

CHINESE ART
The Szekeres Collection



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March 13 to 29, 2019



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JANOS SZEKERES



JANOS Szekeres was a scientist, an inventor, an aviator, a businessman and a family man. The outline of his life reads like a classic American success story. Born in Hungary in 1914, Janos attended the University of Vienna for his graduate studies in chemistry. When war in Europe was imminent he signed on as a seaman on a commercial freighter and, on arrival in New York harbor, “jumped ship.” He enlisted in the US Army Air Force in 1941 and was sent to Asia where he served as an aerial reconnaissance photographer for the

duration of World War II. For his distinguished service in the Asia-Pacific Theater he was awarded the Silver Star, Air Medal, American Defense Service Star, Victory Medal, Philippine Liberation Ribbon and Presidential Unit Citation with Silver Oak Leaf Cluster. While he was in Asia he spent his free time visiting antiques shops and became interested in Chinese art. His first Chinese art purchase was a carved agate snuff bottle acquired for a few dollars.

After the war Janos went back to chemistry. He introduced the diffusion process photocopier to the American market in 1951. He was granted a patent for the electrostatic copier using liquid toner in 1957, and he went on to found the Savin Corporation.

When his success in business gave him greater resources for collecting art, he first formed a collection of Post-Impressionist paintings, which he had always loved, but as business affairs brought him back to Asia he once again began to visit the antiques shops looking for Chinese art, and soon he had a significant collection of Chinese snuff bottles. His interest and sophistication grew rapidly and eventually he served on the Board of Directors of the International Chinese Snuff Bottle Society and on the Chinese Art Collections Committee of the Harvard University Art Museums. A trip to China in 1982 visiting Chinese art museums, kiln sites and monuments reinforced a wider interest in Chinese ceramics and works of art.

Janos took great pleasure in collecting. He was a brilliant scientist and a very successful collector, but his collecting style was not scientific. He enjoyed the company of other collectors, dealers, academic experts, and anyone who shared his fascination with the art and culture of China, but his acquisitions were made independently, for his own reasons, based on his own criteria and his own preferences. He was not driven by the challenge to overcome the competition and he never sought special recognition of his achievements as a collector.

At the height of his career as a collector of Chinese art Janos hosted an annual summertime “clambake” banquet of lobster and seafood staged on the wide lawn behind his house in Connecticut. Everyone in the Asian art crowd was invited, and everyone came. It was the best party of the year. Everyone had a great time and no one had a better time than Janos. His warm, welcoming spirit set the tone and we all felt like we were one big happy family for the day. That is the way I will always remember Janos, as a gentle and generous man who found joy in Chinese art and took the greatest pleasure in sharing that joy with others.

James J. Lally

CATALOGUE



1. A JIZHOU 'TORTOISESHELL'-GLAZED POTTERY VASE

Song Dynasty (960–1279)

of slender ovoid form, tapering gently down to the slightly countersunk base, the rounded shoulders surmounted by a short tapered neck with wide mouth and rounded rim, applied with a rich dark brown glaze suffused throughout with tan-colored mottling continuing onto the interior of the neck, the broad flat ring foot unglazed revealing the pale buff pottery body.

Height 8½ inches (21.6 cm)

Provenance Sotheby Parke Bernet, New York, *Fine Chinese Ceramics, Works of Art and Paintings*, 7 December 1983, lot 210

Exhibited *Hare's Fur, Tortoiseshell, and Partridge Feathers, Chinese Brown- and Black-Glazed Ceramics, 400-1400*, travelling exhibition: Cambridge, Harvard University Art Museum; New York, China Institute Gallery; Madison, Elvehjem Museum of Art, University of Wisconsin, 1996-1997

Published Mowry, *Hare's Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown- and Black-Glazed Ceramics, 400-1400*, Cambridge, 1996, pp. 232-234, no. 91
Chanfeng yu ruyun: Song Yuan shidai de Jizhou yao ciqi (Style of Chan and Ru: Jizhou Wares in the Song and Yuan Dynasties), Beijing, 2012, p. 222, pl. 146

A very similar Jizhou 'tortoiseshell'-glazed vase in the Freer Gallery of Art is illustrated by Lally, 'Collecting Chinese Ceramics in America: Morgan and Freer', *The Transactions of the Oriental Ceramic Society*, Vol. 73, London, 2008-2009, p. 35, fig. 13.

Compare the Jizhou 'tortoiseshell' meiping vase with a straight neck from the collection of Mrs. Samuel T. Peters illustrated by Roberts, *Treasures from the Metropolitan Museum of Art*, China House Gallery / China Institute in America, New York, 1979, p. 48, no. 36.

Compare also the Jizhou 'tortoiseshell'-glazed vase in the Palace Museum, Beijing, illustrated in *Qing, ya – Nan Song ciqi jingpin* (Clarity and Elegance – Masterpieces of Southern Song Ceramics), Beijing, 2010, p. 118.

宋 吉州玳瑁釉梅瓶 高 21.6 厘米



2. A LONGQUAN CELADON OCTAGONAL DISH AND MATCHING BOWL

Southern Song Dynasty, 13th Century

the dish with gently rounded short flaring sides rising from a wide circular recess to a crisply cut flat rim divided into eight equal lobes, the base flat with an unglazed medallion at the center, the matching bowl with deep flaring sides rising from a small ring foot to a wide lipless rim, both covered with a well matched bluish-green glaze of even tone draining thin at the rims to allow the pearl gray stoneware to show through, the unglazed central medallion on the base of the dish and the unglazed edge of the foot of the bowl burnt reddish brown in the firing.

Diameter of dish 6¼ inches (15.9 cm)

Diameter of bowl 3½ inches (9 cm)

Provenance Collection of Frederic Poiret

Christie's London, *Important Chinese Lacquer, Ceramics and Works of Art*,

14 December 1983, lot 314

Collection of Dr. and Mrs. James York, New Jersey

J. J. Lally & Co., New York, 1990

Compare the celadon dish of the same shape and size in the Asian Art Museum, San Francisco, illustrated by d'Argencé, *Chinese Ceramics in the Avery Brundage Collection*, San Francisco, 1967, pp. 99-100, pl. XLVB; also illustrated by Tregear, *Song Ceramics*, London, 1982, p. 138, pl. 183, described by both authors as *guan* ware.

A Longquan celadon bowl of this form in the collection of the Shanghai Museum is illustrated in *Longquan yao yanjiu*, (The Research of Longquan Kiln), Beijing, 2011, p. 53, pl. 5.

Compare also the *Geyao* bowl of octagonal form published in the *Illustrated Catalogue of Sung Dynasty Porcelain in the National Palace Museum: Lung-ch'üan Ware, Ko Ware and Other Wares*, Taipei, 1974, no. 57.

A silver bowl of very similar octagonal form discovered in a Southern Song dynasty cache in Pengzhou, Sichuan province is illustrated in *Song Yun: Sichuan jiaocang wenwu jicui* (*The Charm of Song: Cultural Artifacts from Hoards in Sichuan*), Beijing, 2006, p. 118, where it is noted by the author that silverware in octagonal form was a new development in the Southern Song dynasty.

A gold octagonal dish and matching bowl from the tomb of the Southern Song official Zhu Xiyan (1135-1200) and his wife in Xiuning, Anhui province is illustrated by Yang in an essay for the special exhibition organized by the Zhejiang Provincial Museum, *Zhongxing jisheng: Nan Song fengwu guanzhi* (Achievements of Southern Song Dynasty), Beijing, 2015, p. 16, pl. 10. Another octagonal dish with matching bowl, made of parcel-gilt silver, discovered in a Southern Song cache at Taining, Fujian province, is illustrated by Yang in the same essay, *op. cit.*, p. 27, pl. 52.

南宋 龍泉八方杯盤組 盤徑 15.9 厘米 杯徑 9 厘米



3. A CARVED DINGYAO PORCELAIN TWIN DRAGONS BRUSH WASHER
Northern Song Dynasty (960–1127)

of shallow circular form with steeply rounded sides, freely incised with a pair of *chilong* and a squared scroll border on the interior, covered with a clear glaze of pale ivory tone continuing over the angled foot and slightly countersunk base, the mouth rim unglazed revealing the fine white body.

Diameter 5 inches (12.7 cm)

Provenance Collection of Mrs. Norma Gruber Schofield (1916–2006)
Christie's New York, *Important Chinese and Japanese Works of Art*,
2 December 1982, lot 442

A very similar Dingyao washer in the collection of the Palace Museum, Beijing is illustrated in *Dingci yaji: Gugong bowuyuan zhencang ji chutu Dingyao ciqu huicui* (Selection of Ding Ware: the Palace Museum's Collection and Archaeological Excavation), Beijing, 2012, pp. 118–119, no. 44.

Compare also the similar Dingyao washer in the collection of the National Palace Museum, Taipei, illustrated in *Dingzhou huaci: yuancang Dingyao xi baici tezhan* (Decorated Porcelains of Dingzhou: White Ding Wares from the Collection of the National Palace Museum), Taipei, 2013, p. 103, no. II-59.

北宋 定窑劃花雙螭洗 徑 12.7 厘米



4. A PAINTED CIZHOU POTTERY JAR AND COVER

Jin Dynasty, 12th–13th Century

the deep bowl-shape jar with wide mouth, the fitted cover of inverted saucer shape, with twin raised buttons at the rims to mark the correct alignment of the two, decorated on the sides and cover with bold foliate sprays and with a butterfly in the center of the ring-knop on the cover, all vigorously brushed in dark chocolate brown pigment over a layer of cream white slip and covered with a clear glaze, the interior of the bowl glazed dark brown, the interior of the cover and the foot unglazed revealing the gray stoneware body.

Height 5 inches (12.5 cm)

Provenance Collection of Mr. and Mrs. Otto Doering, Snr.
Christie's New York, *Important Chinese Ceramics, Bronzes, Jades and Works of Art*,
9 November 1978, lot 121

Exhibited *Freedom of Clay and Brush through Seven Centuries in Northern China: Tz'u-chou Type Wares, 960-1600 A.D.*, travelling exhibition: Indianapolis, Indianapolis Museum of Art; New York, China Institute; Cleveland, Cleveland Museum of Art, 1980-1981

Published Mino and Tsiang, *Freedom of Clay and Brush through Seven Centuries in Northern China: Tz'u-chou Type Wares, 960-1600 A.D.*, Indianapolis, 1980, pp. 158-159, pl. 67

A very similar covered jar from the collection of the Asian Art Museum, San Francisco is published by Mino and Tsiang, *Freedom of Clay and Brush through Seven Centuries in Northern China: Tz'u-chou Type Wares, 960-1600 A.D.*, Indianapolis, 1980, pp. 156-157, pl. 66 and previously published by d'Argencé, *Chinese Ceramics in the Avery Brundage Collection*, San Francisco, 1967, pp. 88-89, pl. XXXIXB. The same covered jar is illustrated by He, *Chinese Ceramics: The New Standard Guide*, London, 1996, p. 168, no. 317, with a footnote on p. 197 referring to a similarly painted Cizhou bowl discovered in a Jin dynasty tomb dated to 1212, published in *Kaogu*, 1987, No. 10, p. 915.

Compare also the similarly decorated Cizhou covered jar of this form in the British Museum published by Ayers, *The Seligman Collection of Oriental Art*, Vol. II, *Chinese and Korean Pottery and Porcelain*, London, 1964, pl. XL-D113, with description on p. 65.

Shards of similar form with similar painted decoration discovered at the Cizhou kiln site in Guantai, Ci county, Hebei province, are illustrated in the excavation report, *Guantai Cizhou yaozhi* (The Cizhou Kiln Site at Guantai), Beijing, 1997, pl. 18-3 with a line drawing on p. 104, pl. 42-8 and col. pl. 14-2 with a line drawing on p. 138, pl. 61-5.

金 磁州白地黑花蓋罐 高 12.5 厘米



5. A LARGE BLACK-GLAZED WHITE-RIBBED STONEWARE JAR

Song Dynasty, 12th–13th century

of almost spherical form with gently rounded steep sides generously applied with a lustrous black glaze on the exterior ending in an undulating line punctuated with thick droplets just short of the broad ring foot, the sides further decorated with fifty narrow ribs of white clay rising through the glaze, the slightly tapered short neck flanked by a pair of ribbed and tapered strap handles joined to the narrow shoulders, the interior with a thin light brown wash of glaze.

Height 10 inches (25.4 cm)

Provenance Sotheby's, New York, *Fine Chinese Ceramics and Works of Art*,
4 December 1984, lot 228

Exhibited *Hare's Fur, Tortoiseshell, and Partridge Feathers, Chinese Brown- and Black-Glazed Ceramics, 400-1400*, travelling exhibition: Cambridge, Harvard University Art Museum; New York, China Institute Gallery; Madison, Elvehjem Museum of Art, University of Wisconsin, 1996-1997

Published Mowry, *Hare's Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown- and Black-Glazed Ceramics, 400-1400*, Cambridge, 1996, pp. 174-177, no. 61

Large black-glazed white-ribbed jars of this form and pattern are in major museum collections, including the Freer Gallery of Art, Washington D.C., illustrated in *The Freer Gallery of Art, Vol. I, China*, Tokyo, 1972, pl. 124, with description on p. 178; the Nelson-Atkins Museum of Art, Kansas City, illustrated by Ward and Fidler, *The Nelson Atkins Museum of Art: A Handbook of the Collection*, New York, 1993, p. 296; and the Idemitsu Museum of Art, Tokyo, illustrated in *Sōdai no tōji* (Song Dynasty Ceramics), Tokyo, 1979, pl. 78.

宋 磁州黑釉堆線雙耳大罐 高 25.4 厘米



6. A PAINTED CIZHOU POTTERY JAR

Northern Song Dynasty, 12th Century

the globular body with short cylindrical neck rising to a wide mouth with lipped rim, applied with a pair of double-stranded loop handles joining the neck to the narrow sloping shoulder, decorated with clusters of teardrop motifs suggesting leafy fronds painted in chocolate brown over a clear glaze and white slip ground, ending in sweeping lines short of the thick ring foot, revealing the gray stoneware body.

Height 5¾ inches (14.6 cm)

A Cizhou jar of similar form painted in brown with a closely related pattern in the collection of the Metropolitan Museum of Art, New York, is illustrated by Mino and Tsiang, *Freedom of Clay and Brush through Seven Centuries in Northern China: Tz'u-chou Type Wares, 960-1600 A.D.*, Indianapolis, 1980, pp. 112-113, no. 44, where the authors attribute this group of Cizhou ware decorated with teardrop motifs to the 12th century on the basis of their close relationship to ceramics excavated at Julu xian, Hebei province, the well-known site which was inundated by the Yellow River floods in the second year of Dagan, corresponding to 1108.

Compare also the similarly decorated Cizhou jar of closely related shape in the Museum of Fine Arts, Boston, illustrated by Tseng and Dart, *The Charles B. Hoyt Collection in the Museum of Fine Arts: Boston*, Vol. II, Boston, 1972, pl. 88, described as possibly from Julu xian.

北宋 磁州白地褐花雙耳罐 高 14.6 厘米



7. A PAINTED CIZHOU POTTERY MEIPING

Song Dynasty, 12th Century

the truncated bottle-vase of almost spherical form with short cylindrical neck rising to a small mouth with wide flaring rim, the steeply rounded sides decorated with three foliate sprays brushed in dark iron-brown and detailed with incised lines over a chalk-white slip, all covered with a thin clear glaze, the flat ring foot enclosing a slightly recessed base.

Height 5 $\frac{1}{8}$ inches (13 cm)

A very similar painted Cizhou truncated meiping is illustrated by Wirgin, 'Sung Ceramic Designs', *Bulletin of the Museum of Far Eastern Antiquities*, No. 42, Stockholm, 1970, pl. 44. The same truncated bottle-vase was exhibited and published by Eskenazi Ltd., *Early Chinese Ceramics and Works of Art*, London, 1974, illustrated on the cover of the catalogue and pp. 76-77, no. 34; and was again exhibited at the Indianapolis Museum of Art, China House Gallery, New York and the Cleveland Museum of Art and illustrated in the catalogue by Mino and Tsiang, *Freedom of Clay and Brush through Seven Centuries in Northern China: Tz'u chou Type Wares, 960-1600 A.D.*, Indianapolis, 1980, pp. 202-203, no. 89, from the collection of Hans and Gretel Popper, San Francisco.

Another similar painted Cizhou truncated meiping discovered at the Cizhou kiln site in Guantai, Ci county, Hebei province is illustrated in the excavation report, *Guantai Cizhou yaozhi* (The Cizhou Kiln Site at Guantai), Beijing, 1997, pl. 22, no. 6, with description on pp. 121-122.

宋 磁州白地黑花矮梅瓶 高 13 厘米



8. A QINGBAI GLAZED PORCELAIN BUDDHIST LION

Southern Song / Yuan Dynasty, 13th Century

with bushy mane and long tail, shown seated on a waisted rectangular pedestal with head turned to one side in the aggressive attitude of a guardian, a tasseled bell collar tied around the neck, the left paw resting on a beribboned ball, covered with a glossy translucent glaze of pale bluish tint, the eyes picked out in iron-brown, the hollow underside unglazed revealing the pale porcelain.

Height 5¼ inches (13 cm)

Provenance Collection of E. H. Gye, London
Collection of Lt.-Col. A. T. Le M. Utterson, London
Collection of Frederick M. Mayer, New York
Christie Manson & Woods Ltd, London, *The Frederick M. Mayer Collection of Chinese Art*, 24-25 June 1974, lot 131

Exhibited / Published Hetherington, *The Early Ceramic Wares of China*, London, 1922, pl. 43, fig. 2
Lee and Ho, *Chinese Art under the Mongols: The Yüan Dynasty (1279-1368)*, Cleveland, 1968, no. 106

A very similar Qingbai glazed porcelain lion on pedestal excavated in Inner Mongolia is illustrated by Chen (ed.), *Nei Menggu Jininglu gucheng yizhi chutu ciqi* (Porcelain Unearthed from Jininglu Ancient City Site in Inner Mongolia), Beijing, 2004, pp. 22-23.

Another Qingbai glazed porcelain lion on pedestal in the collection of the Ashmolean Museum of Art, Oxford, is illustrated by Pierson (ed.), *Qingbai Ware: Chinese Porcelain of the Song and Yuan Dynasties*, London, 2002, no. 116.

南宋 / 元 青白連座佛獅 高 13 厘米



9. THREE IRON-BROWN SPLASHED QINGBAI GLAZED
PORCELAIN FIGURES

Song Dynasty, 11th-12th Century

a saddled and bridled horse with cropped mane and long tail, a standing groom with arms outstretched, and a standing attendant wearing a close-fitting headdress with lotus bud topknot carrying a small shrine with tiled roof over one shoulder, all made of high-fired white porcelain covered with a translucent glaze of very pale greenish tint liberally splashed with dark iron-brown.

Height of horse $8\frac{3}{8}$ inches (21.3 cm)

Height of figure with shrine $8\frac{1}{4}$ inches (21 cm)

Height of figure with raised arms 8 inches (20.5 cm)

Provenance J. J. Lally & Co., New York, 1987

Compare the Qingbai glazed porcelain group of a horse and two grooms illustrated in *Kaogu*, 1977, No. 2, pl. 12-3, excavated in 1970 from a Song dynasty tomb in the suburbs of Jingdezhen, dated by the Chinese archaeologists to about A.D. 1065.

A similar iron-brown splashed Qingbai porcelain figure excavated in 1970 in the suburbs of Jingdezhen, now in the Jiangxi Provincial Museum, is illustrated by Zhang (ed.), *Zhongguo chutu ciqu quanji* (Complete Collection of Ceramic Art Unearthed in China), Vol. 14, *Jiangxi*, Beijing, 2007, p. 44, no. 44, described as Northern Song dynasty.

Another Qingbai porcelain figure of closely related type is illustrated by Krahl, *Chinese Ceramics from the Meiyintang Collection*, Volume One, London, 1994, p. 335, no. 628, described as 13th century.

宋 青白醬彩俑三件 馬高 21.3 厘米 攜神龕俑高 21 厘米 牽馬俑高 20.5 厘米



10. A SMALL MING BLUE AND WHITE PORCELAIN DOUBLE-GOURD
'DRAGON' VASE

Jiajing mark and of the period (1552–1566)

each spherical bulb decorated in rich dark underglaze cobalt-blue with four imperial five-claw dragons shown leaping and writhing amidst clouds, forming borderless medallions on a honeycomb diaper ground, the circular mouth and concave waist banded in white, the slightly recessed base inscribed with the six-character reign mark in underglaze-blue.

Height 4¼ inches (10.8 cm)

Provenance Sotheby Parke Bernet, New York, *Fine Chinese Ceramics, Works of Art and Paintings*,
15 June 1983, lot 281
Ralph M. Chait Collection, New York

A very similar Ming Jiajing vase in the Percival David Collection, now in the British Museum, is illustrated by Medley, *Illustrated Catalogue of Underglaze Blue and Copper Red Decorated Porcelains in the Percival David Foundation of Chinese Art*, London, revised edition, 2004, p. 24, no. 611.

Compare also the Ming Jiajing small vase of this form decorated with five-claw dragons striding amidst cloud motifs, without the honeycomb diaper ground, illustrated in *Gugong bowuyuan cang wenwu zhenpin quanji, Qinghua youlihong, zhong* (The Complete Collection of Treasures of the Palace Museum, Blue and White Porcelain with Underglaze Red, II), Hong Kong, 2000, p. 90, no. 84.

明 「大明嘉靖年製」款 青花錦地團龍紋葫蘆小瓶 高 10.8 厘米



11. A MING REVERSE-DECORATED BLUE AND WHITE PORCELAIN
'DRAGON' BOWL

Jiajing mark and of the period (1522–1566)

with steeply rounded sides, decorated on the exterior with two writhing five-claw dragons amidst stylized clouds and flame motifs, all reserved in white on an ink-blue ground dotted with darker blue speckling above a band of petal lappets rising from the top of the ring foot, the interior of the bowl with a leaping dragon in a central medallion with double line border encircled by a band of stylized pomegranate motifs separated by forked sprigs and oval eye motifs, and a band of continuous scrolling *lingzhi* around the rim, all in the same technique, reserved in white on a dotted blue wash ground, the recessed base also covered with dotted blue wash and inscribed in darker underglaze-blue with the six character reign mark of Jiajing.

Diameter 6⁷/₈ inches (17.5 cm)

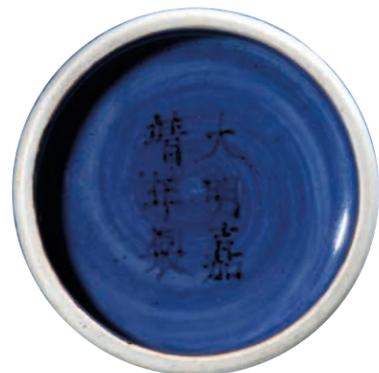
Provenance Sotheby's Hong Kong, *Fine Chinese Ceramics, Works of Art, Jades and Jade Jewellery*, 19 November 1986, lot 212

This type of reverse-decorated Ming blue and white porcelain is very rare. Only one other bowl of this pattern is known, published in Christie's Hong Kong catalogue, *The Imperial Sale*, 20 May 2012, lot 3896.

A smaller Ming Jiajing reverse-decorated blue and white shallow bowl similarly decorated with dragons and clouds is illustrated by Harrison-Hall, *Catalogue of Late Yuan and Ming Ceramics in the British Museum*, London, 2001, pp. 240–241, no. 9:53; and two Ming Jiajing reverse-decorated blue and white dishes painted with cranes and *shou* characters in the British Museum are illustrated by Harrison-Hall, *op. cit.*, p. 241, nos. 9:54 and 9:55.

Other reverse-decorated Ming Jiajing blue and white dishes are in the Asian Art Museum, San Francisco, illustrated by He, *Chinese Ceramics: The New Standard Guide*, London, 1996, p. 224, nos. 420 and 421; and in the Idemitsu Museum, illustrated in *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, no. 706.

明 「大明嘉靖年製」款 青花地白雲龍紋碗 徑 17.5 厘米



12. A DOCUMENTARY MING BLUE AND WHITE PORCELAIN
OFFERING BOWL

Dated by inscription to the 6th year of Longqing (1572) and of the period

painted on the exterior of the flaring rounded sides with a winged dragon flying above crested waves in pursuit of a 'flaming pearl', the interior with a conch shell medallion, the wide mouth encircled by an inscription of forty-five characters in a narrow band below the lipped rim.

Diameter 10¼ inches (26 cm)

The inscription may be read as: 隆慶六年菊月吉旦立 江西 饒州府 浮梁縣 北鄉 興福都 信士弟子 程國治 喜捨淨水碗壹 祈保子嗣昌盛 福有所歸

which may be translated as: In the sixth year of Longqing, during the month of chrysanthemum, on an auspicious day in Jiangxi [province], Raozhou *fu*, Fuliang *xian*, Bei *xiang*, Xingfu *du*, [Buddhist] disciple Cheng Guozhi joyfully offers one bowl for pure water, wishing prosperity and good fortune to [his] offspring.

Compare the large Ming blue and white porcelain offering bowl decorated with phoenix on the exterior, dated by inscription to the 38th year of Jiajing (1559) and described as made to contain pure water, offered by a donor named He Wenxian then residing in Jiangxi province, Raozhou *fu*, Fuliang *xian*, Jingdezhen, illustrated in *Gugong bowuyuan cang gutao ziliao xuancui* (Selection of Study Materials of Ancient Ceramics in the Palace Museum Collection), Vol. I, Beijing, 2005, p. 177, no. 151.

明 「隆慶六年」款 青花龍紋淨水碗 徑 26 厘米



13. A BLUE AND WHITE PORCELAIN 'SHOU' CHARACTERS VASE

Kangxi Period (1662–1722)

of high-shouldered baluster form, decorated all over in inky underglaze-blue with a wide variety of different *shou* characters freely drawn in loose rows and continuing onto the galleried rim and around the spreading foot, the recessed base marked with a double ring.

Height 17 $\frac{1}{8}$ inches (43.5 cm)

The character *shou* (longevity) repeated approximately 740 times on this vase suggests it may have been commissioned as a birthday gift.

A very similar Kangxi blue and white porcelain '*shou*' characters vase is illustrated in the catalogue of the Min Chiu Society exhibition organized by the Hong Kong Museum of Art, *Splendour of the Qing Dynasty*, Hong Kong, 1992, p. 264, no. 131.

Compare also the Kangxi vase of closely related form and decoration in the collection of the Nanjing Museum, illustrated in the catalogue of the special exhibition organized by the Art Gallery of the Chinese University of Hong Kong, *Qingci cuizhen: Qingdai Kang Yong Qian guanyao ciqu* (Qing Imperial Porcelain of Kangxi, Yongzheng and Qianlong Reigns), Hong Kong, 1995, no. 13; the same vase is illustrated again by Xu (ed.), *Gongting zhencang Zhongguo Qingdai guanyao ciqu* (Treasures in the Royalty: The Official Kiln Porcelain of the Chinese Qing Dynasty), Shanghai, 2003, p. 104.

康熙 青花百壽觀音瓶 高 43.5 厘米



14. A PAIR OF BLUE AND WHITE PORCELAIN 'DRAGON' DISHES

Kangxi marks and of the period (1662–1722)

each shallow circular saucer decorated in underglaze-blue line and wash with a five-claw dragon leaping in pursuit of the 'pearl of wisdom' amidst flame motifs filling a large central medallion enclosed by a double line border repeated at the rim, the underside with two more matching dragons in pursuit of 'pearls' amidst flame motifs, inscribed on the base with the six character reign mark of Kangxi within a double ring.

Diameter $6\frac{5}{16}$ and $6\frac{5}{8}$ inches (17 and 16.8 cm)

康熙 「大清康熙年製」款 青花龍紋盤一對 徑 17厘米、16.8 厘米



15. AN IMPERIAL CORAL-RED GROUND ENAMELLED
PORCELAIN BOWL

Yongzheng yuzhi mark within a double square in underglaze-blue and of the period (1723-1735)

with steep sides rising from a low ring foot to a slightly flared rim, finely decorated on the exterior in translucent 'famille verte' enamels with a wide frieze of exotic flowers including a spotted yellow lily, large pale yellow, blue and iron-red peonies with white-edged petals and numerous smaller colorful blooms, all reserved on a strong coral-red ground, the interior and base glazed white, inscribed on the base in underglaze-blue with the four-character mark *Yongzheng yuzhi* within a double square.

Diameter 5½ inches (13 cm)

Provenance Sotheby's Hong Kong, *Fine Chinese Ceramics, Works of Art, Jades and Jade Jewellery*, 19 November 1986, lot 288

This bowl is a fine example of a rare category of imperial porcelain enamelled with elaborate floral patterns reserved on red grounds which first appear very late in the Kangxi period and continue to be made in the Yongzheng period. All the bowls of this type bear the imperial reign mark. Some are marked *Yongzheng nian zhi* ("year made"), and a smaller group are marked *Yongzheng yu zhi* ("imperial made"). This distinctive floral pattern has been described by the eminent authority on Chinese ceramics, Beijing Palace Museum scholar Geng Baochang, as *jiu qiu* (九秋), "Nine Flowers of Autumn", a poetic reference to *jiu qiu tong qing* (九秋同慶), "Nine Flowers Celebrating Autumn".

A coral-ground bowl of this pattern inscribed with the same *yuzhi* mark, from the Knight and Blishen Collections is illustrated by Moss, *By Imperial Command: An Introduction to Ch'ing Imperial Painted Enamels*, Hong Kong, 1976, pl. 75. Another example, from the Reitlinger Collection, is illustrated by Jenyns, *Later Chinese Porcelain: The Ch'ing Dynasty (1644-1912)*, London, Fourth Edition, 1971, pl. XLV-1; and another from the Charles Collection is illustrated by Hobson, Rackham and King, *Chinese Ceramics in Private Collections*, London, 1931, fig. 349, together with the reign mark, fig. 350b.

雍正御製 雙方框「雍正御製」款 珊瑚紅地琺瑯彩九秋碗 徑 13 厘米



16. AN IRON-RED DECORATED PORCELAIN BOWL

Yongzheng mark and of the period (1723–1735)

of deep rounded form with flaring sides, decorated on the exterior with an overall pattern of lotus scroll, the delicately penciled stems bearing eight large stylized lotus blossoms amidst numerous spiky leaves, resting on a small ring foot enclosing the recessed base inscribed in underglaze-blue with the six character reign mark within a double ring.

Diameter $5\frac{1}{16}$ inches (14.5 cm)

Provenance Sotheby's Hong Kong, *Fine Chinese Ceramics, Works of Art, Jades and Jade Jewellery*, 19 November 1986, lot 237

An iron-red decorated porcelain saucer dish with closely related lotus scroll pattern in the Asian Art Museum, San Francisco is illustrated by He, *Chinese Ceramics: The New Standard Guide*, London, 1996, p. 298, pl. 624.

雍正 「大清雍正年製」款 礬紅蓮紋碗 徑 14.5 厘米



17. A BLUE AND WHITE PORCELAIN 'PEACH' MOONFLASK

Qianlong seal mark and of the period (1736–1795)

of flattened circular form moulded in low relief on both sides with a wide peach-shaped panel decorated with bats flying around leafy peach sprays bearing ripe fruit, surrounded by formal floral scroll repeated in a collar around the cylindrical neck below a border of upright *ruyi*-head motifs and a narrow band of *lingzhi* meander under the flared mouth, the narrow sides also painted with *lingzhi* meander and joined to the neck by rounded strap handles with moulded *ruyi*-head terminals, resting on a low oblong foot decorated with classic scroll, the recessed base inscribed with the six character seal mark of Qianlong.

Height 9½ inches (24.2 cm)

Provenance Sotheby Parke Bernet, New York, *Fine Chinese Works of Art*, 23-24 May 1974, lot 424

Compare the very similar Qianlong marked blue and white moonflask in the Palace Museum, Beijing, illustrated in *Gugong bowuyuan cang gutao ziliao xuancui* (Selection of Study Materials of Ancient Ceramics in the Palace Museum Collection), Vol. II, Beijing, 2005, p. 210, no. 186.

Another similar Qianlong marked blue and white moonflask in the Nanjing Museum is illustrated by Xu (ed.), *Gongting zhencang: Zhongguo Qing dai guanyao ciqu* (Treasures in the Royalty: The Official Kiln Porcelain of the Chinese Qing Dynasty), Shanghai, 2003, p. 220

Compare also the Qianlong marked blue and white moonflask in the Indianapolis Museum of Art, illustrated by Mino and Robinson, *Beauty and Tranquility: The Eli Lilly Collection of Chinese Art*, Indianapolis, 1983, pp. 284-285, pl. 116.

乾隆 「大清乾隆年製」款 青花開光福壽紋如意耳扁壺 高 24.2 厘米



18. A BLUE AND WHITE PORCELAIN 'EMBLEMS' BOWL

Guangxu mark and of the period (1875–1908)

with shallow rounded sides rising from a wide flat medallion, decorated on the interior with the Eight Daoist Emblems tied with ribbons and paired with floral sprays encircling the central medallion decorated with a pinwheel florette surrounded by a linked collar of stylized peaches and demiflorettes, the underside with eight exotic flower heads amidst fanciful scrolling foliage, all drawn in underglaze-blue line and wash above a border of linked *ruyi* heads, the slightly recessed base inscribed with the six character reign mark of Guangxu.

Diameter 8¼ inches (20.9 cm)

Porcelain bowls of this distinctive form decorated with the same pattern were made in both blue and white and enamelled versions from the Qianlong period through the end of the Qing dynasty.

Compare four *doucai* enamelled bowls of this form with Qianlong, Jiaqing and Daoguang marks from the Tokyo National Museum, illustrated in the catalogue of the special exhibition organized by the Osaka Municipal Museum of Art, *Shinchō kōgei no bi: shūrei na Shinchō tōji o chūshin ni* (The Beauty of Qing Art: Elegant Qing Dynasty Ceramics), Osaka, 1992, p. 59, no. 176. Another *doucai* enamelled bowl of this form with Xuantong mark is illustrated by Avitabile, *Vom Schatz der Drachen: Chinesisches Porzellan des 19. Und 20. Jahrhunderts aus der Sammlung Weishaupt* (From the Dragon's Treasure: Chinese Porcelain from the 19th and 20th Centuries in the Weishaupt Collection), London, 1987, pp. 102-103, no. 147.

光緒 青花暗八仙紋笠式碗 徑 20.9 厘米



大清光緒
年製

19. A KOREAN PORCELAIN WATER DROPPER

Joseon Dynasty, 18th–19th Century

hollow-moulded in the form of a dragon-tortoise with a rabbit on its back, the wide shell of the tortoise impressed with star-filled hexagons within a keyfret border covered with a pale bluish-green glaze, a small hole in the rabbit's back and another through the dragon's mouth, the flat base unglazed.

Length 6¼ inches (15.9 cm)

Provenance Collection of Dr. Aaron Feldman, Cleveland, OH
J. J. Lally & Co., New York, 1992

The form of this water dropper refers to an ancient Korean folktale which may be traced back to the 7th century. In the story, the Dragon King who resides in the Southern Sea has become very ill. The royal doctors advise that the only cure for the Dragon King's sickness requires a rabbit's liver. His loyal subject the tortoise volunteers to travel to the surface in search of a rabbit. The tortoise finds a rabbit on land and convinces him to ride on the tortoise's back to the underwater palace where the rabbit will be welcomed as an honored guest. When they arrive at the palace, the Dragon King's true motive is soon revealed but the quick-thinking rabbit comes up with a plan. He explains that his liver is too valuable to travel with and therefore he does not have with him at the moment, rather it is hidden in a safe place in the woods. He promises he will be glad to sacrifice himself for the king if the tortoise will take him back to land to retrieve his liver. His plan works, and as soon as the rabbit is back on land he makes a speedy getaway.

朝鮮 白瓷龜兔形水滴 長 15.9 厘米



20. A SMALL RED SANDSTONE SEATED FIGURE OF A LION

Tang Dynasty (618–907)

seated with forelegs outstretched and jaws open in a roaring attitude, the eyes fixed in a defiant stare, the long tail folded over one hind leg, the mane carved as two tiers of thick curls, the flanks smoothly polished, the pomegranate-red stone with traces of black pigment and remains of burial earth.

Height 5¼ inches (13.3 cm)

Provenance William H. Wolff, Inc., New York
Collection of Mr. and Mrs. Eugene Bernat, Upton, Massachusetts
Sotheby Parke Bernet, New York, *Important Chinese Ceramics and Works of Art: The Collection of Mr. and Mrs. Eugene Bernat*, 7 November 1980, lot 12
J. J. Lally & Co., New York, 1992

Exhibited / Published Worcester Art Museum, on loan from Mr. and Mrs. Eugene Bernat
J. J. Lally & Co., *Chinese Archaic Bronzes, Sculpture and Works of Art*,
New York, 1991, no. 7

Compare the Tang marble lion from the collection of K. Meyer, exhibited in Berlin and illustrated in *Ausstellung Chinesischer Kunst*, Berlin, 1929, p. 139, no. 321

唐 紅砂岩坐獅 高 13.3 厘米



21. A WHITE MARBLE FIGURE OF A COURTESAN

Tang Dynasty (618–907)

shown seated on a stool of hourglass shape with her hands folded within the wide sleeves of her long robes draped from one shoulder and hanging down to the tops of her shoes with upturned toes emerging at the hem, her hair plaited into two small buns, her round face well carved with youthful features in a contented expression, fully finished in the round, showing the robes loosely draped over her back, the crystalline white marble lightly encrusted with tan brown earth from burial.

Height 9½ inches (24.2 cm)

Exhibited / Published J. J. Lally & Co., *Chinese Works of Art*, New York, 1988, no. 44

Marble sculpture of a secular subject dating from the Tang dynasty is extremely rare.

Compare the white marble seated figure of a female musician playing a Chinese lute in the collection of the Fine Arts University, Tokyo, which has been widely published, first appearing at *the International Exhibition of Chinese Art*, Burlington House, London, 1935–1936, illustrated in the catalogue, pl. 630; also illustrated in *Masterpieces from the Collection of Tokyo Geijutsu Daigaku*, Art Museum of Tokyo Art University, Tokyo, 1977, pl. 74; and by Mizuno, *Chinese Stone Sculpture*, Tokyo, 1950, pl. XIV, no. 30.

Compare also the Tang glazed pottery seated figure of a young female musician holding cymbals, with hair similarly plaited in two buns, now in the collection of the Asia Society, published by Leidy, *Treasures of Asian Art: The Asia Society's Mr. and Mrs. John D. Rockefeller, 3rd Collection*, New York, 1994, p. 144, pl. 135.

唐 白大理石仕女 高 24.2 厘米





22. A GLAZED POTTERY FIGURE OF A SADDLED HORSE

Tang Dynasty (618–907)

with cropped mane and docked tail, standing four square on a rectangular base, the head fitted with a bridle and turned to one side with ears pricked, covered all over with a cream-white glaze of pale yellowish tint, the mane and forelock splashed with amber brown, the saddle and blanket unglazed and showing extensive remains of original cinnabar red.

Height 13¾ inches (34.9 cm)

Compare the very similar glazed pottery horse from the Turner Collection, now in the Columbia Museum of Art, illustrated in *Eye to the East: The Turner Collection of Chinese Art*, Columbia, 2008, p. 30.

唐 彩釉陶馬 高 34.9 厘米



23. A PAINTED STUCCO HEAD OF A GUARDIAN

Tang Dynasty (618–907)

well modelled and painted in vivid colors, with eyes fixed in a fierce gaze, the face covered with flesh-colored pigment, the moustache and beard and eyebrows freely painted in black, the lips painted bright red, the cloth headdress painted in dark blue with a narrow border in gilding, the back of the head abraded, revealing the rough reddish-brown clay mixed with hemp and straw.

Height 8½ inches (21.6 cm)

Provenance Sotheby Parke Bernet, New York, *Fine Chinese Ceramics, Works of Art and Paintings*, 8 May 1981, lot 54A

A Tang dynasty painted stucco figure of a guardian with fierce expression, standing in a defiant attitude, wearing a very similar knotted cloth headdress, in the southern hall of the Gu Qinglian Temple in Jincheng, Shanxi province, is illustrated in *Zhongguo siguan diaosu quanji* (Compendium of Chinese Temple Sculptures), Vol. 1, *Early Temple Figures*, Harbin, 2003, p. 257, no. 262, described as a Heavenly King (*Tianwang*), guardian of Buddhist Doctrine.

唐 彩塑天王頭像 高 21.6 厘米



24. AN OPENWORK JADE 'DUCKS AND LOTUS' PLAQUE

Jin Dynasty (1115–1234)

of reddish-brown color on the flat front and pale grayish-green tone behind, boldly carved on the front with pair of mandarin ducks in a pond scene, one bird shown at the upper right corner flying back to its mate at the lower left, with large lily pads, lotus and other aquatic plants filling the scene, all carved in outline with finely incised linear details, the reverse with long-stemmed waterweeds carved from the grayish-green part of the stone.

Width 3½ inches (8.9 cm)

In Chinese tradition a pair of mandarin ducks in a lotus pond symbolizes a happy marriage. Mandarin ducks are believed to mate for life and therefore serve as a symbol of fidelity and a good marriage, often reinforced by the imagery of lotus (*he* / 荷), a punning reference to harmony (*he* / 和).

A similar openwork jade plaque decorated in the same style with layers of grapes and leafy grapevine highlighted with incised linear details in the collection of the Shanghai Museum is illustrated by Zhang, *Shanghai bowuguan cangpin yanjiu daxi: Zhongguo gudai yuqi* (Research series of the Shanghai Museum Collection: Ancient Chinese Jades), Shanghai, 2009, p. 209, no. 171, described as Jin dynasty.

金 鴛鴦戲荷紋透雕玉飾 寬 8.9 厘米



25. A WHITE JADE OPENWORK 'GOOSE IN LOTUS' PLAQUE

Yuan / Ming Dynasty, 14th / 15th Century

of wide oval form, carved in rounded relief on the front with a plump goose in flight over a pond filled with long-stemmed lotus and lily pads rising from stylized water at the lower border, the wings and tail of the bird with very finely incised feather markings, the reverse flat, loosely carved with wavy water weeds and left slightly unfinished with a matte surface, the translucent stone of clean white color throughout.

Width 3⁵/₈ inches (9.2 cm)

The theme of this plaque is the celebration of the Spring goose hunt, known as *chun shui*, a long tradition in China which flourished especially in the Liao dynasty, when the emperor presided over the ceremonial hunt and participating members of the court were required to wear official robes decorated with images of the hunt and other regalia appropriate to the occasion, including jade plaques. The geese were hunted by small trained falcons called *haidongqing* and Liao jade plaques usually include the small falcon in pursuit of the goose, but over time the subject of the goose in lotus became part of the standard repertory of the Chinese jade carver and details such as the *haidongqing* falcon no longer were required.

A very similar *chun shui* jade plaque is illustrated by Watt, *Chinese Jades from the Collection of the Seattle Art Museum*, Seattle, 1989, p. 65, no. 40, described as Yuan dynasty. Another very similar jade plaque of this type in the British Museum is illustrated by Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, p. 335, fig. 1, described as Yuan or early Ming dynasty, 14th – 15th century.

A *chun shui* jade plaque of smaller size in the Aohanqi Museum, Inner Mongolia is illustrated by Gu (ed.), *Zhongguo chuanshi yuqi quanji* (Chinese Jades in Traditional Collections), Vol. 3, *Song, Liao, Jin, Yuan, Ming*, Beijing, 2010, p. 181, described as Yuan dynasty.

元 / 明 春水紋透雕玉飾 寬 9.2 厘米



26. A GILDED SILVER 'DEMON' BELTHOOK

Warring States Period, 5th–3rd Century B.C.

heavily cast in the form of a horned demon with human face, muscular torso and forked tail, shown crouching with elongated arms outstretched and fingers curled back to serve as the hook, the shoulders, back and legs with shaped recesses to receive turquoise inlays, a fragmentary inlay remaining at one shoulder, richly gilded all over, the grimacing face with almond-shaped eyes reserved in silver and wide open mouth revealing silver teeth, the underside with a circular silver button on a short stem.

Length 3½ inches (8.9 cm)

Provenance J. J. Lally & Co., New York, 1989

Compare the gilt bronze figural belthook of similar form, illustrated by Rawson and Bunker in the catalogue of the special exhibition organized by the Oriental Ceramic Society of Hong Kong and the Hong Kong Museum of Art, *Ancient Chinese and Ordos Bronzes*, Hong Kong, 1990, pp. 212-213, no. 130.

Compare also the gilt bronze figural belthook of related form from the collection of Dr. Paul Singer, donated to the Arthur M. Sackler Gallery, Smithsonian Institution, Washington D.C., accession number RLS1997.48.4519.

戰國 銀鑲金人形帶鉤 長 8.9 厘米



27. AN ORDOS GILT BRONZE BOVINE PLAQUE

North China, 2nd–1st Century B.C.

cast in relief in the form of an ox with curved horns and pointed ears, shown recumbent with head turned back towards the long tail, the sharp hooves lined up along the lower margin, the thick pelt indicated by striations and embellished with ribbed scroll motifs, the design highlighted by extensive remains of bright gilding, the reverse plain and with two loops for attachment.

Length 4¼ inches (10.5 cm)

Provenance Collection of Richard H. Kimball, Denver, CO
J. J. Lally & Co., New York, 1991

Compare the similar gilt bronze plaque unearthed from Subao, Xiji county, Ningxia province, now in the collection of the Xiji County Currency Museum, published by Cao (ed.), *Mengya, chengzhang, ronghe: Dong Zhou shiqi beifang qingtong wenhua zhencui* (Rise, Growth and Cultural Integration: The Quintessential Pieces of Northern Bronze Culture During the Eastern Zhou Period), Xi'an, 2012, p. 82.

Compare also a belt buckle comprised of two similar plaques published by Bunker in the Metropolitan Museum of Art exhibition catalogue, *Nomadic Art of the Eastern Eurasian Steppes*, New Haven, 2002, p. 98-99, no. 65.

Another similar plaque is published in the Tokyo National Museum catalogue, *Daisōgen no kiba minzoku: Chūgoku hoppō no seidōki* (Mounted Nomads of Asian Steppe: Chinese Northern Bronzes), Tokyo, 1997, no. 224 with description on p. 185.

中國北方 銅鑲金犛牛形帶飾 長 10.5 厘米



28. A GILT BRONZE 'QILIN' MAT WEIGHT

Han Dynasty (206 B.C.–A.D. 220)

heavily cast in the form of a winged feline beast with head twisted to one side and mouth open in a fierce snarl, with knobbed antlers curled back from the forehead and inlaid turquoise staring eyes, the compact muscular body with short wings at the shoulders and a thick curling tail at the rump, the surface enlivened with incised linear details and ring motifs, the feet with sharp claws planted firmly on the circular base cast with a border of wave-like striated peaks, richly gilded all over, the underside flat and plain.

Diameter $2\frac{5}{8}$ inches (6.7 cm)

Provenance Collection of Mr. and Mrs. Richard C. Bull, acquired from Mathias Komor Gallery, New York, early 1950s
Sotheby Parke Bernet, New York, *Important Chinese Works of Art: the Collection of Mr. and Mrs. Richard C. Bull*, 6 December 1983, lot 59

Exhibited / Published The Chinese Art Society of America, *Small Sculptures: Shang through Sung Dynasties*, China House Gallery, New York, February 19 – April 17, 1954, no. 38
Virginia Museum of Fine Arts, Richmond, 1954
Metropolitan Museum, *Chinese Metalwork*, New York, 1966

A very similar gilt bronze winged feline beast without the circular base, from the collection of Frederick M. Mayer is illustrated by Dubosc, *Mostra d'arte Cinese: Settimo centenario di Marco Polo* (Marco Polo Seventh Centenary Exhibition of Chinese Art), Venice, 1954, no. 160.

Compare also the bronze *qilin*-form weight illustrated by Du (ed.), *Gugong bowuyuan cang wenwu zhenpin daxi: qingtong shenghuo qi* (The Complete Collection of Treasures of the Palace Museum: Bronze Articles for Daily Use), Shanghai, 2007, p. 163, no. 141.

漢 銅鑲金獸形蓆鎮 徑 6.7 厘米



29. AN OPENWORK TURQUOISE INLAID GILDED AND SILVERED
BRONZE BELTHOOK

Western Han Dynasty, 2nd–1st Century B.C.

finely cast as three slender dragons with their serpentine bodies entwined in an openwork pattern of four wide circular spirals each centered by an inlaid turquoise boss, the central dragon's body silvered and the other two dragons richly gilded, the hook formed by the extended neck and horned head of the larger gilded dragon, the claws and heads of all the dragons clearly delineated, the underside centered with a silvered button of mushroom shape for attachment.

Length 8 $\frac{5}{8}$ inches (21.8 cm)

Provenance J. J. Lally & Co., New York, 1991

A gilded and silvered openwork belthook of this rare form with jade inlays in the collection of the British Museum, received in 1945 as part of the Raphael Bequest, is illustrated by Watson, *Ancient Chinese Bronzes*, Rutland, 1962, pl. 86b. The same belthook is illustrated again by Rawson, *Chinese Bronzes: Art and Ritual*, London, 1987, p. 92, no. 39-b.

西漢 銅鑲金銀鑲土耳其石鏤空龍形帶鉤 長 21.8 厘米



30. A GILT BRONZE DRAGON

Tang Dynasty (618–907)

shown striding with head held high, mouth open and short tongue protruding under a pointed snout, with a single horn curled back from the forehead, the sinuous slender body incised with scales, the backbone with a row of jagged points, the long tail curled around one hind leg, the surface with bright gilding well preserved, the feet and underside showing traces of red and green patina.

Length 3 inches (7.5 cm)

Provenance C. T. Loo / Frank Caro, New York, 1950's
Collection of Mrs. Catherine Hoobler, Ann Arbor, Michigan
American Private Collection
J. J. Lally & Co., New York, 1988

Compare the similar gilt bronze striding dragon excavated in 1979, now in the collection of the Xi'an City Cultural Relics Storehouse, exhibited at the British Museum and illustrated by Michaelson in *Gilded Dragons: Buried Treasures from China's Golden Ages*, London, 1999, p. 92, no. 53.

Compare another similar gilt bronze striding dragon in the collection of Mr. and Mrs. John D. Rockefeller 3rd, illustrated by Juliano, *Art of the Six Dynasties: Centuries of Change and Innovation*, New York, 1975, p. 61, no. 37.

A pair of gilt bronze striding dragons from the Winthrop Collection now in the Harvard University Art Museums, is illustrated in *Grenville L. Winthrop: Retrospective for a Collector*, Cambridge, 1969, pp. 54-55, no. 54.

唐 銅鑲金遊龍 長 7.5 厘米



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Cover: Cat. no. 21

Frontispiece: Cat. nos. 28 and 15

Photography: Oren Eckhaus

Printed in Hong Kong by Pressroom Printer and Designer Ltd.

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