



玉相輝

JADE AND WOOD

A MATERIAL CONVERSATION

ORIENTATIONS

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LIANG YI MUSEUM
HONG KONG

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FOREWORD

As the home of one of the most important collections of classical Chinese furniture in the world, one of the inquiries we often receive is: ‘Do you also have a jade collection?’ It is a natural question, as for centuries, the Chinese scholar would have cherished beautiful artefacts made of both jade and precious wood in his study. Alas, the answer is ‘no’. Liang Yi Museum’s founder, my father and collector Peter Fung, has only ever been attracted to *huanghuali* and *zitan*, when it comes to Chinese decorative art.

Therefore it is with great pleasure that we are hosting this special exhibition of the K Collection, in collaboration with *Orientations* magazine. Tightly curated with only 50 objects in total - 25 made of jade in its multitude of colours, and 25 made of precious wood - it is a chance for visitors to view these two complementary materials together, in a way that would have been inherently familiar and natural to the original collectors of these items, the Chinese literati.

This is a wonderful opportunity to look at the differing techniques and aesthetic perspectives artisans and craftsmen have used when working with these two vastly dissimilar materials. Wood is naturally durable while jade seems impossibly delicate and jade feels hard and cold while wood exudes softness and warmth. Yet, both have held its place in the esteem of collectors over the centuries. In this exhibition, we aim to challenge these preconceptions, and hope that by showcasing the two collections side by side, we will introduce visitors to new perspectives and ways of looking at these two traditional and noble materials.

We would like to thank Yifawn Lee, Publisher and Editor of *Orientations*, and Nader Rasti, founder of Rasti Fine Art, for bringing this extraordinary private collection to our museum, and for their joint-curation of the exhibition and publication of this beautiful catalogue.

Lynn Fung
Director
Liang Yi Museum
September 2025

引言

兩依藏博物館作為當今最重要的中國明清家具收藏機構之一，常有訪客詢及：「貴館可藏有玉器？」此般詢問再自然不過——自古以來，文人雅士的書齋中，向來既珍美玉，又重良木。不過很遺憾，家父暨兩依藏創始人馮耀輝先生，於中國雅玩一道，獨鍾黃花梨與紫檀二木而已。

欣逢良機，兩依藏得與《*Oriental Arts*》雜誌攜手，共襄盛舉，特呈「K 氏珍藏」雅展。是展精擇珍品五十件——玉器與木器各二十五件，其質殊絕，各顯其妙——使觀者得並賞此二雅物，恰似昔年文人雅士燕閒清賞之趣，渾然天成。

此次展覽實為觀賞匠人精湛工藝之良機，可窺玉木二材殊異，其工法意境各具千秋。木質堅實耐久卻透著溫潤，玉器看似脆弱實則堅硬冷冽，雖材質特性迥異，然皆為世所珍，歷代藏家寶愛不衰。今特並陳二藏，欲破成見，冀使觀者得睹新趣，以別樣眼光再識此二雅物。

在此，我們衷心感謝《*Oriental Arts*》雜誌發行人兼主編李宜芳女士，以及瑞斯帝美術創辦人拿達·瑞斯帝先生。承蒙二位將這批非凡的私人珍藏惠贈本館展出，並共同策劃此展覽及出版這部精美的圖錄。

馮依淩
館長
兩依藏博物館
2025 年 9 月

INTRODUCTION

We are pleased to present, 'Jade and Wood: A Material Conversation', a journey through the rich cultural heritage of China, showcasing the exquisite craftsmanship and artistry of Chinese jades and classical furniture. Curated from two private collections, the K Collection and Liang Yi Museum, the objects were chosen for their majestic grandeur and features the extensive range of colours found in natural jade and the hardwoods used in Chinese furniture. They offer a glimpse into the harmonious blend of natural materials and artistic expression that has defined Chinese art for centuries.

From delicate carvings to impressive vessels, the jade pieces in the exhibition embody the elegance and sophistication that have made this material a symbol of nobility and virtue, celebrated in China for many centuries, unmatched by any other culture in the world. Highlights include a Qianlong period (1736–1795) white jade archaistic vase and cover previously from the collection of Imre Schwaiger (1868–1940), an important Hungarian art dealer and collector based in London and Delhi. Finely carved, this object belongs to a known group of vessels that

bear the Qianlong *fang gu* mark, meaning 'in imitation of antiquity'. Also from the Qianlong period, an imperial spinach-green jade brush pot draws viewers into its thickly carved landscape scene of immortals.

Complementing the jade artifacts are exquisite pieces of Chinese classical furniture, crafted from the finest hardwoods and adorned with intricate designs. Highlights include a pair of monumental pair of cabinets made of *huanghuali* (rosewood), *tieli* (ironwood) and marble from the 17th century, as well as a *zitan* (sandalwood) brushpot from the 18th century intricately carved with powerful dragons.

These 50 remarkable objects tell the story of two passionate connoisseurs and invites viewers to appreciate the beauty, skill, and cultural significance of these extraordinary works of art, and to gain a deeper understanding of the rich artistic traditions that have shaped Chinese history.

導言

謹此榮幸呈獻「玉木相輝」特展，引領觀者穿越中國悠久的文化長河，領略玉器雕琢與古典家具的至臻工藝。是展薈萃 K 氏珍藏與兩依藏兩大私人收藏之稀世瑰寶，既顯蒼玉天成之色，復展紫檀黃花之韻。透過這些展品，觀眾得以窺見自然造化與人文匠心交融之妙，誠為千載華夏藝術精神之縮影。

本次展覽所呈玉器，自玲瓏巧作至恢弘器皿，皆蘊君子之德、顯貴胄之風，華夏文明獨崇此質，千百載來舉世無雙。其中尤以乾隆朝（1736–1795）的白玉仿古饗餐紋雙貫耳蓋瓶為珍，此器原屬匈牙利大藏家伊姆雷·施瓦伊格（1868–1940）舊藏，其人嘗駐倫敦與德里，乃歐亞藝術交流之重要推手。此罐精雕細琢，底鐫乾隆仿古款識，屬宮廷仿古玉器。同期另展一御製

碧玉仙山樓閣圖五足筆筒，通體浮雕仙境圖，層巒疊嶂間隱現群仙蹤跡，觀之令人神遊太虛。

與玉器珍玩相輝映者，乃中國明清家具精品，皆取上品良材，雕工絕倫。其中尤以兩件珍品為最：一對十七世紀黃花梨嵌鐵力木雲石頂箱櫃，形制磅礴；更有十八世紀紫檀雕龍筆筒，蟠虬纏筒，鱗鬚奮張。此二者與玉器同展，恰成天作之合，共譜材質對話之華章。

此五十珍器，既述藏家之雅癖，復引觀者品其藝、味其工、會其神。藉此可窺華夏藝文之淵藪，明傳統之流變，誠為叩問中國文明之管鍵。



JADE

西周 / 西漢 玉琮

Large Mottled Brown Jade *Cong*

China, Western Zhou-Western Han dynasty (1046 BC - AD 220)

The thickly carved jade has a circular mouth and base, the cylindrical interior well-hollowed with the exterior of the body modelled in square-form and left undecorated. The mottled stone has soft cream and brown tones with darker and paler suffusions.

Width: 15 cm

Provenance:

Comtesse de Behague Comtesse Martine-Marie-Octavie Pol de Béhague (1870-1939) Collection, Paris

Marquis de Ganay Charles-Alexandre de Ganay, 3rd Marquis de Ganay (1803-1881) Collection

Hotel Drouot, Paris, 7 May 1952, lot 13

Christie's Hong Kong, 28 May 2021, lot 2912

Published:

Michel Beurdeley, *L'Amature Chinois: des Han au XXe siecle*, Fribourg, 1966, p. 213, cat. I



宋 / 元或更早 青玉龍柄洗
Celadon Jade ‘Dragon’ Brush Washer

China, Song-Yuan dynasty, 10th to 13th century or possibly earlier

The exterior body of the circular washer is plainly carved, with a simple raised band encircling the mouth rim. The handle is intricately carved in the form of a dragon head with a snarling expression. The stone is of a celadon tone with russet streaks.

Length: 17 cm

Provenance:
Private American collection
Robert H. Ellsworth (1929-2014)



宋末 / 元 碧玉花口折沿盤
Green Jade Foliate Dish

China, late Song to Yuan dynasty, 13th/14th century

The lobed dish is elegantly carved with shallow rounded sides rising to an everted mouth rim with a raised outer lip, all shaped in the form of an open flower. The interior cavetto is detailed with four incised lines that lead to pointed petals, interspersed with raised lines to imitate the natural curves of flower petals. The plainly carved base is supported on a short floriform foot. The semi-translucent stone has a mottled sea-green tone with russet inclusions.

Height: 2.88 cm

Diameter at widest point: 19.3 cm

Provenance:

Private German collection

Nagel, Stuttgart, 21 May 2004, lot 1183

Eskenazi Ltd., London, July 2005

Christie's, New York, 19 September 2007, lot 61

The Water, Pine and Stone Retreat Collection



明初 白玉光素盃
White Jade Bowl

China, early Ming dynasty (1368-1644)

Skilfully carved with deep and thick rounded sides, the vessel is supported on a short straight foot. The softly polished 'mutton fat' stone is of an even pale colour with a few very faint russet streaks.

Height: 6.7 cm
Diameter: 13.5 cm

Provenance:
Baron and Baroness von Oertzen Collection
Knapton Rasti Asian Art, *Chinese Ceramics & Works of Art*, 2010, no. 45

Published:
S. Howard Hansford, *Jade: Essence of Hills and Streams*, Cape Town, 1969, p. 143, no. D35



清康熙 青白玉仿古饕餮紋瑞獸柄盃
Pale Celadon Jade Archaistic
‘Mythical Beast’ Cup

China, Qing dynasty, Kangxi period (1662-1722)

The pale celadon jade vessel is intricately carved with a band of archaistic *taotie* masks to the exterior, with a reticulated handle shaped as a large mythical beast with outstretched wings, the base of the handle adorned with a smaller dragon-like creature. Opposite the handle, the other side of the cup is boldly decorated with a lion head with fine incisions defining its mane. The pale, translucent stone is well-polished, with opaque snowy inclusions.

Height: 10.5 cm
Width: 14.5 cm

Provenance:
Doris Herschorn Collection
Sassoon Collection



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清康熙 白玉麒麟
White Jade Model of a *Qilin*

China, Qing dynasty, Kangxi period (1662-1722)

The recumbent twin-horned beast is powerfully carved with bulbous eyes below two horns which are tied together with a ribbon. A leafy branch bearing two peaches are supported on its back. The body is intricately detailed with scales and cloud scrolls, with incisions highlighting the texture of the mane and bushy tail. The stone is of an even pale tone with minor russet inclusions.

Length: 16.5 cm

Fitted, carved and pierced wood stand Included with original bill of sale from William Clayton Limited, Bury Street, London, 10 September 1956 (first item)

Provenance:

Mr & Mrs Laurence Evans Collection
Knapton Rasti Asian Art, *Jade*, 2003, no. 37



清乾隆 御製白玉光素高足盃 《乾隆年製》款
Imperial White Jade Stem Bowl

China, Qing dynasty, Qianlong *nian zhi* four-character seal mark and of the period (1736-1795)

Skilfully carved with plain, gently rounded sides rising to a flared mouth, supported on a tall splayed foot, the underside of the bowl is detailed with a band of lappets encircling the foot. The base is engraved with a four-character Qianlong *nian zhi* seal mark enclosed within a square. The translucent, softly polished stone is of a pale tone.

Diameter: 12.1 cm
Height: 6.8 cm

Provenance:
Charles (1873-1940) and Brenda (1882-1965) Seligman
Collection
Knapton Rasti Asian Art, *Jade*, 2006, no. 31
Private Taiwanese collection

Published:
Beijing Municipal Administration of Cultural Heritage,
*The 2nd Beijing International China Cultural Artifacts Fair,
Ceramics and Works of Art, 21-25 October 2010*, Beijing,
2010, pp. 88-89



清乾隆 白玉御題詩夔龍紋盃 「得佳趣」印 「大清乾隆年製」款
Imperially Inscribed White Jade Bowl

China, Qing dynasty, Qianlong *nian zhi* six-character seal mark and of the period, corresponding to 1736

The globular vessel is carved with tall rounded sides rising to a lipped mouth rim, supported on a short foot with a flat base. Bands of archaistic *kui* dragons and raised bosses are carved in low relief to the exterior above the foot and below the mouth. An imperial poem is inscribed to the main body of the vessel, followed by the characters *Qianlong bingchen yu ti* ('imperially composed in the *bingchen* year of the Qianlong reign') and the imperial seal *de jia qu* ('obtaining great enjoyment'), the base incised in seal script *da Qing Qianlong nian zhi* ('made during the Qianlong period of the Qing dynasty'). The stone is of an even pale tone with minor russet and opaque inclusions. The fitted grey jade stand is modelled in the form of an open lotus.

Height: 9.08 cm
Diameter: 15.32 cm
Fitted jade stand

Provenance:
Wu Collection
Alex Gurevitch Collection, Montreal
Hy Feldman Collection
Topper Gallery, Markham, Ontario, March 1998
The Water, Pine and Stone Retreat Collection



清乾隆 白玉螺形洗
White Jade ‘Conch Shell’ Brush Washer

China, Qing dynasty, Qianlong period (1736-1795)

Naturalistically carved in the shape of a conch shell, the brush washer is intricately detailed with grooved lines and bosses. The well-polished stone has an even white tone.

Length: 13.6 cm

Provenance:
Reverend Victor Farmer Collection
S. Marchant & Son, London, 2005, no. 14
Private Hong Kong collection



清乾隆 黄玉海棠式四足洗
Yellow Jade Quatrefoil Brush Washer

China, Qing dynasty, Qianlong period (1736-1795)

Elegantly carved in quatrefoil form with plain sides, the vessel is raised on four shaped splayed feet. The semi-translucent stone has a smooth polish, with a pale greenish-yellow colour accented with faint russet veins.

Width: 10 cm

Provenance:
Private Taiwanese collection



清乾隆 青玉帶皮雕福壽雙全蓋盒
Celadon and Russet Jade
‘Peach and Bats’ Box and Cover

China, Qing dynasty, Qianlong period (1736-1795)

Naturalistically carved in the form of a large peach, with two bats in flight amidst leafy flowering branches, the masterfully carved and reticulated gnarled branches ingeniously interlock to link the box and cover together, all fashioned from the same single piece of jade. The stone is of a celadon tone with attractive russet patches highlighting areas of the peach, leaves and bats.

Length and width: 16.5 x 16 cm

Width of opened box: 29.5 cm

Provenance:

Private American collection



清乾隆 白玉福壽如意紋雙蝠耳活環洗
White Jade ‘Marriage’ Bowl

China, Qing dynasty, Qianlong period (1736-1795)

The bowl is expertly modelled with deep and thick rounded sides, carved to each side of the exterior with a beribboned musical chime suspending an eternal knot, above a stylised bat with elaborate, outstretched wings. On the shoulders, a pair of handles shaped as bats hold *lingzhi* branches in their mouths and suspend loose rings. The base is detailed with an interlacing ribbon design connected with a quatrefoil motif, with the ribbons extending over the foot and rising up to the sides where they are held by the two bats. The interior is incised with further *lingzhi* fungus and *rohdea japonica*. The stone is of an even pale tone with honey-russet highlights.

Width across handles: 25.4 cm
Height: 9.8 cm
Carved and pierced wood stand

Provenance:
Christie’s, London, 4 December 1995, lot 266



清乾隆 白玉仿古饕餮紋雙貫耳蓋瓶
White Jade Archaistic Vase and Cover

China, Qing dynasty, Qianlong period (1736-1795)

The flattened ovoid vessel is elegantly carved to the neck with a band of archaistic *taotie* masks, flanked by a pair of tubular handles decorated with stylised archaistic scrolls to the shoulders, all supported on a concave base. The cover is delicately carved and pierced with zoomorphic designs and trigram roundels. The stone is of an exceptionally smooth and even pale tone and has a soft polish.

Height: 20 cm
Fitted red velvet bound box with the mark 'Imre Schwaiger, Expert in Indian Art, London & Delhi'

Provenance:
Important Private American collection
Imre Schwaiger (1868-1940) Collection



清乾隆 白玉夔龍耳蓋瓶
White Jade Archaistic Vase and Cover, *Hu*

China, Qing dynasty, Qianlong period (1736-1795)

Of flattened *hu* form, the white jade vessel is plainly carved to the exterior, with a pair of reticulated handles shaped as archaistic *kui* dragons to the shoulders. The cover is also plainly carved, surmounted by a rectangular finial. The stone is of an even pale tone with faint snowy inclusions.

Height: 25.4 cm
Fitted, carved and pierced wood stand

Provenance:
Sotheby's Hong Kong, 8 October 2014, lot 3672
Important Private Taiwanese collection
Rasti Chinese Art, *Vessel*, 2018, no. 10

Published:
Yang Boda, *Essence of Qing Jades*, Chicago, 1995, pp. 46-47
Yang Boda, 'Qing Yu Duo Ying (Superb Qing Jades)', in
The National Palace Museum Monthly of Chinese Art,
no. 116, November 1992, p. 51



清乾隆 黃玉靈猴獻壽雙聯瓶
Yellow Jade ‘Monkey’ Vase Group

China, Qing dynasty, Qianlong period (1736-1795)

The vase group is playfully carved with a monkey holding a peach, standing beside an elegant archaistic square-form vase with pierced scroll handles. On the other side of the vase is a second vase with a cover shaped as a double-gourd, decorated with smaller gourds and leafy tendrils. The stone is of a pale yellow tone with faint russet inclusions.

Height: 13 cm
Width: 13.3 cm
Fitted, carved and pierced *zitan* stand

Provenance:
Private French collection
Knapton Rasti Asian Art, *Ceramics & Works of Art*, 2012,
no. 18
Important private Taiwanese collection
Rasti Chinese Art, *Works of Art*, 2019, no. 30



清乾隆 御製仿古黃玉光素方蓋瓶
Yellow Jade Archaistic Vase and Cover, *Hu*

China, Qing dynasty, Qianlong period (1736-1795)

Skilfully carved as a square-form *hu* vase with a plain, undecorated exterior, the yellow jade vessel has triple c-scroll flanges below a pair of reticulated stylised key-fret handles. The cover is similarly carved with stylised scrolls forming the finial. The semi-translucent stone is of a pale yellow tone with some russet suffusions and opaque inclusions.

Height: 14 cm
Fitted, carved and pierced wood stand

Provenance:
Spink & Son Ltd., 1957
Knapton Rasti Asian Art, 2001, no. 22.
Important Private Taiwanese collection
Rasti Chinese Art, *Vessel*, 2018, no. 12



清乾隆 白玉帶皮雕仿古鳳式觥
White and Russet Jade Archaistic
Phoenix-Form Rhyton

China, Qing dynasty, Qianlong period (1736-1795)

The elegantly carved vessel is modelled in the form of a recumbent phoenix with elaborate stylised wings, supporting a vase on its back. The mid-section of the vase is decorated with a band enclosing archaistic phoenix designs, with a scrolling handle to one side. The stone is of a pale even white tone with bright russet patches.

Height: 10.2 cm

Provenance:
Private French collection



清乾隆 白玉帶皮雕玉蘭花式瓶
White Jade ‘Magnolia’ Vase

China, Qing dynasty, Qianlong period (1736-1795)

Naturalistically carved as a large magnolia flower, the white jade vessel is detailed with small magnolia buds supported on a reticulated gnarled stalk forming the base of the vase. The stone is of a pale tone with bright orange-russet areas.

Height: 19 cm
Fitted, carved and pierced wood stand

Provenance:
Important Private Taiwanese collection
Rasti Chinese Art, *Vessel*, 2018, no. 11



清乾隆 青白玉胡人戲象擺件
Pale Celadon Jade Model of an Elephant
and Foreigners

China, Qing dynasty, Qianlong period (1736-1795)

The caparisoned elephant is intricately carved with wrinkly skin and elaborate trappings, standing four square and wearing a saddle cloth decorated with a *yin yang* symbol and bats in flight amongst *ruyi* clouds. A foreigner holding a *rui* sceptre is depicted climbing on the back of the elephant, with another foreigner standing beside the beast holding a branch. The stone is of a pale tone with russet inclusions.

Height: 11 cm
Width: 12 cm

Provenance:
Private Swiss collection



清乾隆 御製碧玉龍鳳呈祥尊
Imperial Spinach-Green Jade 'Dragon and Phoenix' Vase, *Zun*

China, Qing dynasty, Qianlong period (1736-1795)

Boldly carved with a large standing phoenix wrapped around the exterior, the vase is of baluster form with a flaring neck and spreading foot. A small dragon is depicted standing on the back of the phoenix, set against a ground of incised stylised scrolls. The stone has a bright green tone with dark blackish-green flecks.

Height: 10.2 cm

Provenance:
Private European collection



清乾隆 御製碧玉雙鳳式蓋瓶
Imperial Spinach-Green Jade ‘Double-Phoenix’ Vase and Cover

China, Qing dynasty, Qianlong period (1736-1795)

The flattened baluster vase is finely carved with a pair of phoenixes, their heads protruding at the shoulders of the vessel to form the handles, with elaborate stylised wings and long tails wrapping around the exterior of the vase, all supported on a short raised oval foot. The cover is surmounted by a small coiled dragon climbing on a *ruyi* scroll finial. The semi-translucent stone is well-polished with bright green tones, paler areas and darker flecks and veins.

Height: 16 cm

Provenance:
The Ju-yi Scholar’s Studio Collection

Exhibited:
Jade: Ch’ing Dynasty Treasures from the National Museum of History, The Bowers Museum of Cultural Art, Santa Ana, 7 September 1997- 1 March 1998
Jade: Ch’ing Dynasty Treasures from the National Museum of History, The Houston Museum of Natural Science, Houston, 3 April - 7 September 1998
Jade: Collection of the Ju-yi Scholar’s Studio, National Museum of History, TPE, 26 May - 25 June 2000

Published:
National Museum of History, *Jade: Ch’ing Dynasty Treasures*, TPE, 1997, no. 119
National Museum of History, *Jade: Collection of the Ju-yi Scholar’s Studio*, TPE, 2000, no. 254



清乾隆 御製碧玉仙山樓閣圖五足筆筒
Imperial Spinach-Green Jade 'Immortals' Brushpot

China, Qing dynasty, Qianlong period (1736-1795)

The sturdy, thickly carved vessel is supported on five raised feet, elaborately decorated to the exterior with a continuous idyllic landscape scene, showing bearded immortals and boy attendants, some approaching a terraced pavilion and some crossing a bridge, all surrounded by tall lustrous pine, *wutong* and plantain trees. A border of swirling clouds encircle the mouth rim, adding to the mystical effect of the depicted scene. The semi-translucent stone has a rich green colour, with some small darker flecks and opaque inclusions.

Height: 17 cm
Diameter: 17.4 cm

Provenance:
Important Private American collection



清乾隆 雞骨白玉太獅少獅鈕雙獸耳活環
三足蓋爐
‘Chicken Bone’ Jade ‘Buddhist Lion’ Tripod Censer and Cover

China, Qing dynasty, Qianlong period (1736-1795)

The bulbous vessel is plainly carved to the exterior, with two horned beasts forming the pair of handles suspending loose rings to the shoulders, all supported on three lion-head feet. The cover is surmounted by a Buddhist lion and its cub playing a brocade ball. The polished stone is of a pale opaque colour with dark grey and faint russet veins.

Width: 21 cm
Height: 18 cm



清十九世紀上半葉
翠玉仿古饗饗紋雙鳳耳活環三足蓋爐
Jadeite Tripod Censer and Cover

China, Qing dynasty, first half of the 19th century

The bulbous censer is lavishly carved to the exterior with archaistic *taotie* masks separated by flanges, below a pair of phoenix-form handles suspending loose rings to the shoulders, all supported on three cabriole legs decorated with monster masks. The domed cover is similarly carved with *taotie* masks, surmounted by a pierced dragon finial. The semi-translucent stone has a smooth green tone with bright apple-green areas and russet streaks.

Width across handles: 19.4 cm

Height: 12 cm

Fitted wood box and stand

Provenance:

The Manno Art Museum, Osaka

Christie's Hong Kong, 29-30 October 2001, lot 697

Important Taiwanese collection



清乾隆 御題玉雕周敦頤愛蓮圖方插屏連紫檀座《御筆》款「幾暇怡情」、「得佳趣」印
Imperially Inscribed White Jade Table Screen

China, Qing dynasty, Qianlong period (1736-1795)

The front of this thick rectangular screen is elaborately carved in high relief to depict a scholar and attendant on a terrace beside a lotus pond, below tall pine trees and surrounded by a rocky landscape. Fine incisions highlight the details of the water ripples in the pond. The reverse of the screen is inscribed with the essay *Ai Lian Shuo* ('On the Love of the Lotus') composed by Zhou Dunyi, followed by the characters *yubi* ('imperially inscribed') and two square seals reading *ji xia yi qing* ('When does one have the leisure to please the heart') and *de jia qu* ('obtaining great enjoyment') respectively, all enclosed within a key-fret border. The stone is of a pale creamy tone with brownish-black inclusions and opaque snowy flakes.

The jade: 23 x 17 cm

Overall height with stand: 38.5 cm

Fitted, carved and pierced *zitan* stand

Provenance:

Private English collection

Christie's London, 10 October 2005, lot 390

Sotheby's Hong Kong, 3 October 2017, lot 3617





WOOD

黄花梨嵌百寶盒

Huanghuali Box Inlaid with Mother-of-Pearl and Semi-Precious Stones

China, 17th century

A polychrome inlay box with a nomadic hunting scene, a motif reflecting the equestrian and archery traditions of the Manchu people and symbolising triumphant returns and bountiful harvests.

Height: 9 cm, width 25 cm, length 15 cm



黃花梨嵌百寶官皮箱

Huanghuali Table-Top Dressing Chest Inlaid with Mother-of-Pearl

China, 17th century

A chest with polychrome inlays; the lid with a design of lotus blossoms and its four corners accentuated by auspicious clouds. The side panels have intricate floral and fruit motifs, including pomegranates and peaches and a pair of five-clawed mother-of-pearl dragons adorns the double-doors, suggesting it was made in the Imperial Workshops.

Height: 43 cm, width 40.2 cm, length 30 cm



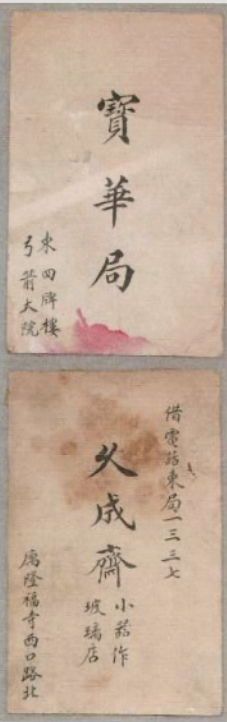
黃花梨頂箱櫃一對
Pair of *Huanghuali*, *Tieli*, and Marble Cabinets

China, 17th century

A pair of cabinets with *huanghuali* side and back panels and shelves of *tieli*. The frame of the hat chests and cabinets is constructed with mitred corner-leg joints and the brass hinges, lock-plates, and pulls are all retained by split pins. The central stiles are removable and the pull-handles of the base drawers give way to the display of painted marble panels; the drawers can only be revealed by lifting the interior wood panels and pushed open from the inside. The door panels of the pair are installed with four columns of painted marble panels, each separated by a horizontal wooden frame. The top and bottom panels depict scenes from the 16th century novel *Romance of the Three Kingdoms*. The painted marble panels are original.

Height: 258 cm, width 141 cm, length 63 cm (each)

Provenance:
Collection of Captain Henri de B. Claiborne (1903–1969) and hence by descent



紫檀香盒
Zitan Incense Box

China, Qianlong period (1736-1795)

An incense box in traditional form, featuring a semi-concealed sliding lid carvings with repeating openwork *guai-zi* scrollwork motifs set against a recessed ground. A chrysanthemum-like design is in the centre encircled by auspicious *ruyi* motifs.

Height: 4 cm, width 14.5 cm, length 10.5 cm



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紫檀筋瓶
Zitan Incense Tool Holder

China, 18th century

A *zitan* scholar's tool vase with foliate rim and lobed body.

Diameter: 5 cm, height 14 cm



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紫檀筋瓶
Zitan Incense Tool Holder

China, 18th century

A *zitan* scholar's tool vase of foliate form and flat floral rim.

Diameter: 4.5 cm, height 11 cm



紫檀胎雕漆筆洗
Carved Lacquer on *Zitan* Brush Washer

China, 17th century

A brush washer coated with rhinoceros-skin lacquer on the exterior and red lacquer on the interior. The Tang and Song dynasty saw the flourishing of rhinoceros-skin (*xipi*) lacquer, a technique where layers of lacquer of various hues were applied to uneven surfaces, then dried and polished to create vibrant and diverse colours.

Diameter: 11 cm, height 5 cm



黃花梨帶座筆筒

Huanghuali Brush Pot with Fitted Base

China, 17th century

The brush or scroll pot has a subtly waisted form and grain patterning active with lively striations and abstract figuring that has mellowed from age. Its smooth-polished surface reveals patination and minor wear.

Brush pot: diameter: 25.5 cm, height 24 cm

Stand: diameter: 27.5 cm, height 5 cm



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紫檀筆筒
Zitan Brush Pot with Beaded Rim and Base

China, 19th century

The brush post has a slightly waisted profile. To the plain, smooth body is a subtle incised line around the base. The surface has a softly worn patina with a ‘crab-claw’ patterning of the open pore structure. The separate, inserted bottom is slightly recessed to create a rimmed foot.

Diameter: 15 cm, height 15 cm



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紫檀筆筒
Zitan Brush Pot

China, 18th century

An unadorned brushpot highlighting the qualities of small-leaf *zitan*

Diameter: 17 cm, height 17 cm



紫檀「芳圃」刻款筆筒
Zitan Brush Pot Inscribed by Fang Pu

China, 19th century

A medium-sized brush pot shaped to a slightly waisted and tapered form with a flat bottom fit with a round, core plug. The finely figured *tieli* with whorling grain pattern is revealed on one side; the opposite side is incised with a quatrain and the signature 'Fang Pu'. Fang Pu (1837–1908), courtesy name Li Yun, was a Qing dynasty poet and calligrapher from Jiangning (present-day Nanjing). Born with the surname Chen, he later shaved his head and became a monk, dedicating himself to the study of Buddhism. His poems often carry profound Zen-inspired insights.

Diameter: 13 cm, height 12 cm



紫檀雕龍筆筒

Zitan Brush Pot Carved with Dragons

China, 19th century

A brushpot, likely of Imperial origin, with relief carvings of soaring dragons. A five-clawed dragon assumes a formal, frontal position while dragons to either side writhe through the cloud and waves. The rim is bordered with an incised keyfret pattern. The surface bears a softly worn patination and the flat bottom is fitted with a round, core plug.

Diameter: 15.5 cm, height 15 cm



紫檀雕雲龍夔鳳紋書箱一對
 Pair of *Zitan* Chests Carved with Dragon and Phoenix

China, Qianlong period (1736-1795)

A pair of boxes featuring deeply carved five-clawed dragons and phoenix-like (*kuifeng*) motifs on all four panels suggest this pair was produced in the Imperial Workshops.

Height: 28 cm, width 48.5 cm, length 24 cm



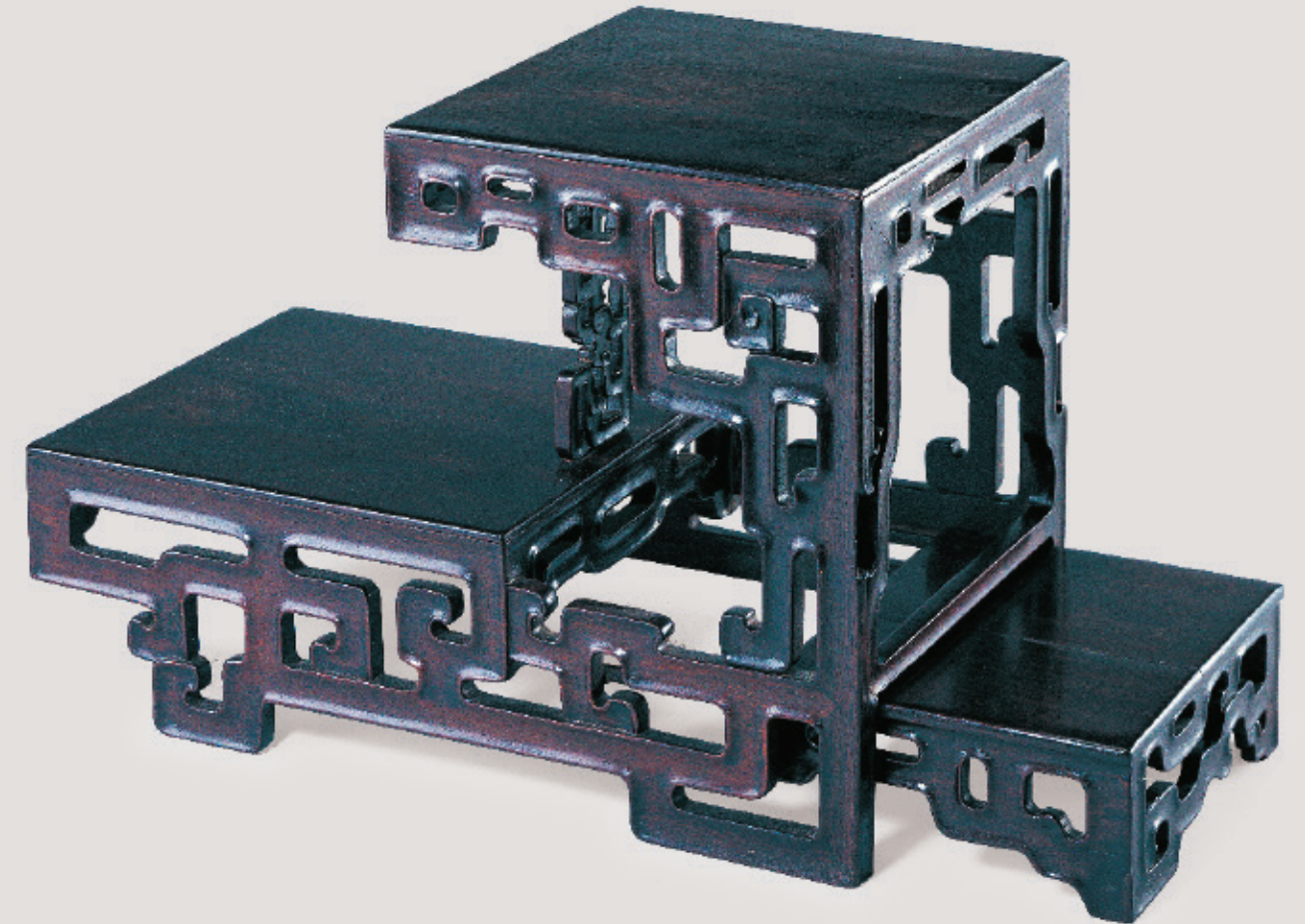
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紫檀多寶格小几
Zitan Display Stand

China, 19th century

A three-tiered small table with an extendable bottle panel.

Height: 25 cm, width 35 cm, length 19 cm

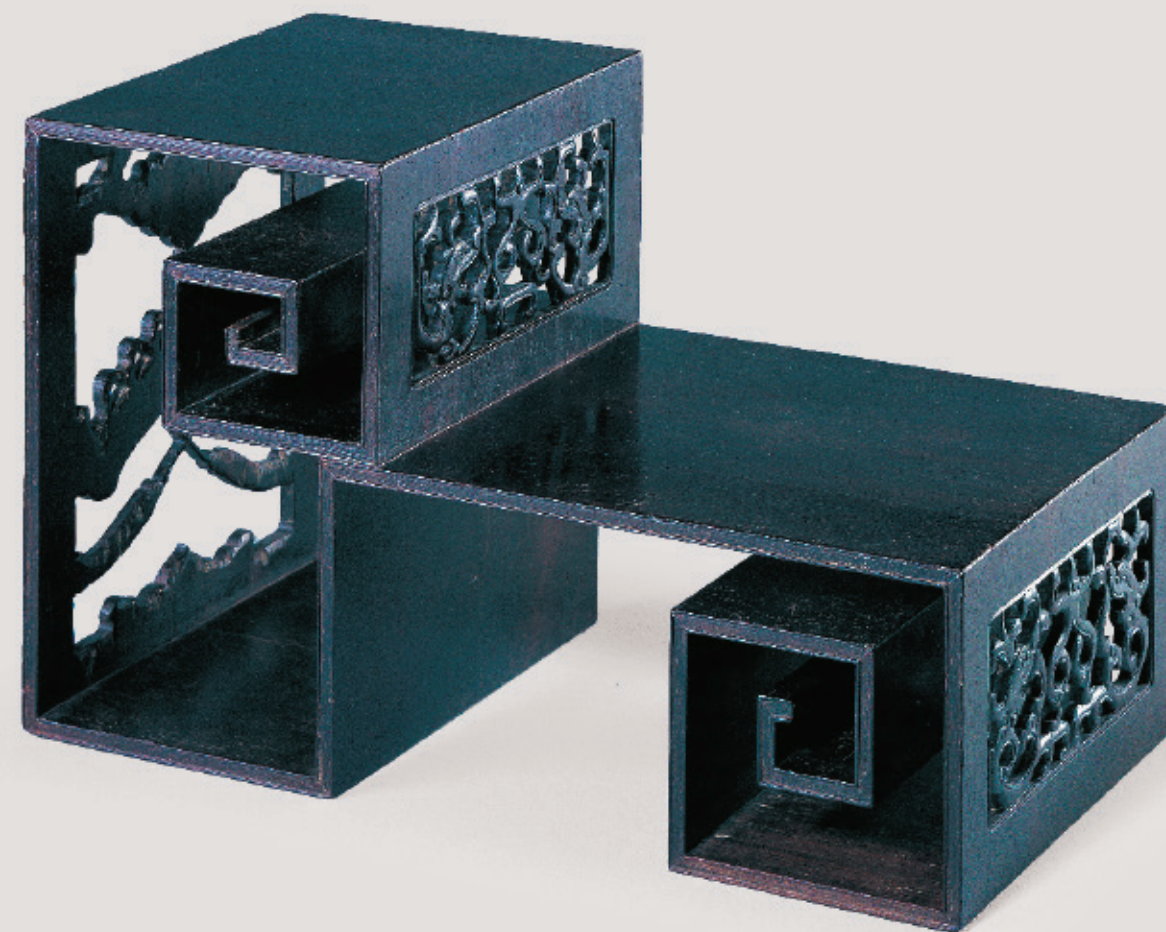


紫檀多寶格小几
Zitan Display Stand

China, 19th century

A two-tiered small table with panels finished in a meander pattern symbolising 'prosperity and longevity, continuous and unending'. The left side panel has openwork carvings of bats, a percussion instrument (*qing*), and peaches, representing 'happiness, celebration, and longevity'. The right side consists of two small panels carved with a double dragon holding a longevity symbol.

Height: 25 cm, width 35 cm, length 19 cm



紫檀掛牆花瓶一對
Pair of *Zitan* and Copper Hanging Vases

China, 18th century

A pair of wall vases known as a ‘hanging’ or ‘palanquin’ vase, a common type resembling a half-open flower when viewed from the side, featuring a repeated relief of the swastika symbol, with shallow carvings of lotus patterns and *ruyi*-cloud motifs along the mouth and edges of the body. The flat back, made of red copper, has a hole at top for hanging.

Height: 36 cm, width 23 cm (each)



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黄花梨平頭畫案
Huanghuali Long Recessed-Leg Painting Table

China, 18th century

A long side table with an extra thick apron to prevent sagging, likely custom fitted into a specific hall.

Height: 88 cm, width 272 cm, length 53 cm



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黃花梨四面平長桌
Huanghuali Long Table

China, early 18th century

A table employing a false recessed-leg construction; the legs appear set back but are not structurally recessed. The tabletop slightly extends beyond the aprons on all four sides.

Height: 84 cm, width 181 cm, length 62 cm



紫檀大理石插屏
Zitan Table Screen

China, 18th century

A table screen with deep, meted luster and a fixed base, distinct from the detachable 'insert-style' screens. The stone's veining evokes flowing clouds and cascading waterfalls as if glimpsed through mist. The frame employs mitered mortise-and-tenon joints to secure the marble panel.

Height: 33 cm, width 28 cm, length 13.6 cm



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紫檀楠木插屏
Zitan and *Nanmu* Table Screen

China, Qianlong period (1736-1795)

A screen with an outer frame of zitan with concave grooves and a *nanmu* screen panel carved in relief with a 'bamboo and rock' motif, symbolising 'vitality and resilience against conformity'. The taohuan panel at the base is adorned with a motif of two dragons holding the longevity-character, which is rendered in the style of a ding, a type of archaic bronze vessel.

Height: 49.5 cm, width 32 cm, length 18 cm



紫檀嵌翡翠青金石插屏
Zitan Table Screen Inlaid with Jadeite and Lapis Lazuli

China, 18th century

A large inkstone screen inlaid with lapis lazuli and jade depicting a pair of chicks inspired by ‘Chicks Awaiting Feeding’, a painting by the Southern Song dynasty painter Li Di (971–1047). The screen is adorned with gold lacquer, featuring Emperor Qianlong’s musings intended to remind himself and officials not to forget the hardships of the people. There is a seal inscribed with, ‘Age of Seventy Son of Heaven’, created to celebrate the emperor reaching the age of seventy in the upper left corner. The panel is also inscribed with other imperial seals, such as ‘Treasure of the Son of Heaven at the Age of Seventy’, ‘Still Diligent’, and ‘Five Blessings, Five Generations Hall’.

Height: 116 cm, width 68.5 cm, length 40 cm



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紫檀嵌玉插屏
Zitan Screen Inlaid with Jade

China, Qianlong period (1736-1795)

A one-piece screen with *chi* dragons on the standing spandrels supporting the structure. A bat-and-scroll pattern is inlaid in silver wire. The frames and taohuan panels are adorned with auspicious floral motifs and li-phoenix patterns. The apron is carved with scrolling lotus vines and the front is fitted with a mirror while the reverse side has a plain *zitan* panel.

Height: 75 cm, width 41.5 cm, length 21.7 cm



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黃花梨亮格櫃一對
Pair of *Huanghuali* Display Cabinets

China, 18th century

A pair of display cabinets in an elegant and plain style constructed with independent upper and lower units that stack together without the use of mortise and tenon. The upper units are comprised of variegated shelves and drawers and the lower units are of double-door structure with removable central stiles. Four door panels are made of a single piece of timber. There are three hidden compartments and a pair of beaded aprons at the bottom of each cabinet.

Height: 167 cm, width 96.5 cm,
length 39.5 cm (each)



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紫檀黑漆描金多寶格
Black Lacquered and Gilded *Zitan*
Display Cabinet

China, 18th century

A cabinet with *zitan* front panels and frames and back and inner panels decorated with gold painting on black lacquer of auspicious floral patterns that echo the carvings.

Height: 174 cm, width 87 cm, length 37.5 cm



紫檀和黃花梨三彎腿頂箱櫃一對
Pair of *Zitan* and *Huanghuali* Cabinets

China, 17th century

A pair of cabinets with cabriole legs primarily constructed of *zitan* with *huanghuali* used for the removable rear panels, base, and top. The four removable back panels are fashioned from a single piece of timber. The hat chests on top of the cabinets and the lower double-door structures are unified in design. A removable central stile, tenoned to the cabinet, reinforces the overall framework. The bottom of each cabinet lifts to reveal a hidden compartment for storing infrequently used objects. Each door is fitted with copper-nickel hinges, lock-plates, and escutcheons, although the split pins of the hat chests have been lost. Intricate motifs adorn the legs, stiles, base panels, and aprons. The frames and front aprons are carved in relief with scrolling foliage and fluttering ribbons, interspersed with Taoist Eight Treasures and auspicious Buddhist symbols. The base panel is further adorned with mythical lions chasing an embroidered ball. Carved and inked assembly marks on the components facilitate disassembly and reassembly during transportation.

Height: 278 cm, width 137.5 cm, length 62.5 cm (each)

Provenance:
Princess Quejing (1689–1736) by repute



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