accession no. 1942.9.495 and 1942.9.496), is included in Virginia Bower, *et al.*, *Decorative Arts, Part II: Far Eastern Ceramics and Paintings; Persian and Indian Rugs and Carpets. The Collections of the National Gallery of Art Systematic Catalogue*, Washington, D.C., 1998: 81-83. One in the Asian Art Museum of San Francisco is in He Li, *Chinese Ceramics*, New York, 1996, p. 279, no. 541.

**PROPERTY FROM THE COLLECTION OF QIAN HUI SHU SHE**

30

**A FINE BLUE AND WHITE 'FLORAL MEDALLION' SMALL BOWL**

Yongzheng six-character mark and of the period

The delicately potted bowl rising from a circular foot banded with double rings repeated on the lip and interior setting off four exquisitely rendered floral medallions repeated in the interior deep-set well, the six-character mark enclosed by a double ring in the recessed base.

*4 1/2in (11cm) diam; 2 1/2in (6cm) high; box*

**\$120,000 - 150,000**

清雍正 《大清雍正年製》雙圈楷書款 青花團花紋小碗

**Provenance**

Hong Kong Private Collection

Christie's Hong Kong, 29 November 2017, lot 3008

來源：

香港私人收藏

香港佳士得，2017 年 11 月 29 日，拍品編號 3008









The decorative motif of floral medallions (*tuanhuawen*, 團花紋) originated in the Sui dynasty and appeared frequently as molded ceramics designs. Its application on porcelain gained prominence during the Chenghua reign, often rendered in symmetrical compositions featuring stylized blooms such as lotus (*tuanlian*) and chrysanthemum (*tuanju*). These designs are celebrated for their meticulous brushwork, refined composition, and soft, subdued blue tones.

The present bowl, with its finely painted floral medallions in pale cobalt blue, echoes this tradition and may represent a deliberate homage to the refined aesthetic of Chenghua blue-and-white wares. Porcelain from the Yongzheng period, likewise, is noted for its elegance and

restraint—qualities that stand in contrast to the more robust and dynamic styles of the preceding Kangxi reign. In both brushwork and tonal subtlety, Yongzheng blue-and-white wares share affinity with the delicacy of Chenghua examples, underscoring a revivalist impulse rooted in imperial appreciation for earlier ceramic traditions.

Yongzheng bowls of this design were made in similar shapes with shorter sides and recessed bases, such as one example sold at Christie's London, 9 November 2004, lot 160; and another sold at Sotheby's Hong Kong, 8 October 2010, lot 2774. Compare also a smaller bowl with the design, preserved at the Palace Museum, Beijing, coll. no. 故00149578.



## PROPERTY FROM VARIOUS OWNERS

31

### A FINE YELLOW-GLAZED PORCELAIN BOWL

Qianlong six-character seal mark and of the period

Thinly potted, the deep rounded sides rising from a straight ring foot, covered in an even layer of rich egg yolk-yellow glaze, the inside of the foot ring and the base glazed with a colorless glaze, setting off the six-character seal mark in underglaze blue.

5in (12.7cm) diam; 2 1/2in (6.4cm) high

**\$15,000 - 20,000**

清乾隆《大清乾隆年製》篆書款 黃釉碗

#### Provenance:

From a Private Southern California Collection

Bonhams Los Angeles, 17 December 2019, Lot 18

From a Private Connecticut Collection

With the original business card of the gallery in Peking where the bowl was acquired during the early 20th century.

來源：

私人南加州收藏

洛杉磯邦瀚斯，2019 年 12 月 17 日，拍品編號 18

康涅狄格州私人收藏

附有 20 世紀初收購該碗北京畫廊的原始名片。

Yellow glazes with rich and lustrous surfaces are often regarded as 'Imperial yellow' and were used as a color on porcelain vessel from the Ming dynasty, as early as during the Xuande reign. Yellow glazes during the Ming and Qing dynasties were either applied directly to the pre-fired body, which achieved richer and warmer tones, or on top of a high-fired glaze which results in an even and smooth appearance. 'Imperial yellow' wares were particularly prized given that Qing regulations accorded this color only for the Emperor, Empress or Dowager Empress. So important was the color yellow, such wares were also designated for rituals conducted by the Emperor at the Altar of Earth.

It is rare to find bowls of this relatively small size, see another Qianlong marked bowl of very slightly smaller size (4 7/8in diam), sold at Christie's New York, 13-14 September 2012, lot 1522. See also an earlier Kangxi marked example illustrated by Regina Krah, *Chinese Ceramics from the Meiyintang Collection*, vol. 2, London, 1994, p. 230, no. 893.







**PROPERTY FROM VARIOUS OWNERS**

32

**A CAFÉ-AU-LAIT-GLAZED SHALLOW BOWL**

Qianlong six-character seal mark and of the period

Deeply set, the delicately rounded sides accented by paired bow-strings and tapering outward to a flared rim, the body covered in and out with a rich, chocolate brown glaze, the recessed foot with a colorless glaze setting off the underglaze blue seal mark.

6 3/4in (17.2cm) diam; 1 7/8in (4.8cm) high; box

**\$8,000 - 12,000**

清乾隆 《大清乾隆年製》篆書款 紫金釉弦紋淺碗

**Provenance:**

Sotheby's Hong Kong, 3 October 2018, lot 3644

Sotheby's Hong Kong, 2 May 2000, lot 724

來源：

香港蘇富比，2018 年 10 月 3 日，拍品編號 3644

香港蘇富比，2000 年 5 月 2 日，拍品編號 724





(two views)





#### PROPERTY FROM VARIOUS OWNERS

33

#### AN ELEGANT PAIR OF INCISED YELLOW-GLAZED 'FLORAL' SAUCER DISHES

Yongzheng six-character marks and of the period

Each with shallow and gently curved sides rising from a short foot, finely incised around the exterior with a composite floral scroll, covered overall in an even yellow glaze, the base left white and inscribed with a six-character reign mark in underglaze-blue within a double circle.

5 3/4in (14.6cm) diam each

(2).

**\$7,000 - 10,000**

清雍正 《大清雍正年製》雙圈楷書款 黃釉劃纏枝花卉紋盤一對

#### Provenance

Christie's London, 11 May 2019, lot 161

來源：

倫敦佳士得，2019年5月11日，拍品編號161

A similar but slightly smaller pair of saucer dishes, formerly in the collection of Sir Joseph E. Hotung Family Trust, was exhibited and published in *Qing Mark and Period Monochrome and Two-Coloured Wares*, S. Marchant & Son, London, 1992, cat. no. 17, and another pair of small saucer dishes previously from the Edward T. Chow Collection was sold at Sotheby's Hong Kong, 9 April 2024, lot 19.



(two views)



**PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION**

34

**A FINE AND RARE LIME-GROUND FAMILLE-ROSE 'LOTUS' SMALL BOTTLE VASE**

Qianlong six-character seal mark and of the period

Raised on a circular foot rim decorated with a puce keyfret band supporting the elegant low-set body tapering to a slender neck, finely painted with a network of fronted lotus and floral sprigs joined to radiating leafy tendrils on a brilliant lime-green ground under a cloud-collar and gilt band at the everted rim, the interior and recessed base covered with a turquoise glaze setting off the six-character underglaze blue seal mark.

*6in (15.5cm) high; wood stand, fitted box*

**\$80,000 - 120,000**

清乾隆 《大清乾隆年製》篆書款 綠地粉彩纏枝蓮紋小瓶

**Provenance:**

A Private collection for two generations, by repute

來源：

私人收藏間傳兩代，據傳







While large and imposing works command attention through their scale, the charm of miniature objects lies in the extraordinary craftsmanship required to render intricate designs on a much smaller surface. During the Qianlong reign, the Emperor and his family took great pleasure in collecting miniatures and scholarly curios made from a wide range of materials and techniques. These treasured items were often stored in specially designed cases known as *duobaoge*, or curio boxes - an innovation of the Qianlong period. Constructed with compartments of varying shapes and sizes to surprise and delight, these boxes allowed for private enjoyment and careful study. Their design reflects the Qianlong Emperor's deep commitment to collecting, categorizing, and appreciating objects from across time, encapsulating his connoisseurial vision in a compact and intimate form.

The present small vase may have been housed in a *duobaoge* treasure box alongside other miniature objects crafted from diverse and precious materials. Wonderfully rendered with the classical lotus scrolls as well as *ruyi* and cloud bands on a small and refined scale, it fully reflects the Qianlong Emperor's taste for auspicious and delicate designs. For standard-sized Qianlong mark and period lime-ground famille-rose vases that could have inspired the design on the present vase, see one with handles in the Nanjing Museum, illustrated in Xu Huping, *The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, p. 231, and another in the Shenyang Imperial Palace Museum, coll. no. 次乙372.



**PROPERTY FROM A NORTH AMERICAN PRIVATE COLLECTOR**

35

**A FAMILLE-ROSE PINK-GROUND SGRAFFIATO 'FLORAL' 'MEDALLION' BOWL**

Daoguang six-character seal mark and of the period

The deep-set bowl rising to an everted rim, richly painted with four medallions of chrysanthemums, peonies and other seasonal flowers enclosed by stylized composite lotus blossoms on a pale pastel pink sgraffito ground, the interior painted in underglaze blue with a medallion of a rabbit grazing on a riverbank surrounded by four elegant floral sprays, the base with a six-character Daoguang seal mark in underglaze blue.

5 7/8in (15cm) diam

**\$15,000 - 25,000**

清道光 《大清道光年製》篆書款 粉地軋道粉彩開光花卉紋碗

For closely related examples, see one sold at Bonhams London, 2 November 2023, lot 375, and another sold at Sotheby's New York, 17 March 2021, lot 164.





(two views)



## PROPERTY FROM VARIOUS OWNERS

36

### A DOUCAI 'LANÇA' AND HEART-SHAPED FLAME MEDALLION BOWL

Qianlong six-character seal mark and of the period

Set on a circular banded foot, the exterior painted in enamels with eight heart-shaped flame medallions separated by *lança* characters, the interior similarly decorated below a band of *lança* characters with five heart-shaped medallions, the six-character seal mark in underglaze-blue to the base.

7 1/8in (18.1cm) diam

\$5,000 - 8,000

清乾隆 《大清乾隆年製》篆書款 闕彩梵文火珠紋碗

Compare a related pair of *doucai* bowls sold at Sotheby's Hong Kong, 4 December 2024, lot 9309 and another one at Christie's London, 8 November 2016, lot 28. These examples, more typically, make greater use of underglaze blue to outline the design and to form some of the *lança* characters, whereas, on the example offered here, a paler underglaze blue is used for outlining the design (and the concentric rings at the foot and rim), with extensive use of enamel color elsewhere, particularly the use of a very different semi-opaque green enamel and paler iron-red on the heart-shaped medallions, which are also of larger size.







(two views)





#### PROPERTY FROM VARIOUS OWNERS

37

#### A FAMILLE-ROSE 'FLORAL' BOWL

Qianlong six-character seal mark and of the period

Raised on a short circular foot and flaring outward to a slightly everted rim, the exterior delicately painted with three floral sprays of narcissus, peony, camelia and orchids, a single spring of peony in the central well, the base with a six-character seal mark in underglaze blue.

5 5/16in (13.5cm) diam; fitted box

**\$12,000 - 18,000**

清乾隆 《大清乾隆年製》篆書款 粉彩無骨花卉紋碗

#### Provenance:

Sotheby's Hong Kong, 31 October 2004, lot 127

來源：

香港蘇富比，2004年10月31日，拍品編號127



(two views)



PROPERTY FROM AN IMPORTANT SOUTHERN CALIFORNIA  
PRIVATE COLLECTION

38

**A TURQUOISE-GROUND FAMILLE-ROSE RUYI-HANDLED CUP**  
**Qianlong four-character seal mark and of the period**

Qianlong four-character seal mark and of the period  
Rising from six *ruyi*-shaped feet and flanked by two *ruyi*-scepter-shaped handles, the oval cup divided into eight vertical lobes further simulating the form of a *ruyi*-head, the exterior of the body delicately painted with birds perching on floral branches, all reserved on a turquoise ground suffused with a dense network of painted veins, gilt highlights to the feet, handles, and mouth rim, the base with a four-character red seal mark.

4 1/2in (11.5cm) wide across handles

**\$20,000 - 40,000**

清乾隆 《乾隆年製》篆書紅款 孔雀藍地粉彩花鳥紋如意雙耳杯

**Provenance:**

Christie's London, 5 November 2013, lot 468

來源：

倫敦佳士得，2013 年 11 月 5 日，拍品編號 468

Exquisitely enameled with a ground imitating the traditionally esteemed semi-precious turquoise stone and rendered with intricate decoration of magpies amidst flowering blooms, the present cup was purposefully created to appeal to the refined aesthetic of the Qianlong Emperor. This combination of motifs, though more commonly seen in later wares such as Dayazhai productions, can be found in wares during the Qianlong reign, though rarely applied to a vessel of such small scale. No close example appears to be published, but for a reference of similar simulation of turquoise matrix and decoration of birds and flowers applied to a larger vessel, see a Qianlong mark and period vase formerly in the Hebblethwaite Collection, sold twice at Sotheby's London, first on 2–3 December 1974, lot 539, and again on 14 July 1981, lot 121.

The cup's design is equally remarkable in form: the handles are delicately modeled as *ruyi* scepters, the six feet are shaped as *ruyi* heads, and the lobed body further echoes the silhouette of a *ruyi*. Together, these elements reflect a carefully conceived composition celebrating auspicious symbolism, while exemplifying the spirit of innovation that defined Qianlong-period ceramic artistry. A cup of similar *ruyi*-themed shape but with different decoration scheme is preserved at the Shengyang Imperial Palace Museum (coll. no. 1161351392675983360).





(two views)







(detail views)

## PROPERTY FROM VARIOUS OWNERS

39

### TWO POWDER-BLUE-GROUND AND GILT-DECORATED 'LADIES' ROULEAU VASES

Kangxi period

The cylindrical forms each exquisitely decorated with four elongated quatrefoil reserves to the body, painted in underglaze-blue and wucai enamels with tranquil scenes of ladies amongst garden settings, each flanked by smaller cartouches with floral and landscape decorations, a gilt classic scroll border encircling the galleried rim, all against a finely mottled cobalt blue ground enhanced with bright, gilt floral sprays.

17 5/8in (44.8cm) and 17 1/4in (44cm) high

(2).

**\$18,000 - 22,000**

清康熙 灑藍地描金開光五彩庭院仕女棒槌瓶兩隻

Compare a closely related example from the T. Y. Chao Collection, sold at Sotheby's Hong Kong, 18 November 1986, lot 127 and exhibited at the *Exhibition of Ch'ing Porcelain from the Wah Kwong Collection*, Chinese University of Hong Kong, 1973, cat. no. 102. A vase with the same pattern from the Leonard Gow Collection is illustrated by Hobson, *The Later Ceramic Wares of China*, col. pl. XX, fig. 1, and another by Gulland, *Chinese Porcelain*, vol. II. no. 609.





**PROPERTY FROM A PRIVATE MANHATTAN COLLECTION**

40

**A SMALL FAMILLE VERTE 'HORSES AND WAVES' BISCUIT PORCELAIN JARDINIÈRE**

Kangxi period

The globular sides rising from a small, biscuit foot rim and tapering inward below the flat rim, and painted in a continuous scene outlined in black enamel with four 'flying' horses galloping amidst turbulent concentric-ringed waves, emblems and prunus-blossom flowerheads above waves breaking on rockwork at the lower body with further waves descending from the rim, the interior and base glazed white. 8 7/8in (22.5cm) diam; 7 1/8in (18.1cm) high

**\$4,000 - 7,000**

清康熙 素三彩海波駿馬紋小缸

**Provenance:**

The Chinese Porcelain Company, New York (according to label)  
Michael B. Weisbrod, New York, J702 (according to label)

來源：

紐約 The Chinese Porcelain Company 古董行（據標籤）  
紐約 Michael B. Weisbrod 古董行，編號 J702（據標籤）

See a large dish with a closely related pattern in the Brooklyn Museum, Accession no. 79.267.1, Gift of Dr. David Kline.



#### PROPERTY FROM VARIOUS OWNERS

41 □

#### **A LARGE, FINELY PAINTED BLUE AND WHITE 'LANDSCAPE' AND 'HUNDRED ANTIQUES' OVIFORM JAR**

Kangxi period

Superbly painted in dark inky-tones in cobalt blue with eight panels enclosing four of landscapes, two with scholar and attendant crossing a rocky promontory in a mountain river landscape scene with viewing pavilion and buildings beneath mountains, and two with figures fishing amidst mountains, and the other four of the *bogu tu* (one-hundred-antiques), all within floral lappet and *ruyi*-shaped cloud collars painted in reserve at the shoulder and foot.

11 3/4in (30cm) high

**\$4,000 - 7,000**

**To be sold without reserve**

清康熙 青花山水人物博古圖罐

For a smaller jar and cover painted with a continuous scene of figures in landscapes on one side and the 'one-hundred antiques' to the other, see Teresa Canepa and Katharine Butler, *Leaping the Dragon Gate - The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain*, London, 2021, p. 453, pl. III.4.118a and 118b.

Please note this Lot is to be sold at No Reserve. 本拍品不設底價。

**PROPERTY FOR A PRIVATE MASSACHUSETTS COLLECTOR**

42

**A BLUE AND WHITE FOLIATE-RIMMED 'FIGURAL' BOWL**

Kangxi period

The deep bowl molded with eight lobed sides raising from a slightly spreading foot, each exterior panel decorated with one of the 'Eight Immortals of the Wine Cup' scene as described in Du Fu's Tang dynasty poem and accompanied by the corresponding verse, the interior decorated with a roundel of a drunken poet leaning on a vat of wine, beneath a border of Buddhist emblems on a striped ground, the base with a double circle in underglaze blue.

8in (20cm) diam

**\$6,000 - 8,000**

清康熙 青花《飲中八仙》人物圖花口碗

**Provenance:**

Bonhams San Francisco, 18 December 2007, lot 4378

來源：

舊金山邦瀚斯，2007 年 12 月 18 日，拍品編號 4378

Inspired by the poem 'Eight Immortals of the Wine Cup (*Yinzhong baxian*)' written by the famous Tang dynasty poet Du Fu (AD 712-770), the present bowl wonderfully captures eight historically notable wine drinking scenes, including one of his great friend Li Bai (AD 701-62), who is also a renowned poet.

A comparable Kangxi period blue and white bowl with drinking motif is in Chen Runmin, *Qing Shunzhi Kangxi chao qinghua ci* (Qing dynasty blue and white porcelain of the Shunzhi and Kangxi periods), Beijing, 2005, pp. 236-237, pl. 148. See also one at the Taipei Palace Museum (coll. no. 故瓷007827N000000000), and another previously in the collection of Julia and John Curtis, sold at Christie's New York, 16 March 2015, lot 3588.





(two views)





(detail)

## PROPERTY FROM AN IMPORTANT SOUTHERN CALIFORNIA PRIVATE COLLECTION

43

### A LARGE AND IMPRESSIVE FAMILLE-ROSE 'LADIES' PUNCH BOWL

Yongzheng/Qianlong

Painted in delicate pastel famille-rose enamels with a continuous scene of elegantly dressed ladies and children in a pavilion garden-terrace, one vignette depicting two ladies playing chess (go) at a square table, their right arms raised to hold hands with two playful children nearby pointing to a willow and rockwork, alongside three ladies hold an open landscape scroll painting with playful children, nearby two ladies are huddled at the corner of a building with a moon gate opening, this reveals two ladies reading and drinking at a tall stand with another lady playing a *qin* across her lap with children at play alongside, all below a simple iron-red and gilt band of meandering fruit and flowers at the brown-dressed rim, the bowl interior brilliantly painted with iron-red and white fish amidst fronds and lotus at the center below a wide blue and yellow-enameled T-fret band with bright rose-enameled lotus flowerheads divided by six shaped panels with ribboned Daoist emblems and bats.

15 3/8in (39.1cm) diam

**\$8,000 - 12,000**

清雍正/乾隆 粉彩仕女圖潘趣大酒碗

### Provenance:

Bluett's, London (according to label)

Sotheby's London, 8 November 2017, lot 120

來源：

倫敦 Bluett's 古董商 (據標籤)

倫敦蘇富比, 2017 年 11 月 8 日, 拍品編號 120

Exquisitely painted bowls of this early type, dating to either the Yongzheng period (1723-1735) or possibly into the early Qianlong era (1736-1745), are quite rare. The artist imbues the beautiful oval faces of the elegantly dressed ladies with remarkably delicate facial expressions and with touching interactions between both the groups of ladies and the children in their care.

For another identically sized large bowl with a scene of ladies and fishermen in an idyllic river landscape on a garden and dated to the Yongzheng or early Qianlong period, see Christie's New York, *Export Art Featuring the Tibor Collection*, Part II, 23 January 2022, lot 79.

Another very slightly larger one with ladies on horseback and identified as a scene 'The Teary Procession of Zhaojun on a Clear Night' from chapter thirty-five of the *Sui Tang Yanyi*, a Chinese historical novel based on events in the Sui and the Tang dynasties, was sold at Sotheby's New York, 25 January 2025, lot 155. A similarly painted large example with ladies playing musical instruments in an interior scene and dated to the Yongzheng period, and formerly in the Saul and Joyce Brandman Collection, Los Angeles is illustrated on the Imperial Oriental Art website <https://imperialorientalartnyc.com>.



(two views)



**PROPERTY FROM A PRIVATE WASHINGTON D.C. COLLECTION**

44 □

**A PAIR OF LARGE FLAMBÉ-GLAZED VASES**

18th/19th century

Each low-set pear-shaped vessel tapering gracefully into a cylindrical neck and covered overall with a rich, purple-flecked crushed strawberry glaze thinning to mushroom at the neck and continuing into the interior.

*19in (48.3cm) and 19 1/4in (48.9cm) high  
(2).*

**\$8,000 - 12,000**

**To be sold without reserve**

十八/十九世紀 窯變釉長頸大瓶一對

**Provenance:**

Steinwurtzel Collection, Washington, D.C.

來源:

Steinwurtzel收藏, 華盛頓哥倫比亞特區

Please note this Lot is to be sold at No Reserve. 本拍品不設底價。







## PROPERTY FROM A PRIVATE WASHINGTON D.C COLLECTION

45

### A LARGE AND IMPRESSIVE DEHUA BLANC DE CHINE FIGURE OF YULAN GUANYIN

1780-1880, impressed *Boji Yuren* sealmark (virtue extends to all, even, fishermen)

The tall, elegant figure standing leaning slightly forwards and to her (proper) left and with downcast eyes and beatific smile, wearing a tiara centered by *Amitabha* Buddha, her long strands of hair knotted at her shoulder and her voluminous robes with many folds and with pendant jewelry hanging from her tied waist band and falling towards her bared feet as she stands amidst flowering lotus on a domed wave base, she clutches her lower robes with her (proper) left hand and holds a basket with a fish at its center in her right, an impressed square seal to the center of her back and shoulders.

19 1/4 in (49cm) high  
(wood stand).

**\$12,000 - 18,000**

1780-1880 年 《博及漁人》印款 德化白瓷魚籃觀音

#### Provenance:

Steinwurtzel Collection, Washington, D.C.

來源:

Steinwurtzel收藏, 華盛頓哥倫比亞特區

For another large (19 inch) figure of Guanyin from the Richard de la Mare collection, with Dehua and (apocryphal) Wanli marks but dated to the late eighteenth century, in a similar pose (though without the fish basket) with head downcast and with her left hand grasping and pulling the folds of her robes upward, and also standing on a lotus encrusted domed wave base, see P. J. Donnelly, *Blanc De Chine*, p. 253, pl. 77c. See also another very large Yulan Guanyin sold at Christie's New York, *Blanc de Chine: Dehua Porcelain from the Galster-Ireland Collection*, 23 July 2013, lot 1, dated to the 19th-20th century.

A figure depicting Guanyin as *Maio-shou* (Yulan) holding a fish basket, with the seal of Zhang Shoushan, and another by He Chaozong with a basket of fish supported on rockwork, P. J. Donnelly, op. cit., p. 157, pl. 138B and p. 154, pl. 152E respectively. See also slightly small figure of Guanyin, Christie's East, New York, *The Estate of Rev. W Haynsworth*, 6 October 1992, lot 2, with a fisherman mark.

For a late 19th or early 20th century ink rubbing on paper of Yulan Guanyin from a Ming dynasty carved stone dated to 1617 and with the carver named as Dong Daben, in the Princeton University Art Museum, object no. y1958-176, see <https://artmuseum.princeton.edu/art/collections/objects/57583>, where it is noted that the depiction of the bodhisattva Guanyin in the manifestation of a young lady with bare feet carrying a basket with a fish, illustrates the variously told tale of a beautiful lady in the Tang dynasty who was offered marriage by many suitors. She agreed only if a suitor could memorize a series of Buddhist sutras. However, on the night of her wedding she was found dead. Later, a monk opened her coffin, and nothing was left except bones linked by a gold chain, the sign of a holy personage, particularly a bodhisattva.



(mark)





**PROPERTY FROM THE ALAN AND SIMONE HARTMAN COLLECTION**

46 □

**A RARE EARLY SIGNED, DOCUMENTARY FAMILLE ROSE SEMI-EGGSHELL TEA BOWL AND SAUCER**

Yongzheng period, 1723-35, saucer with puce seal reading *Yu Feng Yang Lin* (Yang Lin of Yufeng); teabowl with puce seal reading *You Zhai* (Secluded Studio)

The semi-eggshell porcelain delicately painted in vibrant pastel shades to the well of the saucer with three plain-ground circular panels with chrysanthemum and daisy to one, peony with mallow or hollyhock to the second, and peony and day-lily to the other, each floating on a multiple diaper-cell ground of primarily turquoise, orange and pink tones below a blue enamel band and a gilt edge at the rim, the reverse plain and the base centered by a large puce-enamel round-cornered four-character square seal reading *Yu Feng Yang Lin*; the tea bowl painted similarly to the saucer on the exterior and with an addition of an orchid flowerhead to the center below three oval panels with a flowerhead and scrolls, set on a pink cell-ground band at the rim interior, the base with a puce-enamel round-cornered two-character square seal reading *You Zhai*.

Saucer: 4 9/16in (14.5cm) diam; teabowl: 2 9/16in (6.6cm) diam (2).

**\$4,000 - 6,000**

**To be sold without reserve**

清雍正 1723-35年《幽齋》《玉峰楊琳》紅款 粉彩錦地花卉紋小杯碟一套

**Provenance:**

The Alan and Simone Hartman Collection

來源：  
艾倫與西蒙·哈特曼伉儷珍藏

A near-identically decorated tea bowl and saucer with the same seal marks entered the British Museum Collection in 1890 (coll. no. Franks 692). They were donated by Sir Augustus Wollaston Franks, and the British Museum website also notes an acquisition name as a donation from Hon. Robert Meade.

See R.L. Hobson, *Chinese Pottery and Porcelain, Vol. II, Ming and Ch'ing Porcelain*, New York and London, 1915, pp. 212-213, pl. 119, fig 2 for a lengthy discussion of the British Museum tea bowl and saucer and the seal *Yu Feng Yang Lin*. The author identifies Yufeng mentioned on the saucer as the present-day city of Kunshan between Suzhou and Shanghai in Jiangsu Province and surmises that Yang Lin was either a native of Kunshan or that he resided there, more likely the former, given that his work is typical of the Canton enamellers. He continues however, that it is probable enough that there were decorating establishments working for the European markets in the neighborhood of Shanghai as well as at Canton. He further suggests that the *You Zhai* mark on the cup is the studio name of Yang Lin.

Please note this Lot is to be sold at No Reserve. 本拍品不設底價。





**PROPERTY FROM VARIOUS OWNERS**

47

**A LARGE IMPERIAL-YELLOW-GLAZED GLOBULAR TALL-NECKED 'APPLIED DRAGON' VASE**

18th/early 19th century

The tall globular vase supported on a waisted and rounded spreading foot and with a slightly tapering cylindrical tall neck with a single bow-string line at the mid-point and a cup-shaped mouth above, the neck with a separately-applied coiling dragon that is modeled in relief and reticulated as it twists around the neck towards the rim and with a multi bi-furcated tail trailing around the body, all under an imperial-yellow glaze that continues on the base, the neck interior white-glazed.

17 7/8in (45.4cm) high

**\$4,000 - 6,000**

十八/十九世紀初 黃釉貼塑螭龍長頸大瓶

For a much smaller, white-glazed handled-vase dated to the Qianlong period but also displaying a waisted and rounded spreading foot, globular body, a neck with bow-string bands and a cup-shaped rim from the British Museum, see Soame Jenyns, *Later Chinese Porcelain*, London, 1965, pl. XXXVII, no. 2b.



**PROPERTY FROM THE ALAN AND SIMONE HARTMAN COLLECTION**

48 □

**A GREEN-GLAZED TRIPOD GRANARY JAR**

Han Dynasty

Decorated with a band of 'animals of the four directions' at the center register, a small window flanked by a deer's head and a kneeling figure near the top, a relief of a bear roundel flanked by a tiger and a deer, the cylindrical vessel supported by three bear-form feet and with a roofed top and opening at the center, covered by a thin olive-green glaze.

13in (33cm) high

**\$4,000 - 6,000**

**To be sold without reserve**

漢 綠釉三足四靈神獸紋穀倉形罐

**Provenance:**

The Alan and Simone Hartman Collection

來源：

艾倫與西蒙·哈特曼伉儷珍藏

Compare two granary jars of this type in the collection of Portland Art Museum, Oregon, illustrated by Jenkins and Xu, *Mysterious Spirits, Strange Beasts, Early Delights: Early Chinese Art from the Arlene and Harold Schnitzer Collection*, Portland, 2005, pp. 118-119.

The results of the thermoluminescence testing are consistent with the suggested dating of this lot, Oxford Authentication sample No. C124m25, 30 October 2024.

Please note this Lot is to be sold at No Reserve. 本拍品不設底價。





**PROPERTY FROM THE ALAN AND SIMONE HARTMAN COLLECTION**

49 □

**A GROUP OF TWENTY-THREE EARLY CERAMIC MINIATURES**

Han to Tang Dynasties

Consisting of six glazed pottery vessels including *sancal* glazed amphora and jars, eight glazed pottery animals including a caparisoned horse, an ox, a tortoise, an elephant and nesting birds, and seven figures, including a monkey and young, a foreigner on a Bactrian camel, two children, a bearded foreigner and two painted pottery court ladies.

Between 1in to 2 3/4in (2.5 to 7cm) high  
(23).

**\$3,000 - 5,000**

**To be sold without reserve**

漢至唐 微型陶器一組二十三件

**Provenance:**

Simone Hartman Collection

**Published:**

Carol Conover, 'Miniature Works of Art. The Simone Hartman Collection,' *Arts of Asia*, July-August 1992, pp. 52-60, figures 8, 14, 15, 24, 28, 33, and 37 form a part of this lot

來源：

西蒙·哈特曼珍藏

出版：

Carol Conover, 'Miniature Works of Art. The Simone Hartman Collection,' *Arts of Asia*, 1992 年七-八月號, 頁 52-60, 圖版編號 8, 14, 15, 24, 28, 33 及 37 部份含於此組拍品之中

Please note this Lot is to be sold at No Reserve. 本拍品不設底價。



**PROPERTY FROM A PRIVATE CONNECTICUT COLLECTION**

50

**TWO PAINTED POTTERY FIGURES OF 'FOREIGN' BOYS**

Tang Dynasty

Both standing with one arm raised and wearing short breeches, the taller with curly locks framing his youthful face and wearing a sash draped around his athletic body, the second a corpulent figure with downcast eyes and short cropped hair, each figure with traces of pigment.

11 3/8in x 10 1/4in (28.9cm and 25.4cm) high (2).

**\$3,000 - 5,000**

唐 加彩陶番童兩件

**Provenance:**

The Schloss Collection

Christie's New York, 28 September 2000, lot 252

**Exhibited:**

Taller figure:

*Seeking Immortality: Early Chinese Ceramics from the Schloss Collection*, Bowers Museum of Cultural Art, Santa Ana, California, 6 October 1996 to 16 March 1997; Bruce Museum, Greenwich, Connecticut, 29 September 1998 to 3 January 1999

**Published:**

Taller figure:

*Seeking Immortality: Early Chinese Ceramics from the Schloss Collection*, Santa Ana, 1996, no. 88

來源：

Schloss 珍藏

紐約佳士得，2000 年 9 月 28 日，拍品編號 252

展覽：

較高一件：

*Seeking Immortality: Early Chinese Ceramics from the Schloss Collection*, Bowers Museum of Cultural Art, 聖塔安娜，加利福尼亞州，1996 年 10 月 6 日至 1997 年 3 月 16 日；Bruce Museum, 格林威治，康乃狄克州，1998 年 9 月 29 日至 1999 年 1 月 3 日

出版：

較高一件：

*Seeking Immortality: Early Chinese Ceramics from the Schloss Collection*, 聖塔安娜，1996 年，圖版編號 88



**PROPERTY FROM THE ALAN AND SIMONE HARTMAN COLLECTION**

51 □

**A PAINTED POTTERY MODEL OF A HORSE AND A PAIRED GROOM**

Tang Dynasty

The red-painted horse standing with raised (proper) right foreleg and head leaning slightly to its left (proper) side with open mouth, a simple blanket and saddle thrown across its back and left mostly in the biscuit as are the fetlocks and cannon bones on the lower limbs and the forehead and muzzle, supported on a triangular-shaped base; together with a standing groom with arms raised to hold a rein, his knee-length robes belted at the waist and painted in an orange pigment with green lapels.

*the horse: 21 7/8in (55.6cm) tall; the groom: 18 3/8in (46.5cm) (2).*

**\$3,000 - 5,000**

**To be sold without reserve**

唐 加彩陶馬及馬夫一組兩件

**Provenance:**

The Alan and Simone Hartman Collection

來源：

艾倫與西蒙·哈特曼伉儷珍藏

Please note this Lot is to be sold at No Reserve. 本拍品不設底價。



**PROPERTY FROM THE ESTATE OF JAY AND MARY JAYNE JONES**

52

**A SANCAI-GLAZED POTTERY CAPARISONED HORSE**

Tang Dynasty

Standing foursquare on a rectangular plinth, the muscular steed fitted with an elegant, tasseled harness and bridle picked out in chestnut, green and cream glaze set off against its chestnut and straw-glazed body, hogged mane, and horsehair tail, the harness joined to an unglazed saddle still bearing traces of carmine and black pigment.  
*19 7/8in (50-8cm) high; 18 1/2in (47cm) across*

**\$15,000 - 25,000**

唐 三彩釉華飾陶馬







**PROPERTY FROM THE ALAN AND SIMONE HARTMAN  
COLLECTION**

53 □

**A SANCAI-GLAZED POTTERY TRIPOD DISH**

Tang Dynasty

The interior molded with a central flower, each of the six-petals accented by a carefully controlled blue glaze and surrounding a further flowerhead, rendered on a field of stippled amber and cream and enclosed by a broad, green-glazed rim, the underside with a pooling amber glaze exposing the hard, buff body supported by three short feet.

9 3/8in (23.8cm) diam

**\$4,000 - 6,000**

**To be sold without reserve**

唐 三彩加藍寶相花紋三足盤

**Provenance:**

The Alan and Simone Hartman Collection

來源：

艾倫與西蒙·哈特曼伉儷珍藏

The results of the thermoluminescence testing are consistent with the suggested dating of this lot, Oxford Authentication sample No. C125k21, 4 August 2025.

Please note this Lot is to be sold at No Reserve. 本拍品不設底價。



**PROPERTY FROM THE COLLECTION OF  
MARGARET ROEBLING PERRINE**

54

**TWO FINE GILT AND POLYCHROMED WOOD FIGURES OF  
DAOIST OFFICIALS**

Late Ming Dynasty

Each standing on a colorful carved cloud base with a square hole for support, both wearing gilt-edged robes, one painted primarily in red, the other in blue, both with white aprons with green tails tied at the waist to their backs and with hands held at their chests (to support a scepter), their hats simply tied by black strings under their chins, one with an elderly tanned face with baggy cheeks, the other with a smooth oval face.

12 13/16in (32.5cm); 12 15/16in (32.9cm)

(2).

**\$4,000 - 6,000**

明晚期 木雕漆金加彩道教文官像兩件

Two comparable large Daoist wood figures, painted and gilded, are in the Victoria and Albert Museum (item no. O40487, acc. no. A.28-1921). The museum acquired these figures from Messrs. Bluett & Sons in London in May 1921.



**PROPERTY FROM THE ESTATE OF JAY AND MARY JAYNE JONES**

55

**A FINE LINGBI SCHOLAR'S ROCK**

Qing Dynasty

The dramatically sculpted rock strongly wrought with jagged peaks, deep crevices and finely contoured apertures on the brilliantly textured surface.

*17 1/2in (44.4cm) long; 13 1/2in (34.4cm) high; 10 1/2in (26.8cm) wide; wood stand*

**\$10,000 - 15,000**

清 靈壁賞石

**Provenance:**

Ralph M. Chait Galleries, New York, 5 May 2010

來源：

紐約 Ralph M. Chait Galleries 古董行，2010 年 5 月 5 日





(two views)

#### PROPERTY FROM A PRIVATE CONNECTICUT COLLECTION

56

#### AN OVAL CINNABAR LACQUER 'LONGEVITY' BOX AND COVER

18th century

The two halves well-fitted, finely carved through the red lacquer to the gently lobed side walls with dense flower-head diamond patterns between subtly raised narrow bands, the conforming top of the cover carved with two figures with vividly rendered facial features, representing the Daoist female immortal Ma Gu wearing layered long robes and wind-swept shawls around her shoulders, holding a long-stemmed lotus leaf containing a large peach, looking back at her attendant holding a tray of additional peaches, each standing upon a leafy peony branch, gliding over roaming waves superbly carved in relief and with incised lines, all framed within a sensitively stepped border, the interiors and the flat base covered with black lacquer.

4 3/8in (11.1cm) across

**\$3,000 - 5,000**

十八世紀 剔紅《麻姑獻壽圖》海棠形盒

#### Provenance:

Bonhams New York, 15 September 2014, lot 8120

來源：

紐約邦瀚斯，2014 年 9 月 15 日，拍品編號 8120

For small boxes from the Qianlong period displaying similar scudding waves as the background to other decoration, see *The Complete Collection of Treasures of the Palace Museum*, vol. 46, *Lacquer Wares of the Qing Dynasty*, Hong Kong, 2006, p. 23, no. 14 and pp. 24-25, no. 15.





**PROPERTY FROM A PRIVATE CONNECTICUT COLLECTION**

57

**A CINNABAR LACQUER 'TIXI' FOUR-TIERED BOX AND COVER**

16th/17th century

The square-sided box raised on a splayed foot and deeply carved through the red and black layers in an elegant pattern of *ruyi* heads and pommel motifs on the top surrounding the quatrefoil pattern at the center, the pattern continuing on the sides of each tier enclosing the black-lacquered interior.

8 3/16in (20.8cm) high

**\$6,000 - 8,000**

十七世紀 紅漆剔犀如意雲紋四層方盒

**Provenance:**

Sotheby's New York, 15 March 2017, lot 571

來源：

紐約蘇富比，2017 年 3 月 15 日，拍品編號 571

Handsomely carved with a geometric design of strongly rounded pommel scrolls with very clear and fine layers of red lacquer visible in the grooves, this *tixi* lacquer box would have been used to present edible gifts, and upon recipient, returned with another gift enclosed as a sign of gratitude.

Compare two smaller tier boxes with rounded pommel designs but in black lacquer with red layers, one in the Bukchon Art Museum Collection and included in *East Asian Lacquer*, Bukchong Art Museum, Seoul, Korea, 2008, no. I-27, p. 57, and the other included in Ben Janssens Oriental Art, *TEFAF Maastricht 2023*, London, 2023, p. 42, pl. 20.



**PROPERTY FROM AN EAST COAST PRIVATE COLLECTION**

58

**A CARVED BAMBOO ROOT 'BUDDHA'S HAND' CITRON**

Early 20th century

Finely detailed in naturalistic style, the citron of knotted skin and finger-like sections with gnarled leafy branch.

*6 3/4in (17.2cm) long*

**\$3,000 - 4,000**

二十世紀初 竹雕佛手柑

**Provenance:**

The Alan and Simone Hartman Collection

Bonhams New York, 18 March 2024, lot 344 (part lot)

來源：

艾倫與西蒙·哈特曼伉儷珍藏

紐約邦瀚斯，2024 年 3 月 18 日，拍品編號 344 (部份拍品)



(two views)

**PROPERTY FROM AN EAST COAST PRIVATE COLLECTION**

59

**A RETICULATED BAMBOO 'FIGURES IN LANDSCAPE' PERFUMIER**

Late Qing Dynasty

Finely carved with a young man bidding farewell to a lady, a female servant and an old man tending the rikshaw behind her, a horse and boy servant by his side, all surrounded by a dense forest of pine, willow and chrysanthemum, the ends of the cylinder with fitted wood caps and decorated with a row of keyfret, the surface with attractive honey-brown patina.

7 7/8in (20cm) high

**\$5,000 - 8,000**

清末 竹鑲雕山水人物圖香筒

**Provenance:**

An American private collection

Christie's New York, 28 September 2023, lot 82

來源：

美國私人收藏

紐約佳士得，2023年9月28日，拍品編號82

PROPERTY FROM AN EAST COAST PRIVATE COLLECTION

60

**A SPLENDID BAMBOO ROOT CARVING OF A GATHERING ON THE 'SPRING RIVER'**

Mid-Qing Dynasty

Superbly carved as a continuous scene of a scholarly gathering nestled in the hills of an elaborate mountain retreat, a procession of bearded sages engaged in literary pursuits, conversation and refreshment as they climb through grottos shaded by majestic pines and rocky promontories to a pavilion complex near the top, a further group continuing up a path to the summit where two companions share a view of the scene and river below from a galleried terrace, the two-character location 'Spring River' *chun jiang* inscribed near the base.

11 3/8in (29cm) high

**\$8,000 - 12,000**

清中期 《春江》款 竹雕山水人物圖山子



(two views)





**PROPERTY FROM AN EAST COAST PRIVATE COLLECTION**

61

**A BRONZE GOOSE-FORM CENSER**

Ming Dynasty

Modeled in a lively pose balanced on one leg with its head held up high, the wings folded back with tips crossing toward the rounded tail, the open beak and four discreet openings under the dense plumage allowing the fragrant smoke to escape, the lower half of the body cast separately forming a generous firebox for burning incense on the interior, the short legs and webbed feet naturalistically depicted, with one foot set on the original rock-form base, the stylized waves and water plants further suggesting the surroundings, the patinated surface in rich shades of dark brown.

17 5/8in (44.8cm) high

**\$30,000 - 40,000**

明 銅鵝香薰

**Provenance:**

Marilyn Ackerman (1930-2012) Collection, Mamaroneck, New York  
Christie's New York, 29 June 2021, lot 99

來源：

紐約 Mamaroneck 鎮 Marilyn Ackerman (1930-2012) 舊藏  
紐約佳士得，2021 年 6 月 29 日，拍品編號 99

The beautiful rendering of the goose has set it apart from the archaistic style of bronze censers. As Lu Pengliang described in the recent exhibition shown at the Metropolitan Museum of Art, *Recasting the Past: The Art of Chinese Bronzes, 1100-1900*, New York, 2025, p. 143: 'The dramatic shift toward naturalistic description that occurred with the advent of the Ming dynasty - perhaps a consequence of the revival of Song academic painting styles, which favored keenly observed nature studies - can be seen in a range of roughly contemporary bird-shaped censers.'

Compare, for example, the closely related bronze 'goose' censer casting the wings as a separate cover, from a private collection and illustrated by Lu, *op. cit.*, p. 164, pl. 92, described as Yuan to early Ming dynasty.

Compare another closely related bronze 'goose' censer with stylized depiction on the feathers, designed similarly to the present example using the upper body as the cover and with discreet smoke vents, sitting on its original 'lotus' base, illustrated by Lu, *op. cit.*, p. 165, pl. 93, described as Ming dynasty, early 15th century. The same 'goose' censer was previously sold at Bonhams New York, 16 September 2013, lot 8103.

It is very rare to see a 'goose' censer with its original base. The perforated rockwork surrounded by stylized waves and short grass, coupled with the fine workmanship of the censer, have made this censer an outstanding work of art.



(two views)





**PROPERTY FROM THE COLLECTION OF CHIANG YEE (1903-1977), THEREAFTER BY DESCENT**

62

**A RECTANGULAR BRONZE CENSER WITH SQUARE HANDLES**

Xuande mark, Qing Dynasty

Heavily cast of rectangular shape with slightly tapering sides, supported on four integral corner feet and flanked by a pair of angular handles, the surface with a rich honey-brown patina, the base cast with four-character Xuande mark in seal script.

6 1/2in (16.5cm) across handles; weight 5lbs (2,268g)

**\$4,000 - 6,000**

清 《宣德年製》款 銅馬槽爐

The Chinese name of this incense burner *macao lu* (horse trough censer) derives from its distinctive shape, which resembles a horse trough.

A gilt bronze censer of this form was sold in our London salerooms, 15 May 2025, lot 158, where we cited another two similar examples sold at Bonhams London, 9 November 2015, lot 296 and at Christie's New York, 21 March 2014, lot 2285.





#### PROPERTY FROM AN EAST COAST PRIVATE COLLECTION

63

#### AN UNUSUAL BRONZE 'BOY AND HORSE' CENSER

17th century

Cast as a boy riding a horse, the animal boldly modeled with short legs, a strong neck and left-turning head, the pair of large eyes set behind a short muzzle, finely detailed with incised strokes depicting the hair, the saddle blanket of canted corners with a classic scroll border and decorated with a large 'lotus' pattern on each end, the cover cast separately as a boy seated with his right leg up, his arms outstretched and holding a basket of peaches in the left hand, dressed in a lotus-decorated robe tied with a tasseled belt, the youthful facial features below neatly gathered hair buns, the surface overall patinated in dark-brown; the reticulated wood stand carved with *lingzhi* and rockworks. 11 1/8in (28.3cm) high; 10 1/2in (26.7cm) across; 14 1/4in (36.2cm) high with openwork wood stand (2).

\$5,000 - 8,000

十七世紀 《獻桃童子》馬形銅爐

Children presenting peach has been a popular subject in Chinese culture, sending well wishes of happiness and longevity.

It is extremely rare to find a horse-form censer, and this imagery of a boy presenting peaches on horseback appears to be unique. Even though it is surprising to see the unusual modeling of the horse: short snout, stubby legs, and knobbed rump, the workmanship and sensibility are well-placed with other artworks of the same period.

Compare, for example, a woodblock printed page from the book *Yuzhi gengzhi tu* (Imperial Commissioned Illustrations of Agriculture and Sericulture), 1696, original edition with preface by Emperor Kangxi, showing the ox depicted with swirling short strokes at the thigh to suggest hair, in the collection of the British Museum and illustrated on the museum's website, no. 1949,0709,0.1.

Compare also the famille verte biscuit figure of *Herdboy Riding a Water Buffalo*, similarly depicting the cow hair in short strokes, in the collection of The Metropolitan Museum of Art and illustrated on the museum's website, no. 93.3.292a, b, described as Kangxi period, late 17th-early 18th century.



#### PROPERTY FROM VARIOUS OWNERS

64

#### AN OPENWORK JADE RECTANGULAR BELT PLAQUE

Jin/Yuan Dynasty

Finely carved depicting a small hawk in flight chasing a woodchuck, a tall tree with leafy branches hanging over the top and a small *lingzhi* fungus issuing from the rugged ground, all before the lattice decoration and enclosed by a thin border, the stone naturally degraded in most areas to a buff surface.

3 1/2in (8.9cm) across

**\$12,000 - 18,000**

金/元 玉鏤雕狩獵紋帶板

Jade carving of hunting scenes was very popular in the Liao, Jin and Yuan dynasties, and the subject is usually referred to as "Spring Water" (春水) and "Fall Mountain" (秋山). During the hunt, trained hound dogs and small hawks were integral part of the festive event.

See a closely related belt plaque depicting an entertainer and a lion-dog playing with brocade ball, also with lattice decoration partially filling the background, in the Qing Court Collection and illustrated in *The Complete Collection of Treasures of the Palace Museum: Jade ware (II)*, Hong Kong, 2006, p. 172, no. 143, dated to the Yuan dynasty.





#### PROPERTY FROM VARIOUS OWNERS

65

##### A WHITE JADE 'RECLINING BOY' PENDANT

Yuan Dynasty

Carved in the round, the toddler leaning on his left side with legs raised in the air, his left hand holding a stalk of two lotus flowers wrapped around the shoulder, the stone of even color with natural inclusions.

1 7/8in (4.8cm) long

**\$8,000 - 12,000**

元 白玉《連生貴子》珮

The iconography of boy holding lotus blossoms was a favored subject in the Song, Yuan and Ming dynasty jade carvings, expressing well wishes for 'lian sheng gui zi' (連[蓮]生貴子, bearing sons after sons).

A closely-related white jade boy holding lotus and balance on his belly in the collection of the Palace Museum, Beijing, is illustrated in *The Complete Collection of Treasures of the Palace Museum: Jewellery (II)*, Hong Kong, 2006, p. 93, no. 80 and described as early Song dynasty. Another white jade carving of a boy holding a flower and standing with his legs crossed, from the Qing Court Collection, is illustrated in the same volume, op. cit., p. 175, no. 146 and described as Yuan dynasty.



(two views)



66

#### PROPERTY FROM VARIOUS OWNERS

66

##### AN INSCRIBED WHITE JADE 'FIGURAL' INK-CAKE REST

Mid-Qing Dynasty

Supported on stepped feet, the top gently arched and carved in shallow relief depicting a bearded, contemplative scholar at his desk under a gnarled pine tree, a young servant holding a jar nearby, with a ten-character poem to the upper-right reading *songxia wen tongzi* / *yanshi caiyao qu* (Beneath the pine-trees, I ask of a lad I see. Away is the master gathering herbs, says he), and a circular *zhen* (precious) seal mark, the stone with natural inclusions of honey-brown vein. *3in (7.6cm) wide*

**\$5,000 - 8,000**

清中期 《珍》刻款《松下人物圖》白玉墨床

題識：

松下問童子 言師采藥去



67

#### PROPERTY FROM VARIOUS OWNERS

67

##### A PALE CELADON JADE 'PEACH' INK PALETTE

17th century

The gnarled fruiting peach tree carved in high relief bordering three sides of the rectangular tray, setting off a opposing short wall with three rounded 'scoops', the underside carved in low relief the extended tree branches, the stone softly polished and with natural russet vein inclusions.

*3 5/8in (8.4cm) width across*

**\$6,000 - 8,000**

十七世紀 青白玉桃紋筆掬



68

**PROPERTY FROM AN EAST COAST PRIVATE COLLECTION**

68

**A SMALL CELADON JADE 'PEACH AND BAT' CARVING**

Qing Dynasty

The peach set on the gnarled leafy branch with a bat resting on the tip of the ripe fruit, the stone with russet 'skin' cleverly incorporated into the design.

2 1/4in (5.7cm) high

**\$2,000 - 3,000**

清 帶皮青玉《福壽》擺飾



69

**PROPERTY FROM VARIOUS OWNERS**

69

**A WHITE JADE 'DRAGON AND BI' PLAQUE**

Qing Dynasty

Finely carved with two dragons flanking an archaistic *bi* disc containing a flaming pearl amidst cloud scrolls, the reverse showing one dragon with forked tail and the other with bushy tail, the stone translucent and with light russet inclusions in areas.

4in (10.2cm) across

**\$4,000 - 6,000**

清 白玉《雙龍搶珠》仿古玉璧形珮



**PROPERTY FROM THE ALAN AND SIMONE HARTMAN COLLECTION**

70 □

**A PALE CELADON JADE GU-FORM BEAKER VASE WITH DAOIST DEITIES**

19th century

The flattened square vase following the archaic bronze prototype, encircled by the Eight Daoist Immortals at the base carved in high relief, the God of Longevity standing on cloud at the base of the trumpet neck facing diagonally to the Queen Mother of the West riding a phoenix, the back side carved with a crane in flight, the translucent stone finely polished, a russet-brown patch from the 'skin' under the foot.

8 1/4in (21cm) high

**\$4,000 - 7,000**

**To be sold without reserve**

十九世紀 □ 青白玉雕八仙賀壽觚形瓶

**Provenance:**

The Alan and Simone Hartman Collection

來源：

艾倫與西蒙·哈特曼伉儷珍藏

Please note this Lot is to be sold at No Reserve. 本拍品不設底價。



**PROPERTY FROM VARIOUS OWNERS**

71

**A RARE CORAL-GROUND EMBROIDERED PANEL**

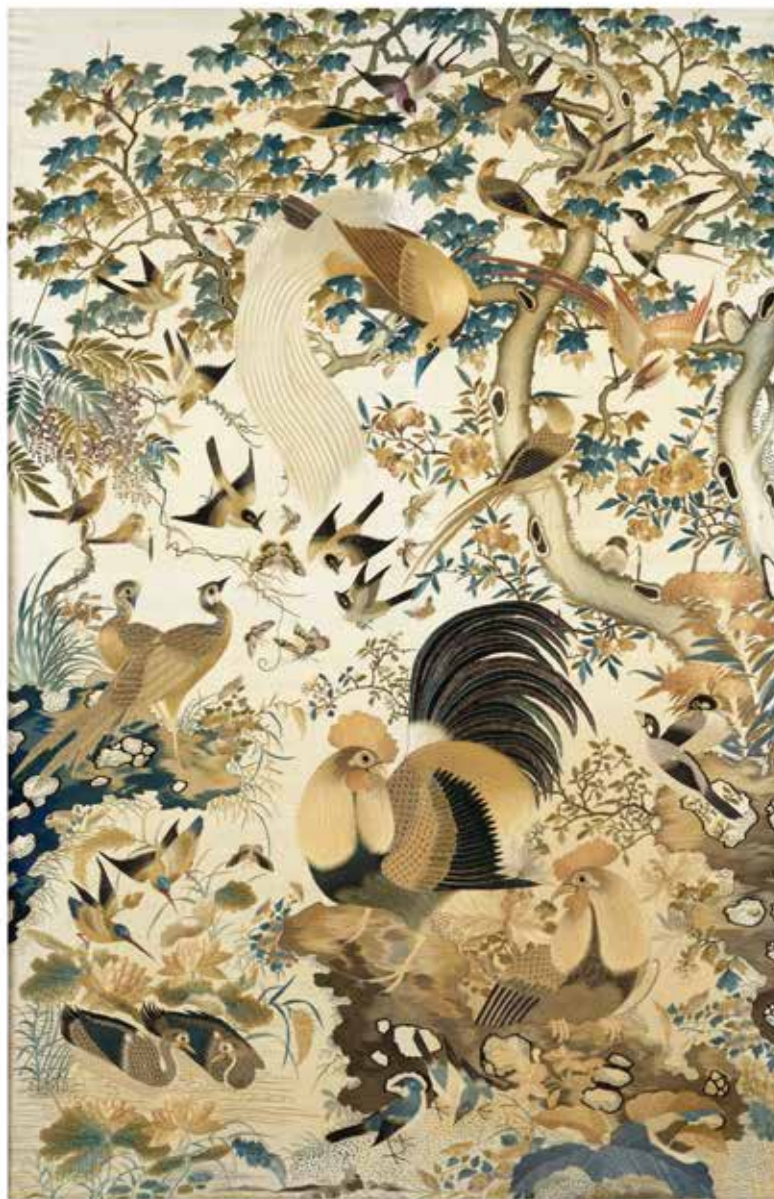
Mid-19th century

The main panel finely worked with a *shou* emblem enclosed in a medallion of fronted lotus, five bats, *wan* and leavy foliage on an elegant field of interlocking *wan* pattern set off by elaborate corner brackets of lotus and zoomorphic beasts, the central medallion repeated on each of the three overlay panels all embroidered in brilliant shades of blue, gold, amber, pink and cream on a coral satin ground.  
37 x 39in (94 x 99.2cm)

**\$4,000 - 6,000**

十九世紀中 珊瑚紅地緞繡萬字花卉團壽紋掛幅





**PROPERTY FROM VARIOUS OWNERS**

72

**A FINE EMBROIDERED SILK PANEL OF ONE HUNDRED BIRDS**

Late Qing Dynasty

The silk panel intricately worked in a rich range of stitches depicting paired birds and butterflies gathered around paulownia trees and a profusion of auspicious flowers and stylized rocks, all rendered in brilliantly hued silk floss on a base of ivory silk satin; framed.

44 3/8 x 29 1/2 in (112.7 x 75cm) the silk panel

**\$4,000 - 6,000**

清晚期 百鳥群芳繡屏 木框

For similar examples, see the *One Hundred Birds* embroidered panel of similar dimensions, mounted as a hanging scroll, in the collection of Yale University Art Gallery (accession number 1937.5600 Hobart and Edward Small Moore Memorial Collection, Gift of Mrs. William H. Moore), as well as another example, mounted in a floor screen, sold at our San Francisco salerooms on 17 December 2013, lot 8265.



# PROPERTY FROM VARIOUS OWNERS

73

## **A RARE WOVEN SATIN DRAGON PANEL**

Late Ming Dynasty

A fragment of a larger composition, the finely woven two-section panel featuring a powerful four-claw dragon on a background of five-color *ruyi*-head clouds, the horned beast grasping a flaming jewel centered above a turbulent *lishui* and *shan* border, all rendered in a woven brocade embellished with flat gold-wrapped threads, the panel set into a later floral patterned brocade border.

panel 47 3/4 x 27 1/8 (111.13 x 69cm); overall 55 1/8 x 35 1/4in (140 x 89.5cm)

**\$7,000 - 10,000**

明晚期 雲龍紋織錦掛幅

For an example of a late Ming finish brocade dragon panel of the same technique, see Dieter Kuhn (ed), *Chinese Silks*, Yale University and Foreign Language Press, 2012, pp. 382-383, figs. 8.16a and b and discussed on pp. 318-185.



74

**PROPERTY FROM A NEW JERSEY PRIVATE COLLECTION**

74

**A HUANGHUALI BRUSHPOT, BITONG**

19th century

Of gently tapered cylindrical form, the grain richly figured with multiple 'ghost eyes' and undulating patterns in the honey-brown surface, good patina.

*6 7/8in (17.5cm) high; 6 5/8in (16.7cm) diam*

**\$3,000 - 5,000**

十九世紀 黃花梨筆筒

**Provenance:**

E & J Frankel Ltd., New York, 2014

來源：

紐約 E & J Frankel Ltd. 古董行，2014 年



75

**PROPERTY FROM A NEW JERSEY PRIVATE COLLECTION**

75

**A HUANGHUALI BRUSHPOT, BITONG**

19th century

The elegant cylindrical vessel a honey-brown tone displaying an undulating grain pattern set with multiple 'ghost eyes' on the thick walls and concave rim.

*6 3/4in (17.2cm) high; 6 3/4in (17.2cm) diam*

**\$2,500 - 4,000**

十九世紀 黃花梨筆筒

**Provenance:**

Bonhams New York, 18 September 2023, lot 20

來源：

紐約邦瀚斯，2023 年 9 月 18 日，拍品編號 20





**PROPERTY FROM VARIOUS OWNERS**

76 WY

**A HUANGHUALI TWO-DRAWER ALTAR COFFER**

18th/19th century

Composed of a two-board framed top fitted with upturned scrolled terminals over slightly splayed beaded rails supporting a pair of drawers with *baitong* plates, the drawers over a plain panel, the wood of well-figured *huanghuali*.

32 3/4 x 37 1/4 x 19in (83.2 x 94.6 x 48.2cm)

**\$15,000 - 25,000**

十八/十九世紀 黃花梨聯二閤戶櫥

**Provenance:**

Bonhams New York, 9 September 2019, lot 889

來源：

紐約邦瀚斯，2019年9月9日，拍品編號 889



# PROPERTY FROM VARIOUS OWNERS

77 W

## **TWO MARBLE-INSET HONGMU DRUM STOOLS, ZUODUN**

19th century

Each of barrel shape with a flush-inset variegated rouge marble top within a circular frame supported on four outward-curving legs pierced with an oval aperture at the midsection, mitered into the shaped aprons at both top and bottom, and joined by quatrefoil scrollwork, all raised on four gently splayed short bracket feet.

20in (50.1cm) high, 14 1/8in (35.8cm) diam;

19 11/16in (50cm) high, 14in (35.6cm) diam

(2).

**\$5,000 - 7,000**

十九世紀 紅木嵌大理石面坐墩兩件

Compare a related single stool also with a rough top in the collection of the Nelson-Atkins Museum of Art, Kansas City, Missouri (gift of Dr. and Mrs. Otto Burchard, object number 48-32). See also two pairs of stools, one formerly in the Florence and Herbert Irving Collection, sold at Christie's New York, 21 March 2019, lot 1204, and another previously in the Robert H. Ellsworth Collection, sold at Christie's New York, 18 March 2015, lot 183.





#### PROPERTY FROM VARIOUS OWNERS

78 W

#### A RED LACQUER AND GILT-DECORATED TABLE, *TIAOZHUO*

18th century

The long, rectangular top decorated with a central reserve of blossoming camellia flanked by two panels of birds resting on plants of chrysanthemums and pinks, the scenes framed by flowers of the four seasons separated by a network of interlocking *wan*, the openwork apron carved with a continuous panel of geometric brackets embellished by floral sprays repeated on the four legs joined at the short end by multiple bracket-form stretchers.

33 7/8 x 49 1/2 x 15 7/8 in (86 x 125.8 x 40.3 cm)

\$6,000 - 8,000

十八世紀 朱漆描金花鳥紋條桌

#### Provenance:

Gerald Bland, New York, 1999

Collection of Mr. and Mrs. John Ward, New York

來源：

紐約 Gerald Bland 古董行，1999 年

紐約 John Ward 伉儷舊藏

END OF SALE

# Bonhams

AUCTIONEERS SINCE 1793



## The Francine and Bernard Wald Collection of Fine Snuff Bottles, Part II

New York | September 15, 2025 at 12pm EDT

---

### INQUIRIES

+1 (646) 988 1723

[michael.hughes@bonhams.com](mailto:michael.hughes@bonhams.com)

[bonhams.com/chineseart](https://bonhams.com/chineseart)

# Bonhams

AUCTIONEERS SINCE 1793



## Classical and Modern Chinese Paintings

New York | September 16, 2025 at 9:00am EDT

### INQUIRIES

+1 (917) 206 1677

[bruce.maclaren@bonhams.com](mailto:bruce.maclaren@bonhams.com)

[bonhams.com/chinesepaintings](https://bonhams.com/chinesepaintings)

### XU BEIHONG (1895-1953)

Portrait of Chiang Yee (1903-1977), 1933

\$60,000 - 80,000

# Bonhams

AUCTIONEERS SINCE 1793



## The Marsh Collection: Art for the Literati (Part IV)

New Bond Street, London | 6 November 2025



Download Bonhams app  
for iOS & Android

### ENQUIRIES

+44 (0) 20 3988 6371  
asaph.hyman@bonhams.com  
[bonhams.com/chineseart](https://bonhams.com/chineseart)





# Bonhams

AUCTIONEERS SINCE 1793

## Priestley & Ferraro: Three Decades in Chinese Art (1994-2025)

London, New Bond Street | 6 November 2025

Online | 29 October to 7 November 2025

Bonhams is honoured to celebrate Priestley & Ferraro Chinese Art, who have built an exceptional legacy over thirty years, selling the finest early Chinese art with a focus on ceramics of the Song dynasty, as well as the rarest of Yuan and early Ming lacquer, and early Ming cloisonné enamel, jade and other works of art.

**HIGHLIGHTS EXHIBITION**  
Bonhams New York  
10-14 September

### PREVIEWS

New Bond Street, London:

Sun 2 November, 11am-4pm

Mon 3 November, 9am-4.30pm

(Partial viewing 4.30-7pm)

Tuesday 4 November, 9am-4.30pm

Wednesday 5 November, 9am-4.30pm

### ENQUIRIES

Asaph Hyman

+44 20 7468 5888

+44 7825 596 360

asaph.hyman@bonhams.com



Download Bonhams app  
for iOS & Android



# Conditions of Sale

These Conditions of Sale (as defined below) constitute the entire terms and conditions on which property listed in the catalog shall be offered for sale and sold by Bonhams and the sellers of such property for whom Bonhams acts as agent. By registering to bid and/or by bidding on or buying any property offered in the auction, you agree to be bound by these Conditions of Sale.

As used herein, the term "Conditions of Sale" includes (a) the terms and conditions contained in this document, (b) if online bidding is available for the subject auction, the Conditions of Website use at [www.bonhams.com/WebTerms](http://www.bonhams.com/WebTerms) which terms and conditions are incorporated by reference herein, (c) the Lot Symbols Key, and (d) the additional information contained in the Buyer's Guide, and any other notices published for this auction, in each case as may be amended prior to or during the auction by saleroom notices published in writing or made by oral announcement. Any post-auction sale of property offered in this auction shall be made subject to these same Conditions of Sale.

The terms "Bonhams," "we," "us" and "our" refer to Bonhams & Butterfields Auctioneers Corp., a Delaware corporation. The terms "you" and "your" refer to the auction registrant, bidder or buyer of a lot, as applicable.

On occasion, Bonhams or one of its affiliated companies within the Bonhams Group may have an ownership or equivalent economic interest in an item of property, in whole or in part, which interest will be indicated by the ▲ symbol next to the lot number.

1. As used herein, the term "hammer price" means the price at which a lot is successfully knocked down to the buyer (or, for online-only sales, the price acknowledged by Bonhams' online bidding system). A PREMIUM, retained by us and payable by the buyer, shall be calculated based on the hammer price and payable in addition to it (the "buyer's premium"). The following buyer's premium rates shall apply to each lot:

- (a) For **all** auctions except those listed below in subparagraphs 1.(b)-(d):  
28% OF THE FIRST \$50,000 OF THE HAMMER PRICE, PLUS 27% OF THE AMOUNT OF THE HAMMER PRICE ABOVE \$50,000 UP TO AND INCLUDING \$1,000,000, PLUS 21% OF THE AMOUNT OF THE HAMMER PRICE ABOVE \$1,000,000 UP TO AND INCLUDING \$6,000,000, PLUS 14.5% OF THE AMOUNT OF THE HAMMER PRICE ABOVE \$6,000,000.
- (b) For Wines and Spirits auctions: a flat 25% OF THE HAMMER PRICE.
- (c) For Coins and Banknotes auctions: a flat 20% OF THE HAMMER PRICE.
- (d) For Arms and Militaria auctions: a flat 17.5% OF THE HAMMER PRICE.

Additionally, a 3rd-party bidding platform fee (the "3rd-party bidding platform fee") equal to 4% OF THE HAMMER PRICE shall be payable by buyers whose successful bid is submitted via 3rd-party bidding platforms, including Invaluable, Live Auctioneers, The Saleroom and Lot-tissimo.

The term "purchase price" means the aggregate of (a) the hammer price, (b) the buyer's premium, (c) any 3<sup>rd</sup>-party bidding platform fee, and (d) unless the buyer is exempt by law from the payment thereof, any state or local sales tax (or compensating use tax) and other applicable taxes or duties. With regard to New York sales tax, please refer to the "SALES AND USE TAX" section of these Conditions of Sale.

2. In order to bid at the sale, prospective bidders must submit to Bonhams a completed bidder registration and any other requested information or references. New bidders and bidders who have not recently updated their registration information must pre-register to bid at least two (2) business days before the sale. Individuals will be required to provide government-issued proof of identity and proof of address. Entity clients will be required to provide documentation including confirmation of entity registration showing the registered name, confirmation of registered address, documentary proof of officers and beneficial owners, proof of authority to transact on behalf of the entity and government-issued proof of identity for the individual who is transacting on the entity's behalf.

We may also request a financial reference and/or deposit from bidders before approving the bidder registration. In the event a deposit is submitted, and you are not the successful bidder, your deposit will be returned to you. If you are the successful bidder, any such deposit will be credited to offset the appropriate portion of the purchase price.

We reserve the right to request further information, including regarding the source of funds, in order to complete bidder identification and registration procedures (including completing any anti-money laundering and/or anti-terrorism financing checks we may require) to our satisfaction. If our bidder identification and registration procedures are not satisfied, we may, in our sole discretion, decline to register any bidder or reject any bid or cancel any sale to such bidder.

Every bidder shall be deemed to act as a principal unless prior to the commencement of the sale there is a written acceptance by Bonhams of a bidder registration form completed and signed by the principal which clearly states that the authorized bidding agent is acting on behalf of the named principal. Absent such written acceptance by Bonhams, any person placing a bid as agent on behalf of another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid.

Every bidder shall be responsible for any use of its assigned paddle or bidding account, regardless of the circumstances. For all auctions and sales, should your bid be successful, you irrevocably agree to pay the full purchase price. We are not responsible for any errors that you make or that are made through your bidding account in placing a bid on a lot.

3. You represent and warrant that:

- (i) you have provided to us, or will provide upon request, true and correct copies of valid identification and proof of residence and, if applicable, financial and/or corporate documents;
- (ii) neither you, your principal (if applicable, and subject to Bonhams' prior written acceptance pursuant to paragraph 2 above), nor any individual or entity with a beneficial or ownership interest in either the purchased property or in the purchase transaction is on the Specially Designated Nationals List maintained by the Office of Foreign Assets Control of the U.S. Department of the Treasury nor subject to any other sanctions or embargo program or regulation in effect in the United States, European Union, England and Wales, or other applicable jurisdictions (such programs and regulations, collectively, "Sanctions");
- (iii) if you are acting as an agent for a principal, you have conducted appropriate due diligence into such principal, and agree that Bonhams shall be

entitled to rely upon such due diligence, you will retain adequate records evidencing such due diligence for a period of five (5) years following the consummation of the sale, and will make these records available for inspection upon Bonhams' request;

- (iv) neither the purchase transaction (including your bidding activity) nor the purchase funds are connected with nor derive from any criminal activity, and they are not designed to nor have they or shall they, violate the banking, anti-money laundering, or currency transfer laws or other regulations (including without limitation, import-export laws) of any country or jurisdiction, or further any other unlawful purpose, including without limitation collusion, anti-competitive activity, tax evasion or tax fraud; and
- (v) property purchased by you or your principal (if applicable) hereunder is not and will not be transferred to or used in a country in contravention of any Sanctions.

You acknowledge and agree that we may rely upon the accuracy and completeness of the foregoing warranties.

4. On the fall of the auctioneer's hammer (or, for online-only sales, on the close of the lot by Bonhams' online bidding system), the highest bidder accepted for the lot shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred.

Unless otherwise agreed, payment in good, cleared funds is due and payable within five (5) business days following the auction sale. Whenever the buyer pays only a part of the total purchase price for one or more lots purchased, we may apply such payments or any deposits, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have received good, cleared funds for all amounts due. Title in any purchased property will not pass until full and final payment has been received by Bonhams. Accounts must be settled in full before property is released to the buyer. In the event property is released earlier, such release will not affect the passing of title or the buyer's obligation to timely remit full payment.

We reserve the right to refuse to accept payment from a source other than the registered bidder or buyer of record. Once an invoice is issued, we cannot change the buyer's name on an invoice.

Payment for purchases must be made in the currency in which the sale is conducted. Bonhams' preferred payment method is by wire transfer. For final purchases exceeding US \$25,000, all payments must be in the form of wire transfer unless other arrangements have been approved in advance. For final purchases below US \$25,000, payment may also be made in or by the following methods:

- (i) Cash. Please note that the amount of cash that can be accepted from a given buyer is limited to US \$5,000 per auction sale (whether by single or multiple related payments). If the amount payable exceeds that sum, the balance must be paid by another method.
- (ii) Cashier's check, money order, or personal check with approved credit drawn on a U.S. bank. A processing fee will be assessed on any returned checks.
- (iii) Visa, MasterCard, American Express or Discover debit or credit card issued in the name of the buyer or record. Only one debit or credit card may be

# Conditions of Sale - continued

used for payment of an account balance. This method of payment may not be available to first time buyers.

To the fullest extent permitted by applicable law, the buyer grants us a security interest in the property, and we may retain as collateral security for the buyer's obligations to us, any property and all monies held or received by us for the account of the buyer, in our possession. We also retain all rights of a secured party under the Uniform Commercial Code (which shall mean the New York Uniform Commercial Code, except where the Uniform Commercial Code of another state governs the perfection of a security interest in collateral located in that state), and you agree that we may file financing statements without your signature. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to all other remedies available to us and the seller by law, we may at our election:

- (a) hold the buyer liable for the full purchase price and any late charges, collection costs, attorneys' fees and costs, expenses and incidental damages incurred by us or the seller arising out of the buyer's breach;
- (b) cancel the sale, retaining as liquidated damages all payments and deposits made by the buyer;
- (c) cancel the sale and/or resell the purchased property, at public auction and/or by private sale, and in such event the buyer shall be liable for the payment of all consequential damages, including any deficiencies or monetary losses, and all costs and expenses of such sale or sales, our commissions at our standard rates, all other charges due hereunder, all late charges, collection costs, attorneys' fees and costs, expenses and incidental damages; and/or
- (d) reveal the buyer's identity and contact details to the seller.

In addition, where two or more amounts are owed in respect of different transactions by the buyer to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the buyer. If all fees, commissions, premiums, hammer prices and other sums due to us from the buyer are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month (or, if lower, the maximum nonusurious rate of interest permitted by applicable law), on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

5. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale (or, for online-only sales, explicitly stated in the lot description), all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.
6. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner we, as auctioneer, may decide. In the event of any dispute between bidders, or in the event we, as auctioneer, doubt the validity of any bid, we, as auctioneer, shall have sole and final discretion either to determine the successful bidder, re-open the bidding, or to cancel the sale and re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

We further reserve the right to cancel the sale of any property if: (i) you are in breach of your representations

and warranties as set forth in paragraph 3 above; (ii) we, in our sole discretion, determine that such transaction might be unlawful or might subject Bonhams or the seller to any liability to any third party; or (iii) there are any other grounds for cancellation under these Conditions of Sale.

7. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the buyer or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the buyer and shall in no event include any compensatory, incidental or consequential damages.
8. All lots in the catalog are offered subject to a reserve unless otherwise indicated in the catalog. The  $\alpha$  symbol next to the lot number denotes no reserve. The reserve is the confidential minimum hammer price at which such lot will be sold and it does not exceed the low estimate value for the lot. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the seller, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid up to the reserve to protect such interest. If any opening or subsequent bid is below the reserve for a lot, the auctioneer (or, for online-only sales, on the close of the lot by Bonhams' online bidding system), may reject such opening bid and withdraw the item from sale. SELLERS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.
9. Other than as provided in the "LIMITED RIGHT OF RESCISSION" section of these Conditions of Sale with respect to identification of authorship, all property is sold "AS IS" and any statements contained in the catalog or in any advertisement, bill of sale, announcement, condition report, invoice or elsewhere as to period, culture, source, origin, media, measurements, size, quality, rarity, provenance, importance, exhibition and literature of historical relevance, merchantability, fitness for a particular purpose, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS, WARRANTIES, OR ASSUMPTION OF LIABILITY. Neither Bonhams nor the seller shall be responsible for any error or omission in the catalog description of any property. No employee or agent of Bonhams is authorized to make on our behalf or on that of the seller any representation or warranty, oral or written, with respect to any property.

10. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth herein, and, if applicable, as further specified in the "Buyer's Guide" portion of the catalog. Lots designated with a "W" and associated purchased lots, if not removed promptly following sale, will be transferred to an offsite warehouse at the buyer's risk and expense, as set forth in more detail in the "Buyer's Guide." Purchased property that is permitted to remain onsite at Bonhams' facility must be removed at the buyer's expense not later than 5:00 p.m. local time five (5) business days following the date of the sale. If not so removed, a storage fee of US \$5.00 per lot per day will be payable to us by the buyer beginning at the close of the 14th day following the sale, and we may thereafter transfer such property to an offsite warehouse at the buyer's risk and expense.

Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the buyer and at the buyer's

entire risk, as are the identification, application for, and cost(s) of obtaining any necessary export, import, restricted material (e.g. endangered species) or other permit for such lots.

11. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or our licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent. Bonhams and the seller make no representation or warranty as to whether the buyer acquires any copyrights on the purchase of an item of property.
12. Bonhams may, in our discretion, as a courtesy and free of charge, execute bids on your behalf if so instructed by you, provided that neither Bonhams nor our employees or agents will be liable for any error or default (whether human or otherwise) in doing so or for failing to do so. Without limiting the foregoing, Bonhams (including our agents and employees) shall not be responsible for any problem relating to telephone, online, or other bids submitted remotely through any means, including without limitation, any human error, telecommunications or internet fault or failure, or breakdown or problems with any devices or online platforms, including third-party online platforms, regardless of whether such issue arises with our, your, or such third-party's technology, equipment, or connection.

By participating at auction by telephone or online, bidders expressly consent to the recording of their bidding sessions and related communications with Bonhams and our employees and agents, and acknowledge their acceptance of these Conditions of Sale as well as any additional terms and conditions applicable to any such bidding platform or technology.

13. These Conditions of Sale shall bind the successors and assigns of all bidders and buyers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. No act or omission of Bonhams, its employees or agents, nor any failure thereof to exercise any remedy hereunder, shall operate or be deemed to operate as a waiver of Bonhams' rights under these Conditions of Sale. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.
14. You accept and agree that Bonhams will hold and process your personal information and may share and use it as required by law and as described in, and in line with Bonhams' Privacy Policy, available online at <http://www.bonhams.com/legals/9945/>. If you desire access, update, or restriction to the use of your personal information, please email [data.protection@bonhams.com](mailto:data.protection@bonhams.com).
15. These Conditions of Sale and the buyer'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. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the seller by the buyer of lots consigned hereunder) shall be resolved by the procedures set forth in the "MEDIATION AND ARBITRATION PROCEDURES" section of these Conditions of Sale.

# Conditions of Sale - continued

## SPECIAL TERMS AND CONDITIONS FOR WINES AND SPIRITS AUCTIONS

- a. Bidders and buyers must be at least 21 years of age to participate in the auction and have the legal authority to buy, receive and possess the alcoholic beverage lots offered in the sale. Each winning bidder shall present satisfactory legal documentation that he or she is at least 21 years of age. In the case of a purchaser that is a corporation, partnership or similar entity, the person receiving the purchased lots on its behalf must meet the foregoing requirements.
- b. All payments for purchased property must be made directly to Bonhams. Accounts must be settled in full before property will be released. All purchases must be removed from the off-site, third-party storage facility designated in the "COLLECTION OF PURCHASES FROM WINE AND SPIRITS AUCTIONS" section of the Buyer's Guide, where it is stored in climate-controlled conditions, within 30 days of the auction. Bonhams accepts no responsibility or liability for any damage to property that is not collected more than 14 days after the auction. Any property not so collected will incur storage charges, starting on day 15, at the then applicable rates charged by the third-party facility where sold property is stored for post-sale collection by buyers. Such third-party storage facility may charge, and the buyer agrees to pay, storage fees per lot, on a daily or a monthly basis. If any property has not been collected within 30 days from the date of sale, at the option of Bonhams the property may be transferred to and stored at a bonded warehouse the buyer's sole risk and expense, and the buyer agrees to pay all transfer and storage expenses associated therewith.
- c. Packing and handling of purchased lots are the sole responsibility of the buyer. Buyer will bear the cost and risk of any packing, pick-up, shipping, insurance and any applicable taxes thereon. Bonhams assumes no liability for assisting with any packing, shipping or insurance arrangements. Packing and handling arrangements may be available through the third party storage facility where the property is stored for post-sale collection or through other third party service providers. Buyers must arrange for such services directly with the third party provider independently at the buyer's sole risk and expense. Bonhams and the sellers will not be liable for any acts or omissions of any packers or carriers, whether or not recommended by us.
- d. Bonhams makes no representations as to the legal rights of anyone to ship or import alcoholic beverages into or within any state or jurisdiction. Purchasers are required to comply with their respective states' or jurisdictions' regulations regarding the importation, exportation and shipment of alcoholic beverages, and purchasers are solely responsible for the importation, exportation and shipment of alcoholic beverage products purchased. All alcoholic beverage property, however shipped or received, requires the recipient to be in possession of photo identification confirming that he or she is 21 years of age or older. In addition, many jurisdictions prohibit the importation, or limit the quantity, of alcoholic beverages entering such jurisdiction, and some jurisdictions require the purchaser, seller and/or shipper to obtain certain permits or licenses prior thereto. It is the purchaser's sole responsibility to determine whether any such restrictions, limitations or prohibitions are applicable prior to bidding and to obtain any required permits or licenses, and any delay in obtaining or the denial of any such permit or license shall not serve as

the basis for any cancellation or rescission of any purchase made hereunder or any delay in making full payment for the purchase when due.

- e. All Wines and Spirits lots are sold in Massachusetts and title passes to the buyer in Massachusetts. All sales are subject to applicable taxes.

## SPECIAL TERMS AND CONDITIONS FOR COINS AND BANKNOTES AUCTIONS

- a. Bonhams has utilized adjectival, descriptive grading to describe the conditions of coins and banknotes in the catalog rather than the Sheldon numerical scale. Grading is subjective and open to interpretation. Prospective bidders are encouraged to make their own examination of the numismatic lots offered and not rely on any other party's opinion as to grade or other attributes, as opinions differ and grading standards change over time.
- b. Many of the numismatic lots have been graded by third party grading service(s) including but not limited to PCGS, NGC, and/or ANACS. To the extent Bonhams provides such grading information in the cataloging of a lot, it does so without any express or implied warranty or guarantee, and such information's inclusion does not mean that Bonhams or the seller agrees or disagrees with the information that such third party grading service(s) have provided. Bonhams and its sellers shall not be bound by any prior or subsequent opinion or certification (or lack thereof) by any third party grading service, and bidders on numismatic lots hereby acknowledge and agree that any such opinion or certification (or lack thereof) shall not be used as the basis for any attempted rescission of sale. THE BUYER ASSUMES ALL RISKS RELATING TO GRADING, CONDITION, RARITY AND VALUATION OF NUMISMATIC LOTS.
- c. Catalog illustrations of numismatic lots may not be to scale or reflect the depicted items' actual size.

## SPECIAL TERMS AND CONDITIONS FOR ARMS AND MILITARIA AUCTIONS

- a. Certain classifications of firearms require licensures and/or are subject other regulatory restrictions. Prospective bidders are responsible for checking with their local (e.g. state) regulatory authorities regarding any applicable restrictions and/or license/permit requirements before bidding. Each lot offered in the sale will be classified as "Antique Pre-1899," "Curio/Relic," Modern firearm," or "Modern handgun." Firearms classified as "Antique Pre-1899" do not require any licensing to purchase and can be released directly to the buyer. Firearms classified as "Modern firearm" or Modern handgun" will only be released to persons possessing a valid Federal Firearms Dealer License. Firearms classified as "Curio/Relic" may be released to persons possessing a valid Federal Firearms Dealer License or persons possessing a valid Federal Firearms Collector of Curios and Relics License. Items that meet the age requirements but have been altered from their original configuration may NOT be delivered on a Federal Firearms Collector of Curios and Relics License. The transfer of certain types of firearms (including without limitation handguns and certain rifles) to residents may be regulated by certain state (including Massachusetts) laws. It is the prospective buyer's responsibility to determine the legality of possession or ownership of any firearms, including transference of such, in his or her state of residence prior to bidding. Additionally, some states have restrictions

on transfers to persons holding a Federal Firearms Collector of Curios and Relics License. If you determine after purchasing a firearm that it is not transferrable in your state, Bonhams will not cancel the sale and you will be responsible for payment in full

- b. Persons holding a valid Federal Firearms Dealer License may take possession of any purchase on the day of the sale upon presenting a signed copy of their Federal Firearms Dealer License provided payment to Bonhams has been made in full. If a person holding a Federal Firearms Dealer License is sending an agent to pick up purchased lot(s), that agent must be a bona fide, paid employee of the company.
- c. If you possess a valid Federal Firearms Collector of Curios & Relics License, any purchased lots that qualify as such may be transferred directly to you at time of pickup. You must provide a signed copy of your current Federal Firearms Collector of Curios & Relics License at time of pickup. A Massachusetts resident presenting a Federal Firearms Collector of Curios & Relics at time of pickup must also present a copy of their valid Massachusetts License to Carry, Firearms Identification Card, or Machine Gun License.
- d. If you are a Massachusetts resident and are the successful bidder on a firearm classified as "Curio/Relic," "Modern firearm," or "Modern handgun" and do not possess a valid Federal Firearms License, you must arrange for the transfer of the firearm from Bonhams to a dealer in Massachusetts holding a Federal Firearms Dealer License of your choice who will then conduct the necessary background check and document the transfer in accordance with Massachusetts law. Any such fees charged by a dealer are solely the responsibility of the buyer.
- e. If you live in a state other than Massachusetts, you must arrange for the shipment of firearms lots classified as "Curio/Relic," "Modern firearm," or "Modern handgun" to a dealer in your state holding a Federal Firearms Dealer License who will then transfer the firearm to you. A holder of a valid Federal Firearms Dealer License who lives in another state is permitted to pick up firearms lots designated as "Curio/Relic," "Modern firearm," or "Modern handgun." A holder of a valid Federal Firearms Collector of Curios & Relics License who lives in another state is permitted to pick up firearm lots designated as "Curio/Relic" at Bonhams' Marlborough office. Some states have restrictions on transfers to Federal Firearms Collector of Curios & Relics license holders. It is the buyer's responsibility to be familiar with all applicable laws and regulations. To purchase with a Federal Firearms Collector of Curio & Relic License, the firearm must be listed as acceptable on the ATF list for collectors of curios, accessible at: <https://www.atf.gov/file/128116/download> and <https://www.atf.gov/file/2026/download>. Buyers are responsible for checking all regulatory authorities regarding any applicable restrictions and/or license/permit requirements before shipping any lot.

## 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 collected or delivered in New York State, regardless of the state or country in which the buyer resides or does business. Buyers who make direct arrangements for collection by a shipper who is considered a "private" or "contract" carrier by the New York Department of Taxation and Finance will be charged New York sales tax, regardless of the destination of the

# Conditions of Sale - continued

property. Property collected for delivery to a destination outside of New York by a shipper who is considered a “common carrier” by the New York Department of Taxation and Finance (e.g. United States Postal Service, United Parcel Service, and FedEx) is not subject to New York sales tax, but if it is delivered into any state in which Bonhams is registered or otherwise conducts business sufficient to establish a nexus, Bonhams may be required by law to collect and remit the appropriate sales tax in effect in such state. Property collected for delivery outside of the United States by a freight-forwarder who is registered with the Transportation Security Administration (“TSA”) is not subject to New York sales tax.

## LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original buyer (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the UPPERCASE TYPE heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within ten (10) days after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the seller monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original buyer alleging such defect, we have paid the seller monies owed him in connection with the sale, we shall pay the original buyer the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the buyer on the sale and make demand on the seller to pay the balance of the original purchase price to the original buyer. Should the seller fail to pay such amount promptly, we may disclose the identity of the seller and assign to the original buyer our rights against the seller with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as seller's agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original buyer only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The buyer hereby accepts the benefit of the seller's warranty of title and other representations and warranties made by the seller for the buyer's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. THE BUYER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

“Authorship” means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the UPPERCASE TYPE heading of the catalog entry for the lot. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) Chinese, Japanese and Korean paintings and calligraphy (unless, within 21 days of the sale of any such lot, the original buyer gives written notice to Bonhams alleging that the lot is a counterfeit and within ten (10) days after giving

such notice returns the lot to us in the same condition as at the time of sale and demonstrates to our satisfaction that the lot is a counterfeit), as current scholarship in these respective fields does not permit unqualified statements as to Authorship or date of execution; (c) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the UPPERCASE TYPE heading identifying the Authorship; (d) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (e) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (f) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication. For purposes of subsections (a) and (b) above, “counterfeit” is defined as a work created with intent to deceive.

## LIMITATION OF LIABILITY

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD “AS IS.” NEITHER BONHAMS NOR THE SELLER MAKES ANY REPRESENTATION OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE BUYER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE BUYER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES. IN NO EVENT SHALL THE AGGREGATE LIABILITY OF BONHAMS AND ITS SELLER TO A BUYER EXCEED THE PURCHASE PRICE ACTUALLY PAID FOR A DISPUTED ITEM OF PROPERTY.

## MEDIATION AND ARBITRATION PROCEDURES

- (a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share the fees and expenses of mediation. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent mediation, arbitration or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.
- (b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in


or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national or international arbitration service agreed to by the parties, and shall be selected as follows: (i) If the arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on an arbitration service, the arbitration shall be conducted by Judicial Arbitration and Mediation Services, Inc. (“JAMS”) or another national or international alternative dispute resolution (“ADR”) provider of Bonhams' choice, and the arbitrator shall be selected in accordance with JAMS' Streamlined Arbitration Rules and Procedures or the rules of the other ADR provider selected by Bonhams. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

- (c) Unless otherwise agreed to by the parties or provided by the published rules of the arbitration service:
- (i) The arbitration shall occur within 60 days following the selection of the arbitrator;
  - (ii) The arbitration shall be conducted in New York, New York; and
  - (iii) Discovery and the procedure for the arbitration shall be as follows:
    - A. All arbitration proceedings shall be confidential;
    - B. The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;
    - C. Discovery, if any, shall be limited as follows: (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (III) Compliance with the above shall be enforced by the arbitrator in accordance with New York law;
    - D. Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;
    - E. The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.
- To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitration.


## LOT SYMBOLS KEY

The lot symbols used in the catalog have the following meanings:

### ❏ No Reserve

Unless indicated by the  symbol next to the lot number (or bearing an explicit statement such as “No Reserve” or “Without Reserve”), which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum hammer price that the seller is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

### ▲ Bonhams' Ownership Interest in Property Offered at Auction

The  symbol indicates that Bonhams or one of its affiliated companies within the Bonhams Group

# Conditions of Sale - continued

owns the lot in whole or in part or has an economic interest equivalent to an ownership interest in the lot.

## **□ Bidding by Interested Parties**

We will mark the lot with the □ symbol when a party with a direct or indirect interest in the lot who may have knowledge of the lot's reserve or other material information may be bidding on the lot. Such interested parties may be beneficiaries of an estate that consigned the lot or a joint owner of a lot. Any interested party who is recognized as the successful bidder on a lot must pay the purchase price in full and is subject to these Conditions of Sale.

## **○ Guaranteed Property/Third Party Irrevocable Bid**

The ○ symbol indicates that the seller of the lot has been guaranteed a minimum price for its property by Bonhams or by a third party, or jointly by Bonhams and a third party (called third party guarantor). Such guaranteed minimum price may apply only to the lot or on an aggregate basis to all or a portion of the seller's consigned property, which may be offered in one or more auctions. Bonhams and/or any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. The third party guarantor typically provides an irrevocable written bid on the guaranteed lot prior to the auction at a level that ensures the lot will sell. If there are competing bids at the auction, the third party guarantor may also bid a higher amount than the irrevocable bid submitted. In exchange for sharing or assuming in full this risk, Bonhams may compensate the third party guarantor by paying it a fixed and/or contingent financing fee based on the hammer price achieved. Where the third party guarantor is the successful bidder on the lot, the financing fee for providing the bid may be netted against the full purchase price owing, and in such

case Bonhams will report the purchase price net of such financing fee. Third party guarantors are required by Bonhams to disclose their financial interest to anyone whom they are advising in connection with the guaranteed lot.

## **Ω Import Duty**

The Ω symbol indicates that the lot is subject to US Customs duty or tariff and/or related import fees payable by the buyer as part of the purchase price. Please refer to the Specialist Department managing the auction for details.

## **Y Restricted Materials**

A lot with the Y symbol has been identified at the time of cataloguing as made of or containing certain restricted plant or animal material such as tortoiseshell, coral, whalebone, Brazilian rosewood or certain types of reptilian or other exotic skins, fur or feathers woods that may be subject to import or export restrictions or may otherwise require the granting of one or more export or import licenses or certificates, or that may be subject to similar restrictions regulating intrastate or interstate transport or trade within the United States at the state or federal level, or may be banned from export or import altogether by some countries. Please refer to paragraph 10 in the Conditions of Sale or to the Specialist Department managing the auction for details.

## **Ⓢ Lot Shown with a Display-Only Part**

A lot with the Ⓢ symbol may be pictured or displayed with a component, such as a stand, a watchband, or snuff bottle stopper, that is shown for display purposes only and is not part of the lot being offered for sale. In certain instance, the display-only component may be made of or incorporate restricted materials and may be available for personal pick-up, free of charge (separate from the purchased lot) from the saleroom location where the lot was sold. Please refer to paragraph 10 in the Conditions of Sale or to the Specialist Department managing the auction for details.

## **W Oversized Lot**

The W symbol indicates that the lot is oversized or otherwise such that it must be collected from our designated warehouse.

Please refer to the Offsite Sold Property Storage section of the Buyer's Guide for details.

## **P Premium ("Purple Paddle") Lot Subject to Restricted Bidding**

Lots bearing the "P" symbol will not be available for online bidding, and bidders wishing to register to bid on such lots must do so in advance and may be required to provide a bank letter of reference or other credentials in advance of being permitted to bid on the lot. If you will not be attending the auction in person, contact the Specialist Department managing the auction or Bonhams' Client Service Office at least one business day in advance of the auction date to arrange a telephone bid or an absentee bid.

Lot symbols appear adjacent to the subject lot number in the catalog and are provided as a convenience to bidders; we do not accept any liability for errors or omissions in marking lots.

---

## IMPORTANT NOTICE TO BIDDERS

Starting on June 28, 2025, the import into the European Union ("EU") of non-EU origin property of a certain age (and in some categories, property above a certain value) is subject to additional EU regulatory requirements. It is the Buyer's sole and exclusive responsibility to investigate whether property (including any lot) meets the requisite regulatory criteria for import into the EU and to obtain any relevant import(er) license or statement.

Please note that this process is governed by local authorities and may take time. Regardless of any delay in the obtaining of an import(er) license or statement, or denial thereof, purchased lots shall be paid for in accordance with the Conditions of Sale, and any such delay or denial shall not serve as the basis for cancellation or rescission of any sale. Prospective buyers are advised to obtain information from the relevant regulatory authorities regarding import restrictions, requirements, and costs prior to bidding.

Certain third-party agents may be available to assist the buyer in attempting to obtain the appropriate import(er) license or statement, however, there is no assurance that any necessary licenses or statements can be obtained.



# Buyer’s Guide

## BUYING AND BIDDING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at [www.bonhams.com](http://www.bonhams.com) or contact our Client Services Department at Tel: 1-800-959- 4383 (toll free, within the US) or Tel: 1-908-707-0077 (outside the US).

### Catalogs

Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each “lot.” A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at [www.bonhams.com/us](http://www.bonhams.com/us).

### Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Except as expressly set forth in the Conditions of Sale, items are sold “as is” and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request and are strongly recommended for all intending bidders who cannot view the property in person.

### Estimates

Bonhams’ catalogs include low and high value estimates for each lot, exclusive of the buyer’s premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates

### Reserve

Unless indicated by the Ⓜ symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the seller is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

### Auction House’s Interest in Property Offered at Auction

On occasion, Bonhams may offer property in which it has an ownership interest in whole or in part or otherwise has an economic interest. Such property, if any, is identified in the catalog with a ▲ symbol next to the lot number(s). Bonhams may also offer property for a seller that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a ○ symbol next to the lot number(s).

### Bidding at Auction

You must be 18 years old or over to bid. At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams’ live online bidding facility. Absentee bids can be submitted in person, online, or via email. Irrespective of previous bidding activity a valid Bonhams’ client account is required to participate in bidding activity. You will be required to provide government issued proof of identity, proof of residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. We may also request a financial reference and/or deposit from you

before allowing you to bid. By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale. Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, from online bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer (or, for online-only sales, Bonhams’ online bidding system) may also execute bids on behalf of the seller up to the amount of the reserve, but never above it. We assume no responsibility for failure to execute bids for any reason whatsoever.

### In Person

If you are planning to bid at auction for the first time, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum auction price that you wish to pay, exclusive of buyer’s premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

### Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of auction online or in writing on bidding forms available from us. “Buy” bids will not be accepted; all bids must state the highest hammer price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the item at the lowest hammer price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at [www.bonhams.com/us](http://www.bonhams.com/us), at offsite auction locations and at our Los Angeles, San Francisco and New York galleries.

### By Telephone

We can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of 24 hours prior to the sale

### Online

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit [www.bonhams.com/us](http://www.bonhams.com/us) for details.

In order to bid online in a sale, you must be 18 years old or over and you must register to bid via MyBonhams.com. Once you have registered, you should keep your account details strictly confidential and not permit any third party to access your account on your behalf or otherwise. You will be liable for any and all bids made via your account. Please note payment must be made from a bank account in the name of the registered bidder.

*Online Bidding Registration for Individuals:* Enter your full name, email, residential address, date of birth and nationality and provide a valid credit card in your name which will be verified via Stripe before you are able to bid. If your credit card fails verification, you will not be permitted to bid and you should contact the Client Services Department for assistance. We may in addition request a financial reference and/or deposit from you prior to letting you bid. If you are bidding as agent on behalf of another party, you agree: (i) to disclose this fact to the Client Services Department; (ii) to provide such information as we require to enable us to complete bidder identification and registration procedures (including completing any anti-money laundering and/or anti-terrorism financing checks) on that third party; and (iii) that where your bid is successful, you are jointly and severally liable with that other party for the full amounts owing for the successful bid (whether or not you have disclosed that fact or the identity of the principal). Where you

are the successful bidder for any lot with a hammer price equal to or in excess of US \$10,000, and if you have not provided such documents previously, you will be required to upload or provide to the Client Services Department your government issued photo ID and (if not on the ID) proof of your address before the purchased lot can be released to you. Notwithstanding the foregoing, we reserve the right to request ID documentation from any bidder or buyer and to refuse to release any purchased lot until such documentation is provided.

*Online Bidding Registration for Companies or Other Legal Entities:* You must select the option to set up a business account and then provide your full name, email, residential address, date of birth and the full name of the entity. You must provide a credit card for verification either in your name or the name of the entity but payment must be made from an account in the entity’s name. If your credit card fails verification, you will not be permitted to bid and should contact the Client Services Department for assistance. We may, in addition, require a bank reference or deposit prior to letting you bid. For all successful bids, we require the entity’s certificate of formation/incorporation or equivalent documentation confirming the entity’s name and registered address, documentary proof of each beneficial owner owning 25% or more of the entity, and proof of your authority to transact before the lot can be released to you.

We reserve the right to request any further information from any bidder that we may require in order to carry out any identification, anti-money laundering or anti-terrorism financing checks conducted by us. We may at our discretion postpone or cancel your registration, not permit you to bid and/or postpone or cancel completion of any purchase you may make.

### Bid Increments

For live auctions, Bonhams generally uses the following increment multiples as bidding progresses:

\$50-200.....	by \$10s
\$200-500.....	by \$20/50/80s
\$500-1,000.....	by \$50s
\$1,000-2,000.....	by \$100s
\$2,000-5,000.....	by \$200/500/800s
\$5,000-10,000.....	by \$500s
\$10,000-20,000.....	by \$1,000s
\$20,000-50,000.....	by \$2,000/5,000/8,000s
\$50,000-100,000.....	by \$5,000s
\$100,000-200,000.....	by \$10,000s
above \$200,000.....	at auctioneer’s discretion

For online-only auctions, Bonhams generally uses the following increment multiples as bidding progresses:

\$50-200.....	by \$10s
\$200-500.....	by \$20/40/60/80s
\$500-1,000.....	by \$50s
\$1,000-2,000.....	by \$100s
\$2,000-5,000.....	by \$200/400/600/800s
\$5,000-10,000.....	by \$500s
\$10,000-20,000.....	by \$1,000s
\$20,000-50,000.....	by \$2,000/4,000/6,000/8,000s
\$50,000-100,000.....	by \$5,000s
\$100,000-200,000.....	by \$10,000s
above \$200,000.....	at auctioneer’s discretion

**The auctioneer (or, for online-only sales, Bonhams’ online bidding system) shall have full discretion, as outlined in the Conditions of Sale to split or reject any bid at any time.**

# Buyer's Guide - continued

## Currency Converter

Solely for the convenience of bidders, a currency converter may be provided at Bonhams' auctions. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

## Buyer's Premium

A buyer's premium is added to the winning hammer price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning hammer price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment. All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

## Payment

Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within five (5) business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank.

## Sales Tax

Buyers must pay applicable sales tax. Other state or local taxes (or compensation use taxes) may apply. Sales tax will be automatically added to the invoice if Bonhams is required to collect and remit sales tax in the subject jurisdiction based on our local nexus and applicable law, unless a valid resale number has been furnished. If you wish to use your resale license please contact the Client Services Department for our form.

## Regulated Species Materials

The export of a lot from the United States or import into certain countries may be subject to export or import regulations, licensure and/or other restrictions; in particular, lots containing plant or animal materials such as tortoiseshell, coral, whalebone, Brazilian rosewood or certain types of reptilian or other exotic skins, fur or feathers, irrespective of age or value, may require the granting of one or more export or import licenses or certificates, or may be banned from import altogether by some countries. Moreover, the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country. Lots that contain such regulated species materials may also not be eligible for exportation or for re-importation into the United States. In addition, resales of lots containing certain regulated species materials may be subject to restrictions in some jurisdictions.

Lots noted in the catalog with a "Y" next to the lot number contain one or more such regulated plant or animal materials, however lots containing regulated material may lack the Y notation. It is the buyer's responsibility to investigate any such restrictions and to obtain any relevant export or import licenses. Please note that this process is governed by local authorities and may take considerable time. Regardless of any delay in the obtaining of an export/import license or certificate or denial thereof, purchased lots shall be

paid for in accordance with the Conditions of Sale, and any such delay or denial shall not serve as the basis for cancellation of any sale. Prospective buyers are advised to obtain information from the relevant regulatory authorities regarding export and import restrictions, requirements, and costs prior to bidding.

Prospective buyers should also check with their local (e.g. state) regulatory authorities regarding any local restrictions and/or permit requirements that may apply with respect to purchases of regulated species materials. Certain third-party agents may be available to assist the buyer in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that any necessary licenses or certificates can be obtained. Please contact the relevant Specialist Department for a suggested list of shipping agents prior to placing a bid if you are uncertain as to whether a lot is subject to export/import license or certificate requirements or related restrictions.

## COLLECTION OF PURCHASES

Scheduling an appointment and payment in full prior to arrival will facilitate the quick release of your property.

For your convenience, pre-allocated 30-minute collection time slots are available by appointment Monday through Friday between 9am – 4:30pm local time.

If you are sending a third party to collect, please provide details to our Client Services Department prior to your scheduled pickup or we will be unable to release your property.

To schedule collection of purchases:

- **For property from NEW YORK Sales and LOS ANGELES auctions:** please contact our Client Services Department at Tel: 1-800-959-4383 (toll free, within the US) or Tel: 1-908-707- 0077 (outside the US), or via email at [invoices.us@bonhams.com](mailto:invoices.us@bonhams.com).
- **For property from BOSTON Sales and MARLBOROUGH auctions:** please use the online scheduler, available at <https://skinner.appointlet.com/>, or contact our Client Services Department at Tel: 1-508-970-3000 or via email at [bids@bonhamsskinner.com](mailto:bids@bonhamsskinner.com).

For an additional fee, Bonhams may provide packing and shipping services for certain items. If you wish to receive a Bonhams' shipping quote, please indicate this at the time of registration. Carriers are not permitted to deliver to P.O. boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price will accompany all international purchases.

## Handling and Storage Charges

Storage charges of US \$5 per lot, per day will begin accruing for any lots not collected within 14 calendar days of the auction.

Bonhams reserves the right to remove uncollected sold lots to the warehouse of Door To Door at the buyer's risk and expense. Handling and storage and Full Value Protection fees will apply, as further set forth in the Offsite Sold Property Storage section (below).

## Shipping & Removal

Buyers are to review the Offsite Sold Property Storage section (below) for information regarding lots that will be removed to the offsite warehouse of Door To Door shortly after the sale. These designated lots must be collected by the buyer from Bonhams (at the designated premises where the sale occurred) prior to the day and time designated in the Offsite Sold Property Storage section, or from Door To Door thereafter. If buyers of these designated lots also buy other lots, these lots may also be removed to the warehouse of Door To Door, so all lots remain together and customers can collect or ship from one location. All other items will remain at Bonhams for a period of 14 days, after which time they may be transferred to offsite storage at the buyer's risk and expense.

## Offsite Sold Property Storage

All lots marked with a "W" in the catalogue are oversized and subject to additional storage and shipping as set forth below. Lots not so listed will remain at Bonhams; provided, however, THAT IF BUYERS OF W LISTED LOTS ALSO BUY OTHER NON-LISTED ITEMS, THESE OTHER LOTS WILL ALSO BE REMOVED TO THE WAREHOUSE OF DOOR TO DOOR, so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams Client Services Department.

The transfer of lots to the warehouse of Door To Door is at the buyer's risk and expense. For sold lots removed to Door To Door, there will be transfer and Full Value Protection charges due immediately upon transfer and daily storage charges will begin to accrue five (5) business days after the transfer.

The per-lot charges of Door To Door Services are as follows (plus any applicable sales tax):

## FURNITURE/LARGE OBJECTS

Transfer .....\$75  
Daily storage .....\$10  
Full Value Protection (on Hammer + Premium + tax): 0.3%

## SMALL OBJECTS

Transfer.....\$37.50  
Daily storage.....\$5  
Full Value Protection (on Hammer + Premium + tax): 0.3%

Please note, Door To Door does not accept liability for damage or loss due to negligence or otherwise, exceeding the stated value of such goods, or at its option the cost of repairing or replacing the damaged or missing goods.

## A. NEW YORK Sales (and New York Online Sales).

Unless you are otherwise notified:

- W lots (and additional purchases) from sales occurring on *Tuesdays* and *Wednesdays* will be transferred to offsite storage at Door To Door on the proximate *Thursdays*. You may collect W lots from Bonhams by 5pm Eastern Time on *Wednesdays*. Purchases will be available for collection on *Fridays* of the same week from Door To Door.
- W lots (and additional purchases) from sales occurring on *Thursdays*, *Fridays* and *Mondays* will be transferred to offsite storage at Door To Door on the proximate *Tuesdays*. You may collect

# Buyer's Guide - continued

W lots from Bonhams by 5pm Eastern Time on Mondays. Purchases will be available for collection on *Wednesdays* from Door To Door.

Collections appointments must be booked 24 hours in advance with Door To Door (subject to full payment of all outstanding amounts due to Bonhams and Door To Door).

Address:  
Door To Door Services  
50 Tannery Rd.  
Somerville, NJ 08876

## **B. LOS ANGELES Sales (and Los Angeles Online Sales)**

- You will be notified in advance of the sale of the date and time of the removal of W lots (and additional purchases) to the Door To Door warehouse. Please be advised that removal may occur the day following the day of the sale.

Collections appointments must be booked 24 hours in advance with Door To Door (subject to full payment of all outstanding amounts due to Bonhams and Door To Door).

Address:  
Door To Door Services  
6280 Peachtree St.  
Commerce, CA, 90040

**For more information regarding storage, shipping, or collection from Door To Door please contact Door To Door directly at [auctions@dtusa.com](mailto:auctions@dtusa.com).**

### **Payment**

Payments for purchased lots must be made directly to Bonhams. Door To Door will not release property unless the buyer has paid Bonhams in full. All charges for handling and storage due to Door To Door must be paid by the time of collection from their warehouse. Payment may be made by cash, check, or credit card. Please contact Door to Door in advance to ascertain the amount due.

Lots will only be released from the Door To Door warehouse upon production of a "Release Order" obtained from the Cashier's Office at Bonhams.

The removal/storage and/or shipment by Door To Door of any lots will be subject to their standard Conditions of Business, which can be found at <https://www.dtusa.com/terms-and-conditions> and are available upon request from the Bonhams Client Services Department or from Door To Door directly.

### **COLLECTION OF PURCHASES FROM WINES AND SPIRITS AUCTIONS**

All alcoholic beverage property, however collected, shipped or received, requires the recipient to be in possession of photo identification confirming that he or she is at least 21 years of age.

Subject to the terms set forth in this section and in the Conditions of Sale, we will make your purchase(s) available for collection in a manner that is commercially reasonable and facilitates the safe handling of the property. The inherent nature of fine wine and spirits requires that due care be taken in storage and handling. We request your partnership in making sure no harm arises during storage or collection. Bottles that are old

or unusually shaped need to be collected in person. We shall have professional discretion when the circumstance arises.

### **Collection**

Full payment must be received and processed by Bonhams following the close of the auction, prior to release of any purchases.

All purchases must be paid for and removed from Gordon's premises within 30 days of the auction at which they were purchased. Any property not collected within 14 days of the auction in which it was purchased will be subject to storage charges at the then applicable rates charged by Gordon's starting on day 15 following the auction. The buyer agrees to pay such storage charges which may be calculated and invoiced per lot on a daily or monthly basis. Any applicable payments to Gordon's or other designated third party shipper must be paid for in full prior to the release of property.

All purchases must be collected from climate-controlled, off-site storage at the location designated below (unless otherwise noticed to you in writing after the auction). Collection is available only by prior appointment at:

Gordon's Fine Wines  
Baker's Best  
150 Gould Street  
Needham, MA 02494

Please schedule your collection with Gordon's Fine Wines ("Gordon's") directly using the automated scheduler (included with your payment confirmation email which you will receive from Bonhams) at least three (3) business days in advance of your desired collection appointment day. For questions please contact [wine@bonhams.com](mailto:wine@bonhams.com) or [staff@gordons.com](mailto:staff@gordons.com). Contact [staff@gordons.com](mailto:staff@gordons.com) for additional storage or delivery services.

Full payment of all applicable charges must be received prior to release of any purchases. Purchased property will only be released to those over 21 years of age. Valid government issued proof of age will be required. For any third-party collections (i.e. collection by the buyer's authorized agent), an Authorized Release Form must be signed by the buyer of record and submitted to Gordon's prior to collection.

### **Local Delivery**

As an ancillary, third-party service, subject to availability, buyers may independently engage Gordon's directly for the packing and delivery of purchases inside Route 495 for a fee. Deliveries are generally available Monday through Friday during normal business hours. All costs associated with delivery must be paid to Gordon's directly. Buyers must arrange for such services directly with Gordon's (or any other the third party service provider of buyer's choice). Such services shall be independent of Bonhams, and shall be solely at the buyer's risk and expense. Bonhams will not be liable for any acts or omissions of any packers or carriers, whether or not recommended by us. Such packers or carriers may carry their own insurance and any claim for lost or damaged property should be addressed directly to them. Purchases will only be delivered to, and must be signed for by an individual who is no less than 21 years of age, and presents satisfactory age identification.

### **Shipping**

Buyers are required to comply with their respective states' or jurisdictions' regulations regarding the importation, exportation and shipment of alcoholic beverages. Buyers are solely responsible for the

importation, exportation and shipment of alcoholic beverage products purchased. Many jurisdictions prohibit or limit the importation of alcoholic beverages, and some jurisdictions require the buyer, seller and/or shipper to obtain certain permits or licenses prior thereto. It is the buyer's sole responsibility to determine whether any such restrictions, limitations or prohibitions are applicable prior to bidding and to obtain any required permits or licenses.

It is the buyer's sole responsibility to collect purchased property or to make independent arrangements for collection and delivery service, and to ensure that such service provider is duly licensed or permitted to transport wine and/or spirits, as the case may be, to the relevant destination. Such third party services shall be independent of Bonhams, and shall be solely at the buyer's risk and expense. Bonhams and the sellers will not be liable for any acts or omissions of any packers or carriers, whether or not recommended by us. Such packers or carriers may carry their own insurance and any claim for lost or damaged property should be addressed directly to them.

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

Paddle number (for office use only)

General Notice:

This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Guide relating to this sale and other published notices and terms relating to bidding. Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

Notice to Absentee Bidders:

In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer's Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.

Notice to First Time Bidders:

New clients are requested to provide photographic proof of ID - passport, driving license, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorizing the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bankers reference.

Notice to online bidders:

If you have forgotten your username and password for [www.bonhams.com](http://www.bonhams.com), please contact Client Services.

If successful

I will collect the purchases myself

Please contact me with a shipping quote (if applicable)

I will arrange a third party to collect my purchase(s)

Please email the completed Registration Form and requested information to:  
Bonhams Client Services Department  
580 Madison Avenue  
New York, New York 10022  
Tel +1 (212) 644 9001  
[bids.us@bonhams.com](mailto:bids.us@bonhams.com)

Bonhams

Sale title: Important Chinese Ceramics & Works of Art

Sale date: 15 September 2025

Sale no. 30820

Sale venue: New York

General Bid Increments:

\$10 - 200 .....by 10s

\$200 - 500 .....by 20 / 50 / 80s

\$500 - 1,000 .....by 50s

\$1,000 - 2,000 .....by 100s

\$2,000 - 5,000 .....by 200 / 500 / 800s

\$5,000 - 10,000 .....by 500s

\$10,000 - 20,000 .....by 1,000s

\$20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s

\$50,000 - 100,000 .....by 5,000s

\$100,000 - 200,000 .....by 10,000s

above \$200,000 .....at the auctioneer's discretion

The auctioneer has discretion to split any bid at any time.

Customer Number

Title

First Name

Last Name

Company name (to be invoiced if applicable)

Address

City

County / State

Post / Zip code

Country

Telephone mobile

Telephone daytime

Telephone evening

Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.

E-mail (in capitals)

By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.

I am registering to bid as a private client

I am registering to bid as a trade client

Resale: please enter your resale license number here

We may contact you for additional information.

SHIPPING

Shipping Address (if different than above):

Address:

Country:

City:

Post/ZIP code:

Please note that all telephone calls are recorded.

Type of bid (A-Absentee, T-Telephone)	Lot no.	Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section.	MAX bid in US\$ (excluding premium and applicable tax) Emergency bid for telephone bidders only*

You instruct us to execute each absentee bid up to the corresponding bid amount indicated above.

\* Emergency Bid: A maximum bid (exclusive of Buyer's Premium and tax) to be executed by Bonhams only if we are unable to contact you by telephone or should the connection be lost during bidding.

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND SHALL BE LEGALLY BOUND BY THEM, AND YOU AGREE TO PAY THE BUYER'S PREMIUM, ANY APPLICABLE TAXES, AND ANY OTHER CHARGES MENTIONED IN THE BUYER'S GUIDE OR CONDITIONS OF SALE. THIS AFFECTS YOUR LEGAL RIGHTS.

Your signature:

Date:

NY/MAIN/10.20







**Bonhams**  
580 Madison Avenue  
New York, NY 10022

---

+1 212 644 9001  
bonhams.com

**AUCTIONEERS SINCE 1793**