LOT 3665
PROPERTY FROM THE COLLECTION OF ROBERT E. KRESKO
A MAGNIFICENT AND EXTREMELY RARE LARGE SILVER-INLAID BRONZE BOTTLE VASE
QING DYNASTY, EARLY 18TH CENTURY
superbly cast with a compressed globular body rising from a splayed foot to
a tall cylindrical neck and slightly flared mouthrim, the exterior intricately decorated in
silver inlay with large baoxiang hua blooms borne on meandering leafy scrolls, the foot
bordered with a stylised band of pendent lotus lappets, the patina of a variegated dark
brown colour
47.7 cm, 18 3/4 in.

ESTIMATE 600,000-800,000 HKD
Lot Sold: 750,000 HKD
PROVENANCE
Collection of Ulrich Hausmann, Nottingham.
Sydney L. Moss Ltd., London.

LITERATURE

CATALOGUE NOTE
This large and superbly cast vase is exceptional for the elegance of its form and the quality of its silver-inlaid decoration. It appears to be unique, with no other example published in any museum or private collection. Despite its massive proportions, the graceful harmonious proportions of the body are successfully retained.
The elegant form of this vase, found in porcelain vases of the early Qing dynasty, is inspired by a Song prototype. Compare a Ge vase with an everted rim, which was probably in turn inspired by a metal prototype, illustrated in The Complete Collection of Treasures of the Palace Museum. Porcelain of the Song Dynasty (II), Hong Kong, 1996, pl. 38.
See also a Yongzheng reign-marked lavender-glazed bottle vase, of the same form as the current vessel, differing only in the twin bands of raised ribs and the slightly wider mouthrim, sold twice in these rooms, 3rd May 1994, lot 97, from the Edward T. Chow collection, and more recently, 7th April 2015, lot 110.
The intricate silver-inlaid decoration is reminiscent of the late Ming Shisou workshop, where high quality silver-inlaid vessels bearing two-character marks were produced. For a smaller vessel decorated with a silver-inlaid design of comparable intricacy to the current vase, see an inscribed octagonal gold and silver inlaid vessel, dated to 1541 or 1601, illustrated by Gerard Tsang and Hugh Moss, Arts from the Scholar’s Studio, Fung Ping Shan Museum, University of Hong Kong, Hong Kong, 1986, no. 157, and sold in these rooms, 8th April 2014, lot 228.
The design of stylised baoxiang hua (‘Buddha’s rose’) flowers, scrolling stems and leaves is closely related to that found on contemporaneous Chinese cloisonné enamel. See the twelve schematic outline drawings which illustrate the development of such flowers, illustrated in Helmut Brinker and Albert Lutz, Chinese Cloisonne: The Pierre Uldry Collection, New York, 1989, p. 59, pls. 34a-m, where the one that most conforms to the design of the current vase is ascribed by the authors to the 18th century.