

The background of the entire page is a traditional Chinese painting. It depicts a group of approximately 15 people, mostly women in elaborate, colorful traditional Chinese robes (red, blue, pink, green) and a few children. They are gathered in a garden-like setting with a red wooden bridge or walkway in the background, bamboo stalks, and rocky terrain in the foreground. The scene appears to be a social gathering or a study session, with some individuals holding scrolls or books. The painting style is characteristic of traditional Chinese ink and wash with color.

CHRISTIE'S

SINGAPORE

Chinese Ceramics and Works Of Art
&
The Property From A Southeast Asian Collection
Sunday, 4 October 1998

Rama IX Art Museum Foundation

CHRISTIE'S

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Chinese Ceramics and Works of Art & The Property from a Southeast Asian Collection

Auction

Sunday, 4 October 1998 at 2:30 p.m.

at

Sir Stamford Room, Grand Hyatt Singapore, 10-12 Scotts Road, Singapore 228211

Sale Code

In sending written bids or making enquiries, this sale should be referred as NAGA-9888

Viewing

Singapore, at the Grand Hyatt Singapore

Friday, 2 October

10:00 a.m. - 6:00 p.m.

Saturday, 3 October

10:00 a.m. - 6:00 p.m.

All sales are subject to the conditions printed in the catalogue and the buyer's attention is drawn to this information.

For general client assistance and overseas client services, please telephone (65) 235 3828

For more information about Christie's Services and Forthcoming Sales, you can use the Internet at Address
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CHRISTIE'S

Christie's International Singapore Pte Ltd

Unit 3 Parklane Goodwood Park Hotel 22 Scotts Road Singapore 228221

Tel: (65) 235 3828 Fax: (65) 235 8128

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Looking for something specific? Lotfinder, our unique auction search service, will match your requirements with our forthcoming sales worldwide and give you early notification of any items of interest. To receive a brochure or register for this service, please call Alix Silk (44171) 389 2963 or contact Client Advisory Services on (65) 235 3828.

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CONTENTS

Specialist Departments	4
Services for this Sale	5
Buying and Selling at Christie's	6
Explanation of Cataloguing Practice	8
Bidder Registration Form	9
Chronological Table	11
Southern Chinese Celadons by Rosemary E. Scott	12
CATALOGUE - Individual lot descriptions	
Chinese Ceramics	16
The Property From A Southeast Asian Collection	32
Straits Chinese Works of Art	59
Ceremonial Adornments in Straits Chinese Works of Art by Audrey Wang	60
Forthcoming Auctions	81
Catalogue Subscriptions and Publications Order Form	83
Written Bids Form	85
Christie's Charges and Sales Tax	87
Conditions of Business	88
Selling locations and Representatives	93
Front Cover illustration : lot 628 (detail)	
Back Cover illustration : lot 701 & 702	

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Cecilia Ong
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(Vietnamese Paintings)

Chinese Ceramics & Straits Chinese Works of Art
Pola Antebi
Audrey Wang

Jewellery

Edmond Chin
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Lily Phua

Admin/Operations

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Chinese Ceramics & Works of Art

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Indian, Himalayan, SEA Works of Art

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Chinese Paintings

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Deborah Iskandar	Tel : (6221) 527 2606
	Fax: (6221) 527 2607
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Lim Meng Hong	Tel : (603) 252 5001
Tunku Zabiah	Fax: (603) 252 2001
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Jop Ubbens	Tel : (3210) 575 5275
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For advice on any aspect of buying at this sale or assistance in foreign languages, please contact:

Lily Phua Tel : (65) 235 3828
Billie Soh Fax: (65) 235 8128

Catalogue Subscriptions

This catalogue is available on subscription. Please see the form in this catalogue or contact:

Veronica Yong Tel : (65) 235 3828
Fax: (65) 235 8128

Written Bids

Buyers who cannot attend a sale can bid using the form in this catalogue. For further information:

Lily Phua Tel : (65) 235 3828
Ian McGinlay Fax: (65) 235 8128

Telephone Bids

If you cannot attend the auction you are welcome to bid on the telephone on lots with a minimum estimate of \$84,000. As the number of telephone lines is limited, please make arrangements for this service at least 24 hours before the sale, especially if you wish to bid in a language other than English.

Lily Phua Tel : (65) 235 3828
Ian McGinlay Fax: (65) 235 8128

Payment

Details of charges are given at the back of this catalogue. For further information about methods and terms of payment for buyers please contact:

Janice Koo Tel : (65) 235 3828
Gertrude Tan Fax: (65) 235 8128

Collection of Purchases

Purchased lots which are paid for by Cash or Cashier's Order will be available for collection on Monday, 5 October at the Grand Hyatt Singapore, Sir Henry Keppel Room III from 10:30 am to 5:00 pm. Lots paid for by cheques will be available for collection only after the cheques are cleared. **Credit cards will not be accepted.** Lots not collected at the Grand Hyatt Singapore after 5 October will be moved to the Christie's warehouse. Storage charges will be incurred after seven days from the date of auction.

Arrangement for collection must be made through the Christie's Singapore office.

Please make the arrangements at least two days in advance.

Keong Ruoh Ling (SEA Pictures)
Audrey Wang (Chinese Ceramics)
Shane Ng (Jewellery)
Tel : (65) 235 3828
Fax: (65) 235 8128

Large items from Chinese & Straits Chinese Works of Art sale must be collected by 20 October, otherwise they will be moved to a commercial warehouse. Buyer will bear all the costs of local transportation involved in the move and warehouse storage charges.

Shipping

Estimates for the shipping of any property and advice on the most secure and economic means of dispatch can be obtained from our office.

Keong Ruoh Ling (SEA Pictures)
Audrey Wang (Chinese Ceramics)
Shane Ng (Jewellery)
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Christie's welcome you to our viewing galleries and salerooms. Our specialists and client services staff will be pleased to help you with any aspect of buying or selling at auction. We can provide assistance in a wide range of languages.

BUYING AT AUCTION

USING THIS CATALOGUE

Auction Estimates

Each entry in this catalogue includes an estimated price range which reflects the opinion of our specialists. These are based upon prices recently paid at auction for comparable property and take into account such things as condition, rarity, quality and history of previous ownership (provenance). Estimates are subject to revision; they do not include the buyer's premium or GST. Where "Estimate on Request" appears, please contact Christie's Departmental specialists for further information.

Reserves

The reserve is the minimum price the seller is willing to accept and below which the lot will not be sold.

Buyer's Premium and GST

Buyers are reminded that the actual purchase price will be the sum of the final bid price plus the buyer's premium, in general 15% of the first \$875,000 and 10% of the excess of the final bid price above that amount (there are exceptions for wine, explained at the back of this catalogue). GST at the appropriate rate is payable on the premium. These charges are explained in detail under Christie's Charges and GST at the back of this catalogue.

BEFORE THE AUCTION

You can attend pre-sale viewings for all our auctions at no charge. All property to be auctioned is usually on view for several days prior to the sale. You are encouraged to examine lots thoroughly and to request condition reports (see below). Christie's specialists and client services staff are available to give advice at all viewings or by appointment.

Condition Reports

If you would like additional information about a particular lot, or cannot come to the viewing, Christie's can usually provide a condition report. Please contact the specialist department in charge of the sale. We remind prospective buyers that descriptions given are not warranties but opinions only and are given subject to our Conditions of Business.

Registration

If you are planning to buy at auction, you will need to register at our Registration and Information Desks. Please arrive 30 minutes before the sale to complete bidder registration and to receive a numbered "paddle" to identify yourself. Alternatively, you can register a day or two in advance, and on the day of sale go straight to the Registration Desk to obtain your paddle. If you are a new client, or if you have not made a recent purchase at Christie's, you will be asked to supply a bank reference when you register. To avoid any delay in the release of your purchases, you may wish to pre-arrange cheque or credit approval. (If you please contact Christie's at (65) 235 3828. Before you bid, we ask you to read our Conditions of Business which appear at the back of the catalogue. The acceptance of your bid will be subject to these conditions.

THE AUCTION

All auctions are open to the public, whether intending purchasers or not. Some evening sales require an admission ticket (these are free, but limited in number) which must be requested in advance from the administrator of the appropriate department.

Bidding

Property is auctioned in numerical lot order, as it appears in the catalogue. The lot being offered is usually shown at the front of the saleroom or illustrated on a screen. The auctioneer will accept bids from those present in the room or absentee bidders participating by telephone or by written bid. Auctions usually proceed at about 40-50 lots per hour, though it may vary depending on the category of items being sold.

Bidding Increments

Bidding generally opens below the low estimate and advances in the following increments:

\$8500 to \$81000	by \$500
\$81000 to \$82000	by \$8100
\$82000 to \$83000	by \$8200
\$83000 to \$85000	by \$8200
	or \$8200-500-800
\$85000 to \$810000	by \$8500
\$810000 to \$820000	by \$81000
\$820000 to \$830000	by \$82000
\$830000 to \$850000	by \$82000
	or \$82000-5000-8000
\$850000 to \$8100000	by \$85000
\$8100000 to \$8200000	by \$810000
\$8200000 up	Auctioneer's discretion

However, the auctioneer may change the increments during the course of the auction at his or her discretion.

Currency Conversion

Bidding is carried out in Singapore Dollars, but Christie's usually provides a currency conversion table in the saleroom for the convenience of bidders. Please note that figures shown in foreign currencies are only approximates and do not represent exact exchange rates. Payment will be requested in Singapore Dollars.

Written Bids

If you cannot come to an auction in person, Christie's can bid for you. There is no charge for this service, known as commission bidding. If successful, you simply pay the final bid (hammer price) plus the premium and any GST due in the usual way, as explained on the written bids form at the back of this catalogue. Written bids are subject to our Conditions of Business.

Telephone Bids

If you cannot attend the auction, you are welcome to bid on the telephone on lots with a minimum estimate of \$84,000. (We also recommend that you leave a covering bid which we can execute on your behalf just in case we are unable to reach you by telephone.) As the number of telephone lines is limited, please make arrangements for this service at least 24 hours before the

sale, especially if you wish to bid in a language other than English. Telephone bids are carried out subject to our Conditions of Business.

Successful Bids

The fall of the auctioneer's hammer indicates the final bid. The auctioneer will call out and record the name or "paddle" number of the buyer. If your written bid is successful, you will be notified immediately after the sale by post. Bidding may be reopened at the auctioneer's discretion.

Unsold Lots

If a lot does not reach the reserve, it is bought-in. In other words, it remains unsold and is returned to the consignor.

AFTER THE AUCTION

Payment and Collection of Goods

Payment must be made within seven calendar days of the sale and the property you have bought can then be collected. Goods can be collected only from the consignor's cleared. Payment must be made by cash or cheque, made payable to Christie's International Singapore Pte Ltd or bank transfer to the Hongkong & Shanghai Bank Corporation of Singapore for account of Christie's International Singapore Pte Ltd. Account No.: 143-054623-001. Please include invoice number, sale number and sale code for easy reference. To avoid any delay in releasing goods, prospective buyers should supply bank references before the auction.

Storage and Insurance

All purchases will initially be held for collection at the saleroom at no charge. Christie's provides insurance cover for a maximum of seven days after the sale. If purchases are not collected within the time stated in the catalogue, they will be deposited in the warehouse and charges will be incurred. Details are given towards the back of this catalogue (see Christie's Charges and Sales Tax at the back of this catalogue).

Shipping

Shipping can also be arranged on your behalf. You can also instruct the shipper of your choice, either immediately after the sale, if you are attending, or in writing on the instruction form sent with our invoice.

Auction results by post

Lists of prices realized at Christie's auctions are sent automatically to catalogue subscribers shortly after each sale. These price lists are available to others and can be requested from Christie's Publications at Tel: (65) 235 3828 or Fax: 235 8128.

SELLING AT AUCTION

Auction Estimates

If you are considering selling, Christie's is happy to provide a free verbal estimate of the auction value of your property and you can bring items into our salerooms at any time during normal business hours. To ensure prompt attention, it is advisable to make an appointment in advance with the specialists department. If a visit is not practical, please send a clear photograph and a written description.

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If you decide to sell your property at auction, the procedures are simple and Christie's specialists and administrative staff will do all they can to help you throughout the process. After discussions with our specialists, you will receive a contract which sets out the terms and fees for services we can provide, such as insurance, shipping and catalogue illustration.

For most categories, Christie's standard seller's commission rate is 10% of the final bid price on items selling for \$84,001 and above, and 15% on property selling for \$84,000 or less. GST is charged on this commission charge a minimum commission of \$8120 for each lot sold. For wine and stamps these rates may vary. For details please see Christie's charges and GST at the back of this

catalogue. Christie's will suggest a reserve price and discuss our recommendations for pre-sale estimates of each property you consign for sale.

Delivery of Property to Christie's

After you have consigned property to us for sale, you can bring your property to Christie's yourself, or arrange with your own shipper to deliver it to us, or Christie's specialist department can organize for it to be shipped through Christie's Shipping Department. Property should arrive at Christie's at least three months before the sale in order that it can be researched, catalogued and photographed. Your property is generally stored without charge at one of Christie's Secure warehouses, although an insurance charge will be made.

Pre-Auction Notification

Before the auction you will receive a copy of the catalogue featuring your property and a separate confirmation of the reserve price(s) below which it will not be sold. The catalogue is sent to subscribers worldwide and offered for sale through our offices.

AFTER THE AUCTION

Post-Auction Notification

Within a few days after the sale, you will receive a notification of the final bid price (hammer price), or, in the event that the property failed to sell, notification that it was bought-in to be returned to you.

Unsold Lots

If a Lot does not reach the reserve, it is 'bought in'. The seller should collect such property following the instructions given at the back of the catalogue under 'Collection and Storage'.

Payment

Approximately 35 days after the auction, you will be sent net sale proceeds and a settlement itemizing commission and any other charges. Payment can only be made when Christie's has been paid by the buyer.

EXPLANATION OF CATALOGUING PRACTICE

For paintings, prints and works of art

A work catalogued with the name(s) or recognized designation of an artist, without any qualifications, is, in our opinion, a work by the artist. In other cases, the following expressions, with the following meaning are used:

"Attributed to..."	in our qualified opinion probably a work by the artist in whole or in part.
"Studio of..."	in our qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.
"Workshop of..."	
"Circle of..."	in our qualified opinion a work of the period of the artist and showing his influence.
"Follower of..."	in our qualified opinion a work executed in the artist's style but not necessarily of a pupil.
"Manner of..."	in our qualified opinion a work executed in the artist's style but of a later date.
"After..."	in our qualified opinion a copy (of any date) of a work of the artist.
"Signed..."	
"Dated..."	in our qualified opinion the signature/date/inscription of the artist.
"Inscribed..."	
"Bears signature..."	
"Bears date..."	in our qualified opinion the signature/date/inscription might be that of the artist.
"Bears inscription..."	
"With date..."	is so dated but was not in our opinion executed at that date.

For porcelain and ceramics

- A piece catalogued with the name of a period, reign or dynasty without further qualification was, in our qualified opinion, made during or shortly after that period, reign or dynasty (e.g. "a Ming vase").
- A piece catalogued "in the style of" a period, reign or dynasty is, in our qualified opinion, quite possibly a copy or imitation of pieces made during the named period, reign or dynasty (e.g. "a vase in Ming style").
- A reference to a "mark and of the period" means that, in our qualified opinion, the piece is of the period of the mark (e.g. "Kangxi six-character mark and of the period").
- A reference to a "mark without reference to and of the period" means that in our qualified opinion, although bearing the mark, the pieces were possibly not made in the period of the mark (e.g. "Kangxi six-character mark").
- Where no date, period, reign or mark is mentioned, the lot is, in our qualified opinion, of uncertain date or 19th or 20th century manufacture.

NOTICE IN RELATION TO PAINTINGS AND JEWELLERY

All property is sold "AS IS" in accordance with the statement in Condition C17 that effect neither Christie's nor the seller makes any warranty or representation with respect to the property, and they shall not be responsible for the correctness of the catalogue or other descriptions of the property.

The descriptions of the condition of articles in this catalogue, including all references to damages or repairs, are provided as a service to interested persons, but are not warranted to be correct. Accordingly, all Lots should be viewed personally by prospective buyers to evaluate the condition of the articles offered for sale.

While all attribution in this catalogue to authors, artists, dates and periods are based on careful study and represent the qualified opinion of specialists, such attributions are not to be relied upon as unqualified statements which are warranted to be correct. Current scholarship does not permit such unqualified statements with regard to paintings and jewellery and accordingly the Guarantee set out in paragraph C17 of the Conditions of Business shall not apply to sales of paintings and jewellery.

Although Christie's makes no warranty of authenticity with regard to any Lot offered for sale in this catalogue, Christie's is authorized to and will rescind the sale of any Lot which is a Forgery (i.e. created with intent to deceive) and will refund the purchase price of such Lot if the Buyer (1) gives written notice, which is received by Christie's within such time as may be specified in Condition C17, that it is a Forgery, (2) returns the Lot to Christie's premises, in the same condition it was at the time of the sale, within 35 days of the sale of the Lot, and (3) demonstrates that the Lot is in fact a Forgery.

Paddle Number : _____ Sale Number : _____
Client Number : _____ Sale Date : _____



CHRISTIE'S
International Singapore Pte Ltd

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(The auction and all bidding will be subject to the contractual terms and conditions printed in the Auction Catalogue)

[INVOICES CANNOT BE CHANGED ONCE THEY HAVE BEEN PRINTED]

Invoice Name : _____
(please print SURNAME clearly) (please print GIVEN name clearly)

Address : _____
(please print clearly) _____
Postcode _____

IC/Passport # : _____ Mobile/Pager # : _____

Office Phone # : _____ Home phone # : _____ Fax # : _____

BANK REFERENCES:

Bank Name & Branch : _____ Bank Account # : _____

If acting as Agent for the above, please complete the following:

Agent Name : _____
(please print SURNAME clearly) (please print GIVEN name clearly)

Address : _____
(please print clearly) _____

IC/Passport # : _____ Mobile/Pager # : _____

Office Phone # : _____ Home phone # : _____ Fax # : _____

Signature : _____ Date : _____

Bidders are reminded that the purchase price payable by the successful bidder shall be the aggregate of the final bid and a premium of 15% of the \$875,000 of the Hammer Price of each lot and 10% on the excess of the Hammer Price above \$875,000 together with any Goods and Services Tax chargeable thereon. Please note that a late charge is specified in the Condition of Sale in each catalogue and is subject to change without separate notice.

PAYMENT FOR PURCHASES CAN BE MADE IN CASH, BANK TRANSFER OR CHEQUE IN FAVOUR OF "CHRISTIE'S INTERNATIONAL SINGAPORE PTE LTD". GOODS CAN BE COLLECTED ONLY WHEN PAYMENT HAS CLEARED. CHRISTIE'S DOES NOT ACCEPT CREDIT CARDS AS PAYMENT FOR PURCHASES.

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| ☐ Indian, Himalayan & SEA Works of Art | ☐ Teddy Bears, Dolls & Toys | ☐ Christie's Education Course |

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BUYING AT AUCTION USING THIS CATALOGUE

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\$8500 to \$81000	by \$550
\$8100 to \$82000	by \$8100
\$82000 to \$83000	by \$8200
\$83000 to \$85000	by \$8200 or \$8200-500-800
\$85000 to \$810000	by \$8500
\$810000 to \$820000	by \$81000
\$820000 to \$830000	by \$82000
\$830000 to \$850000	by \$82000 or \$82000-5000-8000
\$850000 to \$8100000	by \$85000
\$8100000 to \$8200000	by \$810000
\$8200000 up	Auctioneer's discretion

However, the auctioneer may change the increments during the course of the auction at his or her discretion.

Currency Conversion

Bidding is carried out in Singapore Dollars, but Christie's usually provides a currency conversion board in the saleroom for the convenience of bidders. Please note that figures shown in foreign currencies are only approximates and do not represent exact exchange rates. Payment will be requested in Singapore Dollars.

Written Bids

If you cannot come to an auction in person, Christie's can bid for you. There is no charge for this service, known as commission bidding. If successful, you simply pay the final bid (hammer price) plus the premium and any GST due in the usual way, as explained on the written bid form at the back of this catalogue. Written bids are subject to our Conditions of Business.

Telephone Bids

If you cannot attend the auction, you are welcome to bid on the telephone on lots with a minimum estimate of \$84,000. (We also recommend that you leave a covering bid which we can execute on your behalf just in case we are unable to reach you by telephone.) As the number of telephone lines is limited, please make arrangements for this service at least 4 hours before the sale, especially if you wish to bid in a language other than English. Telephone bids are carried out subject to our Conditions of Business.

Successful Bids

The fall of the auctioneer's hammer indicates the final bid. The auctioneer will call out and record the name or "paddle" number of the buyer. If your written bid is successful, you will be notified immediately after the sale by post. Bidding may be repeated at the auctioneer's discretion.

Unsold Lots

If a lot does not reach the reserve, it is bought-in. In other words, it remains unsold and is returned to the consignor.

AFTER THE AUCTION

Payment and Collection of Goods

Payment must be made within seven calendar days of the sale and the property you have bought can then be collected. Goods can be collected only when payment has cleared.

Payment can be made by cash or cheque, made payable to Christie's International Singapore Pte Ltd or bank transfer to the Hongkong & Shanghai Bank Corporation of Singapore for account of Christie's International Singapore Pte Ltd, Account No.: 143-054625-001. Please indicate invoice number, sale number and sale code for easy reference. To avoid any delay in releasing goods, prospective buyers should supply bank references before the auction.

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Shipping

Shipping can also be arranged on your behalf. You can also instruct the shipper of your choice, either immediately after the sale, if you are attending, or in writing on the instruction forms sent with our invoice.

Chronological Table

中国历代年表

夏	XIA DYNASTY	2100c - 1600c BC	宋	SONG DYNASTY	960 - 1279
商	SHANG DYNASTY	1600c - 1100c BC	北宋	Northern Song	960 - 1127
周	ZHOU DYNASTY	1100c - 256 BC	南宋	Southern Song	1127 - 1279
	西周 Western Zhou	1100 - 771 BC	金	JIN DYNASTY	1115 - 1234
	东周 Eastern Zhou	770 - 256 BC	元	YUAN DYNASTY	1279 - 1368
	春秋 Spring and Autumn period	770 - 476 BC	明	MING DYNASTY	1368 - 1644
	战国 Warring States period	475 - 221 BC	洪武	Hongwu	1368 - 1398
秦	QIN DYNASTY	221 - 206 BC	建文	Jiawan	1399 - 1402
汉	HAN DYNASTY	206 BC - 220 AD	永乐	Yongle	1403 - 1424
	西汉 Western Zhou	206 BC - 8 AD	洪熙	Hongxi	1424 - 1425
	新 Xin	9 - 24	宣德	Xuande	1426 - 1435
	东汉 Eastern Han	25 - 220	正统	Zhengtong	1436 - 1449
三国	THREE KINGDOMS	220 - 265	景泰	Jingtai	1450 - 1456
晋	JIN DYNASTY	265 - 420	天顺	Tianshun	1457 - 1464
	西晋 Western Jin	265 - 317	成化	Chenghua	1465 - 1487
	十六国 Sixteen Kingdoms	304 - 439	弘治	Hongzhi	1488 - 1505
	东晋 Eastern Jin	317 - 420	正德	Zhengde	1506 - 1521
南朝	SOUTHERN AND		嘉靖	Jiaging	1522 - 1566
北朝	NORTHERN DYNASTIES	420 - 589	隆庆	Longqing	1567 - 1572
	刘宋 Liu Song	420 - 479	万历	Wanli	1573 - 1619
	南齐 Southern Qi	479 - 502	泰昌	Taichang	AD 1620
	梁 Liang	502 - 557	天启	Tianqi	1621 - 1627
	陈 Chen	557 - 589	崇祯	Chongzhen	1628 - 1644
	北魏 Northern Wei	386 - 535	清	QING DYNASTY	1644 - 1911
	东魏 Eastern Wei	534 - 549	顺治	Shunzhi	1644 - 1661
	西魏 Western Wei	535 - 557	康熙	Kangxi	1662 - 1722
	北齐 Northern Qi	549 - 577	雍正	Yongzheng	1723 - 1735
	北周 Northern Qi	557 - 581	乾隆	Qianlong	1736 - 1795
隋	SUI DYNASTY	581 - 618	嘉庆	Jiaging	1796 - 1820
唐	TANG DYNASTY	618 - 907	道光	Daoguang	1821 - 1850
五代	FIVE DYNASTIES	907 - 960	咸丰	Xianfeng	1851 - 1861
	后梁 Later Liang	907 - 923	同治	Tongzhi	1862 - 1874
	后唐 Later Tang	923 - 936	光绪	Guangxu	1875 - 1908
	后晋 Later Jin	936 - 946	宣统	Xuantong	1909 - 1911
	后汉 Later Han	947 - 950	中华民国	REPUBLIC OF CHINA	1912 - 1916
	后周 Later Zhou	951 - 960	洪宪	HONGXIAN (YUAN SHIKAI)	1915 - 1916
辽	LIAO DYNASTY	907 - 1125			

Southern Chinese Celadons

Rosemary E. Scott

For many Western collectors the ceramics which they most readily associate with China are porcelains decorated in underglaze-blue or overglaze enamels. In Asia, however, it is stonewares with so-called celadon glazes which are often the most highly-regarded. Chinese celadons are also among the most influential ceramics, having inspired potters in a number of other Asian countries.

The term 'celadon' is, of course, not used in China, where such ceramics are described as *qing ci* (green high-fired wares). In English it is nevertheless a convenient term to describe high-fired wares with a greenish or bluish glaze which owes its colour to small quantities of reduced iron.¹ Celadon-glazed wares have now been traced back as far as the Shang dynasty in China, but good quality wares seem to have been made in some quantities in Zhejiang province in the Wu and Jin dynasties of the 4th-3rd centuries. Formerly these pieces were sometimes referred to as proto-Yue wares, but now are usually called early Yue wares.

These early Yue wares have rather yellowish uneven glazes and employ a wide variety of decorative techniques, including incising, pecking, moulding, rouletting and sprig-moulding. They are also much influenced by bronzes, both in terms of their shapes and decoration.² The most obvious link with bronzes is the frequent use of mask and ring handles. On the bronze vessels the ring is loose. On the early Yue wares the whole handle is sprig moulded and the ring is integral with the mask. Thus the handle is decorative rather than useful.

This reliance on inspiration from bronzes was later abandoned, and by the Tang period the vessels produced were either strictly ceramic in treatment or were influenced by precious metals: silver and gold. This remained the case throughout the Five Dynasties and early Song period. The Yue wares of the Tang and later periods were no longer regarded as cheaper substitutes for metal, but were valued for their own merits.³ Indeed, Tang poets and connoisseurs praised them for their beauty and extolled their virtues as vessels from which to drink tea. In his *Cha Jing* (Tea Classic) Lu Yu (AD 733-804) declared Yue tea bowls to be the most desirable.

The finest of these Yue wares appear to have been reserved for use by the rulers of the kingdom of Wu-Yue, or for presentation to the emperor. These are known as *hu* or *mi* (reserved or secret coloured) wares. Precise identification of *hu* wares was not possible until the excavation of the foundations of the Famenji pagoda in 1987.⁴ The deposit there of *hu* wares was not disturbed since they were sealed up on the fourth day of the first month of the fifteenth year of Xiantong (AD 874), and contained not only the objects but in ventories detailing them. It is the combination of the ceramics and a contemporary inventories that have allowed scholars to identify these famous *hu* wares with confidence. These have a fine-grained grey body and thin, even, slightly more silvery glaze. Records tell us that in 978 when the prince of Wu-Yue submitted to the Song emperor he presented fifty thousand ceramic vessels. Of these, one hundred and fifty were embellished with gold rims.

The Yue wares that were sent north to the court were very influential. The reference to Yue wares can clearly be seen for instance in the northern Ru wares made for the Song emperor Huizong at the end of the Northern Song period. They also exerted influence on celadon wares made in other countries, such as those of Korea. Zhejiang province had, thus, over the centuries, become established as a centre for the production of celadons; affecting the style of other ceramic kilns even when the centre of government power was in the north. With the fall of the Northern Song dynasty and the establishment of the Song court in the south at Hangzhou, the southern kilns received new and important patronage.

One of the most successful products to emerge from this boost to the southern economy was Longquan celadon. The term Longquan celadon refers not to the name of a particular kiln but to the market town which served a group of kilns

in southern Zhejiang and northern Fujian province. The early products of these kilns resembled Yue ware with thin transparent glazes, but with the change of patronage, brought about by the relocation of the Song court, the kilns developed a new, refined, product: a stoneware with fine, pale grey body and a beautiful, thick, translucent bluish-green glaze. This is the celadon which became associated with these kilns.

The thick translucent glaze required a different approach to decoration to that seen on Yue wares or indeed in northern celadons from the Yaohou kilns. Many Song dynasty Longquan celadons have little or no surface decoration, since the glaze tends to obscure incised designs. One new decorative theme, however, was very successful and can be seen on the glaze tends to obscure incised designs. One new decorative theme, however, was very successful and can be seen on the dish with flattened rim in the current sale (Lot 605). On the relatively flat interior base, the ceramic decorator placed two sprig-moulded fish. When the piece was glazed and fired, the impression was of fish swimming in water. In the 14th century, sprig-moulded elements were also placed, unglazed, on top of the glaze and fired in biscuit providing a contrast of colour and texture with the glaze itself. On the exterior of this Song dish is another decorative device which became popular with Longquan potters. This is a band of overlapping petals, rising from the foot towards the rim. Each petal has a raised central vein on which the glaze ran thin, emphasising the relief effect of the design. When carving was used under the glaze, it tended to be very bold in order to show through the glaze, like that on another dish in the current sale (Lot 604).

In the Southern Song period many fine Longquan pieces were made in forms derived from archaic bronze and jade vessels. This reflected the great interest in antiquities exemplified by the Huizong emperor of the Northern Song and carried into the Southern Song court. With the Yuan dynasty came a greater interest in surface decoration, larger, heavier forms and an increase in wares made for the export trade. The glaze of Longquan celadons also changed. The ingredients were more homogeneously combined and the glazes were fired to a somewhat higher temperature, resulting in a greater degree of transparency. This was continued on by the Longquan potters of the early Ming dynasty and it allowed the underglaze decoration to show through more clearly, as can be seen on several pieces in the current sale. Incised designs (Lots 606 & 613) as well as moulded and impressed decoration (Lots 607, 608, 610, 612) could be seen to good advantage.

Although the porcelain kilns of Jingdezhen eventually succeeded the Longquan kilns as the primary ceramic centre of China, such was the success of early celadons, that as even in the 15th century the imperial kilns at Jingdezhen were required to try and produce copies of their glazes on white porcelain bodies. They also provided the inspiration for development of a range of celadon-style glazes on porcelains of both the Ming and Qing dynasties.

Endnotes:

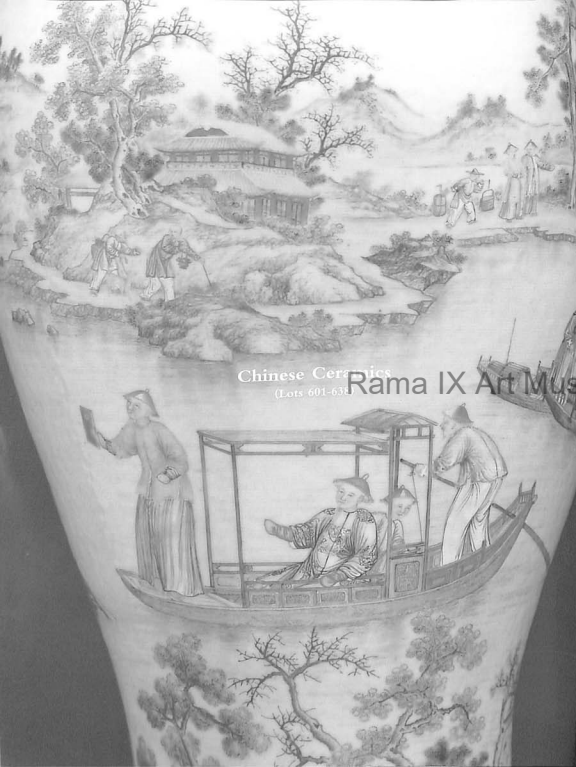
- i For discussion of the origin of the term 'celadon', see G. St. G.M. Gompertz, *Chinese Celadon Wares*, Faber and Faber, London a Boston 1980, revised edition, p. 21.
- ii This can clearly be seen in the case of the basin in the Percival David Foundation (PDF 250), illustrated by Rosemary E. Scott in *Percival David Foundation of Chinese Art: A Guide to the Collection*, London, 1989, p. 33, pl. 13. This basin mirrors bronze vessels in both its form and its decoration.
- iii Discussed by Rosemary E. Scott in 'Ming-pao and the Changing Status of Ceramics in the Tang Period', published in Wang Qingzheng (ed.), *Yue Ware: Masterpieces of Chinese Ceramics*, Shanghai 1996, pp. 24-27.
- iv Shi Xingbang (ed.), *Precious Cultural Relics in the Crypt of the Famen Temple*, Shaanxi People's Fine Arts Publishing House, Xi'an, 1989.

CHINESE CERAMICS AND WORKS OF ART
&
THE PROPERTY FROM A SOUTHEAST ASIAN COLLECTION
NAGA 9888

Rama IX Art Museum Foundation

4 October 1998 - 2.30 p.m.

- | | |
|---|--------------|
| 1. Chinese Ceramics | Lots 601-638 |
| 2. The Property from a Southeast Asian Collection | Lots 639-718 |
| 3. Straits Chinese Works of Art | Lots 719-787 |



Chinese Ceramics
(Lots 601-635)

Rama IX Art Museum Foundation

The Sale will be conducted in Singapore Dollars.

THE PROPERTY OF A GENTLEMAN

601
A CELADON-GLAZED JAR
MING DYNASTY

Of bulbous *guan* shape, covered entirely with an attractive bluish celadon glaze, the rim and raised foot unglazed
6 1/2 in. (16 cm.) high

S\$1,000-1,500

US\$600-850

THE PROPERTY OF A LADY

604
A MOULDED LONGQUAN CELADON BOWL
SONG DYNASTY

The exterior moulded with lotus petals radiating from the base below a moulded floral band at the everted rim, the interior with a single moulded and incised peony spray, all under an attractive crackled glaze of characteristic olive-green tone, some minor glaze adhesions
7 1/2 in. (18.4 cm.) diam.

Previously sold in our Hong Kong Rooms, 18 March 1991, lot 507

S\$14,000-18,000

US\$8,000-10,000

THE PROPERTY OF A LADY

602
A SMALL LONGQUAN CELADON MEIPING
15TH/16TH CENTURY

Carved with a lotus scroll around the body with upright lappets at the base, a band of clouds and a classic scroll at the high rounded shoulders, the neck with a simple double-line border, covered in an attractively crackled bluish-green glaze, the foot ring burnt orange in the firing
9 1/2 in. (24.4 cm.) high

Previously sold in London, 7 June 1994, lot 315

S\$7,000-9,000

US\$4,000-5,000

605
A LONGQUAN CELADON 'TWIN-FISH' DISH
SOUTHERN SONG DYNASTY

The small dish sturdily potted with steep sides moulded on the interior with a pair of encircling fish, the exterior moulded with a band of petals stemming upwards from the base to the flat everted rim, covered in an attractively crackled celadon glaze
5 1/2 in. (13.3 cm.) diam.

Previously sold in Hong Kong, 28 April 1992, lot 25

Cf. the Kempe Collection examples, illustrated in the *Catalogue*, no. 125; and another by Neave Hill, *Chinese Ceramics*, pl. 76. Compare also with a similar bowl from a New York Collection, sold in our New York Rooms, 2 December 1985, lot 16, and another sold in our Hong Kong Rooms, 1 October 1991, lot 904.

S\$3,500-4,500

US\$2,000-2,500

ANOTHER PROPERTY

603
A FINE CELADON-GLAZED BARREL-FORM VASE
QIANLONG SEAL MARK AND OF THE PERIOD

Well potted, the sides moulded with two studded bands and a pair of *taiji* mask and ring handles, all under a pale blue-green glaze of even tone thinning almost to white on the extremities
6 1/2 in. (16.2 cm.) high, box

A pair of vases of this form with Qianlong marks, exhibited in Singapore, 1979, is illustrated in *Chinese Celadons and Other Related Wares in Southeast Asia*, pl. 224, nos. 271 and 272.

S\$7,000-9,000

US\$4,000-5,000

606
A CARVED LONGQUAN CELADON DISH
SOUTHERN SONG DYNASTY

The interior freely carved with two lotus sprays enclosed within a single-line border, the exterior with three horizontal ridges interspersed with diagonal nicks below the rim, covered with a green glaze of soft tones thinning around the rim, the base burnt orange in the firing
6 1/4 in. (15.9 cm.) diam.

Previously sold in our Hong Kong Rooms, 20 March 1990, lot 509.

S\$3,500-4,500

US\$2,000-2,500