Bonhams



The Manfred Arnold Collection of Chinese Snuff Bottles

New York I September 21, 2021

寄開嶽雲安九夏無
頭緣實蕭下瀟碧溪
陀古松壹欵臥暑幕
畫瘦宜勒不人
宜古岡漁者

The Manfred Arnold Collection of Chinese Snuff Bottles

New York | Tuesday September 21, 2021 at 10am

BONHAMS

580 Madison Avenue
New York, New York 10022
bonhams.com

SALE NUMBER

26737
Lots 401 - 533

AUCTION INFORMATION

Ian Ehling
2068610-DCA

Eric Minoff
2074912-DCA

Phyllis Kao
2077567-DCA

Bonhams & Butterfields
Auctioneers Corp.
2077070-DCA

CATALOG: $45

ILLUSTRATIONS

Front Cover: Selection of lots in sale
Inside Front Cover: lot 401
Inside Rear Cover: lot 426
Rear Cover: lot 430

PREVIEW

Thursday September 16, 10am-5pm
Friday September 17, 10am-5pm
Saturday September 18, 10am-5pm
Sunday September 19, 10am-5pm
Monday September 20, 10am-5pm

Global Head Chinese Ceramics and Works of Art

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

INQUIRIES

Chinese Works of Art
Dessa Goddard
US Head, Asian Art
+1 (415) 503 3333
dessa.goddard@bonhams.com

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

Bruce Maclaren
Vice President
+1 (917) 206 1677
bruce.maclaren@bonhams.com

Ming Hua 華銘
Specialist
+1 (646) 837 8132
ming.hua@bonhams.com

Sherman To
Inventory control
+1 (917) 206 1610
sherman.to@bonhams.com

Haowen Li
Administration
+1 (917) 206 1673
haowen.li@bonhams.com

BIDS

Bid online/APP
Register to bid online by visiting
www.bonhams.com/26737

Bid through the app. Download now for android and iOS

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

IMPORTANT NOTICES

Please note that all customers, irrespective of any previous activity with Bonhams, are required to have proof of identity when submitting bids. Failure to do this may result in your bid not being processed.

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

SHIPPING & COLLECTION

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

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

© 2021 Bonhams & Butterfields Auctioneers Corp. All rights reserved.

FSC
www.fsc.org
MIX
Paper from responsible sources
FSC® C001785

International Chinese Ceramics and Works of Art team

Global






Asaph Hyman
Global Head, Chinese Art

Colin Sheaf
Deputy Chairman

Dessa Goddard
US Head, Asian Art

Michael C. Hughes
New York

Asia




Europe



Xibo Wang
Hong Kong

Keason Tang
Hong Kong

Benedetta Mottino
London, New Bond Street





Edward Luper
London, New Bond Street

Xiaoye Gu
London, New Bond Street

Rachel Hyman
London, Montpelier Street





Rosangela Assennato
London, Montpelier Street

Kelsey Chang
London, Montpelier Street

Aude Louis Carves
Paris

USA



Bruce MacLaren
New York



Ming Hua
New York



Ling Shang
San Francisco

Australia



Rachel Du
Los Angeles



Yvett Klein
Sydney

Asia Representatives



Bobbie Hu
Taipei



Vivian Zhang
Beijing



Bernadette Rankine
Singapore



Wang Jie
Shanghai

Chronology

NEOLITHIC CULTURES

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

EARLY DYNASTIES

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

IMPERIAL CHINA

Qin	221-207 BC
Han	
Western Han	206 BC-AD 9
Xin	AD 9-25
Eastern Han	AD 25-220
Three Kingdoms	
Shu (Han)	221-263
Wei	220-265
Wu	222-280
Southern dynasties (Six Dynasties)	
Western Jin	265-316
Eastern Jin	317-420
Liu Song	420-479
Southern Qi	479-502
Liang	502-557
Chen	557-589
Northern dynasties	
Northern Wei	386-535
Eastern Wei	534-550
Western Wei	535-557
Northern Qi	550-577
Northern Zhou	557-581
Sui	589-618
Tang	618-906
Five Dynasties	907-960
Liao	907-1125
Song	
Northern Song	960-1126
Southern Song	1127-1279
Jin	1115-1234
Yuan	1279-1368
Ming	
Hongwu	1368-1398
Jianwen	1399-1402
Yongle	1403-1424
Hongxi	1425
Xuande	1426-1435
Zhengtong	1436-1449
Jingtai	1450-1456
Tianshun	1457-1464
Chenghua	1465-1487
Hongzhi	1488-1505
Zhengde	1506-1521
Jiajing	1522-1566
Longqing	1567-1572
Wanli	1573-1620
Taichang	1620
Tianqi	1621-1627
Chongzhen	1628-1644
Qing	
Shunzhi	1644-1661
Kangxi	1662-1722
Yongzheng	1723-1735
Qianlong	1736-1795
Jiaqing	1796-1820
Daoguang	1821-1850
Xianfeng	1851-1861
Tongzhi	1862-1874
Guangxu	1875-1908
Xuantong	1909-1911

REPUBLICAN CHINA

Republic	1912-1949
People's Republic	1949-

The Manfred Arnold Collection of Chinese Snuff Bottles



Fig.1 Manfred and Susan Arnold Tokyo Wedding 1964

Born in the industrial North Sea port city of Wilhelmshaven, Germany in 1938, at a traumatic time in world events, Manfred Arnold spent his youth in this Lower Saxony region. He entertained the idea of becoming an artist, but his father persuaded him otherwise. He graduated cum laude from business school and entered the business world with a German shipping company. The deciding factor in his decision, he recalls, was the promise, if he succeeded in the position, that he would be able to see the world, in effect, at the company's expense.

In 1963 Manfred boarded a company ship and left for America to work in the ship-owner's New York branch. In December of that same year, he met his lovely future wife, Susan. He also began to paint again after a lengthy hiatus and won first prize in a painting competition in Massachusetts. The following year, Manfred accepted a position, in the far-flung branch of a shipping company in Tokyo taking a company ship via stops in Peru and Chile. That company ship was serendipitously owned by an early ISCSBS member, Thomas C. van Nuys.

It was in Tokyo that Manfred saw his first snuff bottle. He briefly met Bob C. Stevens, one of the early giants in the field of snuff bottle collecting. Susan, who had already accepted Manfred's marriage proposal, joined him in Tokyo and the marriage ceremony took place in late November **(figs. 1 & 2)** They travelled around Japan together immersing themselves in the culture and great food.



Fig. 2 Tokyo Marriage Certificate



Fig. 3 A 'Pinch of Snuff 'by Dean Snift, of Brazen-Nose.

In the late summer of 1965, Manfred returned by company ship to New York via the Philippines. In mid-1966 when strolling on Fifth Avenue, Manfred noticed a selection of snuff bottles on display in a shop window and was deeply attracted to an inside-painted bottle by the talented young living artist Liu Shouben (b. 1943) and purchased it. This started his love and addiction for inside-painted specimens, which dominate his collection. He particularly focused on the works of Ma Shaoxuan (1867-1939).

Manfred began to build a worthy snuff bottle library. His first book purchase, like many, was Bob C. Steven's ground-breaking Collector's Book of Snuff Bottles, which he still considers a 'bible' in the field. He used this as a template for his own collecting habits, even securing three bottles illustrated in the famous publication, and offered in this sale. Another small treasure, discovered in a London bookstore on another strolling excursion is a rare 1840 First Edition "A Pinch of Snuff" 'anonymously 'authored' by 'Dean Snift of Brazen-Nose' – a play on snuff taking and the Oxford college, which perhaps, the author attended **(figs. 3 & 4)**.

Manfred judiciously sought advice from auction houses and numerous dealers, which included Robert Hall, Robert Kleiner, The Yang Family, Clare Chu, Ning Wang, myself, and of course, the doyen of the snuff bottle world, Hugh M. Moss.

His collecting expanded into all fields of the snuff bottle genres, from enamels, glass, hardstones, organic and ceramic wares, whilst maintaining an avid interest in inside-painted examples.

He finally left the German shipping company to work with an Anglo-American bank on a special ship finance project which once again took him on a circuitous world journey including stays in South Africa, South Korea and India and concomitant visits to Indonesia, Greece, Egypt, Norway, Sweden, London, Brazil and more. In 1980, while working for an American agricultural producer, Manfred spent a month in Shanghai and Beijing on a shipping project. On many of his trips abroad to London, Singapore Hong Kong and China, Manfred purchased a variety of snuff bottles.

Before his retirement in 1985, Manfred worked closely with a Chinese ship owner running a fleet of approximately 35 commercial cargo ships. In his 'retirement' he became a full-time and successful maritime arbitrator, served five terms as the president of the Society of Maritime Arbitrators, Inc. New York and continues his arbitration practice to this date. On one of his Singapore trips for a maritime

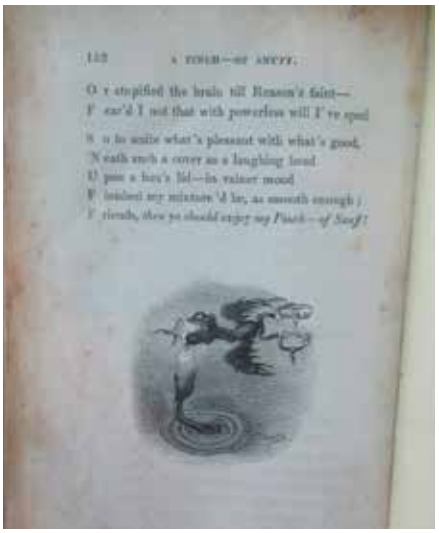


Fig. 4 Final Page "A Pinch of Snuff" by Dean Snift, London 1840

arbitration conference, Manfred was lucky enough to be able to see Denis Low's astounding snuff bottle collection. To him it was the most impressive collection he had ever seen and left a long-lasting impression of what collecting of snuff bottles could be.

Manfred and his wife Susan have been married for 57 years and have two daughters, Heidi and Kirsten, their images gracing the interiors of two inside-painted bottles commissioned from the 'One Bottle Studio' in Beijing in 1993. Whilst they have agreed to give the next generation of collector's the opportunity to buy a myriad of fine examples from their collection, Manfred and Susan have no desire to part with these two gems, which will remain in their safe keeping. A bottle which holds perhaps the most significance and sentimental value for this father of two, is a superb example by the famous contemporary artist Liu Shouben, based on a painting he commissioned in 1979 from the Shanghai-based artist Guo Ying, depicting two chicks reversed by a dedication to his wife Susan. It will also steadfastly remain in the family **(figs 5 & 6).**

We are proud to offer this collection featuring his fine inside-painted bottles here in this sale, the first of two parts.

Michael C. Hughes



Fig. 5 Inside-painted bottle by Liu Shouben after a painting by Guo Ying, 1979: One view



Fig 6 Inside-painted bottle by Liu Shouben after a painting by Guo Ying, 1979: other view

1 - 400
No lots

401
AN EARLY INSIDE-PAINTED ROCK CRYSTAL SNUFF BOTTLE
Gan Xuanwen, Lingnan, 1810-1825
Signed Gan Xuan and with the *hao* Gugang yuzhe
Extremely well painted in ink and muted tones, one main face with a mountainous river landscape, a scholar and attendant crossing a bridge beneath a pine tree in the foreground below the signature *Gan Xuan*, a well-written clerical script poetic inscription on the reverse face followed by the sobriquet *Gugang yuzhe*; stopper.
2 3/8in (6cm) high

$8,000 - 12,000

1810-1825 甘烜文 嶺南 水晶內畫山水高士圖鼻煙壺
《甘》《烜》《古岡魚者》款

Provenance:
Alice B. McReynolds
Sotheby's, New York, The Alice B. McReynolds Collection, Part II, 16 April 1985, lot 174

Exhibited:
International Chinese Snuff Bottle Society Convention, Waldorf Astoria, New York, 5-9 November 2013, no. 32

Gan Xuanwen used a variety of names on his extant bottles. He adopted a number of *hao*, or literary aliases, including several which relate to his place of birth, as in our example *Gugang yuzhe* (fisherman of Gugang). Association with the country pursuits of fishing and wood-cutting or gathering are typical literati affectations to link themselves with the simple life of the farmer and at distance from the intellectual rigors of the scholar.

For other similar Gan Xuanwen bottles with landscape scenes, see Bonhams, Hong Kong, Snuff Bottles from the Mary and George Bloch Collection: Part I, 28 May 2010, lot 34; Bonhams, Hong Kong, The Paula Braga Collection, 24 November 2012, lot 87; and another in Bonhams, New York, 12 September 2016, lot 9108.









402

AN EARLY INSIDE-PAINTED TALL HEXAGONAL ROCK CRYSTAL SNUFF BOTTLE

Lingnan School, 1800-1825

One main side painted with a pavilion and plants, the other with two monkey's, one poking a wasp's nest, the narrow adjacent facets painted with bamboo and flowering plants; stopper.

2 5/8in (6.6cm) high

$2,500 - 3,500

1800-1825 水晶內畫「封侯圖」六棱鼻煙壺 嶺南派

Provenance:

Hugh Moss (HK) Ltd., 2006

Ruth and Carl Barron (no. 2685)

Christie's New York, The Ruth and Carl Barron Collection, Part V, 13 September 2017, lot 305

Bearing no signature, this bottle must remain as attributed to the Lingnan (Guangdong) school in southern China, working in the early 19th century. However, it can be confidently placed in the school based on the use of a facetted crystal bottle, popular in so many of the bottles signed by the most famous artists of the school, Gan Xuanwen and Yiru Jushi. Similarly the style of the painting in subdued brown tones could easily be attributed to either of these artists, but more likely the former. For other examples of this early group of bottles, in which the comparison is obvious, see Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles, The Mary and George Bloch Collection*, Vol 4, Part 1, pp.28-89, no's 438, 445 and 455.

The subject of monkey's poking a wasp's nest is a popular one in the snuff bottle oeuvre. The Monkey, *hou*, is a pun for a high ranking noble, marquess, *hou*. The wasp, *feng*, and monkey together form the rebus 'conferring the rank of marquess' *fenghou*. For further discussion, see Michael C Hughes, *The Chester Beatty Library, Dublin, Chinees Snuff Bottles*, Baltimore, 2009, pp.244-245, no. 190.





403

A RARE EARLY INSIDE-PAINTED GLASS SNUFF BOTTLE

Zhou Leyuan

Signed and dated *renwu* year, corresponding to 1882

One main face deftly painted in a delicate manner with a mountain lake landscape with a hut, trees, including a willow and a bridge, the reverse side with a grasshopper on a cabbage amidst other grasses and reeds below the inscription and positive seal script seals, *Leyuan* and possibly *Le yin*; stopper.

2 7/8in (7.3cm) high

$4,000 - 6,000

壬午年(1882) 周樂元 玻璃內畫山水及蟲草圖鼻煙壺

Provenance:

Rotholz Collection, Boston,

Robert Kleiner, The Rotholz Collection, 1 December 2005

Exhibited:

International Chinese Snuff Bottle Society Convention, New York, 5-9 November 2013, no. 116

For a slightly later example with mossy rockwork and vessels, see Bonhams, New York, The Linda Riddell Hoffman Collection, 22 March 2011, lot 8. For another with a bird amidst branches and fish beneath lotus dated to 1892, see Bonhams, New York, 9 September 2019, lot 104 . According to Hugh Moss, Victor Graham and Ka Bo Tsang, *Treasury, Vol. 4, Part 1, Inside Painted*, Hong Kong, 2000, p. 93, no. 465, the earliest known bottles by Zhou Leyuan bearing dates are an 1879 example in the Anne Kreuger Collection and another dated 1881, offered at Sotheby's, London, 28 October 1970, lot 248. That would therefore place this bottle amongst the earliest known dated bottles by the artist and would presumably attest to the unusual use of a positive seal script for the seals on this bottle rather than the more ubiquitous negative seal script seen through most of the artist's career.



404
AN INSIDE-PAINTED GLASS SNUFF BOTTLE
Zhou Leyuan
Signed, circa 1890
Of small rounded rectangular shape, finely painted with a sage and his attendant walking towards a gnarled pine tree, with a waterfall and flowing river in the distance, below an inscription dedicated by the artist to *Ling Fu* and followed by the seal, *yin*, the reverse with fan-tailed goldfish swimming amidst fronds and rockwork with a dragonfly flying above; stopper.
2 1/4in (5.8cm) high

$4,000 - 5,000

1890年前後 周樂元 玻璃內畫魚藻及松下高士童子圖鼻煙壺

Provenance:
Jin Hing & Co., Los Angeles, 1961
The Dodge Collection
Sotheby's, New York, The Dodge Collection, 17 March 1997, lot 456

For two other examples of similar type with rockwork groupings to one side and a river landscape to the other, a much-repeated subject, but one which seldom had the appearance of commercialism, see Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles, The Mary and George Bloch Collection, Vol. 4, Part I, Inside Painted*, pp. 136-137, no. 482, dated to 1890; and see Humphrey K.F. Hui, Lai Suk Yee and Peter Y.K. Lam, *Inkplay in Microcosm, Inside-painted Chinese Snuff Bottles, The Humphrey K.F. Hui Collection*, Art Museum, The Chinese University of Hong Kong, 2002, no.10, dated to 1886.

For another example dated 1891, see Christie's New York, The Ruth and Carl Barron Collection, 14 September 2016, lot 431 and another dated 1890 with a figural landscape to one side and fish to the other, see Christie's New York, 18/19 September 2014, lot 1202.





405
AN INSIDE-PAINTED GLASS SNUFF BOTTLE
Zhou Leyuan
Signed and dated *xinmao* year, corresponding to 1891
Delicately painted with a continuous riverscape and further inscribed 'painted at the Lotus Fragrance Studio, Beijing' followed by the seal *Yuanyin*; stopper.
2 1/4in (5.6cm) high

$3,500 - 4,000

辛卯年(1891) 周樂元 玻璃內畫青山碧水圖鼻煙壺

Provenance:
Dr. and Mrs. Louis E. Wolferz
Sotheby's, New York, The Dr. and Mrs. Louis E. Wolferz Collection, 26 February 1983, lot 220

Exhibited:
International Chinese Snuff Bottle Society Convention, New York, 5-9 November 2013, no.18

Zhou Leyuan is one of the great classic landscape artists working in this miniature form. He seems to re-invent and re-think even the most superficially similar landscape subjects, like the trees, mountains and lakes in this bottle. For example the foreground hillocks, left paler in color than the surrounding mound they form, covered with small, energized, jet-black strokes, all curved in the same direction, to represent the grass on the hilly mounds. Under magnification, they create a delightful chorus of brushstrokes that never falter. It is often in these minor details of a painting that we see the true artist's total commitment to the work of art. A lesser artist or a more commercial one, dealing with repetitive detail of this sort, which can hardly be seen as separate brush-strokes under normal circumstances, would tend to get sloppy or use an easy way out to achieve the same effect. Zhou has created, in landscape after landscape, a faultless symphony of tiny, energetic strokes, all leaning the same way to indicate the direction of the prevailing wind, and never a single stroke smudged, fudged or less than dynamic.

For two other examples, both dated to the following year, 1892, and also painted with similar landscape scenes, see Sotheby's, New York, The Joe Grimberg Collection of Chinees Snuff Bottles, 14 September 2010, lot 33 and Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles, The Mary and George Bloch Collection*, Vol 4, Part 1, pp. 178-180, no. 499.





406
AN INSIDE-PAINTED GLASS BOTTLE
Zhou Leyuan
Signed and dated *renchen* year corresponding to 1892
Painted with a continuous mountain river landscape with boats, figures and buildings; stopper.
2 1/8in (5.5cm) high

$4,000 - 6,000

壬辰年（1892） 周樂元 玻璃內畫山水人物鼻煙壺

Provenance:
A Private Collection, Connecticut
Michael C. Hughes LLC, New York, 4 December 2013

Much has been written about Zhou Leyuan who is widely acknowledged as the single most influential artist working in the inside-painted medium. Zhou founded the popular Beijing School of painting. Every artist of the first phase of the school owes a debt to him and they include Ding Erzhong, Ma Shaoxuan, Ye Zhongsan, Ziyizi, Sun Xingwu and Yan Yutian amongst others.

According to Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles, The Mary and George Bloch Collection, Vol. 4, part 1, Inside Painted*, Hong Kong, 2000, p. 93, no. 465, his earliest dated bottle, with calligraphy only, rather than painting, is dated 1879. The majority of his dated bottles, however, seem to span the years 1881 until 1893, making this a late work. For further discussion of his work and an earlier bottle, dated 1884, and painted with a similar scene but in a darker palette, see Hughes, *The Chester Beatty Library*, Dublin, Chinese Snuff Bottles, Baltimore, 2009, pp. 256-257, no. 198.

For an inside-painted smoky-crystal example with birds flying amidst trees see Christie's, New York, The Meriem Collection, 19 September 2007, lot 609 and another glass example, also dated 1892, sold at Bonhams, New York, 9 September 2019, lot 104. A landscape crystal bottle of the same year was also sold at Sotheby's, Hong Kong, The Mary and George Bloch Collection, Part IX, lot 25.





407
AN EARLY INSIDE-PAINTED GLASS SNUFF BOTTLE
Signed Zhou Leyuan, possibly by Gui Xianggu
Dated *renchen* year, corresponding to 1892
Of rectangular shape with raised panels and painted with a seated maiden reading on one main face, the reverse side painted with pierced rockwork and flowers; stopper.
2 3/8in (5.9cm) high

$1,800 - 2,200

壬辰年（1892）玻璃內畫仕女圖鼻煙壺 《周樂元》款 擬桂香谷

Provenance:
Dr. and Mrs. Louis E. Wolferz
Sotheby's, New York, The Dr. and Mrs. Louis E. Wolferz Collection, 15 March 1984, lot 326

Whilst bearing the signature of Zhou Leyuan, the loosely-handled brushwork indicates a different artist taking liberties with the addition of the greater artists signature. Dated to 1892, it is difficult to ascertain, if this is the actual date of the bottle or the date on another bottle this artists was copying from. Either way, the hand at work may be that of Gui Xianggu, an artist that borrowed from Zhou Leyuan in his early works. It might also more tentatively ascribed to Yan Yutian. The earliest dated bottle bearing Gui Xianggu"s signature is 1893 and for Yan Yutian, 1894. For further discussion of these dated and sometimes spuriously signed bottles, see Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles, The Mary and George Bloch Collection*, Vol 4, Part 1, pp. 352-356, no's 571 and 572 (both with similar seated lady scenes by Gui Xianggu) and pp.458-459, no. 612 and pp.466-467, no. 616 (seated lady scene by Yan Yutian).

See another example by Gui Xianggu dated 1897 depicting the Qiao Sisters in a clearly more capable hand given the five year disparity, see Bonhams Hong Kong, 27 May 2012, lot 12.



408

A RARE INSIDE-PAINTED DOUBLE ROCK CRYSTAL SNUFF BOTTLE

Zhang Baotian

Signed Baotian and dated *renxu* year, corresponding to 1892

Each section of slender rectangular cylinder shape, one finely painted with a scholarly figure in a wooded landscape beneath a 'v'-formation of flying geese on one side and a fisherman in a boat on the other, the conjoined bottle painted with a figure riding an ox-plough in a lake landscape on one side and a winter tree on the other; stoppers.

2in (5.2cm) high

$3,000 - 4,000

壬戌年（1892） 張葆田 水晶內畫山水人物雙連鼻煙壺

Provenance:

Mrs. D. Berwald, London

Robert Kleiner, 25 October 2004

Exhibited:

International Chinese Snuff Bottle Society Convention, New York, 5-9 November 2013, no. 104

For another Zhang Baotian bottle of more regular shape and also dated to 1892 depicting figures in vast landscapes and with a lenghty discussion of the artists aims in such a depiction, see see Humphrey K.F. Hui, Lai Suk Yee and Peter Y.K. Lam, *Inkplay in Microcosm, Inside-painted Chinese Snuff Bottles, The Humphrey K.F. Hui Collection*, Art Museum, The Chinese University of Hong Kong, 2002, no. 94.

For an inside-painted example dated to the preceding year, 1891, painted with a figural landscape, see Bonhams, New York, 9 September 2019, lot 143.





409
AN INSIDE-PAINTED GLASS SNUFF BOTTLE
Attributed to Zhang Baotian
Probably mid 1890's
Painted in the style of Zhou Leyuan with a continuous scene around the body with a mountain and lake landscape in sepia tones and with a small figure in the foreground; stopper.
2 1/4in (5.8cm) high

$2,500 - 3,500

1895年前後 傳張葆田 玻璃內畫山水人物鼻煙壺

Provenance:
I. Harrison Family
Robert Kleiner, The I. Harrison Family Collection, 1 April 2010

The sepia palette and loose brush strokes are typical hallmarks of this artist's work despite the Zhou Leyuan inspired subject, see Robert Kleiner, *Chinese Snuff Bottles, The White Wings Collection*, Hong Kong, 1997, p. 287, no. 202 for an example dated 1896 and Bob C. Stevens Bob C. Stevens, *The Collector's Book of Snuff Bottles*, New York and Tokyo, 1976, no. 915, for another dated 1894.

See also Humphrey K.F. Hui, Lai Suk Yee and Peter Y.K. Lam, *Inkplay in Microcosm, Inside-painted Chinese Snuff Bottles, The Humphrey K.F. Hui Collection*, Art Museum, The Chinese University of Hong Kong, 2002, no. 93 for another example.





410
A RARE INSIDE-PAINTED 'CAMELS' GLASS SNUFF BOTTLE
Zhang Baotian
Signed and dated *Jihai* year, corresponding to 1899, Beijing
Painted on one side with three camels and riders, one dismounted, all below the inscription and seal, *tian yin*, the reverse with a village scene in a mountain landscape; stopper.
2 3/8in (6cm) high

$5,000 - 7,000

己亥年(1899) 張葆田 玻璃內畫駝群鼻煙壺 北京

Provenance:
Robert Kleiner, 1994
Sotheby's, New York, The Collection of Robert and Molly Hsieh, 23 March 2004, lot 195

Published:
ICSBS Journal, Autumn, 1995, Front cover

Exhibited:
International Chinese Snuff Bottle Society Convention, Waldorf Astoria, New York, 5-9 November 2013, no. 100

This is a wonderful example of Zhang Baotian's hand. The scene of camels is a fairly rare one, however there is at least one other camel scene painted by the artist in a bottle dated to the preceeding year, 1898 in the Humphrey Hui collection, see Humphrey K.F. Hui, Lai Suk Yee and Peter Y.K. Lam, *Inkplay in Microcosm, Inside-painted Chinese Snuff Bottles, The Humphrey K.F. Hui Collection*, Art Museum, The Chinese University of Hong Kong, 2002, no. 97. The placement of the camels is almost identical but with a few obvious differences in positioning.

The reverse side that depicts a waking village at dawn (note the cockerel on the thatched roof) was a popular one. See Hugh Moss, Victor Graham and Ka Bo Tsang, *Treasury, Vol. 4, Part 1*, Hong Kong, 2000, pp.194-198, no. 506, for a lengthy discussion of the artist. See also Humphrey Hui, Po Ming Kwon and Christopher C.H. Sin (eds.), *A Congregation of Snuff Bottle Connoisseurs: An Exhibition of Chinese Snuff Bottles, The Tsui Museum of Art*, Hong Kong, October-November 1996, no. 288 for another rare Baotian bottle with camels from the Lutz and Hedda Franz collection dated 1897.

See also Bonhams, Hong Kong, 23 November 2010, lot 112 for a landscape bottle dated 1892.





411

AN INSIDE-PAINTED GLASS SNUFF BOTTLE

Yan Yutian

Signed and dated *yiwei* year, corresponding to 1895

Of rounded rectangular shape, painted in delicate subdued tones of purple, grays, reds and browns with a swallow flying over a lotus pond on one side below the inscription and seal *Yutian*, the reverse with a squawking hawk perched on a gnarled prunus branch near bamboo; stopper.

2 1/2in (6.5cm) high

$2,000 - 3,000

乙未年（1895） **閆**玉田 玻璃內畫燕飛荷塘鼻煙壺

Provenance:

Private Canadian Collection

Sotheby's, New York, A Private Canadian Collection, 17 March 1997, lot 492

According to Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles, The Mary and George Bloch Collection, Vol. 4, Part 2, Inside Painted*, Hong Kong, 2000, p. 458, no. 612, Yan Yutian lived and painted in the same Chongwen district of Beijing as the Ye family, as relayed to him by Ye Bengqi in 1974, who he remembered from his younger days. His earliest dated work appears to be a single bottle of 1894 . The authors note that over sixty were produced the following year, 1895, the year of our bottle. Another bottle dated 1895, using a slightly brighter palette but also painted with swallows above a lotus pond is illustrated ibid., pp. 468-469, no. 617 and the following entry, pp. 470-471, no. 618 depicts a hawk on a pine branch.



412
AN INSIDE-PAINTED GLASS BOTTLE
Yan Yutian
Signed and dated *wushu* year, corresponding to 1898
Of rounded rectangular, one main face painted with large bird on a tree branch with blossoming prunus and bamboo beneath the signature, date and seal, the reverse with squirrels, grapes, a fruit bowl and prunus sprays; stopper.
2 7/8in (7.3cm) high

$2,500 - 3,500

戊戌年（1898） 閆玉田 玻璃內畫花鳥及松鼠葡萄鼻煙壺

Provenance:
Magaretet Polak
Bonhams, New York, The Margaret Polak Collection of Fine Chinese Snuff Bottles, 24 March 2010, lot 172

Literature:
Humphrey K.F. Hui, Margaret Polak and Christopher C.H. Sin, *Hidden Treasures of the Dragon: Chinese Snuff Bottles from the Collections of Humphrey K.F. Hui, Margaret Polak and Christopher C.H. Sin*, Art Gallery New South Wales, Hong Kong, 1991, no. 53

Exhibited:
Gallery of New South Wales, Sydney, Australia
International Chinese Snuff Bottle Society Convention, Waldorf Astoria, New York, 5-9 November 2013, no. 132.

For another example dated 1895 depicting a cat watching butterflies, see Christie's, New York, The Ruth and Carl Barron Collection, Part VI, lot 634. See also Terese Tse Bartholomew, *Hidden Meanings in Chinese Art*, San Francisco, 2006, p.79, no. 3.27, for further discussion on the subject of squirrels as symbols of fertility, particularly in combination with grapes.





413
AN INSIDE-PAINTED GLASS SNUFF BOTTLE
Yan Yutian
Signed, circa 1895-1900
Of rounded rectangular shape, painted with a waterfall in a coastal or lakeside mountain landscape on one main face, the reverse with a crab below beneath a large cabbage leaf, chrysanthemums, three water chestnuts and two jujubes, all below the signature *Yutian* and a seal of the artist also reading, *Yutian*; stopper.
2 1/2in (6.2cm) high

$2,000 - 3,000

1895-1900 閆玉田 玻璃內畫燕掠秋山鼻煙壺

Provenance:
A Private Collection, Brussels
Espace 4, Laurence Souksi, Paris, 21 February 2017

Literature:
Laurence Souksi, Espace Quatre, *Chinese Snuff Bottles, Catalogue No. 1*, Paris, 2013, no. 29

For two bottles, each dated to 1895, one painted with a similar vegetal scene with cabbage leaves and chrysanthemum blooms, the other with a similar waterfall landscape scene, see Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles, The Mary and George Bloch Collection*, Vol 4, Part 1, pp.466-467, no. 616 and pp.470-471, no. 618, respectively and a discussion of Yan Yutian's artistic development.





414
AN INSIDE-PAINTED GLASS SNUFF BOTTLE
Attributed to Ding Erzhong
Signed Erzhong and dated *Bingshen* year, corresponding to 1896
Of rounded rectangular shape, the impressionistic painting depicting two scholars beneath a winter tree pointing to the coastline and mountains beyond, below the somewhat worn signature, date and seal, *Ding*, to one main face, the other side with a bird perched on mossy rock work with grasses and bare branches; stopper.
2 1/4in (5.6cm) high

$2,000 - 3,000

丙申年（1896） 傳丁二仲 玻璃內畫冬景人物鼻煙壺

Provenance:
Robert C. Eldred, 27 August 2004, lot 171

For another landscape bottle dated 1896, see Hugh Moss, Victor Graham and Ka Bo Tsang, *Treasury, Vol. 4, Part 1, Inside Painted*, Hong Kong, 2000, pp. 280-281, no. 542, and a discussion of the artists merits. See also Sotheby's, Hong Kong, Snuff Bottles from the Mary and George Bloch Collection: Part IX, 24 November 2014, lot 175 for an example with figural tree landscape to one side and rockwork and bare branches to the other.

For another bottle dated to 1905 painted with a similar subjejct of a bird on rockwork and an explanation on the influence of the the celebrated painter Hua Yan (Xinluo Shanren: 1682-1756) on Ding's oeuvre, see Humphrey K.F. Hui, Lai Suk Yee and Peter Y.K. Lam, *Inkplay in Microcosm, Inside-painted Chinese Snuff Bottles, The Humphrey K.F. Hui Collection*, Art Museum, The Chinese University of Hong Kong, 2002, no. 27.





415
AN INSIDE-PAINTED GLASS SNUFF BOTTLE
Li Shouchang
Signed, circa 1900
Of rounded rectangular shape, painted with a rare scene of soldiers at battle below the ramparts of a walled city, perhaps Beijing, on one main face below the signature, and with ranks of soldiers in a rocky landscape to the other; stopper.
2 3/4in (7cm) high

$1,800 - 2,200

1900年前後 李壽昌 玻璃內畫兵戎交戰鼻煙壺

Provenance:
Max Lonner
Robert C. Eldred, The Max Lonner Collection, 23 August 1989, lot 401

Exhibited:
International Chinese Snuff Bottle Society Convention, New York, 5-9 November 2013, no. 44

For other signed examples see Sotheby's, Hong Kong, The Mary and George Bloch Collection. Part VI, 27 May 2013, lot 262, dated to 1892; and another at Christie's New York, The Ruth and Carl Barron Collection, Part IV, 15 March 2017, lot 342 (one of three).

Little is known of Li Shouchang who appears to have been amongst the earlier followers of Zhou Leyuan. Whilst not a painter of the finest details, he does display a quirky charm and his images have a folk-art quality to them. According to the previously noted Sotheby's catalogue of the Bloch Collection, he has a small repertoire of surviving bottles, perhaps numbering only seven or eight.

416
AN INSIDE-PAINTED GLASS SNUFF BOTTLE
Attributed to Ziyizi
Circa 1900-1907
Of rounded rectangular shape with unusually sloping shoulders, one main face painted in subdued hues with a portrait of a beardless man (or possibly a youth) wearing a close fitting cap, set within a dark-ground oval, the opposite side painted with bronze and ceramic vessels with flowers clustered around a mossy rock, indecipherable seal below; stopper.
2 5/8in (6.6cm) high

$6,000 - 9,000

1900-1907 傳自怡子 玻璃內畫人物肖像及清供圖鼻煙壺

Provenance:
White Wings Collection
Robert Kleiner, The White Wings Collection, 8 January 1999

Literature:
Robert Kleiner, *Chinese Snuff Bottles, The White Wings Collection*, Hong Kong, 1997, pp. 270-271, no. 188

Exhibited:
International Chinese Snuff Bottle Society Convention, Waldorf Astoria, New York, 5-9 November 2013, no. 79

For an example of an almost identical un-deciphered seal on another Ziyizi bottle, see Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles,The Mary and George Bloch Collection, Vol. 4, Part 2, Inside Painted*, Hong Kong, 2000, p. 486, fig. 6. For a portrait bottle by Ziyizi in which the same format of an oval medallion with a darker ground to silhouette the sitter, see Moss et. al. ibid., pp.484-485, no. 624. His earliest bottles show an obvious debt to Zhou Leyuan and are evidenced here by the reverse side of this bottle depicting vessels, rockwork and flowers. For another example with bronze vessels and rockwork on one side, see Humphrey K.F. Hui, Lai Suk Yee and Peter Y.K. Lam, *Inkplay in Microcosm, Inside-painted Chinese Snuff Bottles, The Humphrey K.F. Hui Collection*, Art Museum, The Chinese University of Hong Kong, 2002, no. 23.







417
AN INSIDE-PAINTED GLASS SNUFF BOTTLE
Kui Detian
Signed, 1905-1915
Of rounded rectangular shape, painted in subdued tones and limited palette with a sage reading in a covered pavilion by a gnarled tree surrounded by towering mountains with other pavilions in the distance, all below the inscription and two seals, the reverse with a man fishing from a small boat near a stand of trees in the foreground and mountains in the distance; stopper.
2 1/4in (5.8cm) high

$3,500 - 4,500

1905-1915 魁德田 玻璃內畫山水隱士圖鼻煙壺

Provenance:
Hong Kong, 1950
White Orchid Collection
Robert Hall, 2013

Literature:
Robert Hall, *Chinese Snuff Bottles XVIII*, London, 2013, no. 21

For a lengthy discussion of this artists fairly small output of bottles (approximately thirty recorded works) see Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles, The Mary and George Bloch Collection*, Vol 4, Part 2, pp.526-527, no. 642. There is only one dated bottle, to 1904, amongst these. Other than a signature, he kept his inscriptions to a minimum, never sharing the place of painting nor dedications. The occasional use of the added characters *chuyuan* and *chuyuan lihua*, which mean 'at the accession of a new ruler', presumably referring to the Xuantong emperor who ascended the throne in 1908 (rather than Guangxu who came to the throne in 1875), combined with the one dated bottle of 1904, suggests a working period of perhaps between 1900-1915. Our bottle bears the addition of the more commonly seen title *bi yi,* (brush idea), after the signature.

Much of the early output of this artist is inconsistent in quality and displays a poor draughtsmanship. However by the time he painted this bottle, presumably later in his career, he has vastly improved his pen work. This gem of his oeuvre, perhaps his finest, shows a wonderfully-handled mountainous landscape with a figure in contemplation against a vast backdrop, with a similar fisherman scene to the other side.

For another example see Humphrey K.F. Hui, Lai Suk Yee and Peter Y.K. Lam, *Inkplay In Microcosm, Inside-painted Chinese Snuff Bottles, The Humphrey K.F. Hui Collection*, Art Museum, The Chinese University of Hong Kong, 2002, no. 138.





418
A MINIATURE INSIDE-PAINTED GLASS SNUFF BOTTLE
Attributed to Ma Shaoxuan
Signed and dated *bingshen* year, corresponding to 1896
Decorated on one main face with Lui Hai and the magical three-legged toad, and with a twenty-eight-character poetic inscription on the reverse preceded by the date and followed by the signature and seal, *xuan*; stopper.
1 1/2in (4cm) high

$1,500 - 2,500

丙申年（1896） 傳馬少宣 玻璃內畫「劉海戲蟾」詩文微型鼻煙壺

Provenance:
Bob C. Stevens
Sotheby's, Honolulu, The Bob C. Stevens Collection, 7 November 1981, lot 208
Eric Young Collection
Sotheby's, London, The Eric Young Collection, 3 March 1987, lot 172

Literature:
Bob C. Stevens, *The Collector's Book of Snuff Bottles*, New York and Tokyo, 1976, no's 835 and 856
ICSBS Journal, March 1978, p. 24, no. 3
Hugh M. Moss, Chinese Snuff Bottles, No. 4, p. 47, fig. 13

Exhibited:
International Chinese Snuff Bottle Society Convention, New York, 5-9 November 2013, no. 37

For a hair-crystal example dated to the following year, see Bonhams New York, 13 March 2017, lot 1120. For another example attributed to the family of Ma but undated, see Sotheby's Hong Kong, 26 May 2014, lot 1140.

419
AN INSIDE-PAINTED GLASS SNUFF BOTTLE
Ma Shaoxuan
Signed, 1896-1900
Decorated on one side with a lady seated at a table holding a floral spray, perhaps peony, in one hand, a brush pot and writing materials to one side, a two-line inscription on the shoulder, an inscription of thirty-six characters on the reverse alluding to the lady's beauty together with the signature and seal *Shaoxuan*; stopper.
2 3/8in (6.1cm) high

$6,000 - 8,000

1896-1900 馬少宣 玻璃內畫「仕女吟思」圖鼻煙壺

Provenance:
Mei Ling Collection
Sotheby's, New York, The Mei Ling Collection, 15 March 1984, lot 210

Literature:
H.M. Moss, *Chinese Snuff Bottles*, No. 2, p. 47, no. 14
H. M. Moss, *Snuff Bottles of China*, London, 1971, no. 345

Exhibited:
International Chinese Snuff Bottle Society Convention, New York, 5-9 November 2013, no. 25

See another example from the Monimar Collection illustrated by Ma Zengsan, *Inside-painted Snuff Bottle Artist Ma Shaoxuan (1867-1939)*, Baltimore, 1997, p.48, fig. 29 and also a monochrome detail of the seated lady, ibid., p.83. The Monimar example bears the same title above the sitter's head but without the seal. Though both bottles are undated, the author suggests these are early works probably dating to between 1896-1900.

See also, Christie's, New York, The Ruth and Carl Barron Collection of Fine Chinese Snuff Bottles: Part VI, 12 September 2018, lot 643 for another dated 1894.


眉是遠山淨翠眼是
秋水無塵膚是凝酥
腰是弱柳後是扁兒
俏是心体態是溫柔
性格是沉馬少宣







420
AN INSIDE-PAINTED SMOKY CRYSTAL SNUFF BOTTLE
Ma Shaoxuan
Signed and dated *dingyou* year, corresponding to 1897, Beijing
Of flattened tear-drop shape set on a recessed oval base, painted on one main face with a ram and two goats under a willow tree with the sun behind, the reverse includes a twenty-eight-character inscription preceded by the date and followed by the signature and seal *Shaoxuan*; stopper.
1 7/8in (4.8cm) high

$5,000 - 7,000

丁酉年（1897） 馬少宣 煙晶內畫「三羊開泰」圖鼻煙壺 北京

Provenance:
Sotheby's, Hong Kong, 3 May 1985, lot 645

Exhibited:
International Chinese Snuff Bottle Society Convention, Waldorf Astoria, New York, 5-9 November 2013, no. 59

See Ma Zhengsan, *Inside-Painted Bottle Artist, Ma Shaoxuan (1867-1939)*, pp. 47-49, fig. 35, for a similar-shaped crystal bottle from the Humphrey Hui Collection and more fully illustrated by Humphrey K.F. Hui, Lai Suk Yee and Peter Y.K. Lam, *Inkplay in Microcosm, Inside-painted Chinese Snuff Bottles, The Humphrey K.F. Hui Collection*, Art Museum, The Chinese University of Hong Kong, 2002, no. 36. The bottle is dated 1899 and shares part of the same inscription as ours and is fully translated by the authors.

The subject of three goats (or sheep) and a rising sun was employed in the decorative arts from at least the Ming dynasty; the Xuande Emperor (1426-35) is known to have executed a painting of the subject, but according to Therese Tse Bartholomew, *Hidden Meanings in Chinese Art*, Asian Art Museum of San Francisco, 2006, p. 146, 6.16.1, did not gain prominence until the Qianlong period.

No distinction is made in Chinese between sheep and goats, *yang*, the collective name for sheep, rams, lambs, ewes, and goats is a homophone of *yang*, the male principle or positive force. Therefore the depiction of three goats or sheep, *sanyang*, along with a rising sun, *taiyang* form the rebus 'the new year brings a change of fortune', *sanyang kaitai*.

For another bottle painted with the same subject in glass (rather than crystal), see Christie's New York, 18-19 September 2014, lot 1187.





421
A MINIATURE INSIDE-PAINTED GLASS SNUFF BOTTLE
Ma Shaoxuan
Signed and dated *dingyou* year, corresponding to 1897
Of rounded rectangular shape, painted one main face with a toad and aquatic plants, the reverse with a well-written poetic inscription of twenty-seven characters with the signature, date and seal.
1 3/4in (4.5cm) high

$4,000 - 6,000

丁酉年（1897） 馬少宣 玻璃內畫「池塘蟾聲」微型鼻煙壺

Provenance:
Dr. Mary Kaufman, New York
Robert Kleiner, 25 April 2013

Exhibited:
International Chinese Snuff Bottle Society Convention, Waldorf Astoria, New York, 5-9 November 2013, no. 146

This rather comical-looking scene appears to be unique in Ma's oeuvre. A large toad sits on a grassy bank and stares down at two small fish swimming near a lotus pad, above the toad hangs some large-leafed branches possibly with clumped hanging flowers. It is difficult from the sketchily drawn leaves to guess at the species, which is a pity, as it presumably forms part of a rebus, which might inform us of the exact meaning of this otherwise amusing subject. The poetic inscription on the reverse side mentions pine but does not appear to refer to the image of the toad.

422

A MINIATURE INSIDE-PAINTED CRYSTAL SNUFF BOTTLE

Ma Shaoxuan

Signed and dated *dingyou* year, corresponding to 1897

Of compressed rectangular shape with a short cylindrical neck, finely painted on one side with a flower seller releasing a pole suspending two flower baskets from his shoulders, his straw hat hung at one end, beneath an inscription *'Xijian Tu'* (picture of resting the shoulders), the reverse with a twenty-eight-character poem preceded by the date and followed by the signature and seal, *Xuan*; stopper.

1 3/8in (3.4cm) high

$12,000 - 18,000

丁酉年(1897) 馬少宣 水晶內畫「息肩圖」配詩文微型鼻煙壺

Provenance:

Sotheby's, London, 20 April 1982, lot 196

Hugh M. Moss Ltd.

The J & J Collection

Christie's New York, Important Chinese Snuff Bottles from The J & J Collection, Part III, 29 March 2006, lot 31

Literature:

Hugh Moss, Victor Graham and Ka Bo Tsang, *The Art of Chinese Snuff Bottle, The J & J Collection*, vol. 2, New York, 1993, no 422

Snuff Bottles Aus China Sammlung J & J, 1996-1997, p. 21, fig. b

The Art of the Chinese Snuff Bottle - The J & J Collection: An Exhibition at the Percival David Foundation, 1997, p. 21, fig. b

The Miniature World — An Exhibition of Snuff Bottles from the J & J Collection, p. 69

Exhibited:

Christie's, New York, 1993 Empress Palace Museum, Singapore, 1994 Museum for Kunsthandwerk, Frankfurt, 1996-1997 Percival David Foundation of Chinese Art, London, 1997 Naples Museum of Art, Florida, 2002

Portland Museum of Art, Oregon, 2002 National Museum of History, Taipei, 2002

International Asian Art Fair, Seventh Regiment Armory, New York, 2003 Poly Art Museum, Beijing, 2003

International Chinese Snuff Bottle Society Convention, Waldorf Astoria, New York, 5-9 November 2013, no. 117

The subject 'Xiijian Tu' (picture of resting the shoulders) was visited several times by Ma but usually in a larger format. For other examples see, Ma Zengshan, *Inside-Painted Bottle Artist Ma Shaoxuan (1867-1939)*, Baltimore, 1997, p. 41, fig. 15; Hugh Moss (ed.) *Chinese Snuff Bottles*, Number Two, pp. 47-49, fig. 17 and later sold at Sotheby's, London, 2 July 1984, lot 301 The poem to the reverse was composed by Liu Yuxi and entitled 'Revisiting the Xuandu Daoist Monastery'.


丁酉仲秋
百畝庭中半是苔
桃花淨盡菜花開
種桃道士歸何處
前度劉郎今又來
馬少宣


息肩圖





423
A MINIATURE INSIDE-PAINTED GLASS SNUFF BOTTLE
Ma Shaoxuan
Signed, circa 1897-1900
Painted on one main face with scattered butterflies above flowers and on the other with a twenty-eight character inscription followed by the signature and the seal *Shao*; stopper.
1 1/2in (4cm) high

$3,000 - 4,000

1897-1900 馬少宣 玻璃內畫「歡天喜地」圖配詩文微型鼻煙壺

Provenance:
Kaynes-Klitz Collection
Robert Kleiner, The Kaynes-Klitz Collection, 15 March 2001

Literature:
Hugh Moss, *Chinese Snuff Bottles*, No. 5, p. 16, fig. 2

Exhibited:
International Chinese Snuff Bottle Society Convention, New York, 5-9 November 2013, no. 87

For a lengthy discussion of Ma's career, see Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles, The Mary and George Bloch Collection, Vol. 4, Part I, Inside Painted*, pp. 363-367, no.576, where the authors note that Ma was born in 1867 to a family of Muslims, originally from Eastern Turkestan, living in the Ox Street (Niujie) district of Beijing. His working career appears to have spanned between 1895 and 1932. For a very detailed account of the artists life and oeuvre, see Ma Zhengshan, *Inside-Painted Snuff Bottle Artist, Ma Shaoxuan (1867-1939)*, Baltimore, 1997.

The earliest recorded subject of Ma's popular butterflies and flowers was painted in 1894, he then returned to the subject again and again over his long career. For another example dated 1895, differing in the placement of the butterflies, see Christie's, New York, The Ruth and Carl Barron Collection, Part VI, 12 September 2018, lot 738 and for another dated 1898 with the same placement but with a color variance, see Hugh Moss, Victor Graham and Ka Bo Tsang, *Treasury, Vol. 4, Part 2, Inside Painted*, Hong Kong, 2000, pp. 385-386, no. 583, which the authors suggest is a family workshop production.

For another butterfly-subject bottle formerly in the Emily Byrne Curtis Collection, see Sotheby's, Hong Kong, Snuff Bottles from the Mary and George Bloch Collection: Part X, 1 June 2015, lot 92.





424
A MINIATURE INSIDE-PAINTED GLASS SNUFF BOTTLE
Attributed to Ma Shaoxuan
Signed, circa 1897-1900
Of rounded rectangular shape, painted on one main face with a figure of Liu Hai, in blue robes, dangling a string of cash to tempt the magical three-legged toad, the reverse with an inscription followed by the signature and seal *Shao*; stopper.
1 5/8in (4.2cm) high

$3,000 - 4,000

1897-1900 傳馬少宣 玻璃內畫「劉海戲蟾」圖鼻煙壺

Provenance:
Mrs. T. Embiricos
Robert Kleiner, 12 September 2012

Exhibited:
International Chinese Snuff Bottle Society Convention, New York, 5-9 November 2013, no. 142

See a crystal example sold at Bonhams New York, 13 March 2017, lot 1120, dated 1897 and another of glass dated 1903 from the Robert and Maurice Muntz Collection, sold at Sotheby's, New York, 13-14 September 2016, lot 237.

A similar example, dated 1900, is illustrated by Bob C. Stevens, *The Collector's Book of Snuff Bottles*, New York and Tokyo, 1976, p. 240, no. 857, and another, undated, is illustrated by Hugh Moss, Victor Graham and Ka Bo Tsang, *Treasury, Vol. 4, Part 2, Inside-Painted*, Hong Kong, 2000, pp. 416-417, no. 596.

425

AN INSIDE-PAINTED GLASS SNUFF BOTTLE

Ma Shaoxuan

Signed and dated *Wuxu* year, corresponding to 1898

Of rounded rectangular shape, painted on one main face with a kingfisher delicately balanced on the stem of a lotus pad amidst lightly-painted lotus flowers and other pads with two fish below and a title with seal above, the reverse with a well-written forty-character inscription, after the Song dynasty poet Zhou Dunyi, followed by the date, signature and a negative-script seal *Xuan*; stopper.

2 3/8in (6cm) high

$6,000 - 8,000

戊戌年（1898） 馬少宣 玻璃內畫荷塘圖及周敦頤《愛蓮説》摘文鼻煙壺

Provenance:

Susan Hacker

Robert Kleiner, The Susan Hacker Collection, 30 March 2005

Exhibited:

International Chinese Snuff Bottle Society Convention, Waldorf Astoria, New York, 5-9 November 2013, no. 108

For another 1898 dated crystal bottle bottle painted with the identical subject but in a different palette and with perhaps, rather more loosely-handled brush work and calligraphy, and with a near identical inscription to the reverse, see Sotheby's, Paris, 'An Aristocratic French Collection', 12 June 2018, lot 110.

Another with the identical scene was illustrated by Susan Page, *ICSBS Journal*, Spring, 2020, (inside front cover), and another of flattened pear shape from the Quentin Loh Sze On Collection was illustrated by Vanessa F. Holden, *Chinese Snuff Bottles*, NUS Museums, Singapore, 2002, p. 70, no. 286.

See also another Ma crystal bottle (dated 1904) from the Elsa Glickman Collection sold at Bonhams, New York, 11 November 2020, lot 15, with a scene of mandarin ducks and lotus on one side and the same poetic inscription by the Song poet Zhou Dunyi on the other.


予獨愛蓮之出淤泥而不
染濯清漣而不妖中通外
直不蔓不枝香遠益清亭
亭淨植可遠觀而不可褻
玩焉戊戌春日馬少宣



426
AN INSIDE-PAINTED GLASS SNUFF BOTTLE
Ma Shaoxuan
Signed and dated *wuxu* year, corresponding to 1898
Painted on both main faces with an extract from the Lanting Preface by Wang Xizhi, comprising one hundred and eleven characters preceded by the seal, *Shao* on one side and followed by the date, signature and seal *xuan* on the other; stopper.
2 1/2in (6.6cm) high

$8,000 - 12,000

戊戌年（1898） 馬少宣 玻璃內畫蘭亭序鼻煙壺

Provenance:
Susan Hacker
Robert Kleiner, The Susan Hacker Collection, 25 October 2000

Exhibited:
International Chinese Snuff Bottle Society Convention, Waldorf Astoria, New York, 5-9 November 2013, no. 86

For an identically-inscribed and dated bottle formerly in the Charles V. Swain Collection and now in the Adelina and Roberto Foti Collection, see A & R Foti, *Atomo Collection of Chinese Snuff Bottles*, Hong Kong, 2009, p. 27, no. 22, where the entire poem, an excerpt from 'The Prologue of the Orchid Pavilion' by the eminent calligrapher Wang Xi Zhi, is fully translated and parts read as follows:

'in the ninth year of Yonghe (353 CE) on the festival of Gui Wei, at the start of a spring dawn, we met at the Orchid Pavilion at Hui ji Mountain to drink and chase away the evil spirits... Sages gathered amidst tall mountains, lush trees, bamboo grooves near clear sparkling streams, gentle breezes and observed the magnitude of the universe and the riches of the earth...'

For further discussion of the subject of the Lanting Preface in Ma's output, see Ma Zhengsan, *Inside-Painted Bottle Artist, Ma Shaoxuan (1867-1939)*, Baltimore, 1997, pp. 77-98, in the chapter 'Calligraphy Works'. See Bonhams, Hong Kong, 28 November 2011, lot 49 for a bottle dated to the same year but of different shape and format. See also Sotheby's, New York, The Hildegard Schonfeld Collection, 21 March 2013, lot 1088.


永和九年歲在癸丑暮春之
初會於會稽山陰之蘭亭修
禊事也群賢畢至少長咸集
此地有崇山峻嶺茂林修竹
又有清流激湍映帶左右引
以為流觴曲水列坐其次雖


無絲竹管弦之盛一觴一詠
亦足以暢敘幽情是日也天
朗氣清惠風和暢仰觀宇宙
之大俯察品類之盛所以遊
目騁懷足以極視聽之娛信
可樂也戊戌三月馬少宣



427
A RARE INSIDE-PAINTED GLASS SNUFF BOTTLE
Ma Shaoxuan
Signed and dated *wuxu* year, corresponding to 1898
The main face painted with a rare scene of four boys studying at a low table below an inscription *Baizi Tu* ('one-hundred boys' painting) followed by the artist's seal, *Shao*, the reverse side with a thirty-two-character inscription preceded by the date and followed by the signature and seal, *xuan*; stopper.
2 1/2in (6.5cm) high

$4,000 - 6,000

戊戌年（1898） 馬少宣 玻璃內畫「百子圖」配詩文鼻煙壺

Provenance:
Gerry P. Mack
Sotheby's, New York, The Gerry P. Mack Collection, 25 October 1997, lot 364

Exhibited:
International Chinese Snuff Bottle Society Convention, Waldorf Astoria, New York, 5-9 November 2013, no. 76

For another slightly damaged example attributed to the Ma Family and dated to 1906 and identically titled but painted with boys at play rather than at study, see Bonhams, New York, 10 September 2018, lot 28.





428
AN INSIDE-PAINTED GLASS SNUFF BOTTLE
Ma Shaoxuan
Signed and dated *gengzi* year, corresponding to 1900
Painted on one main face with an ancient bronze vessel, flowers, a pierced rock, a crackled-ware jar and a teapot, the other face with a well-written thirty-two character inscription preceded by the date and followed by the signature and seal *Shaoxuan*; stopper.
2 1/4in (5.6cm) high

$3,000 - 4,000

庚子年(1900)　馬少宣 玻璃內畫清供圖配詩文鼻煙壺

Provenance:
Robert Kleiner, 18 December 2001

Exhibited:
International Chinese Snuff Bottle Society Convention, New York, 5-9 November 2013, no. 89

The subject of auspicious objects in groupings of mossy rockwork, bronze and ceramic vessels and jardinières, was a popular one in early inside painted bottles, particularly those painted by Zhou Leyuan and Ye Zhongsan, see Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles, The Mary and George Bloch Collection*, Vol 4, Part 1, pp. 98-100, no. 467, for the former, and pp. 216-218, no. 515, for the latter. However, amongst Ma's work, it is extremely rare to find this subject matter, as he preferred figural subjects for the most part.

429

AN INSIDE-PAINTED MINIATURE GLASS SNUFF BOTTLE

Attributed to Ma Shaoxuan
Signed and dated *jihai* year, corresponding to 1899
Of rounded rectangular shape, one main face painted with two felines (sometimes identified as badgers) playing together, beneath the title *Shuanghuan tu* (Double Happiness painting), the other face with a twenty-one-character poem, followed by the signature, date and seal *Shao*, in negative seal script; stopper.
1 1/2in (3.8cm) high

$5,000 - 7,000

己亥年（1899） 傳馬少宣 玻璃內畫「雙歡圖」微型鼻煙壺

Provenance:
Arts of China, Hong Kong, 1986
Mary and George Bloch, Hong Kong
Bonhams, Hong Kong, Snuff Bottles from the Mary & George Bloch Collection: Part V, 27 May 2012, lot 100

Literature:
Robert W. L. Kleiner, *Chinese Snuff Bottles from the Collection of Mary and George Bloch at the Galleries of Sydney L. Moss, Ltd.*, Hong Kong, 1987, no. 286
Robert Kleiner, *Chinese Snuff Bottles from the Collection of Mary and George Bloch*, London, British Museum, 1995, no. 412

Exhibited:
Sydney L. Moss Ltd., London, October 1987
Creditanstalt, Vienna, May-June 1993
British Museum, London, June-November 1995
Israel Museum, Jerusalem, July-November 1997
International Chinese Snuff Bottle Society Convention, Waldorf Astoria, New York, 5-9 November 2013, no. 141

See an example illustrated by Ma Zhengshan, *Inside-Painted Snuff Bottle Artist Ma Shaoxuan (1867-1939)*, Baltimore, 1997, p. 45, fig. 23 and also illustrated by Hugh Moss, Victor Graham and Ka Bo Tsang, *Treasury, Vol. 4, Part 2, Inside Painted*, Hong Kong, 2000, pp. 376-377, no. 579 and dated to the spring of 1897. It was later sold at Sotheby's, Hong Kong, The Mary and George Bloch Collection, Part VIII, 26 May 2014, lot 1135, where it is described as both 'playing cats' and 'badgers'. The Chinese word for badger is *huan* which is homophonous with *huan* (happiness or joy) which appears in the title inscribed above the image. However, the depictions, whilst bearing a passing resemblance in color (black and white), do not have features corresponding to badgers, such as distinctive mask-like face markings, pointed snout and short legs, but are more easily identified as feline.

See another example sold at Bonhams, New York, 13 November 2017, lot 8016 and another at Bonhams, Hong Kong, The Mary and George Bloch Collection, Part V, 27 May 2012, lot 100 attributed to the family of Ma Shaoxuan.





430

AN EXTREMELY RARE INSIDE-PAINTED GLASS SNUFF BOTTLE

Ma Shaoxuan
Signed, 1895-1920
One main face painted with four rabbits at a fenced garden with morning glory, the reverse side with a neatly-written 32-character inscription followed by the signature and seal *Shaoxuan*; stopper.
2in (5cm) high

$7,000 - 9,000

1895-1920 馬少宣 玻璃內畫花籬玉兔帶詩文鼻煙壺

Provenance:
Alice W. Smith, Florida
Etude Jutheau, Paris, 13 October 1995, lot 106

Exhibited:
International Chinese Snuff Bottle Society Convention, Waldorf Astoria, New York, 5-9 November 2013, no. 63

This extremely rare subject is extraordinarily painted in the minutest of detail with a gathering of headstrong little rabbits in an enclosed garden with morning glory. The danger of this naughty excursion into the fenced-off allotment is almost palpable in the perked ears and alert poses of the otherwise cuddly white rabbits. Again, we see another side to Ma's painting style, a far cry from the direct realism of his portraits. The Tang dynasty poem written to the reverse by Sikong Tu (834-903) "decorous and dignified" does not seem to allude to the depiction on the other side.

No other Ma bottle of this subject appears to be published.









431
AN INSIDE-PAINTED GLASS SNUFF BOTTLE
Ma Shaoxuan
Signed, circa 1900
Of rounded rectangular shape, one main face painted with two felines (sometimes identified as badgers) playing together, beneath the title *Shuang huan tu*, (Double Happiness painting) the other face with a thirty-two-character poem by Su Dongpo dedicated to first brother Xingsan in Beijing, followed by the signature and seal *Shaoxuan*; stopper.
2 3/8in (6.1cm) high

$3,500 - 5,500

1900年前後 馬少宣 玻璃內畫「雙歡圖」配詩文鼻煙壺

Provenance:
Edward Choate O'Dell
John G. Ford, Baltimore
Richard F. Kuenkler, Thailand
Wang & Co., Toronto, The Richard F. Kuenkler Collection, 2 October 2007

Literature:
Wang & Co., *Fine Chinese Snuff Bottles from the Richard F. Kuenkler Collection*, Toronto, 2007, p. 57, no. 61

See the footnote to Lot 429 in the present sale.

See another example sold at Bonhams, New York, 13 November 2017, lot 8016 and another at Bonhams, Hong Kong, The Mary and George Bloch Collection, Part V, 27 May 2012, lot 100 attributed to the family of Ma Shaoxuan.





432
AN INSIDE-PAINTED GLASS SNUFF BOTTLE
Ma Shaoxuan
Signed and dated *gengzi* year, corresponding to 1900
Well painted on one main face with a portrait of the actor Tan Xinpei in the role of General Huang Zhong, the reverse side with a twenty-eight-character inscription followed by the signature and seal *Shaoxuan*; stopper.
2 3/8in (6.1cm) high

$2,000 - 3,000

庚子年（1900）馬少宣 玻璃內畫譚鑫培京劇人物鼻煙壺

Provenance:
Sotheby's, London, 11 October 1974, lot 47
Alice B. McReynolds
Sotheby's, New York, The Alice B. McReynolds Collection, Part II, 16 April 1985, lot 195

Exhibited:
International Chinese Snuff Bottle Society Convention, Waldorf Astoria, New York, 5-9 November 2013, no. 34

See Ma Zengshan, *Inside-Painted Snuff Bottle Artist Ma Shaoxuan, (1867-1939)*, Baltimore, 1997, pp. 39-46, for a lengthy discussion of Ma's Beijing opera performer depictions, in particular that of the famous actor Tan Xinpei (1847-1917) in the role of General Huang Zhong (d. 220). Ma notes that it constituted perhaps the most significant achievement of his early career. Tan Xinpei, twenty year's Ma's senior, was a already famous Beijing opera star giving command performances in the Imperial palace. His popularity had spread throughout Chinese society, among the scholar gentry, peasants, artisans and merchants to high officials and aristocrats, even reaching the most exalted sphere of the Manchu court, where members of the imperial family, including the Empress Dowager Cixi, loved to see him perform. The author also illustrates a near identical bottle, ibid, p. 44, fig 19, from the Collection of Susan B. Hacker.

For another similar example in more pastel shades, see Sotheby's, Hong Kong, The Mary and George Bloch Collection, Part IX, 24 November 2014, lot 17; another at Sotheby's, New York, The Joe Grimberg Collection, 14 September 2010, lot 38; and a signed but undated example is illustrated by Denis S.K. Low, *More Treasures from the Sanctum of Enlightened Respect*, Hong Kong, 2002, p. 342, no. 308.

433
A RARE INSIDE-PAINTED GLASS SNUFF BOTTLE
Ma Shaoxuan
Signed and dated *gengzi* year, corresponding to 1900
Of compressed rounded rectangular shape, painted on one main face with a blue-robed boy wrestling a cat by its ears, which has a bird in its mouth with feathers flying, below an inscription and seal, *shao*, the reverse side with with a well-written forty-four-character inscription preceded by the date and followed by the signature and seal *Shaoxuan*; stopper.
2 1/4in (5.7cm) high

$8,000 - 12,000

庚子年(1900) 馬少宣 玻璃內畫玩童與貓鼻煙壺

Provenance:
Robert Kleiner
The Albemarle Collection
Robert Kleiner, The Albemarle Collection (no. 43), 30 March 2006

Literature:
Robert Kleiner, *Chinese Snuff Bottles from the Albemarle Collection*, Hong Kong, 1994

Exhibited:
International Chinese Snuff Bottle Society Convention, Waldorf Astoria, New York, 5-9 November 2013, no. 118

For another example dated to 1903 with the same scene in paler colors and with a different inscription on the reverse and dated to 1903, see Humphrey K.F. Hui, Lai Suk Yee and Peter Y.K. Lam, *Inkplay in Microcosm, Inside-painted Chinese Snuff Bottles, The Humphrey K.F. Hui Collection*, Art Museum, The Chinese University of Hong Kong, 2002, no. 48, where the authors discuss the influence of Bada Shanren on this work and the brilliant handling of the stressful emotions at play in this depiction.

For two other rare examples of this subject matter, see Christie's, New York, The Ruth and Carl Barron Collection of Fine Chinese Snuff Bottles: Part II, 16 March 2016, lot 417, for rock crystal bottle dated 1903 with the boy wearing a white robe and with a different poem to the reverse, and another, perhaps a studio work, sold at Christie's, Hong Kong, 29-30 October 1995, lot 581.


庚子春正月
永和九年歲在癸丑暮春之
初會於會稽山陰之蘭亭修
禊事也群賢畢至少長咸集
此地有崇山峻嶺茂林修竹
馮少宣







434
AN INSIDE-PAINTED GLASS SNUFF BOTTLE
Ma Shaoxuan
Dated *guimao* year, corresponding to 1903
Of rounded rectangular shape, painted on one main face with a rather cursory lake landscape with fenced huts and trees beneath a title and seal, the reverse side with a thirty-two character inscription preceded by the date and followed by the signature and seal *Shaoxuan*; stopper.
2 1/2in (6.2cm) high

$4,000 - 6,000

癸卯年(1903) 馬少宣 玻璃內畫春江碧水泛舟圖鼻煙壺

Provenance:
Clare Chu, Los Angeles
La Collection du Commandeur, Laurence Souksi, 27 April 2007

Exhibited:
International Chinese Snuff Bottle Society Convention, New York, 5-9 November 2013, no. 129

For other coastal landscape glass bottles, see two both dated 1897, one sold at Christie', New York, The Ruth and Carl Barron Collection of Chinese Snuff Bottles, Part IV, lot 370 and the other at Bonhams, Hong Kong, 25 May 2011, lot 37. See also Ma Zhengshan *Inside-Painted Snuff Bottle Artist, Ma Shaoxuan (1867-1939)*, Baltimore, 1997, p. 48, fig. 31.





435
AN INSIDE-PAINTED GLASS SNUFF BOTTLE
Attributed to Ma Shaoxuan
Signed and dated *guimao* year, corresponding to 1903
Of rounded rectangular shape, painted with three goats beneath a willow with the sun overhead, the reverse side with a well-written forty-character inscription relating to the scene of goats, preceded by the date and followed by the signature and seal *Shaoxuan*; stopper.
2 1/2in (6.5cm) high

$4,000 - 6,000

癸卯年（1903） 傳馬少宣 玻璃內畫「三羊開泰」鼻煙壺

Provenance:
Pat Miller
Robert Kleiner, The Pat Miller Collection, 20 September 2007

Exhibited:
International Chinese Snuff Bottle Society Convention, New York, 5-9 November 2013, no. 130

The subject of three goats (or sheep) and a rising sun was employed in the decorative arts from at least the Ming dynasty; the Xuande Emperor (1426-35) is known to have executed a painting of the subject, but according to Therese Tse Bartholomew, *Hidden Meanings in Chinese Art*, Asian Art Museum of San Francisco, 2006, p. 146, 6.16.1, did not gain prominence until the Qianlong period.

No distinction is made in Chinese between sheep and goats, *yang*, the collective name for sheep, rams, lambs, ewes, and goats is a homophone of *yang*, the male principle or positive force. Therefore the depiction of three goats or sheep, *sanyang*, along with a rising sun, *taiyang* form the rebus 'the new year brings a change of fortune', *sanyang kaitai*.

For another bottle depicting the same subject from the Humphrey K.F. Hui Collection, see Ma Zengshan, *Inside-Painted Snuff Bottle Artist Ma Shaoxuan, (1867-1939)*, Baltimore, 1997, p. 49, fig. 35. Another also dated to 1903 was sold at Christie's New York, 18-19 September 2014, lot 1187.

436

AN INSIDE-PAINTED GLASS SNUFF BOTTLE

Ma Shaoxuan

Signed and dated *guimao* year, corresponding to 1903

Of rounded rectangular shape, painted on one main face with three boys prodding crickets stored in small circular boxes below the title and seal, *Shao*, and on the other with a forty-character inscription, preceded by the date, and followed by the signature and seal, *Shaoxuan*; stopper.

2 1/2in (6.5cm) high

$6,000 - 8,000

癸卯年（1903） 馬少宣 玻璃內畫嬰戲蟋蟀圖及「蘭亭集序詩文」鼻煙壺

Provenance:

Thomas C. Van Nuys

Robert Kleiner, The Thomas C. Van Nuys Collection, 25 March 1995

Literature:

Robert Kleiner & Co. Ltd, Catalogue, 1995, no. 54

Exhibited:

International Chinese Snuff Bottle Society Convention, New York, 5-9 November 2013, no. 58

The lengthy inscription to the reverse is an excerpt from the 'Lanting Preface' written by Wang Xizhi in the 4th Century, which recorded the elegant gathering of Wang and his friends at the orchid pavilion in Shanyin (Shaoxing, Zhejiang province). Wang's calligraphic style is recognised as the traditional paragon of Chinese calligraphy and the 'Lanting Preface' as one of the most admired examples.

For an almost identical bottle dated 1904, see Bonhams Hong Kong, The Paula Braga Collection, 24 November 2012, lot 61. Another with excerpts from the 'Lanting Preface' by Ma Shaoxuan was sold at Bonhams Hong Kong, The Mary and George Bloch Collection, Part IV, 28 November 2011, lot 49.


是日也天朗氣清惠風和
暢仰觀宇宙之大俯察品
類之盛所以遊目騁懷足
以極視聽之娛信可樂也
馬少堂



437

AN INSIDE-PAINTED GLASS SNUFF BOTTLE

Ma Shaoxuan

Signed and dated *yisi* year, corresponding to 1905

Of rounded rectangular shape, superbly painted on one side with a grouping of a miniature pine in a planter, a crackled-ware jar with peony, and mossy open work rock below the signature and seal *Shaoxuan*, the other side with four poetic inscriptions written in differing scripts, *kaishu, lishu, xingshu* and *xiao zhuanshu*; stopper.

2 1/2in (6.3cm) high

$8,000 - 12,000

已巳年(1905) 馬少宣 玻璃內畫清供圖及四體詩文鼻煙壺

Provenance:

Madame Chao Chang Huaitung

Sotheby's, New York, The Madame Chao Chang Huaitung Collection, 23 March 2004, lot 304.

Hugh Moss (HK) Ltd., 23 September 2005

Exhibited:

International Chinese Snuff Bottle Society Convention, Waldorf Astoria, New York, 5-9 November 2013, no. 112

Madame Chao Chang Huaitung (1910-2002) was the third daughter of Marshall Chang Tso Lin, and half sister to the Marshal's oldest son, Chang Hsueh Liang, later known as the Young Marshal, who later controlled Manchuria and was involved in a plot to kidnap Chiang Kaishek.

The same four inscriptions written in regular, draft, clerical and seal scripts is repeated on another Ma bottle dated to 1910, with an assemblage of 'torn' documents on the opposite side and is illustrated by Hugh Moss, Victor Graham and Ka Bo Tsang, *Treasury, Vol. 4, Part 2*, pp. 411-413, no. 594 and discussed at length. It is also illustrated by Ma Zengshan, *Inside-Painted Snuff Bottle Artist Ma Shaoxuan (1867-1939)*, Baltimore, 1997, pp. 80-82, figs. 80 and 81.

Another superb undated example with the same four poetic inscriptions to one side and two paintings and two calligraphic works to the other was sold at Sotheby's, Hong Kong, 'A Private Collection of Scholarly and Imperial Works of Art', 4 April 2012, lot 3057.









438
AN INSIDE-PAINTED GLASS SNUFF BOTTLE
Ma Shaoxian
Signed and dated *jiachen* year, corresponding to 1904
Of rounded rectangular shape, painted on one main face with two felines playing vigorously in a flowery field below the title *Shuang Huan Tu* (Double Happiness painting) and on the other with a thirty-two-character inscription praising spring's subtle greenness in the capital, preceded by the date, and followed by the signature and seal *Shao*; stopper.
2 1/4in (5.6cm) high

$3,500 - 4,500

甲辰年（1904） 馬少先 玻璃內畫雙歡圖帶詩文鼻煙壺

Provenance:
Sotheby's, New York, 17 September 1996, lot 116

Exhibited:
International Chinese Snuff Bottle Society Convention, New York, 5-9 November 2013, no. 69

For another example with the identical lengthy inscription and date and depicting the same scene of a pair of cats, see Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles, The Mary and George Bloch Collection, Vol. 4, Part 2, Inside Painted*, Hong Kong, 2000, pp. 490-492, no. 626, where the authors discuss Ma Shaoxian's career in relation to that of his more illustrious uncle, Ma Shaoxuan. Ma Shaoxian's earliest recorded dated bottle appears to be 1899. He appears to have worked both at his uncle's studio, where he sublimated his output to that of his uncle and signed using his uncle's signature, and later at his home in Xuannan, a district of Beijing, only reverting to his own name in bursts.

The subject on our bottle, two playful cats, was first painted by his uncle in 1897 and became a family studio standard. The poem on the reverse side was composed by Han Yu (768-824 CE), a well-known Tang literary figure and philosopher. For a translation of the poem see ibid., p. 492. For other examples of the same subject by Ma Shaoxuan, see two others in this collection, nos. 247 and 301.





439
AN INSIDE-PAINTED GLASS SNUFF BOTTLE
Attributed to Ma Shaoxuan
Signed and dated *wushen* year, corresponding to 1908
Painted with a scene of the scholar, Ouyang Xiu reading by candlelight in a small pavilion, his assistant nearby, under a pine and a moon, the reverse with a long inscription and the seal *xuan*; stopper.
2 3/8in (6cm) high

$3,000 - 4,000

戊申年（1908） 傅馬少宣 玻璃內畫「秉烛夜读」圖鼻煙壺

Provenance:
Dr. and Mrs. Louis E. Wolferz
Sotheby's, New York, The Dr. and Mrs. Louis E. Wolferz Collection, 15 March 1984, lot 332

Exhibited:
International Chinese Snuff Bottle Society Convention, New York, 5-9 November 2013, no. 28

Our bottle depicts the Northern Song dynasty scholar Ouyang Xiu (1002-1072) seated reading by candlelight. The reverse side has an inscription partially taken from the essay *Qiusheng fu*, 'Ode to the Autumn Sounds', written by Ouyang Xiu. For a full discussion of the subject, see see Humphrey K.F. Hui, Lai Suk Yee and Peter Y.K. Lam, *Inkplay In Microcosm, Inside-painted Chinese Snuff Bottles, The Humphrey K.F. Hui Collection*, Art Museum, The Chinese University of Hong Kong, 2002, no. 28.

The subject was painted by Ma as early as 1895, however the late date of 1908 and the somewhat cursory handling of the subject here suggests that the Ma family workshop may have had a hand in its production.

A rock-crystal bottle of the same subject, on one side, was sold at Bonhams, San Francisco, 27 June 2017, lot 2053.

440
AN INSIDE-PAINTED GLASS SNUFF BOTTLE
Ma Shaoxuan
Signed and dated *dingwei* year, corresponding to 1907, Beijing
One main face painted with Wang Xiang seated on an iced-over river fishing for carp beneath, a descriptive poem above which includes the signature and seal, *yin*, the reverse side painted with a grasshopper or cricket on a cabbage leaf with a radish to one side and a grouping of narcissus in the background below another inscription which includes the date and seal, *Shaoxuan*; stopper.
2 3/8in (6.1cm) high

$12,000 - 18,000

丁未年（1907） 馬少宣 玻璃內畫「王祥孝母」鼻煙壺 北京

Provenance:
Jack Rose
Sotheby's London, The Jack Rose Collection, 6 June 1988, lot 284
White Wings Collection
Robert Kleiner, The White Wings Collection, 8 January 1999

Literature:
ICSBS Journal, Autumn, 1988, p. 26, fig. 7
Robert Kleiner, *Chinese Snuff Bottles - The White Wings Collection*, Hong Kong, 1997, p. 278, no. 194

Exhibited:
International Chinese Snuff Bottle Society Convention, Waldorf Astoria, New York, 5-9 November 2013, no. 80

See Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles, The Mary and George Bloch Collection, Vol. 4, Part 2, Inside Painted*, pp. 418-419, no. 597 for a bottle dated 1899 with a near identical subject on a differently shaped crystal example. But for the placement of the inscription above the figure of Wang Xiang, the inscription on one side is near identical. The authors describe the bottle as one of Ma's great early masterpieces. The subject was painted as early as 1894, and he appears to have painted at least three in 1898. Two others are recorded for 1904.

For a full description of 'filial duties' as exemplified by Wang Xiang, see Michael C. Hughes, *The Chester Beatty Library, Dublin, Chinese Snuff Bottles*, Baltimore, 2009, pp. 276-277, no. 123 where a porcelain example depicting such duties and including an image of Wang Xiang is illustrated and discussed.

See Bonhams, Hong Kong, The Mary and George Bloch Collection, Part I, 28 May 2010, lot 24 for the crystal example listed above.









441

AN INSIDE-PAINTED GLASS SNUFF BOTTLE

Ma Shaoxuan

Signed and dated *jiyou* year, corresponding to 1909

Painted on one main face with three goats beneath a willow tree and the sun, and the reverse side with a forty-character inscription preceded by the date and followed by the signature and seal *Shaoxuan*; stopper.

2 3/8in (6cm) high

$3,000 - 5,000

己酉年（1909） 馬少宣 玻璃內畫「三羊開泰」圖鼻煙壺

Provenance:

Sotheby's, London, 5 December 1983, lot 199

Exhibited:

International Chinese Snuff Bottle Society Convention, New York, 5-9 November 2013, no. 35

The subject of three goats (or sheep) and a rising sun was employed in the decorative arts from at least the Ming dynasty; the Xuande Emperor (1426-35) is known to have executed a painting of the subject, but according to Therese Tse Bartholomew, *Hidden Meanings in Chinese Art*, Asian Art Museum of San Francisco, 2006, p. 146, 6.16.1, did not gain prominence until the Qianlong period.

No distinction is made in Chinese between sheep and goats, *yang*, the collective name for sheep, rams, lambs, ewes, and goats is a homophone of *yang*, the male principle or positive force. Therefore the depiction of three goats or sheep, *sanyang*, along with a rising sun, *taiyang* form the rebus 'the new year brings a change of fortune', *sanyang kaitai*.

For another Ma bottle of the same subject painted in 1903, see lot 435 in this sale.





442
A RARE INSIDE-PAINTED GLASS SNUFF BOTTLE
Ma Shaoxuan
Signed *Ma Shao Shaun* in the western alphabet and dated 1914
Of rounded rectangular shape, depicting President Woodrow Wilson on one side, the reverse with the inscription in English, 'Mr. W. Wilson President of the United States of America. Painted by Ma Shao Shaun, Peking 1914'; stopper.
2 1/4in (5.6cm) high

$2,500 - 3,500

1914年 馬少宣 玻璃內畫伍德罗·威尔逊總統肖像鼻煙壺

Provenance:
Sotheby's, New York, 15 March 1984, lot 30

Literature:
Ma Zengshan, *Inside-Painted Snuff Bottle Artist Ma Shaoxuan, (1867-1939)*, Baltimore, 1997, pp. 65-66, figs. 58-59, under the chapter sub-heading 'Bottle Portraits - the Important Works' (p.47).

Exhibited:
International Chinese Snuff Bottle Society Convention, New York, 5-9 November 2013, no. 27

(Thomas) Woodrow Wilson (1856 – 1924) served as the 28th president of the United States from 1913 to 1921. Wilson also served as the president of Princeton University and as the Governor of New Jersey before winning the 1912 presidential election. Whilst often remembered as the president that led the United States into World War I in 1917, he should be best remembered as the creator and leading advocate of the League of Nations, for which he was awarded the 1919 Nobel Prize for Peace. During his second term the Nineteenth Amendment to the U.S. Constitution, giving women the right to vote, was passed and ratified.

According to Ma Zengshan, *Inside-Painted Snuff Bottle Artist Ma Shaoxuan, (1867-1939)*, Baltimore, 1997, p. 64, Ma Shaoxuan's artistic career had two great periods of achievement, the first in the late 1890's when he portrayed Tan Xinpei in the role of General Huang Zhong and the second when he painted portraits between 1911-1915. Ma was aged between forty-five and forty-nine during this second period and at the height of his creative strength. This bottle, depicting Woodrow Wilson, is listed by Ma Zengshan as among the artists most important works.





443
AN INSIDE-PAINTED GLASS SNUFF BOTTLE
Ma Shaoxuan
Signed Ma Guangjia and seals Shao Xuan and dated *guihai* year, corresponding to 1923
Painted with a riverscape showing three figures in a boat, pavilions and trees, the reverse with a twenty-seven-character inscription, with the seals *Shao* and *Xuan*, made for the *Yun Ting* (Cloud Pavilion); stopper.
2 1/4in (5.8cm) high

$1,500 - 2,500

癸亥年（1923） 馬少宣 玻璃內畫煙雨泛舟圖物鼻煙壺 《少宣弟馬光甲》款

Provenance:
Dr. and Mrs. Louis E. Wolferz
Sotheby's, New York, The Dr. and Mrs. Louis E. Wolferz Collection, 26 February 1983, lot 221

Exhibited:
International Chinese Snuff Bottle Society Convention, New York, 5-9 November 2013, no.19

It is widely accepted that Ma Guangjia is the *zi* or given-name for Ma Shaoxuan, see Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles, The Mary and George Bloch Collection, Vol. 4, Part 2, Inside Painted*, pp. 373-375, no. 578. Normally the given name appears in seal form and the name Ma Shaoxuan in regular script and seal form. Unexpectedly in our example, the inscription reads "Shaoxuan di (younger brother) Ma Guangjia" "少宣弟馬光甲" followed by two painted seals reading "Shao" and "Xuan". This might suggest the hand of two artists at work, with Ma Guangjia being the younger brother or male relative of Ma Shaoxuan.

Another similar Ma Shaoxuan bottle, of an earlier date, with figures on a boat in a rocky landscape sold at Christie's New York, The Ruth and Carl Barron Collection of Fine Chinese Snuff Bottles: Part IV, 15 March 2017, lot 370.

For other bottles with similar mountain lakeside views, see Humphrey K.F. Hui and Christopher C.H. Sin, *An Imperial Qing Tradition, An Exhibition of Chinese Snuff Bottles from the Collections of Humphrey K.F. Hui and Christopher C.H. Sin*, Hong Kong, 1994, p. 191, no. 226; and Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles, The Mary and George Bloch Collection, Vol. 4, Part 2, Inside Painted*, pp. 378-380, no. 580; and Humphrey K.F. Hui, Lai Suk Yee and Peter Y.K. Lam, *Inkplay in Microcosm, Inside-painted Chinese Snuff Bottles, The Humphrey K.F. Hui Collection*, Art Museum, The Chinese University of Hong Kong, 2002, no's. 33 and 34.





444
AN INSIDE-PAINTED GLASS SNUFF BOTTLE
Ma Shaoxuan
Signed and dated *dingsi* year, corresponding to 1917
Of compressed rounded rectangular shape, finely painted with a mountainous landscape with a solitary figure on a craft towards a retreat on the left, the reverse with a thirty-two character poetic inscription preceded by the date and followed by the artist's signature and seal *Shaoxuan*; stopper.
2 1/4in (5.8cm) high

$5,000 - 7,000

丁巳年（1917） 馬少宣 玻璃内畫春江碧水泛舟圖鼻煙壺

Provenance:
A European Private Collection and thence by descent
Bonhams, London, 16 May 2013, lot 182

Exhibited:
International Chinese Snuff Bottle Society Convention, Waldorf Astoria, New York, 5-9 November 2013, no. 147

The poem on the reverse may be translated as:

Folks dwell amid the blue mountains and green waters,
Through azure moss and emerald pines, a narrow stone path descends.
On the slope, the old lord returns, but empty handed,
An idle wait for a solitary garden's blooming flowers.

See the footnote to the previous lot, lot 443, in the present sale, for further examples of Ma bottles with similar mountain lakeside views.





445
AN INSIDE-PAINTED GLASS SNUFF BOTTLE
Ma Shaoxian
Signed and dated *xinchou* year, corresponding to 1901
Of rounded rectangular shape, painted with a continuous mountainous lake landscape with a figure pulling a boat along the lakeshore below the inscription and seal *Shaoxian*, on one main face, and figures near willow and buildings on a lakeside with a mountain backdrop; stopper.
2 1/4in (5.7cm) high

$2,500 - 3,500

辛丑年（1901） 馬少先 玻璃内畫山水人物鼻煙壺

Provenance:
Susan Hickmott
Robert C. Eldred, The Susan Hickmott Collection, 22 August 2003, lot 171

Exhibited:
International Chinese Snuff Bottle Society Convention, New York, 5-9 November 2013, no. 97

See Hugh Moss, Victor Graham and Ka Bo Tsang, *Treasury, Vol. 4, Part 2*, Hong Kong, 2000, pp. 490-491, no. 496, for another bottle by Ma Shaoxian and a discussion of his working relationship to his more famous Uncle Ma Shaoxuan. Ma Shaoxian was the son of his uncle's youngest brother.

Ma Shaoxian's first dated bottles are from 1899. He seems to have only used his own name in bursts, sublimating his art to his uncle's signature the rest of the time. For two examples with similar landscapes but of later date and not as capably executed, see ibid., pp. 493-496, no's 627-628.





446
A MINIATURE INSIDE-PAINTED GLASS SNUFF BOTTLE
Meng Zishou
Signed, circa 1905-10
Of rounded rectangular shape, finely painted with a continuous scene of long-tailed black and white gold-fish swimming among aquatic fronds; stopper.
1 1/2in (4.0cm) high

$4,000 - 5,000

1905-1910 孟子受 玻璃內畫「龍門得意」圖微型鼻煙壺

Provenance:
Robert Kleiner, London, 6 November, 2013

Meng Zishou was another follower of Zhou Leyuan and numbered amongst the Beijing School artists. His dated works span sixteen years between 1904 and 1919. A number of 'miniature' bottles with subsiduary fish subjects are known, see the following lot 447, in this sale, for further discussion.

For a regular-sized example with a similar fish subject dated to 1909, see Michael C. Hughes, *The Chester Beatty Library, Dublin, Chinese Snuff Bottles*, Baltimore, 2009, pp. 266-267, no. 207 and further discussion of the artists works.

For another standard-sized crystal example dated 1909, see Christie's, New York, The Ruth and Carl Barron Collection of Fine Chinese Snuff Bottles: Part VI, 12 September 2018, lot 655. Another also dated 1909, is illustrated by Moss et. al., op. cit., pp. 510-511, no. 635.

447

A MINIATURE INSIDE-PAINTED GLASS SNUFF BOTTLE

Signed Meng Zishou

Dated *dingwei* year, corresponding to 1907

Of rounded rectangular shape, painted in a continuous scene around the body with fan-tailed goldfish swimming below the weeping branches of a willow with two swallows flying above alongside the inscription and a negative seal script seal *shou* in iron red; stopper.

1 1/2in (3.7cm) high

$4,500 - 5,500

丁未年（1907） 玻璃內畫燕飛魚塘微型鼻煙壺 《孟子受》款

Provenance:

Robert Hall, London, 1987

Mary and George Bloch, Hong Kong, 1987-2014

Sotheby's, Hong Kong, Snuff Bottles from the Mary and George Bloch Collection: Part IX, 24 November 2014, lot 187

Literature:

Robert Hall, *Chinese Snuff Bottles*, Hong Kong, 1987, pp.158-159, no. 78

Robert Kleiner, Boda Yang, and Clarence F. Shangraw, *Chinese Snuff Bottles: A Miniature Art from the Collection of George and Mary Bloch*, Hong Kong Museum of Art, Hong Kong, 1994, cat. no. 356

Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles, The Mary and George Bloch Collection, Vol. 4, Part 2, Inside-Painted*, Hong Kong, 2000, pp. 504-505, no. 632

Exhibited:

ICSBS Convention, London, 12-18 October 1987

Hong Kong Museum of Art, Hong Kong, 1994, Exhibition: Chinese Snuff Bottles: A Miniature Art from the Collection of George and Mary Bloch, Catalogue, no. 356

National Museum of Singapore, Singapore, November 1994 - February 1995

ICSBS Convention, Christie's London, October 1999

See Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles, The Mary and George Bloch Collection, Vol. 4, Part 2, Inside Painted*, Hong Kong, 2000, pp. 504-505, no. 632, for a lengthy description of this bottle and where the author's note that Meng Zishou produced a reasonable number of miniature bottles during his career, and this example is amongst the finest. They also note that "Meng followed other artists from time to time, being inspired in particular by Ma Shaoxuan, whose portraits of actors and other individuals he obviously borrowed, and his colourful figural style almost certainly owes a debt of some kind to Ye Zhongsan. He was, however, another of those artists who tended to bring his own compositions and style to borrowed works in a creative manner. The subject of a tree wrapping around the bottle with various insects, fish, or birds is probably taken from Zhou Leyuan, whose influence over the Beijing school was so pervasive, but this version of it is entirely Meng's own and, as far as it is indicated, was not taken up by anyone else. It is characterised by the tree taking over as the main element of the subject. Meng painted this subject a number of times, both in miniatures and standard size. It first appeared in the previous year, 1906, in three recorded versions, all miniatures. One is illustrated by Bob C. Stevens, *The Collector's Book of Snuff Bottles*, New York and Tokyo, 1976, pp. 246-247, no. 917 and the other two are a pair of bottles from the Dodge Collection".

For another miniature bottle by Meng Zishou, probably made in 1905 or 1906, with a horse under a willow to one side (and a portrait of the Beijing opera actor Tan Xinpei in the role of Qin Qiong on the other), see Moss et. al. op. cit., pp. 504-505, no. 632 and later sold at Bonhams, Hong Kong, Snuff Bottles from the Mary and George Bloch Collection: Part V, 27 May 2012, lot 124.







448
AN INSIDE-PAINTED AMBER GLASS SNUFF BOTTLE
Meng Zishou
Signed and dated *Jiyou* year, corresponding to 1909
Of rounded shape, painted on one side with a butterfly above a grasshopper on a cabbage with a fan-tailed fish alongside, all below the inscription and the other side with a dragonfly above a praying mantis on open rock work and bare branches; stopper.
2in (5.0cm) high

$3,500 - 4,500

己酉年（1909） 孟子受 玻璃內畫蟲魚雅石鼻煙壺

Provenance:
Robert C. Eldred, Lot 195, August 27, 2004

Exhibited:
International Chinese Snuff Bottle Society Convention, New York, 5-9 November 2013, no. 106

The use of amber glass for inside-painted bottles in this artist's oeuvre is rare, and like the subject is probably influenced by the works of Zhou Leyuan, whose influence over the Beijing School was so pervasive. For other examples, see Hugh Moss, Victor Graham and Ka Bo Tsang, *Treasury, Vol. 4, Part 2, Inside Painted*, pp. 501-505, nos. 631 and 632.





449
AN INSIDE-PAINTED GLASS SNUFF BOTTLE
Meng Zishou
Signed and indistinct cyclical date possibly reading *xinhai* year, corresponding to 1911
Of rounded rectangular shape, painted in a continuous scene with carp, long-tailed goldfish and aquatic fronds below the inscription, signature and seal on one side; stopper.
2 1/2in (6.3cm) high

$2,000 - 3,000

或為辛亥年（1911） 孟子受 玻璃內畫金玉滿堂鼻煙壺

Provenance:
Robert C. Eldred, 25 August 2001, lot 190

Exhibited:
International Chinese Snuff Bottle Society Convention, New York, 5-9 November 2013, no. 88

For an example depicting very similar fish, see Hugh Moss, Victor Graham and Ka Bo Tsang, *Treasury, Vol. 4, Part 2, Inside Painted*, Hong Kong, 2000, pp. 510-511, no. 635 and dated to 1909. See also Christie's New York, The Ruth and Carl Barron Collection, Part VI, 12 September 2018, lot 655, for a crystal example dated 1909 and also painted with a continuous scene of swimming fish.



450
AN UNUSUAL INSIDE-PAINTED HAIR CRYSTAL SNUFF BOTTLE
Attributed to Meng Zishou
1770-1880
Of high-shouldered rounded rectangular shape, upright rectangular form, painted with a continuous scene of various fish swimming amid water plants further enhanced by the dark needles lightly suffused throughout the stone; stopper.
2 1/4in (5.7cm) high

$3,000 - 4,000

1770-1880 傳孟子受 髮晶內畫魚藻紋鼻煙壺

Provenance:
Sotheby's, New York, 15 March 1984, lot 320
Hugh Moss (HK) Ltd., 8 November 1997
Bonhams, New York, 3 March 2017, lot 1019
Michael C. Hughes LLC, 19 September 2017

With no signature, we can only guess at the hand of the artist. However a comparison with this bottle and two others in the collection, lots 446 and 449, certainly suggest that we might attribute the bottle to Meng Zishou. The subject matter was one re-visited many times by the artist, who incidentally also liked a wide range of bottle media. The use of a rutile needle backdrop to suggest fronds within the underwater scene, is a clever artistic ploy, that perhaps an artist of Meng's maturity might attempt.





451
AN INSIDE-PAINTED GLASS SNUFF BOTTLE
Chen Zhongsan
Signed and dated *jiyou* year, corresponding to 1909, Beijing
Of rounded rectangular shape, painted on one side with Huang Chengyan or Meng Haoren riding a donkey across a snow swept bridge, followed by an assistant carrying a double gourd and a branch of prunus blossom over his back, the reverse with fighting crickets on a mossy bank above a cabbage cluster, a butterfly and a dragonfly above along with the signature, date and illegible seal of the artist; stopper.
2 3/8in (6cm) high

$3,000 - 4,000

己酉年（1909）陳仲三 玻璃內畫「黃承彥踏雪寒江」及「國有萬財」圖鼻煙壺 北京

Provenance:
Sotheby's, New York, 27 June 1986, lot 245

Exhibited:
International Chinese Snuff Bottle Society Convention, New York, 5-9 November 2013, no. 36

For another Chen Zhongsan bottle depicting a winter village scene, see Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles, The Mary and George Bloch Collection, Vol. 4, Part 2, Inside Painted*, Hong Kong, 2000, pp. 530-531, no. 644.

Chen Zhongsan was a relative late-comer in the Beijing School whose dated bottles span a little over a decade between 1907 and 1919, making this an early bottle in his oeuvre.

See Bonhams, New York, 9 September 2019, lot 105 for a comparable bottle also dated 1909 and painted with similar subjects on each main face. See also Christie's New York, The Ruth and Carl Barron Collection of Fine Chinese Snuff Bottles: Part VI, 12 September 2018, lot 638 for a glass bottle with a similar scene of insects and foliage on both main faces but dated to nine years later.

For further discussion of the subject painted on one side of this bottle from the novel *Sanguo yanyi* (Romance of the Three Kingdoms), see Ka Bo Tsang, 'Who is the Rider on the Donkey? Some New Observations,' *ICSBS Journal*, Summer 1994, pp. 5-10. Generally the rider is identified as Haung Chengyan when his assitant carries a gourd vessel and as Meng Haoren, when the assistant carries a prunus spray. However, the determination on identification, when the assistant carries both attributes, has yet to be satisfactorily answered.

See also another Ye bottle dated to 1913 in this collection, lot 457.





452
AN INSIDE-PAINTED GLASS SNUFF BOTTLE
Chen Zhongsan
Signed and dated *bingchen* year, corresponding to 1916
Painted to one main face with two figures in a boat, one with an open umbrella, taking shelter near a willow tree from a storm in a mountain lake landscape below the inscription with date, signature and illegible artists seal, the reverse side with two grasshoppers, a praying mantis and a butterfly amidst cabbage leaves, twigs and rockwork; stopper.
2 3/8in (6cm) high

$2,500 - 3,500

丙辰年（1916） 陳仲三 玻璃內畫風雨一葉舟鼻煙壺

Provenance:
White Wings Collection
Robert Kleiner, The White Wings Collection, 8 January 1999

Literature:
Robert Kleiner, *Chinese Snuff Bottles -The White Wings Collection*, Hong Kong, 1997, p. 290 , no. 205

Exhibited:
International Chinese Snuff Bottle Society Convention, New York, 5-9 November 2013, no. 81

For another example dated the following year, 1917, see Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles,The Mary and George Bloch Collection, Vol. 4, Part 2, Inside Painted*, Hong Kong, 2000, pp. 528-529. Like that example, our's shows the artist's preference for pale blue highlights to strengthen the image, particularly behind the willow tree in a blustery storm, on both bottles.

See Christie's, London, 15 May 2012, lot 133 for another example with a continuous scene of birds and foliage.





453

AN INSIDE-PAINTED GLASS SNUFF BOTTLE

Chen Zhongsan

Signed and dated *wuwu* year, corresponding to 1918

Painted with Huang Chengyan or Meng Haoren riding a donkey approaching a bridge in a winter river landscape, followed by his trusted assistant clutching a freshly picked prunus blossom spray and with a gourd vessel strapped to his back, the reverse painted with cricket among flowering leafy begonia below the signature, date and seal; stopper.

2 3/8in (6cm) high

$3,500 - 5,500

戊午年（1918） 陳仲三 玻璃內畫人物及蟋蟀花卉圖鼻煙壺

Provenance:

Robert C. Eldred, 25 August 1994, lot 122

Exhibited:

International Chinese Snuff Bottle Society Convention, New York, 5-9 November 2013, no. 57

According to Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles, The Mary and George Bloch Collection, Vol. 4, Part 1, Inside Painted*, Hong Kong, 2000, p. 531, only forty-two dated and fifteen un-dated bottles are recorded by this artist and only four are known from 1918. His working period as part of the Beijing School appears to have been between 1907 and 1921. For another example with extremely similar subject-matter to each side but dated to 1909, see Bonhams, New York, 9 September 2019, lot 105, a bottle formerly in the Bob C. Stevens Collection and then the Mei Ling Collection.

For further discussion of the subject painted on one side of this bottle from the novel *Sanguo yanyi* (Romance of the Three Kingdoms), see Ka Bo Tsang, 'Who is the Rider on the Donkey? Some New Observations,' *ICSBS Journal*, Summer 1994, pp. 5-10. Generally the rider is identified as Haung Chengyan when his assitant carries a gourd vessel and as Meng Haoren, when the assistant carries a prunus spray. However, the determination on identification, when the assistant carries both attributes, has yet to be satisfactorily answered.





454

AN INSIDE-PAINTED GLASS SNUFF BOTTLE

Chen Zhongsan

Signed and dated *xinhai* year, corresponding to 1911

Of rounded rectangular shape, a continuous rocky river landscape, with figures and vessels near a ferry station heading to a walled city in the distance; stopper.

2 3/8in (6cm) high

$3,500 - 4,500

辛亥年（1911） 陳仲三 玻璃內畫山水人物鼻煙壺

Provenance:

Gerry P. Mack

Christie's, London, The Gerry P. Mack Collection, 4 October 1999, lot 41

Exhibited:

International Chinese Snuff Bottle Society Convention, New York, 5-9 November 2013, no. 84

For another example of this artists work, see Hugh Moss, Victor Graham and Ka Bo Tsang, *The Art of the Chinese Snuff Bottle, The J & J Collection*, Hong Kong, 1993, p. 730, no. 448, where the authors note that he began his career copying the works of Zhou Leyuan and that it was not until 1916 that he discovered a subject which appears to be uniquely his own, a delightful river-side city with mutli-arched bridges and a succession of houses nestling amidst hills. According to Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff bottles, The Mary and George Bloch Collection, Vol. 4, Part 2, Inside Painted* p.531, no. 644, the earliest dated bottle by Chen is 1907 and the last dated in the autumn of 1919.





455
AN INSIDE-PAINTED GLASS SNUFF BOTTLE
Attributed to Ye Zhongsan
Dated *jihai* year, corresponding to 1899
Painted in muted blue, brown, beige and red tones with a continuous scene of robed figures near a building with bamboo, looking up at a vision of a figure seated in a small boat amidst clouds above trees and rockwork; stopper.
2 1/2in (6.5cm) high

$3,000 - 5,000

己亥年（1899） 傅葉仲三 玻璃內畫聊齋故事鼻煙壺

Provenance:
Robert C. Eldred, 16 November 1991, lot 528

Exhibited:
International Chinese Snuff Bottle Society Convention, New York, 5-9 November 2013, no. 48

Ye Zhongsan was perhaps the most important follower of Zhou Leyuan. His earliest bottles are dated to 1892 and his works and subjects vary greatly. For other examples of Ye bottles dated to 1899 and 1900 using a very similar mix of muted blues, grays and beiges, see Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles, The Mary and George Bloch Collection, Vol. 4, Part 1, Inside Painted*, Hong Kong, 2000, pp. 226-234, no's. 519-522.

For another Ye bottle dated 1899, see Bonhams, Hong Kong, 27 May 2012, lot 82.

456

AN INSIDE-PAINTED ROCK CRYSTAL SNUFF BOTTLE

Ye Zhongsan

Signed and dated *yisi* year, corresponding to 1905

Of large rounded rectangular shape, painted with a continuous coastal or lakeside mountain landscape scene with a pavilion in the foreground, beneath pine trees and the inscription, date, signature and seal, *yin*, the reverse with a scholar and attendant carrying a qin on a riverside path with a waterfall and mountains, superb lion-mask fixed-ring handles delicately carved to the narrow sides; stopper.

2 1/2in (6.3cm) high

$5,000 - 7,000

乙巳年（1905） 水晶內畫山水高士童子鼻煙壺 《葉仲三》款

Provenance:

Robert Kleiner, 4 March 2002

Exhibited:

International Chinese Snuff Bottle Society Convention, Waldorf Astoria, New York, 5-9 November 2013, no. 90

This bottle shows Ye Zhongsan at his height of power of artistic output. Whilst clearly borrowing from the style of Zhou Leyuan, Ye makes this bottle subject his own. For a lengthy discussion of this period in his output, see Hugh Moss, Victor Graham and Ka Bo Tsang, *Treasury, Vol. 4, Part 1, Inside Painted*, Hong Kong, 2000, pp. 254-255, no. 524, as it relates to a another landscape bottle dated 1903.

For another crystal bottle see Bonhams, Hong Kong, 27 May 2012, The Mary and George Bloch Collection, Part V, lot 157, depicting a very similarly depicted landscape scene to one side (and a portrait on the other).









457

AN INSIDE-PAINTED SMOKY CRYSTAL SNUFF BOTTLE

Ye Zhongsan

Signed and dated *guizhou* year, corresponding to 1913

Of rounded rectangular shape and painted on one main face with Huang Chengyan riding a donkey followed by an assistant carrying a large gourd vessel over his shoulder, below a lengthy poetic inscription with the date, signature and seal *yin* in negative seal script, the reverse side painted with scene of Liu Bei arriving at Zhuge Liang's home during a snowstorm; stopper.

2 1/2in (6.2cm) high

$5,000 - 7,000

癸酉年（1913） 葉仲三 煙晶內畫三國人物鼻煙壺

Provenance:

Sotheby's, Billinghurst, 1 December 1992, lot 1871

Exhibited:

International Chinese Snuff Bottle Society Convention, New York, 5-9 November 2013, no. 52

Compare with another amber glass example dated to 1912, the year prior to ours, illustrated by Hugh Moss; *Chinese Snuff Bottles from the Collection of the Rt. Hon. The Marquess of Exeter K.C.M.G.*, pp. 152-153, no M.11.

Another rock-crystal example by Ye Zhongsan formerly in the Los Angeles County Museum of Art is illustrated by Bob C. Stevens, *The Collector's Book of Snuff Bottles* New York and Tokyo, 1976, pp. 244-245, no. 902, is painted with the same two scenes and the identical poetic inscription though dated to 1925 and more globular in profile.

The poem comes from the novel *Sanguo yanyi* (Romance of the Three Kingdoms). For further discussion of this subject, see Ka Bo Tsang, 'Who is the Rider on the Donkey? Some New Observations,' *ICSBS Journal*, Summer 1994, pp.4-16.





458

AN INSIDE-PAINTED ROCK CRYSTAL SNUFF BOTTLE

Ye Zhongsan

Signed and indistinctly dated but possibly reading *Bingchen* year, corresponding to 1916

Of compressed rectangular shape, painted on one main face with a male figure with a fishing rod over his shoulder and an attendant holding a freshly picked lotus flower, pad and stem and pointing upwards, presumably to the figure of Lui Hai in the branches of a pine tempting the magical three-legged toad with a string of suspended cash painted to the other side; stopper.

2 1/4in (5.9cm) high

$4,500 - 6,500

或為丙辰年（1916） 葉仲三 水晶內畫漁人童子鼻煙壺

Provenance:

Susan Hacker

Robert Kleiner, The Susan Hacker Collection, 30 March 2005

Exhibited:

International Chinese Snuff Bottle Society Convention, New York, 5-9 November 2013, no. 107

For another crystal bottle dated to 1932 with a scene of a fisherman in a boat under a pine similarly depicted leaning diagonally across the image, see Bonhams, New York, 16 September 2013, lot 8003 from the Floyd Ohliger collection.



459

AN INSIDE-PAINTED SMOKY CRYSTAL SNUFF BOTTLE

Ye Zhongsan

Signed and dated *jiazi* year, corresponding to 1924, Beijing

Painted on one side with Huang Chengyan riding through a winter landscape followed by an attendant carrying a gourd, the other side with a greeting at a gateway; stopper.

2 1/8in (5.5cm) high

$3,000 - 5,000

甲子年（1924） 葉仲三 煙晶內畫「黃承彥踏雪寒江」圖鼻煙壺 北京

Provenance:

Sotheby's, London, A Private Collection, 5 December 1983

Exhibited:

International Chinese Snuff Bottle Society Convention, New York, 5-9 November 2013, no. 24

For further discussion of the subject, Huang Chengyang, from the novel *Sanguo yanyi* (Romance of the Three Kingdoms), see Ka Bo Tsang, 'Who is the Rider on the Donkey? Some New Observations,' *ICSBS Journal*, Summer 1994, pp. 5-7. See also another Ye Zhonsan bottle of the same subject dated to 1913 in this collection, lot 457.

Another rock-crystal example by Ye Zhongsan, formerly in the Los Angeles County Museum of Art with identical scenes and dated to the following year 1925 is illustrated by Bob C. Stevens, *The Collector's Book of Snuff Bottles* New York and Tokyo, 1976, pp. 244-245, no. 902. For a smoky quartz bottle depicting the same subject, see Christie's, New York, The Ruth and Carl Barron Collection, Part V, 13 September 2017, lot 203.





460
AN INSIDE-PAINTED ROCK CRYSTAL SNUFF BOTTLE
Ye Zhongsan
Signed and possibly dated *wuchen* year, corresponding to 1928
The rounded globular bottle of an earlier date, painted on one main face in muted colors with four standing figures at a building entrance below the title, the reverse side with five ladies seated at a table beneath willow and the inscription with date and signature followed by the seal, *yin*; stopper.
2 1/4in (5.8cm) high

$3,000 - 4,000

或為戊辰年（1928） 葉仲三 水晶內畫「紅樓夢」人物鼻煙壺

Provenance:
Robert C. Eldred, 24 August 1995

Exhibited:
International Chinese Snuff Bottle Society Convention, New York, 5-9 November 2013, no. 60

The subject depicts a scene from the *Hung Lou Meng* with Pioyu and his female cousins in the bamboo lodge below willow gathered at a table and a greeting scene on the other. For further discussion of the subject, see Virginia Mead, an article entitled 'Familiar Inspirations', *Arts of Asia*, Jan-Feb, 1982, pp. 96-106, and un-numbered illustration on p. 103.

461

AN INSIDE-PAINTED ROCK CRYSTAL SNUFF BOTTLE

Ye Zhongsan or Studio
circa 1930
The attractive stone with a network of snowy net-like inclusions throughout, painted in a continuous scene with Huang Chengyan approaching a bridge riding on a donkey followed by his attendant with a gourd over his shoulder, below the signature and seal, *yin*, on one main face, the reverse with a scholar, perhaps Liu Bei and his attendant clutching a wrapped qin, all set in a snowy winter landscape; stopper.
2 1/2in (6.5cm) high

$5,500 - 7,500

1930年前後 葉仲三或葉氏家族 水晶內畫三國人物鼻煙壺

Provenance:
Button Collection
Robert Hall Ltd., The Button Collection, March 2004

Published:
Robert Hall, Chinese Snuff Bottles X, The Button Collection, London, 2004, No. 99

Exhibited:
International Chinese Snuff Bottle Society Convention, Waldorf Astoria, New York, 5-9 November 2013, no. 101

See two other Ye bottles in this collection, lots 457 and 459, which differ in the subject depicted on the reverse side. Here Ye makes extraordinary use of the snowy inclusions that run through the matrix of the entire stone to add a realistic winter backdrop to the scenes.

The subject is taken from the novel *Sanguo yanyi* (Romance of the Three Kingdoms), see Ka Bo Tsang, 'Who is the Rider on the Donkey? Some New Observations,' *ICSBS Journal*, Summer 1994, pp. 5-7.









462
AN INSIDE-PAINTED ROCK CRYSTAL SNUFF BOTTLE
Wang Xisan
Signed Yihu Zhai (One Bottle Studio) and dated *gengxu* year, corresponding to 1970 followed by the seal *Ji*
painted on one main face with a portrait of Hua Tuo the so-called founder of Chinese medicine and on the reverse with a butterfly hovering beside a slender day-lily springing from rockwork, low-relief lion-mask ring handles to the narrow sides; stopper.
2 3/8in (6cm) high

$6,000 - 8,000

庚戌年（1970）王習三 水晶內畫華佗像鼻煙壺 《一壺齋》款

Provenance:
Alice B. McReynolds
Sotheby's, New York, The Alice B. McReynolds Collection, Part II, 16 April 1985, lot 176

Exhibited:
International Chinese Snuff Bottle Society Convention, New York, 5-9 November 2013, no. 33

Wang Xisan used the seal *Ji* while working at Hengshui under the One Bottle Studio banner (a short form for the character meaning Hebei province).

For a slightly smoky crystal bottle by Wang Xisan with the identical subject though a different inscription and dated 1969, see Hugh M. Moss, *An Exhibition of Chinese Snuff Bottles*, London, June, 1970, p. 87, no. 363.

See Christie's, New York, 20-21 March 2014, lot 2443 for another historical portrait of a similar date.





463
AN INSIDE-PAINTED GLASS SNUFF BOTTLE
Li Kechang
Signed and dated *renzi* year, corresponding to 1972, Shandong School
Of compressed ovoid shape, very finely painted in great detail with temple landscape scenes.
2 1/2in (6.5cm) high

$1,800 - 2,200

壬子年（1972） 李克昌 玻璃內畫飛簷廟宇鼻煙壺 山東派

Provenance:
Robert C. Eldred, 24 August 1995, lot 7

Exhibited:
International Chinese Snuff Bottle Society Convention, New York, 5-9 November 2013, no. 61

Li Kechang from Shandong province was born in 1942 and is considered a master of the late inside-painting school. He was president of the snuff bottle committee at the Chinese Craft Artistic Institute.

For two other examples see Bonhams, Hong Kong, 26 May 2013, lot 175.

464

AN INSIDE-PAINTED ROCK CRYSTAL SNUFF BOTTLE

Wang Xisan

Signed and dated *wuchen* year, corresponding to 1968

Of rectangular shape with raised panels, painted on one side with a figure, probably Meng Haoren, riding through a winter landscape followed by his attendant who may be clutching a prunus spray, but with the pink blossoms of a prunus nearby, the reverse with a figure outside a thatched house amidst trees, below a title, *Xue Jing* (Snowy View); stopper.

2 1/8in (5.5cm) high

$7,000 - 9,000

戊辰年(1968) 王習三 水晶內畫雪景人物鼻煙壺

Provenance:

Hugh Moss (HK) Ltd., 27 April 1983

Exhibited:

International Chinese Snuff Bottle Society Convention, New York, 5-9 November 2013, no. 22

For further discussion of the subject of Meng Haoran from the novel *Sanguo yanyi* (Romance of the Three Kingdoms), see Ka Bo Tsang, 'Who is the Rider on the Donkey? Some New Observations,' *ICSBS Journal*, Summer 1994, pp. 8-10.

For another quartz bottle of identical shape and crystalline structure by Wang Xisan painted with a subject of cats and cyclically dated to 1972, see Bonhams, New York, Chinese Snuff Bottles from American Collections, 13 November 2017, 8015.

A larger example with the same subject on one side is illustrated on the website *www.thecranecollection.com*, no.904









465
AN INSIDE-PAINTED GLASS SNUFF BOTTLE
Wang Xisan
Signed, circa 1970
Of globular spherical shape, finely painted with a continuous scene of boys flying kites and playing the game of blind-man's-bluff in a grassy river or lakeside setting with willow and the artists seal, *Ji*; stopper.
2 1/4in (5.6cm) high

$2,000 - 3,000

1970年前後 王習三 玻璃內畫戲嬰圖鼻煙壺



Provenance:
Mr. and Mrs. Robert Trojan
Sotheby's New York, A Private Collection, 17 March 1997, lot 462

The seal Ji was one the artist appears to have used while working at Hengshui under the One Bottle Studio banner. It was a short form for the character meaning Hebei province, the Ji School being Wang's own. For further discussion see Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles, The Mary and George Bloch Collection, Vol. 4, Part 2, Inside Painted*, Hong Kong, 2000, p. 589, no. 667.





466
AN INSIDE-PAINTED 'WINTER SCENE" GLASS SNUFF BOTTLE
Wang Xisan
Signed Yihu Zhai (One Bottle Studio) and dated *dingsi* year, corresponding to 1977
Of rectangular shape, one main face painted with Huang Chengyen on his mule in a vast mountainous snowy landscape, the other with two figures before a house below and a flock of birds above nearby trees; stopper.
2 1/2in (6.2cm) high

$4,500 - 5,500

丁巳年（1977） 王習三 玻璃內畫冬景鼻煙壺 《一壺齋》款

Provenance:
Robert Kleiner, 25 September 2003

Exhibited:
International Chinese Snuff Bottle Society Convention, New York, 5-9 November 2013, no. 98

For another winter landscape crystal bottle with the same subject on one side and dated 1970, the website *www.thecranecollection.com*, no. 647.

467

AN INSIDE-PAINTED CHALCEDONY SNUFF BOTTLE

Wang Xisan

Signed and dated *bingyin* year, corresponding to 1986

The pale transparent agate bottle of rounded rectangular shape and probably circa 1800, the interior painted with two figures on a mountain path pointing at the rider, presumably Meng Haoren, crossing a bridge on his mule in a snowy landscape beneath a prunus blossom; stopper.

2 1/2in (6.4cm) high

$7,000 - 9,000

丙寅年（1986） 王習三 瑪瑙內畫孟浩然踏雪尋梅鼻煙壺

壺：1800年前後

Provenance:

Harry Ross

Sotheby's, London, The Harry Ross Collection, 2 July 1984, lot 184

Exhibited:

International Chinese Snuff Bottle Society Convention, New York, 5-9 November 2013, no. 229

For further discussion of the identity of the rider, Meng Haoran, from the novel *Sanguo yanyi* (Romance of the Three Kingdoms), see Ka Bo Tsang, 'Who is the Rider on the Donkey? Some New Observations,' *ICSBS Journal*, Summer 1994, pp. 8-10.









468
AN INSIDE-PAINTED GLASS SNUFF BOTTLE
Su Fengyi
Signed and dated *renshen* year, corresponding to 1992
Of globular shape with short cylindrical neck, painted in a continuous scene with a rooster, hen and chicks below an inscription with date, signature and seal, yin, on one main face, and a rooster and hen with flowering branches below the title, the name *Fengyi* and seal *yin*, on the reverse; painted at the One Bottle Studio; stopper.
2 1/8in (5.4cm) high

$1,500 - 2,500

壬申年（1992） 蘇鳳羽 玻璃內畫酉雞圖鼻煙壺

Provenance:
Robert C. Eldred, 22 August 1996, lot 469

Exhibited:
International Chinese Snuff Bottle Society Convention, New York, 5-9 November 2013, no. 67

Su Fengyi was born in Hebei province in 1960 and is a recognised contemporary snuff bottle artist who is best known as a skilled painter of animals, birds and plants. As one of the best traditional artists of the new generation of China, Su Fengyi has developed a sophisticated style of inside painting, transforming a small space with an austere, simple and serene elegance.





469
AN INSIDE-PAINTED SEMI-OPALESCENT GLASS BOTTLE
Liu Shouben
Signed and dated *guihai* year, corresponding to 1983
The baluster bottle earlier, painted on one main face with two geese amidst reeds below the inscription, preceded by the date and signature and followed by the seal, *yin*, the reverse side with three egrets standing on the limbs of a willow tree below a three-character title; stopper.
2 1/4in (5.8cm) high

$1,200 - 1,800

癸亥年（1983） 劉守本 玻璃內畫「三思圖」鼻煙壺

Provenance:
Y.F. Yang, Hong Kong, 17 April 1993

Exhibited:
International Chinese Snuff Bottle Society Convention, New York, 5-9 November 2013, no. 53





470¤

AN INSIDE-PAINTED GLASS SNUFF BOTTLE

Liu Shouben

Signed and dated *renwu* year, corresponding to 2002

Of compressed rounded rectangular shape, the main face depicting Yuan Shikai, the other painted with a lengthy inscription, signature and date; stopper.

2 3/8in (6cm) high

$1,800 - 2,500

壬午年（2002） 劉守本 玻璃內畫袁世凱像鼻煙壺

Provenance:

Commissioned bottle from the artist in June 2002 (through Stanley S.K. Yang, Hong Kong)

Exhibited:

International Chinese Snuff Bottle Society Convention, New York, 5-9 November 2013, no. 93

The inscription mentions Yuan's name as well as his other name, Wei Ting and his nickname Jung-An; he was a native of Xiangcheng in Henan province; He was born in 1859 and died in 1916; he was the President of the Republic of China.

For another portrait bottle by Liu dated 1990, see Sotheby's Hong Kong, The Mary and George Bloch Collection, Part X, 1 June 2015, lot 69 and another historical portrait bottle sold at Bonhams New York, 15 September 2014, lot 8038.



471

AN INSIDE-PAINTED GLASS SNUFF BOTTLE

Liu Shouben

Signed and dated *dinghai* year, corresponding to 2007

Of rounded rectangular shape, one main face painted with a half-length portrait of the famous inside-painting artist Ma Shaoxuan, the reverse side with a lengthy inscription about the artist preceded by the date and followed by the signature and seal; stopper.

2 1/2in (6.5cm) high

$2,000 - 3,000

丁亥年(2007) 劉守本 玻璃內畫馬少宣肖像鼻煙壺

Provenance:

Commissioned the bottle from the artist on 12 March 2007 through the assistance of Y.F. Yang, Hong Kong

Exhibited:

International Chinese Snuff Bottle Society Convention, New York, 5-9 November 2013, no. 128.

The portrait is based on a photograph of the artist taken in 1925 when Ma was 59 years old. Another bottle by Liu Shouben graces the front and back cover of the well-regarded biography and study of the artist by Ma Zhengshan entitled 'Inside-Painted Snuff Bottle Artist, Ma Shaoxuan (1867-1939), Baltimore, 1997.

472

A RARE GREEN-STAINED WALRUS-TUSK TWO-PART SNUFF BOTTLE

1800-1850

Of rounded rectangular shape with a short neck and simple oval foot rim, the body in two sections with entire shoulder removable, all stained in emerald green; stopper.

2 1/2in (6.4cm) high

$10,000 - 15,000

1800-1850 漂綠色海象牙鼻煙壺

Provenance:

Hugh M. Moss, London, 1970's
Viviane Jutheau, 1980
Mei Ling Collection
Sotheby's New York, The Mei Ling Collection, 15 March 1984, lot 138
Robert Hall, 1990's

Literature:

Viviane Jutheau, *Guide Du Collectionneur De Tabatiéres Chinoises*, p.129, no. 2

Exhibited:

International Chinese Snuff Bottle Society Convention, Waldorf Astoria, New York, 5-9 November 2013, no. 23

A number of similarly-shaped rounded rectangular walrus tusk bottles are recorded and nearly all have been stained in a deep-emerald green color which appears to be in direct imitation of a dark green jadeite. This assertion appears to be validated when we compare our bottle with a jadeite example from the Bigelow Family Collection illustrated by Robert Hall, *Serendipity, Chinese Snuff Bottles XVI*, no. 100. The Bigelow bottle, like ours, is unusually constructed. Not with a lifting shoulder as in our example but with a removable foot, which the author suggests could be used as a snuff dish.

It seems highly likely that our bottle was made for use on a scholar's desk, rather than for transportation, given that the shoulder, whilst snuggly fitting, might have a tendency to work loose; and the fact that the top is not fully drilled with a mouth and the shoulder must be lifted in order to spoon the snuff.

There are a few recorded examples published, see Michael C. Hughes, *The Blair Bequest, Chinese Snuff Bottles from the Princeton University Art Museum*, Baltimore 2002, p. 103, no. 110; Robert W. L. Kleiner, *Chinese Snuff Bottles from the Collection of John Ault*, pp. 62-63, no. 108; Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury Of Chinese Snuff Bottles, The Mary and George Bloch Collection, Vol. 7, Part 1, Organic, Metal, Mixed Media,*, pp. 234-235, no. 1559; Robert Hall, Chinese Snuff Bottles XV, The SB Collection, no. 130, formerly in thr Pamela R. Lessing Friedman Collection; Robert Kleiner, *Chinese Snuff Bottles from the Collection of Denys and Eithne Cowell*, Hong Kong, 2003, p. 14, no. 20; and another illustrated in the catalogue, *Snuff Bottles of the Ch'ing Dynasty*, Hong Kong Museum of Art, 1978, p. 93, no. 141.







473
A RARE COCONUT SNUFF BOTTLE
1810-1900, signed by Xu Youshi
Of compressed oval shape with convex main sides joined by small dowels along the narrow edges, carved with leaves trailing down the narrow sides and with a twenty-character inscription followed by the signature on one main face and with incised prunus blossom on the other, below a simple soft-metal petal-form collar at the opening; stopper.
2 3/8in (6cm) high

$5,000 - 7,000

1810-1900 椰殼梅花紋刻銘鼻煙壺 《許友石》款

Provenance:
Robert C. Eldred, 23 August 1989, lot 292

Literature:
Hugh Moss and Stuart Sargent, *ICSBS Journal*, Autumn 2014, pp.8-9, fig. 59

Exhibited:
International Chinese Snuff Bottle Society Convention, Waldorf Astoria, New York, 5-9 November 2013, no. 42

In the *ICSBS Journal*, Autumn 2014, pp.8-9, fig. 59, in an article entitled 'Coconut Shell Snuff Bottles, Part II', the authors illustrate both sides of this bottle and describe the calligraphy as probably representing a couplet of two seven-syllable lines, though with difficulty identifying some of the characters. This is followed by a dedication to the third elder Yeru.

For other signed coconut bottles variously dated to the nineteenth century see, Bonhams, Hong Kong, The Mary and George Bloch Collection, Part I, 28 May 2010, lot 66, dated 1875 (or 1815) and Bonhams, New York, 17 March 2014, lot 8014.





474
A SILVER AND GOLD-INLAID BLACK-LACQUERED WOOD SNUFF BOTTLE
Dated autumn day, *dingyou* year, 1897
Decorated on one side with a landscape scene with a scholar on a bridge below the date, the reverse with a twenty-five-character calligraphic inscription; stopper.
2 1/2in (6.3cm) high

$2,500 - 3,500

丁酉年(1897) 木胎黑漆錯金銀鼻煙壺

Provenance:
Bessie K. Shierson
Sotheby's, New York, The Bessie K. Shierson Collection, 25 February 1982, lot 94

Literature:
Bob C. Stevens, *The Collector's Book of Snuff Bottles*, New York and Tokyo, 1976, pp. 200-201, no. 747 (twenty-five-character calligraphic side only and mis-dated 1895, the date of the inlaid poem)

Exhibited:
International Chinese Snuff Bottle Society Convention, New York, 5-9 November 2013, no. 21

The cyclical date is followed by *Qiu ri zuo* "autumn day made".

The twenty five-character inscription inlaid in silver wire to this snuff bottle originally was inscribed along the rim of a Western Han dynasty bronze *xuan* vessel, cast in the tenth month of the first year of the Yuanyan era of Emperor Cheng (12 bce). It reads 長安共厨銅三斗鋗卅枚菊廿重十五斤八兩元延元年十月造. As with many early Chinese inscriptions cast in bronze and inscribed in stone, this rather mundane text began a second life when it was printed in 1804 in Ruan Yuan's *Jiguzhai zhong ding yi qi kuan shi* Vol. 9, p.30, a major compendium of early script styles and inscriptions. Ruan Yuan's book was reprinted numerous times throughout the 19th century, and the inscriptions contained within became sources of inspiration for painters and calligraphers, as well as those who sought to adorn everyday objects with an air of antiquity by using early script styles.

Interestingly, Bob C. Stevens, *The Collector's Book of Snuff Bottles*, New York and Tokyo, 1976, pp. 200-201, no. 747op. cit., illustrates the reverse side of our bottle alongside a similarly decorated example with chrysanthemum and rockwork on the main face, that bears the identical inlaid archaic-form inscription to ours. That bottle bears the three-character seal of Ye Qianzhai, (Ya Chien-chai), possibly the maker, to the base. The use of the identical inlay and one side and a similar use of media to the other, would suggest the strong likelihood that they are from the same hand or at least workshop. Yet another bottle with the identical twenty-four character inscription on one side (and two archaic bronze vessels on the other) is illustrated by Clare Lawrence, *Miniature Masterpieces from the Middle Kingdom, The Monimar Collection of Chinese Snuff Bottles*, London, 1996, pp. 40-41, no. 14.

For another bottle of similar type dated to 1891 (or possibly 1831), see Denis S.K. Low, *Chinese Snuff Bottles from the Sanctum of Enlightened Respect III*, Asian Civilisations Museum, Singapore, 2007, p. 349, no. 302. Another example with a landscape scene to one side and the maker's name Xiaoshan is illustrated by Robert Hall, *Chinese Snuff Bottles XII*, p. 61, no. 83; and a cylindrical bottle dated to 1888 is illustrated by Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury Of Chinese Snuff Bottles, The Mary and George Bloch Collection, Vol. 7, Part 2, Organic, Metal, Mixed Media,*, pp.427-429, no. 1645.

475

A RARE INCISED GOURD SNUFF BOTTLE,

Signed Wentong, Beijing, 1860 - 1910
Formed from a natural double-gourd with bone cylinder neck, incised on both bulbs with various deities and legendary figures with inscriptions identifying the scenes on the upper bulb as 'spirit of the wind' and 'fisherman at sea', and those on the lower bulb as two *luohan* and with the signature 'carved at the capital by Wentong'; stopper.
3in (7.7cm) high

$6,000 - 8,000

1860-1910 天然葫蘆陰刻人物鼻煙壺 《文通》款 北京

Provenance:
Unidentified mainland Chinese source, Jinanfu, Shandong Province, 1926.
The Ko Collection, 1998
Hugh Moss (HK) Ltd. The J & J Collection
Christie's New York, Important Chinese Snuff Bottles from the J & J Collection, Part IV, 22 March 2007, lot 83

Exhibited:
International Chinese Snuff Bottle Society Convention, Waldorf Astoria, New York, 5-9 November 2013, no. 124

Gourds have been used since the earliest of times in many cultures as natural containers. Growing in a wide variety of shapes and sizes, the dried rind of the fruit becomes a very light, impervious container which, if the mouth is kept narrow, can be easily stoppered and made air-tight. The gourd symbolizes fertility and good fortune and here is an appropriate form given the Daoist nature of the engraving around this bottle.

For an unadorned gourd snuff bottle in the Palace collection, see *Snuff Bottles in the National Palace Museum*, with an introduction by Chang Lin-sheng, Taipei, 1991, p. 270, no. 413. For a discussion of the relatively rare use of engraved decoration on gourd bottles, more typical of the late Qing engraving encountered on glass and porcelain bottles, see Christie's, 22 March 2007, lot 83. The slim bone neck is an elegant touch and typical of Palace gourd wares.







476



477

476
A MINIATURE GOURD SNUFF BOTTLE
Attributed to Wentong, indistinct cyclical date, possibly 1870
Of small rounded form, inscribed with an indistinct cyclical date, possibly reading *gengwu* or *gengzi* year, corresponding to 1870 in the first reading or 1900 or in the second reading, incised with black highlights to depict a Daoist or Buddhist altar scene with figures and identifying inscriptions, all below a short tapering inserted neck; stopper.
2 1/8in (5.5cm) high

$1,800 - 2,500

或為1870年 傳文通 北京 天然葫蘆陰刻人物微型圖鼻煙壺

Provenance:
Alan Hartman, New York
Robert Kleiner, The Alan Hartman Collection, 30 March 2007

See the footnote to the previous lot 475 in this sale.

477
A RELIEF-CARVED AMBER SNUFF BOTTLE
1800-1880
Of spade shape, carved in a continuous scene with various Daoist figures, a woman clutching a peach, possibly Xiwangmu, and her attendant beneath a blossoming prunus on one side and two elderly gentlemen near pine on the other, the narrow sides with lion-mask fixed-ring handles; stopper.
2 1/4in (5.7cm) high

$1,800 - 2,500

1800-1880 琥珀浮雕道教人物刻舖首**銜环**鼻煙壺

Provenance:
Montclair Art Museum, New Jersey
Robert C. Eldred, The Montclair Art Museum Collection, 27 August 2004, lot 188

Exhibited:
International Chinese Snuff Bottle Society Convention, New York, 5-9 November 2013, no. 105

For a lengthy discussion of the production of amber snuff bottles and the proliferation of Daoist subject matter, see Michael C. Hughes, *The Chester Beatty Library, Dublin, Chinese Snuff Bottles*, Baltimore, 2009, pp. 198-199, no. 157. It is possible given the wide ranging Daoist themes depicted on so many amber bottles that a particular workshop, perhaps part of a Daoist community, was the leading producer and that they found the mystical qualities of the 'fossilized' resin material somehow in balance or accordance with their own alchemical leanings.





478

A LAVENDER, PEAR-GREEN AND RUSSET JADEITE 'MONKEY AND PEACH' SNUFF BOTTLE

1820-1900

Of compressed baluster shape with short waisted neck, carved in low relief around the body with three monkeys, one clutching a peach; stopper.

2in (5.1cm) high

$4,000 - 6,000

1820-1900 翡翠刻淺浮雕仙猴獻壽鼻煙壺

Provenance:

Bob C. Stevens

Sotheby's, New York, Fine and Important Chinese Snuff Bottles from the Collection of Bob C. Stevens, Part III, 25 June 1982, lot 167

Alice O. Friedman Collection, New York, 1982-2013

Bonhams, New York, Chinese Art from the Scholar's Studio: The Alice, Maren and Fred Friedman Collection, 16 September 2013, lot 8064

Michael C. Hughes LLC

Literature:

Bob C. Stevens, *The Collector's Book of Snuff Bottles*, Tokyo, 1976, p. 116, no. 389

ICSBS, Journal, Spring, 1992, 'Monkey Business in a Chinese Snuff Bottle', p. 19

For an Official School chalcedony bottle carved with a design of three monkeys and a discussion on the subject, see Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles, The Mary and George Bloch Collection, Vol. 2 Part 2, Quartz*, pp. 370-371, no. 317.

The Monkey, whilst associated with trickery, is supposed to be able to bestow health, protection and success by keeping away malicious spirits, see C.A.S. Williams, *Outlines of Chinese Symbolism and Art Motives*, Rutland, Vermont and Tokyo, 1978, p. 278. See also Therese Tse Bartholomew, *Hidden Meanings in Chinese Art*, Asian Art Museum of San Fransisco, 2006, p.118, no. 5.21, the monkey, *hou*, is a pun for a highranking noble equivalent to a marquess, *hou*. The author also refers to the story of the monkey king Sun Wukong, from the sixteenth-century mythological novel by Wu Cheng'en, who steals most of the Queen Mother of the West's (*Xiwangmu*) peaches of immortality, in retaliation for not being invited to her famous 'Peach Banquet'(p. 198, no. 7.40). The rebus formed by the monkey, *hou*, and peaches, *shoutao*, can be read as *linghou xianshou*, (sacred monkey offers longevity). The author illustrates a jade carving of a monkey group clutching peaches (7.40.1).



479



480

479
A JADEITE SNUFF BOTTLE
1780-1850
Of shield shape with a waisted neck, set on a flat base, undecorated, the gray-green stone with bright apple-green inclusions throughout; stopper.
2 5/8in (6.7cm) high

$1,800 - 2,500

1780-1850 素面翡翠鼻煙壺

Provenance:
Montclair Museum Collection, New Jersey
Sotheby's, New York, The Montclair Art Museum, 22 September 1995, lot 100

Literature:
Schuyler V. R. Cammann, *Miniature Art from Old China, Chinese Snuff Bottles from The Montclair Museum Collection*, Montclair, NJ, 1982, col. pl. no. 210
ICSBS Journal, Spring 2001, p. 10, fig. 10

480
A DARK-GREEN-SPINACH NEPHRITE SNUFF BOTTLE
1820-1900
Of compressed spherical form, with raised circular panels on each main face and vertical oval panels on the narrow sides; stopper.
2 1/8in (5.4cm) high

$2,200 - 2,800

1820-1900 碧玉鼻煙壺

Provenance:
Bessie K. Shierson
Sotheby's, New York, The Bessie K. Shierson Collection, 25 February 1982, lot 205 Senator Hugh Doggett Scott
Litchfield Auction Gallery, The Senator Hugh Doggett Scott Collection, 4 February 1984, lot 58

For a dark chloromelanite jadeite bottle of identical profile, see Michael C. Hughes, *The Chester Beatty Library, Dublin, Chinese Snuff Bottles*, Baltimore, 2009, pp.78-79, no. 61, where the author discusses the shape as it relates to materials other than jade, in particular to various decorated and un-decorated glass bottles.

For an Imperial example in agate, see Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles, The Mary and George Bloch Collection, Vol. 2 Part 2, Quartz*, pp.476-477, no. 357, for a bottle dated to 1797 and bearing a hall mark, *Hanyuan Zhai* (Studio of Magnanimity).

Another two, one in quartz, the other in nephrite are illustrated by Hugh M. Moss, *Chinese Snuff Bottles from the Collection of the Rt. Hon. The Marquess of Exeter*, K.C.M.G., London, 1974, pp. 124-125, no. Q.38 and p. 138, no. J.6, respectively.





481
A WHITE AND RUSSET JADE SNUFF BOTTLE
1750-1830
Of flattened rounded- square outline, one side plain but with an attractive russet skin forming a patch which extends to the reverse side which is delicately carved in low relief with the outlines of a cliff under which sits a fisherman in his craft with a crescent moon above; stopper.
2 3/4in (6.9cm) high

$3,000 - 5,000

1730-1780 白玉帶皮刻月下獨釣圖鼻煙壺

Provenance:
Robert C. Eldred, 26 August 2005, lot 198

Exhibited:
International Chinese Snuff Bottle Society Convention, Waldorf Astoria, New York, 5-9 November 2013, no. 111.

This quietly spectacular bottle has a warm tactile quality and warrants turning in the hand to feel the extremely smooth surface of the russet skin on one side and the elusive gradations of depth in the carving on the other. Certainly a candidate for a possible attribution to the Suzhou school, the subtle carving of the towering cliff above the lively working fisherman in his raft below, exude a confident artisan at work in the fashioning of the design to fit the shape and colors of the stone. The exclusion of a foot ring, the lack of handles and the large size also indicates a possible school attribution. For further discussion, in relation to a bottle of near identical profile, see Michael C. Hughes, *The Chester Beatty Library, Dublin, Chinese Snuff Bottles*, Baltimore, 2009, pp.38-39, no. 23.



482
A NEPHRITE JADE SNUFF BOTTLE
1740-1840
Of archaic cong shape, primarily a cylinder within a square form, seven slightly concave horizontal bands forming a trigram-like design around the body, the pale green-brown stone with areas of russet coloring with cream inclusions and an extremely attractive soft polish overall to a lightly pitted surface, the cylindrical neck rising from very slightly rising shoulders, a small mouth, the interior well hollowed, a flat circular foot ring with a shallow concave base; stopper.
2 7/8in (7.2cm) high

$4,000 - 5,000

1740-1840 琮式玉鼻煙壺

Provenance:
A Private U.S. Collection
Michael C. Hughes LLC, 10 April 2012

Literature:
Raymond Li, *The Medicine - Snuff Bottle Connection*, Hong Kong, 1979, front cover and p. 76, fig 315

Exhibited:
International Chinese Snuff Bottle Society Convention, Waldorf Astoria, New York, 5-9 November 2013, no. 140

For a very similar example, see Michael C. Hughes, *Chinese Snuff Bottles, The Chester Beatty Library*, Dublin, Baltimore, 2009, pp. 28-29, no. 14, where the author discusses the use of archaic forms in Qing snuff bottle production. The *cong* was an archaic burial jade that, because of its unusual form (a circle within a square), came to represent heaven and earth. However the function and meaning of these enigmatic Neolithic period ritual jades is still under discussion. The decorative motifs on the early Liasngzhu culture (c. 4,000-2,500 BCE) *cong*, comprise face patterns, relief bars, and circles. It was typical for Liangzhu *cong* to be decorated with masks on the four corners but arranged in simple horizontal bars, which themselves are sub-divided by horizontal lines and grooves. Our simplified form however still clearly exhibits its neolithic antecedent.



483

A CELADON-WHITE NEPHRITE SNUFF BOTTLE

1740-1800, probably Imperial Workshops, Beijing

Of small baluster shape, carved with archaic comma scrolls between narrow chrysanthemum petal bands at the foot and shoulders and below a slightly waisted neck; stopper.

2in (5cm) high

$5,000 - 7,000

1740-1800 或爲北京宮廷造辦處 青白玉刻菊花瓣蒲紋鼻煙壺

Provenance:

Robert Kleiner, 4 September 1991

Exhibited:

International Chinese Snuff Bottle Society Convention, Waldorf Astoria, New York, 5-9 November 2013, no. 47

For bottles of a similar type with Imperial attributions, see Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles, The Mary and George Bloch Collection, Vol. I, Jade*, pp.200-201, 204-205, and 228-231, no's. 81, 83 and 94 respectively, where the authors discuss the attributions based on shape, stone and subtle formalized decoration. The three bottles listed above all share a part of their decoration with that found on our bottle, be it the lotus lappets or the comma-scroll bands.





484

AN INSCRIBED AND GILT CELADON JADE 'FLOWERING CRABAPPLE' SNUFF BOTTLE

1760-1840, possibly Imperial

Of compressed spade shape, incised and gilt to one side with flowering plants, probably begonia, and to the other with a thirty-two-character poetic inscription on flowering crabapple; stopper.

1 7/8in (4.3cm) high

$4,000 - 6,000

1760-1840 或為御製 青玉刻海棠花填金附詩文鼻煙壺

Provenance:

Christie's, New York, Oriental Furniture and Works of Art, 21 March 1989, lot 163

Exhibited:

International Chinese Snuff Bottle Society Convention, Waldorf Astoria, New York, 5-9 November 2013, no. 40

The inscription title reads "imperially inscribed : flowering crabapple" followed by the poem 幾朵猩紅軟玉蕤，秋風初試怯猶遲，依稀七夕長生殿，可憶無人私語時. Likely a poem originally composed by the Qianlong emperor.

For two similarly-shaped floral and gilt-decorated nephrite bottles, see *Snuff Bottles in the Collection of the National Palace Museum*, Taipei, 1992, p. 169, no's. 171 and 173.

For other bottles with Imperially designated poems on one side and depictions of flowers on the other see Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles, The Mary and George Bloch Collection, Vol. I, Jade*, pp.260-265, no's. 107 and 108, where the authors discuss the large group of bottles that fall into this category, some dating to the Qianlong period and others that might fall into the nineteenth century. See also, Hugh Moss, Victor Graham and Ka Bo Tsang, *The Art of the Chinese Snuff Bottle, The J & J Collection, A Treasury of Chinese Snuff Bottles, Vol. I*, pp. 94-95, no. 38.



485

A MINIATURE WHITE NEPHRITE SNUFF BOTTLE

1770-1880

The pebble material with traces of a russet skin, of irregular flattened ovoid shape with a tapering cylindrical neck, flat lip and recessed, flat oval foot; incised on the edges of one main face with two formalized chilong, and on the edges of the other side with two inscriptions in seal script, *wenqi ruyu* and *yannian junzi*; stopper.

1 1/2in (3.9cm) high

$3,000 - 4,000

1770-1880 白玉卵石刻螭龍附銘文微型鼻煙壺

Provenance:

Universal, Taipei, April 1999

Hugh Moss (HK) Ltd., 11 October 1999

Exhibited:

International Chinese Snuff Bottle Society Convention, Waldorf Astoria, New York, 5-9 November 2013, no. 83

The inscription describes the qualities of a refined person, one exhorting one to be as genial as a fine jade (wenqi ruyu), the other to cultivate the mind of a gentleman (yannian junzi).

For a larger and earlier bottle with dragons in much higher relief and with inscriptions delighting in their freedom, see Bonhams, Hong Kong, Snuff Bottles from the Mary and George Bloch Collection, Part V, 27 May 2012, lot 121.



486
AN UNUSUAL OCTAGONAL DENDRITIC CHALCEDONY SNUFF BOTTLE
Possibly Beijing Imperial workshops, 1740-1800
Of faceted octagonal shape with convex oval panels on each main face, one with a small dark inclusion, the other with a scattering of dark inclusions possibly suggestive of shoaling fish; stopper.
1 1/2in (4cm) high

$3,500 - 5,500

1740-1800 或爲北京宮廷造辦處 八棱瑪瑙鼻煙壺

Provenance:
Dolly Keyston
Robert Kleiner, The Dolly Keyston Collection, 30 March 2007

Exhibited:
International Chinese Snuff Bottle Society Convention, Waldorf Astoria, New York, 5-9 November 2013, no. 125.

Octagonal-shaped bottles are a well-established and accepted Imperial form. It was derived from the shape of imported European watches made for the court in the early Qing dynasty and occurs commonly in Imperially-marked glass examples from both the eighteenth and nineteenth centuries, and less frequently in Qianlong-marked enamels on glass and in a variety of other media. The same octagonal form can either be left with faceted panels on each main side or oval panels like this, and both the shape and size can be widely varied, but the essential idea remains constant of panels on an octagonal profile.

Many are known in glass and are widely published. Less often seen are the various examples in different hardstones including agate, crystal, chalcedony and jasper, see *Snuff Bottles of the Ch'ing Dynasty*, Hong Kong Museum of Art, 1978, p. 61, no. 43, (hair crystal); Bob C. Stevens, *The Collector's Book of Snuff Bottles*, New York and Tokyo, 1976, no. 512, (Quartz: bloodstone); and Bonham, Hong Kong, Snuff Bottles from the Mary and George Bloch Collection, 27 May 2012, lot 27 (jasper).



487

A BRILLIANT SHADOW AGATE SNUFF BOTTLE

1790-1850

Of rounded square shape, the honey-gray stone with darker inclusions on one main face, lightly but cleverly edited to depict a grasshopper on a large beet, another nearby, the reverse plain; stopper.

2 3/8in (5.9cm) high

$3,000 - 4,000

1790-1850 巧刻影子瑪瑙「國有萬財」鼻煙壺

Provenance:

George Fisher, 1930
Guy Mayer, 1952
Gerry P. Mack
Christie's, London, The Gerry P. Mack Collection, 4 October 1999,
Robert Kleiner, 15 December 1999, lot 46

Exhibited:

International Chinese Snuff Bottle Society Convention, Waldorf Astoria, New York, 5-9 November 2013, no. 85.

For a similar example in a green-skinned agate, see Rachelle R. Holden, *Rivers and Mountains Far from the World*, Hong Kong, 1994, pp. 118-119, no. 46. For another of the same subject but carved in glass, see Hugh M. Moss, *Chinese Snuff Bottles From the Collection of the Rt. Hon. The Marquess of Exeter, K.C.M.G.*, London and Bradford, 1974, pp. 92-93, no. G.110.



488



489

488
A RARE MINIATURE SHADOW AGATE SNUFF BOTTLE
1760-1850
Of shaped rectangular profile, the narrow sides carved with low-relief mask and fixed-ring handles, darker brown inclusions to the gray stone suggestive of a figure and a rock; stopper.
1in (2.5cm) high

$1,500 - 2,000

1760-1850 瑪瑙天然巧色人物微型鼻煙壺

Provenance:
Y. F. Yang & Co., Hong Kong
Michael J. Kaynes (1969 or earlier)
Robert Kleiner, 20 March 2011

Literature:
Hugh M. Moss, *Chinese Snuff Bottles*, No. 5, Feltham, 1959, pp. 14-15, Col. Illus., no. 136

The bottle is mentioned in an article by Mike J Kaynes 'Ladies' fancy' (Moss, ibid., p. 14) as the first bottle purchased by Elizabeth Kaynes, the wife of the author and continues with further comments on miniature ladies bottles in general.

489
A CHALCEDONY SNUFF BOTTLE
Official School, 1750-1850
Of small compressed spherical shape with a tall cylindrical neck, the stone of beige semi-transparent tone with misty inclusions throughout, very well hollowed; stopper.
1 3/8in (3.6cm) high

$2,500 - 3,500

1750-1850 頒賜類 素面瑪瑙扁圓形鼻煙壺

Provenance:
C.L. Lin
Robert Kleiner, 20 March 2011

Literature:
Robert Kleiner & Co. Ltd. Catalogue, 2011, no. 3

Exhibited:
International Chinese Snuff Bottle Society Convention, New York, 5-9 November 2013, no. 135

This group of agates with cloud-like effect from the hollowing is discussed by Hugh Moss, Victor Graham and Ka Bo Tsang, *Treasury, Vol. 2, Part 1, Quartz*, Hong Kong, 1998, pp. 206-207, no. 258.



490



491

490
A CHALCEDONY SHADOW AGATE SNUFF BOTTLE
Official School, 1750-1850
Of rounded globular shape, with inclusions around the body, possibly suggestive of a dragon emerging from a cloud on one main face, extremely well hollowed; stopper.
1 5/8in (4.2cm) high

$1,500 - 2,500

1750-1850 頒賜類 瑪瑙皮影鼻煙壺

Provenance:
Robert Kleiner, 1992
Robert and Molly Hsieh Collection, Sotheby's New York, 23 March 2004, lot 76

Exhibited:
International Chinese Snuff Bottle Society Convention, New York, 5-9 November 2013, no. 99

See Hugh Moss, Victor Graham and Ka Bo Tsang, *Treasury, Vol. 2, Quartz*, pp.234-243, nos. 267-270, for similar examples.

491
A DENDRITIC AGATE SNUFF BOTTLE
1750-1850
Of compressed spherical shape, the stone of primarily pale beige tones with attractive natural and unedited markings on one main face suggestive of a scholar seated on a rock contemplating the moon and stars and the immensity of the natural universe; stopper.
2in (5.2cm) high

$2,500 - 3,500

1750-1850 瑪瑙巧色高士圖鼻煙壺

Provenance:
Hugh Moss, London, 1974
Clare Chu, Los Angeles, 29 March 2007

Exhibited:
International Chinese Snuff Bottle Society Convention, New York, 5-9 November 2013, no. 127

It is hard to believe that such an un-edited bottle can be found where the natural markings so serendipitously correspond to our image of a scholar seated on a rock contemplating the moon and stars above. A fortuitous natural occurrence that leaves the viewer speechless.





492
A HONEY AND GRAY-BEIGE AGATE SNUFF BOTTLE
1780-1850
Of spade shape, with attractive wave-like frothy inclusions, a cluster of orange and rusty inclusions edged in white in the lower half of the bottle, the reverse lightly suffused with concentric circles ; stopper.
2 1/8in (5.4cm) high

$2,800 - 3,500

1780-1850 素面瑪瑙鼻煙壺

Provenance:
Eric Young
Sotheby's, Hong Kong, The Eric Young Collection, 28 October 1993, lot 1151 A Distinguished European Collection
Michael C. Hughes LLC, 10 April 2012

Exhibited:
International Chinese Snuff Bottle Society Convention, New York, 5-9 November 2013, no. 139



493

A DENDRITIC CHALCEDONY SNUFF BOTTLE

Official School, 1750-1850

Of spherical spade shape with cylindrical neck, a natural encircled dark inclusion to one side has been cleverly utilized with the addition of carving to depict Lui Hai's magical three-legged toad supporting a small daoist pavilion on a plume of vapor that rises from its mouth silhouetted against the moon, whilst on the other side, carved in low relief and again using the darker swirling and dotted inclusions, Lui Hai is depicted with his string of cash dressed in flowing robes and gesticulating, with a mythical chilong flying behind; stopper.

1 7/8in (4.8cm) high

$4,000 - 6,000

1750-1850 頒賜類 瑪瑙巧刻劉海鼻煙壺

Provenance:

Pat Miller, Hawaii

Robert Kleiner, The Pat Miller Collection, 1 October 2005

Exhibited:

International Chinese Snuff Bottle Society Convention, New York, 5-9 November 2013, no. 113

For another agate bottle depicting Liu Hai and his three-legged toad, see Sotheby's, Hong Kong, 3-4 December 2015, lot 655.. For further discussion of Liu Hai and his mythical toad, see Michael C. Hughes, *The Chester Beatty Library, Dublin, Chinese Snuff Bottles*, Baltimore, 2009, pp. 36-37, no 22. Liu Hai is usually depicted as a boy or a young man wearing bangs across his forehead and a robe that is drawn open across his chest. He carries a string of cash and is often depicted teasing the three-legged toad. He is revered as the god of wealth. See also Therese Tse Bartholomew, *Hidden Meanings in Chinese Art*, Asian Art Museum of San Francisco, 2006, p. 150, no. 6.24.



494

A DENDRITIC SHADOW AGATE SNUFF BOTTLE

Official School, 1770-1880

of rounded square shape with short cylindrical neck, the stone of dark honey tone with attractive darker inclusions carved to depict a boy standing on a rock holding a branch with a bird atop; stopper.

2 1/8in (5.4cm) high

$3,000 - 4,000

1770-1880 頒賜品 瑪瑙皮影童子圖鼻煙壺

Provenance:

Henry and Lynn Prager

Robert Kleiner, The Henry and Lynn Prager Collection, June 1998

Barbara and Marvin Dicker, Florida

Bonhams, San Francisco, The Barbara and Marvin Dicker Collection, 23 June 2015, lot 7150

For other examples of Official School dendritic agate bottles with darker shadows or inclusions set against a yellowish-brown stone matrix and further discussion of the group as a whole, see Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles, The Mary and George Bloch Collection, Vol. 2, Part II, Quartz*, pp. 298-302, no's. 291 and 292.

See also Robert Kleiner, *Treasures from The Sanctum of Enlightened Respect, Chinese Snuff Bottles From the Collection of Denis Low*, Singapore, 1999, p.208, no. 179 for a another bottle of similar type.



495

A LARGE AND UNUSUAL CHALCEDONY SNUFF BOTTLE

Official School, 1800 - 1880

Of flattened rounded shape with a concave mouth and a raised oval foot rim, a striking snowy crystalline inclusion suggestive of a mountain to each side and bordered with an ochre, red and green marked bamboo-like band on a semi-transparent dark honey ground that surrounds the inclusion over the entire body, well hollowed; stopper.
2 1/2in (6.3cm) high

$3,500 - 5,000

1800-1880 頒賜類 巧色瑪瑙鼻煙壺

Provenance:

Janos Szekeres The Bellis Collection
The Albemarle Collection (Carolyn Wilcox) Robert Kleiner, 9 July 2004

Literature:

ICSBS, Journal, June, 1975, p. 8
Robert Kleiner, *The Bellis Collection: Card Catalogue*, Hong Kong, 1993, no. 47
Robert Kleiner, *Chinese Snuff Bottles from the Albemarle Collection*, Part 1, Hong Kong, 1994, no. 39

Exhibited:

International Chinese Snuff Bottle Society Convention, Waldorf Astoria, New York, 5-9 November 2013, no. 103

For another bottle using a similar material, formerly in the famous Ko Family Collection, and then the Quentin Loh Sze On Collection, see Vanessa F. Holden, *Chinese Snuff Bottles*, NUS Museums, Singapore, 2002, p. 49, no. 184. Another was illustrated in the catalogue, *Chinese Snuff Bottles from The Fernhill Park Collection*, The Chinese Porcelain Company, New York, 1991,p. 31, no. 135.

A smaller example is illustrated by Hugh M. Moss, *Chinese Snuff Bottles from the Collection of the Rt. Hon. The Marquess of Exeter*, K.C.M.G., London, 1974, pp.114-115, no. Q.8.



496
A CHALCEDONY AGATE SNUFF BOTTLE
Official School, 1800-1860
Of compressed rounded square shape, the attractive stone of a deep honey-brown tone with pale wave-like inclusions evenly spread throughout the matrix of the stone and one main face with a very subtle vertical inclusion possibly suggestive of a waterfall, a scholars rock, flora, or even a bowing figure amidst misty clouds, extremely well hollowed; stopper.
2 1/4in (5.6cm) high

$2,800 - 3,500

1800-1860 頒賜類 素面巧色瑪瑙鼻煙壺

Provenance:
Robert Hall, London Henry and Lynn Prager
Pamela R. Lessing Friedman
Robert Hall, The Pamela R. Lessing Friedman Collection, London, 5 April 2006

Literature:
Robert Hall, *Chinese Snuff Bottles XI — The Snowy Peaks Collection*, 2005 no. 49

Exhibited:
International Chinese Snuff Bottle Society Convention, Waldorf Astoria, New York, 5-9 November 2013, no. 121

For another plain agate bottle of similar outline but paler color which has been assigned to the 'Official School' by the authors, see Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles, The Mary and George Bloch Collection, Vol. 2, Part 2, Quartz*, pp. 310-311, no. 296. Our bottle certainly shares a number of features with the Bloch example, such as an entirely undecorated surface; it is beautifully formed; is exceedingly well hollowed. Unlike the Bloch bottle, it perhaps takes a less-rich imagination to conjure up a landscape within the confines of the stone.



497

AN UNUSUAL DENDRITIC MACARONI SHADOW AGATE SNUFF BOTTLE

Official School, 1800-1880

Of compressed oviform shape, a dark black-brown mossy patch to one side cleverly edited to depict Lui Hai with his string-of-cash, under a tree, teasing the magical three-legged toad on a rock before him; stopper.

2 1/4in (5.8cm) high

$2,500 - 3,500

1800-1880 頒賜類 瑪瑙巧刻「劉海戲蟾」鼻煙壺

Provenance:

China Import/Export Corp., Hong Kong, 1980

Y. F. Yang & Co., Hong Kong, 25 February 2007

Exhibited:

International Chinese Snuff Bottle Society Convention, New York, 5-9 November 2013, no. 123.

The subject of the Daoist God Liu Hai was an exceedingly popular one. He was revered as the epitome of wealth and business success. He started life, according to Therese Tse Bartholomew, *Hidden Meanings in Chinese Art*, Asian Art Museum of San Francisco, 2006, p. 150, no. 6.24 and C.A.S. Williams, *Outlines of Chinese Symbolism and Art Motives*, Rutland, Vermont and Tokyo, 1978, p. 403, as an historical figure named Liu Yuanying, also known as Haichanzi, who was a prime minister in the Han dynasty government and a proficient student of Daoist magic and medicine. It was rumoured that he possesed a specimen of the legendary three-legged toad of Chinese Mythology. It was said that Liu Yuaning (later Liu Hai) with the help of his toad could travel unimpeded anywhere he choose. Occasionally the creature would escape down the nearest well but Liu Hai could always tempt him back by dangling his string of coins like a fishing line and retrieve him. The toad, like Liu Hai, also became a symbol of wealth.

For a chalcedony agate bottle depicting the same subject, see Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles, The Mary and George Bloch Collection, Vol. 2, Part 2, Quartz*, pp. 294-295, no. 289.



498



499

498
A CARNELIAN SNUFF BOTTLE
1780-1880
Of ovoid shape, well carved in low relief in a continuous scene with a warrior on horseback on one side and a vendor wheeling a cart to the other, all reserved on an unusual incised diaper ground and a cloud-like lappet around the shoulder; stopper.
2in (5.1cm) high

$1,200 - 1,800

1780-1880 紅玉髓刻雷紋背景人物圖鼻煙壺

Provenance:
White Wings Collection
Robert Kleiner, The White Wings Collection, 25 October 2004

The depiction of vendor wheeling a cart, known as a street peddler (*houlang*) is, surprisingly, a subject seldom seen on snuff bottles. Considering its popularity in Chinese paintings from the Song dynasty onwards, this peculiar lapse is curious. The street vending economy prospered and matured during the Tang and Song dynasties, but really only began to appear in poetry, drama and paintings during the Song. A number of famous Song paintings of the subject are housed today in the Palace museum collections. It was a subject visited many times by the painters of the later Ming and Qing dynasties, but not it seems, promulgated by the makers of snuff bottles.

In our bottle the reverse side of the bottle appears to depict a warrior on horseback and in combination with the street peddler, it is almost certainly a reference to a particular tale from one of the popular 'Romance' stories.

499
A ROCK CRYSTAL SNUFF BOTTLE
1750-1850
Of rounded rectangular shape, supported on a neatly finished oval foot, the material almost flawless and well hollowed; stopper.
2 5/8in (6.7cm) high

$2,500 - 3,500

1750-1850 素面水晶鼻煙壺

Provenance:
Ralph Hult Collection
The Kardos Collection, Vancouver
Sotheby's, New York, The Kardos Collection, 1 July 1985, lot 89

See Hugh Moss, Victor Graham and Ka Bo Tsang, *The Art of the Chinese Snuff Bottle, The J & J Collection, Vol. 1*, p. 176, no. 97, where the authors discuss similarly-shaped crystal bottles. They note that it would be a mistake to simply see this type of bottle as an uninspired plain flattened rounded rectangular type (a form commonly found and therefore seemingly pedestrian, an impression perhaps augmented by the fact that so many inside-painted bottles are of this form). However close inspection, as in this case, reveals a superbly made bottle, of faultless formal integrity, that is well hollowed and a brilliant clear material.

For another crystal of flawless clarity, formerly in the Edward Choate O'Dell Collection, see Ning Wang, *Fine Chinese Snuff Bottles from the Richard F. Kuenkler Collection*, Beijing, 2007, p. 31, no. 32.





500
AN ENGRAVED AND GILT ROCK CRYSTAL SNUFF BOTTLE
the bottle 1780-1850, the decoration later
Of rounded rectangular shape, the shoulders and narrow sides carved with lion-mask elongated fixed-ring handles, an engraved scene of a boat in a lake or coastal landscape on one side, the reverse with two swallows darting beneath a willow tree, and blossoming prunus ; stopper.
2 1/4in (5.7cm) high

$3,000 - 5,000

紋飾：后加 水晶陰刻填金「西湖春曉」圖帶舖首啣環鼻煙壺
壺：1780-1850

Provenance:
Dolly Keyston
Robert Kleiner, The Dolly Keyston Collection, 20 September 2007

Exhibited:
International Chinese Snuff Bottle Society Convention, New York, 5-9 November 2013, no. 131

For a flawless crystal bottle with later engraved and gilt decoration, see Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles, The Mary and George Bloch Collection, Vol. 2, Part 2, Quartz*, pp. 493-497, no. 363, where the author discusses the dating of the engraving and gilt decoration. It was later sold at Sotheby's, Hong Kong, Snuff Bottles from the Mary and George Bloch Collection: Part X, 1 June 2015, lot 77.



501
A RED-BROWN JASPER SPADE-SHAPED SNUFF BOTTLE
1830-1910
With short spreading neck, two conforming panels on each main face, one carved with a Manchu bannerman on horseback in a rocky landscape, the other with Liuhai and assistant teasing the magical three-legged toad amidst lotus and rockwork, all set against a diaper-cell ground; stopper.
2 1/8in (5.4cm) high

$3,000 - 4,000

1830-1910 仿剔紅紅碧石刻人物鼻煙壺

Provenance:
Ko Family Collection, Torino
Christie's, London, The Ko Family Collection of Chinese Snuff Bottles, 14 June 1971, lot 135
Bob C. Stevens
Sotheby's Park Bernet, New York, Fine and Important Chinese Snuff Bottles from the Collection of Bob C. Stevens, Part III, 25 June 1982, lot 125
Elsa Glickman, New York
Bonhams, New York, Chinese Snuff Bottles From American Collections (including property from the Elsa Glickman Collection), 12 September 2016, lot 9008

Literature:
Chinese Snuff Bottles in the Bob C. Stevens Collection, Catalogue, 1978, Mikimoto Hall, Tokyo, no. 158

Exhibition:
Mikimoto Hall, Tokyo, Chinese Snuff Bottles in the Bob C. Stevens Collection, October, 1978.

This bottle was clearly made in imitation of cinnabar lacquer as evidenced by the choice of colored stone, the spade shape and the delicately carved diaper cell ground to indicate air and water. For an example in lacquer see Hugh Moss, Victor Graham and ka Bo Tsang, *The Art of the Chinese Snuff Bottle, The J & J Collection, Vol. II*, pp. 529-530, no. 311.



502
A BRILLIANT MULTI-COLOR JASPER SNUFF BOTTLE
1820-1880
Of rounded, slightly globular, rectangular shape with cylindrical neck, the stone of primarily bright mustard-yellow color with attractive inclusions of red, orange and green, on an oval foot; stopper.
1 3/4in (4.5cm) high

$2,500 - 3,500

1820-1880 素面碧石鼻煙壺

Provenance:
Alex S. Cussons
Sotheby's, Hong Kong, The Alex S. Cussons Collection, 3 May 1995, lot 401

Literature:
Hugh Moss, *Chinese Snuff Bottles from the Silica and Quartz Group*, London, 1971, p. 18, fig. 34

Exhibited:
International Chinese Snuff Bottle Society Convention, Waldorf Astoria, New York, 5-9 November 2013, no. 51

For a stone so obviously attractive, it is curious that so few examples exist, but this may simply be due to the paucity of the material. For example, only one jasper bottle is published by Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles, The Mary and George Bloch Collection, Vol. 2 Part 1, Quartz*, pp.118-120, no. 224. That example is of slender tear-drop shape with convex oval foot and deeply hollowed to the interior and is considered by the authors to possibly be an Imperial eighteenth century product. Ours, whilst less well hollowed, and of a more regular rectangular shape, is better placed as a product of the nineteenth century. However, the stone is a magnificent mix of rich olive greens and deep mustard-yellows, with even a dash of red. The random markings can be read as multiple possible representations.



503



504

503
AN ENAMELED PORCELAIN SNUFF BOTTLE
Qianlong four-character iron-red seal mark and possibly late in the period
of flattened ovoid form rising to a flared neck, painted with a woman on a boat holding a lotus, another lady paddling the vessel, the reverse showing a similar scene with two further ladies collecting lotus blooms in a boat, with three men in a pavilion alongside, the narrow sides with iron-red scrolling foliage, stopper
2 1/4in (5.9 cm) high

$1,500 - 2,500

1790-1830 瓷胎粉彩繪採蓮圖鼻煙壺 《乾隆年製》四字礬紅篆書款

Provenance:
Ralph Dessau
Michael C. Hughes LLC, *The Ralph Dessau Collection*, March, 2004

Literature:
ICSBS Journal, Summer 1996, p. 17, fig. 18-19
Michael C. Hughes, *Chinese Snuff Bottles from the Collection of Ralph Dessau*, Hong Kong, 2004, p. 46, no. 35

For a molded enameled porcelain bottle with a similar scene on one side bearing a Jiaqing seal mark (1796-1820), see Michael C. Hughes, *The Blair Bequest, Chinese Snuff Bottles from the Princeton University Art Museum*, Baltimore, 2002, p. 192, no. 249. A large group of these molded bottles exist and most bear Jiaqing marks, some have Qianlong marks and some no marks at all. This suggests that the molded group may have been produced after Qianlong's abdication but before his death in 1799. The plain painted examples (like this bottle) may indeed be earlier than the molded group but it is certainly safe to assume that they were produced within a few years of each other.

504
AN ENAMELED PORCELAIN SNUFF BOTTLE
Qianlong four-character mark and possibly late in the period
of shield shape below a waisted neck and everted rim, painted on each main face with a crowded scene depicting the dragon-boat races in front of a pavilion, the narrow sides with an iron-red scroll, stopper.
2 1/4in (5.8cm) high

$2,500 - 3,500

擬乾隆晚期 瓷胎粉彩繪龍舟圖鼻煙壺 《乾隆年製》四字款

Provenance:
Robert Kleiner, 30 March 2003

Exhibited:
International Chinese Snuff Bottle Society Convention, New York, 5-9 November 2013, no. 96

For another example in the Metropolitan Museum from the Altman Bequest of 1913, see *www.Metmuseum, accession no. 14.46:571a/b*

For a bottle with a boys subject but of identical shape, with slightly recessed convex panels but radically flattened form with wide flaring neck, considered a standard from the late-Qianlong reign into the Jiaqing, see Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles, The Mary and George Bloch Collection, Vol. 6, Part 2, Arts of the Fire*, pp. 403-404, no. 1179.

The Dragon Boat Festival (*Duanwu*), is held on the fifth day of the fifth lunar month to commemorate the life of the patriot-poet Qu Yuan who lived in the third century BCE but who drowned himself at the Miluo River near Lake Dongting as a protest against the decadent court, which collapsed consequently, see Therese Tse Bartholomew, *Hidden Meanings in Chinese Art*, The Asian Art Museum of San Francisco, 2006, p. 279, 10.10-12.





505
AN IMPERIAL BLUE AND WHITE PORCELAIN SNUFF BOTTLE
Qianlong six-character mark and of the Period, 1736-1795
Of shield shape, decorated on each main face with fifty shou characters below lotus scrolls on the shoulders and leafy foliage on the narrow sides.
2 1/4in (5.8cm) high

$2,500 - 3,500

乾隆 1736-1795 御製青花瓷胎百壽鼻煙壺 《大清乾隆年製》款



Provenance:
John Ault
Robert Kleiner, The John Ault Collection, 6 December 2002

Literature:
Robert Kleiner, *Chinese Snuff Bottles from the Collection of John Ault*, Hong Kong, 1990, p. 93, no. 159

Exhibited:
International Chinese Snuff Bottle Society Convention, Waldorf Astoria, New York, 5-9 November 2013, no. 95

See Therese Tse Bartholomew, *Hidden Meanings in Chinese Art*, The Asian Art Museum of San Francisco, 2006, p. 221, 7.56, for a discussion of the use of a *shou* character that represents the word 'longevity'. The calligraphic motif of the *shou* character can be written in one hundred ways each with a distinct and different combination of strokes, and often decorates birthday gifts.

Very few examples of this highly successful design are published it seems. However another in the medium of cinnabar lacquer is illustrated in *Snuff Bottles, The Complete Collection of Treasures of the Palace Museum, (Gugong bowuyuan cang wenwu zhenpin daxi. Shanghai: Shanghai kexue jishu chubanshe*), 2002, p. 259, no. 397.

506
AN IMPERIAL INCISED AND CRACKLED 'ANHUA' WHITE-GLAZED SOFT-PASTE PORCELAIN BOTTLE
Incised Qianlong seal mark and of the period, 1736-1795
Incised on each side under a creamy white glaze with a scaly dragon chasing a flaming pearl above wave; stopper.
2 1/8in (5.4cm) high

$5,500 - 7,500

乾隆 1736-1795 米白釉開片瓷胎暗花龍戲珠鼻煙壺 陰刻乾隆篆書款

Provenance:
John Ault
Robert Kleiner, The John Ault Collection, 25 March 2002

Literature:
Hong Kong Museum of Art, Catalogue, 1977, no. 203 ICSBS Journal, June 1978, p. 43
Robert Kleiner, *Chinese Snuff Bottles from the Collection of John Ault*, Hong Kong, 1990, p. 92 , no. 157

Exhibited:
Hong Kong Museum of Art, 1977, no. 203
International Chinese Snuff Bottle Society Convention, Waldorf Astoria, New York, 5-9 November 2013, no. 91

For an un-marked anhua dragon bottle of shouldered cylindrical shape, see Christie's New York, The Meriem Collection, 19 September 2007, lot 687 and a lengthy description of the anhua technique. Kleiner in his publication of the John Ault Collection, op. cit., illustrates alongside this bottle, another of identical shape painted in cobalt blue with the identical scene and also bearing a Qianlong mark.

For another of cylindrical form, also incised with a Qianlong mark to the base, see Robert Hall, *Chinese Snuff Bottles, Masterpieces from the Rietberg Museum Zurich*, Zurich, 1993, pp. 36-37, no. 12.







507



508

507
AN ENAMELED BLUE-GROUND PORCELAIN SNUFF BOTTLE
Daoguang iron-red four-character seal mark and of the period, 1821-1850
Of compressed spherical shape with a waisted neck, painted on an overall deep-blue ground with a stylized floral design, possibly hibiscus with curling white, apple-green and turquoise leaves and scrolling stems with pencilled veining, each narrow side with a gilded *shou* character beneath a bat; stopper.
2 1/2in (6.4cm) high

$2,200 - 2,800

道光 1821-1850 藍地瓷胎花卉福壽鼻煙壺 《道光年製》 礬紅篆書款

Provenance:
Montclair Art Museum, New Jersey
Sotheby's, New York, The Montclair Art Museum, 22 September 1995, lot 66

Exhibited:
International Chinese Snuff Bottle Society Convention, New York, 5-9 November 2013, no. 62

For a near identical bottle, but for the addition of lappets at the foot and neck, and also bearing a Daoguang mark, see Christie's, New York, The Ruth and Carl Barron Collection, Part IV, 15 March 2017, lot 434

For two unmarked bottles of similar shape with scrolls on an iron-red ground, see Hugh Moss, Victor Graham, and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles, The Mary and George Bloch Collection, Vol. 6 Part 2, Arts of the Fire*, pp. 573-574, no. 1258 & 1259, where the authors discuss the enameling of such non-standing bottles, with the use of a rod that held the bottle upside down inside the kiln saggar.

For another bottle of similar shape but different color scheme, see S.W. Bushell, *Oriental Ceramic Art*, London, 1924, p. 216, fig. 281 and also illustrated in the *ICSBS Journal*, September 1975, p. 7, no. 11.

508
A CELADON-GROUND PORCELAIN SNUFF BOTTLE
Daoguang four-character iron-red mark and of the period, 1821-1850
The celadon ground painted in grisaille, with a continuous coastal or lakeside mountain landscape with huts, pine and rockwork, a compound in the foreground with a figure in the entrance and others on a promontory; stopper.
2 3/4in (7.1cm) high

$2,500 - 3,500

道光 1821-1850 瓷胎淺絳山水隱士鼻煙壺 《道光年製》 礬紅四字款

Provenance:
Gerry P. Mack
Robert Kleiner, The Gerry P. Mack Collection, 23 March 1999

Literature:
Robert Kleiner, January 1999, Catalogue, no. 36

Exhibited:
International Chinese Snuff Bottle Society Convention, Waldorf Astoria, New York, 5-9 November 2013, no. 82

This appears to be an extremely rare bottle. The painting of a grisaille landscape on a celadon ground, whilst found occasionally on ceramic vessels from Jingdezhen, may be unique in snuff bottle production and combined with the Imperial mark makes this a most uncommon bottle.





509
A YELLOW-GLAZED COBALT-DECORATED PORCELAIN SNUFF BOTTLE
Daoguang four-character cobalt mark and a poem cyclically dated *wuxu* year, corresponding to 1838
Of compressed tapering rectangular shape, painted in cobalt that appears black with a man fishing while balanced on the trunk of a willow tree on one face and with a poetic inscription describing the scene, with the date and followed by 'inscribed at the office of the Superintendent of Customs at Xunyang by Liu Muzhi' on the reverse side; stopper.
2 1/8in (5.5cm) high

$4,500 - 6,500

道光 詩文署戊戌年（1838） 1838-1850
黃地瓷胎氧化藍彩漁人垂釣鼻煙壺 《道光年製》款

Provenance:
Robert Hall, London, 1994 Ruth and Carl Barron
Christie's, New York, The Ruth and Carl Barron Collection, Part I, 16 September 2015, lot 215

Literature:
Hugh Moss, *The Barron Collection*, illustrated handlist, ICSBS Convention 2008, p. 42, no. 1623

Exhibited:
ICSBS Convention, Boston, 23-26 September 2008

This bottle bears an identical inscription and near identical painting to another illustrated by Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles, The Mary and George Bloch Collection, Vol. 6, Part 2, Arts of the Fire*, Hong Kong, 2008, pp. 656-657, no. 1301. See also a bottle very closely related to this group depicting the same scene of a fisherman and willow on one side and two magpies amidst rockwork and a prunus tree on the other, formerly in the Edward T. Chow Collection, Sotheby's, New York, 3 November 1982, lot 104. It was catalogued as bearing a four-character studio name, not identified, but translated as 'made in the cacia tree pavilion'.

Another bottle listed by Moss et al., op. cit., p.657 as from the Piper collection (unpublished) listed as depicting magpies and willow, is signed by an individual - Gui Tingshou zhi (made by Gui Tingshou).





510



511

510
A BLUE AND WHITE PORCELAIN SNUFF BOTTLE
Yongzheng mark, 1750-1850
Of oviform shape, painted in a continous scene around the body with a scholar, rather amusingly, riding backwards on a saddled donkey and looking upwards towards two of the Daoist immortals, one riding a crane, the other a phoenix amidst swirling clouds, with his assistant nearby on a grassy mound standing before the remaining six Daoist immortals, a *ruyi*-head band at the neck, stopper.
2in (5cm) high

$2,000 - 3,000

1750-1850 瓷胎繪青花道仙人物鼻煙壺 雍正款

A blue and white cylindrical bottle with a design of the Eight Daoist Immortals is illustrated by Hugh Moss, Victor Graham, and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles, The Mary and George Bloch Collection, Vol. 6 Part 2, Arts of the Fire*, pp. 592-593, no. 1267, and bears a Jiaqing mark. Another, ibid., pp. 631-2, no. 1288, confidently attributed to the Daoguang period, is similarly painted with a scene of boys at play and has a near identical treatment of the neck design.

Another blue-and-white porcelain bottle with a design of the eighteen Luohan rather than the eight Daoist immortals and also with an apocryphal Yongzheng mark, is illustrated by Robert Kleiner, *Treasures from The Sanctum of Enlightened Respect, Chinese Snuff Bottles From the Collection of Denis Low*, Singapore, 1999, p. 192, no. 165.

Interestingly, blue-and-white porcelain snuff bottles, even of the very high quality of this example, often bear apocryphal reign marks of the Kangxi and Yongzheng Emperors. It is not known if this was an attempt by the makers to mislead the buying public or was nothing more than a reign mark that simply paid homage to the great products produced during these reigns.

The shape of the present bottle certainly suggests it dates to the nineteenth century.

511
AN IMPERIAL BLUE AND WHITE PORCELAIN SNUFF BOTTLE
Tongzhi underglaze-blue four-character mark and of the period, 1862-1874
Of large rounded rectangular shape, painted with a continuous coastal or lakeside mountain landscape scene with figures, buildings, pine and other trees; stopper.
2 1/2in (6.5cm) high

$1,800 - 2,500

同治 1862-1874 御製青花瓷胎山水人物鼻煙壺 《同治年製》四字款

Provenance:
John Ault
Robert Kleiner, The John Ault Collection, 25 March 2002

Literature:
Robert Kleiner, *Chinese Snuff Bottles from the Collection of John Ault*, Hong Kong, 1990, p. 107, no. 189
ICSBS Journal, Spring 2002, inside cover photo (second bottle from right)

Exhibited:
Hong Kong Museum of Art, 1977, *Catalogue* No. 88
International Chinese Snuff Bottle Society Convention, New York, 5-9 November 2013, no. 92

Tongzhi marked bottles are quite rare, it being a relatively short-lived reign (1862-1874), and produced at a time of great turmoil across the country. For another blue and white example of different form, which not only bears a Tongzhi mark but has the addition of a cyclical date (1864), see Hugh Moss, Victor Graham, and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles, The Mary and George Bloch Collection, Vol. 6 Part 3, Arts of the Fire*, pp. 882-883. For a group of Daoguang-marked blue and white 'landscape' bottles from the Anthony K.W. Cheung Collection, see Tina Yee-wan Pang (Ed.), *Heavenly Creations*, The University Museum and Art Gallery, The University of Hong Kong, 2005, pp. 89-90, no's. 126-128.

The depiction of a classic Chinese landscape with small figures dwarfed by the enormity of the natural world was popularized in ceramic production during the seventeenth and eighteenth century in a multitude of wares produced at the kiln sites at Jingdezhen in Jiangxi province. Even at the end of the nineteenth century and the waning years of the Qing Dynasty, this interest never diminished, even in miniature form.





512
A RARE COBALT-DECORATED BISCUIT PORCELAIN 'DATED' SNUFF BOTTLE
With cyclical date *wuxu* year probably corresponding to 1898
Of rectangular shape with short cylindrical neck and oval foot ring, painted on each unglazed main face with figures in a landscape scenes below inscriptions including the date, all in cobalt firing to a black tone; stopper.
2 3/4in (6.9cm) high

$2,200 - 2,800

戊戌年（或1898） 素胎繪「漁樵問答」人物署年鼻煙壺

Provenance:
John Ault
Robert Kleiner, The John Ault Collection, 16 September 2010

Exhibited:
International Chinese Snuff Bottle Society Convention, New York, 5-9 November 2013, no. 134

The cyclical date on this bottle is not combined with a reign name so we can only suggest a production date of 1898. A date of 1838, the previous cycle, whilst not impossible seems unlikely, given the pendant neck decoration which seems more in keeping with late Qing production and the use of cobalt on the biscuit without a covering glaze, thus rendering the blue to a black pigment. This is interestingly highlighted at the rim of the mouth where the blackened cobalt can be seen to return to its natural blue color where it is covered by the glaze.

A blue and white example with similar scenes was sold at Sotheby's, The Neal W. and Frances R. Hunter Collection, New York, 15 September 1998, lot 167.





513
AN ENAMELED PORCELAIN 'LION AND CUB" SNUFF BOTTLE
1790-1830
Modeled as an open-mouthed Buddhistic lion sitting upright, a cub with a small brocade ball held at its belly, the shallow concave base enameled in coral red, glazed interior; stopper.
2 7/8in (7.3cm) high

$1,500 - 2,500

1790-1830 瓷胎模製太獅少獅鼻煙壺

Provenance:
Hugh Moss Ltd., 11 May 2000
Elsa Glickman, New York
Bonhams New York, Chinese Snuff Bottles From American Collections (including property from the Elsa Glickman Collection), 12 September 2016, lot 9040

Literature:
Elsa Glickman, *Chinese Snuff Bottle Mania, Stories of Collectors, Trade, Intrigues and Gotham's Auctions*, New York, 2006, fig. H. (un-numbered two page color spread preceding the introduction)

See Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles, The Mary and George Bloch Collection, Vol. 6, Part 2, Arts of the Fire* Hong Kong, 2008, pp. 443-444, no. 1197, for a very slightly differing model, that is white glazed and dated to between 1796 -1820. More interestingly, the authors illustrate an identical bottle to ours, ibid., p. 444, fig. 2, which was illustrated in the famous William Bragge Collection Album. The first bound publication dated to 1874, but with some uncertainty as to when the hand-painted illustrations were added, though certainly no later than a second edition of 1880 and almost certainly executed in the 1870's. For further discussion of the album, see Hugh Moss, Victor Graham and Ka Bo Tsang, *The Art of the Chinese Snuff Bottle, The J & J Collection, Vol. 2*, New York, 1993, pp. 756-757, no. 481, which turned out to be the missing volume of snuff-bottle illustrations that accompanied the catalogue by William Bragge, *Bibliotheca Nicotiana. A Catalogue of Books about Tobacco together with a Catalogue of Objects Connected with the Use of Tobacco in all its Forms* of 1874. William Bragge was one of the earliest serious collectors of snuff bottles in Europe.



514
A RARE BLUE AND WHITE PORCELAIN SNUFF BOTTLE
1800-1850
Of compressed tear-drop shape supported on a reticulated waisted oval foot, the sloping shoulders with unusual high-relief butterfly handles, delicately painted with a continuous scene with a fisherman seated on rockwork below willow on one main convex face and a boy riding backwards on the back of a water buffalo and reaching upward for his wind-blown hat which rises in the sky above him to the reverse side; stopper.
2 3/8in (5.9cm) high

$1,800 - 2,200

1800-1850 青花瓷胎牧童漁夫圖鼻煙壺

Provence:
Sotheby's, Hong Kong, 2 May 1996, lot 1222 Hugh Moss (HK) Ltd., 8 May 1997

Literature:
ICSBS Journal, Spring 1998, p. 17, fig. 20

Exhibited:
International Chinese Snuff Bottle Society Convention, Waldorf Astoria, New York, 5-9 November 2013, no. 71

For a very similarly painted bottle and a lengthy discussion on this distinctive group of blue and white bottles that are copied from a group of agate bottles produced for, and probably at, the court during the latter half of the Qianlong period, see Hugh Moss, Victor Graham, and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles, The Mary and George Bloch Collection, Vol. 6 Part 2, Arts of the Fire*, pp. 626-628, no. 1285.

515

A SMALL BLUE AND WHITE AND IRON-RED AND GILT PORCELAIN SNUFF BOTTLE

Juren (Tang) two-character mark to the base, circa 1916
Of rectangular shape, painted on each main face within a molded border with a coastal or lakeside figural landscape scene, the narrow sides with an iron-red textile-pattern-ground with *wan* symbols and the neck with a fish-roe design, highlights in gilt; stopper.
1 3/4in (4.6cm) high

$4,000 - 6,000

1916年前後 青花礬紅瓷胎飾描金開光山水鼻煙壺 《居仁》款

Provenance:
Sotheby's, New York, 31 May - 1 June 1994, lot 713 Mary and George Bloch, Hong Kong
Bonhams, Hong Kong, Snuff Bottles from the Mary and George Bloch Collection, Part IV, 28 November 2011, lot 148
Robert Kleiner, 15 January 2012

Literature:
Hugh Moss, Victor Graham and Ka Bo Tsang, *Treasury, Vol. 6, Part 3, Arts of the Fire*, Hong Kong, 2008, pp. 892-893, no. 1424

Exhibited:
International Chinese Snuff Bottle Society Convention, Waldorf Astoria, New York, 5-9 November 2013, no. 138



See Jan-Erik Nilsson, *Goteborg.com, Glossary, Jurentang* (Hall where Benevolence Resides) for a lengthy discussion on the wares produced bearing this mark. The hall in Zhongnanhai (a compound in Beijing) was the building in which Yuan Shikai lived and also where he had his office around 1915. It was a Russian-style reception hall built by Guangxu and named Hoi Yin Tang, (Yiluan Dian) and renamed 'Jurentang' by Yuan Shikai when he took up residence in the building, initially as President of China. In 1916, a certain Guo Baochang was appointed by Yuan Shikai to oversee the production of imperial Hongxian wares. It appears that at this time or perhaps for a few years afterwards, ceramics bearing the Hongxian mark or the Jurentang mark were produced to quite a high level of sophistication at Jingdezhen. Yuan Shikai stood down as the Hongxian Emperor on 22 March 1916 after 83 days on the throne; resumed his presidency; and died in June 1916.

See also Hugh Moss, Victor Graham and Ka Bo Tsang, *Treasury, Vol. 6, Part 3*, Hong Kong, 2008, pp. 892-893, no. 1424, for a full description of this bottle and the recorded other examples from this small group. Another with the same mark is illustrated by Hugh Moss, *Snuff Bottles of China*, London, 1971, no. 326 and also illustrated by Robert Hall, *Chinese Snuff Bottles III*, London, 1990, no. 70. That this group is associated with both this brief reign and his personal hall name seems confirmed by another example formerly in the J & J Collection which bears a Hongxian reign mark and the same iron-red decoration and blue and white panels but on a circular not rectangular form bottle, see Hugh Moss, Victor Graham and Ka Bo Tsang, *The Art of the Chinese Snuff Bottle, The J & J Collection, Vol. 1*, New York, 1993, p. 385, no. 226 and another (possibly the same) illustrated by Hugh Moss in an illustrated handlist 'The Barron Collection' produced for the ICSBS Convention in Boston in 2008, p. 41, no. 4550.









516
AN YIXING STONEWARE SNUFF BOTTLE
1810-1850
Of shield shape, the brown body decorated in a pale beige slip with a continuous stylized landscape with a figure in a boat in a river landscape with trees, bridges and rockwork; stopper.
2 3/8in (6cm) high

$1,800 - 2,000

1810-1850 宜興陶胎堆料山水人物鼻煙壺

Provenance:
Sotheby's, New York, 6 April 1990, lot 19

Exhibited:
International Chinese Snuff Bottle Society Convention, Waldorf Astoria, New York, 5-9 November 2013, no. 45

See Hugh Moss, Victor Graham and Ka Bo Tsang, *The Art of the Chinese Snuff Bottle, The J & J Collection, Vol. 1*, p. 421, no. 252, for a bottle similarly painted with an overhanging cliff on one side and for further discussion of Yixing stoneware bottles.

See also another of more spherical form from the Quentin Loh Sze On Collection, illustrated by Vanessa F. Holden, *Chinese Snuff Bottles*, NUS Museums, Singapore, 2002, p. 66, no. 270.



517
A CLOISONNÉ ENAMEL SNUFF BOTTLE
1850-1900
Of small shield-shape, enameled in bright colors on a white ground to each main face with two ladies seated at a low table playing go, the narrow-flattened sides with gilt-wire key-pattern on an apple-green ground, a tall slightly everted neck; stopper.
1 3/4in (4.4cm) high

$2,000 - 2,500

1850-1900 掐絲琺瑯「弈棋仕女」圖鼻煙壺

Provenance:
Russell Mullin
Bob C. Stevens
Sotheby's, New York, The Bob C. Stevens Collection, 26 March 1982, lot 207
Bai Shi Collection
Sotheby's, New York, The Bai Shi Collection, 22 November 1988, lot 29

Literature:
Bob C. Stevens, *The Collector's Book of Snuff Bottles*, New York and Tokyo, 1976, no. 939

Exhibited:
Detroit Institute of Art, April-October, 1986
International Chinese Snuff Bottle Society Convention, New York, 5-9 November 2013, no. 38

This is a fascinating but curious little oddity in cloisonne production. Clearly its production must date to the later part of the Qing dynasty but it does not appear to follow any of the traditional models for cloisonne bottle production. No other appears to be published and it should really be considered a miniature given its relatively small size. This, coupled with the subject matter that appears to show two ladies at a table playing go, may indicate that this bottle was intended for a ladies use.







518
A GUANGZHOU (CANTON) ENAMEL SNUFF BOTTLE
Qianlong four-character mark in blue enamel, possibly late in the period
Painted in bright enamels in a continuous scene with a European gentleman and lady seated in a natural garden setting with rocks and flowers, the sky behind stippled in a bright sky-blue; stopper.
2in (5cm) high

$3,000 - 5,000

擬乾隆晚期 銅胎畫廣東琺瑯人物鼻煙壺 《乾隆年製》藍料四字款

Provenance:
Sotheby's, New York, 15 March 1984, lot 231

Exhibited:
International Chinese Snuff Bottle Society Convention, New York, 5-9 November 2013, no. 26

For a group of various Guangzhou European-subject bottles, see Tina Yee-wan Pang (Ed.), *Heavenly Creations*, University Museum and Art Gallery, The University of Hong Kong, p. 181-182, no's. 310-311 and 313, the first from the Humphrey K.F. Hui Collection and the latter from the Tuyet Nguyet Collection.

For another enamel bottle with a similar European lady in a central panel and painted with similar foot and neck decorative bands, see Ning Wang, *One Man's Choice...II*, Beijing, 2009, p. 73, no. 73.



519

A RARE GUANGZHOU (CANTON) ENAMEL SNUFF BOTTLE

Qianlong blue-enamel four-character mark and probably of the period
The small pear-shaped body painted on in a continuous scene around the flattened body with numerous fruit and leafy branches including peach, pear, artichoke, berries, finger citron, pomegranate, and a bamboo shoot, silhouetted on a pipe-blown ground of primarily azure blue at the neck and paling to white and then graduated apple-green at the foot; stopper.
45mm high

$4,500 - 5,500

擬清乾隆 1736-1795 銅胎畫廣東琺瑯「三多圖」鼻煙壺
《乾隆年製》藍料四字款

Provenance:
The Field Collection
Robert Kleiner, The Field Collection, 25 March 2004

Exhibited:
International Chinese Snuff Bottle Society Convention, Waldorf Astoria, New York, 5-9 November 2013, no. 102

The various fruit depict on this bottle can be understood to have multiple meanings. Citrons (*yuan* 櫞) hints at the title conferred on the scholar who came first in the highest imperial examination (known as a *zhuangyuan* 狀元). Pomegranates (*shiliu* 石榴), symbolise progeny. The Buddha's Hand citron, which can be interchangeable with other citrons, together with the peach and pomegranate, are known collectively as 'The Three Abundances' (*sanduo* 三多), which express the wish for abundant blessings, long life, and many sons.

The branches and fruits, which include the 'Three Abundances' subject, that are depicted on this colorful enamel bottle are reminiscent of designs found on 'famille rose' bowls made for the court, during the Yongzheng, Qianlong and Jiaqing periods. For several Jiaqing examples, see *Ching Porcelain from the Wah Kwong Collection*, Chinese University of Hong Kong, 1973, no. 106; and also the Hong Kong O.C.S. catalogue *Exhibition of Ch'ing Polychrome Porcelain*, 1977, no. 86 and subsequently illustrated in the *The Powell-Cotton Collection of Chinese Ceramics*, Birchington, UK, 1988, col. pl. 16, no. 105, where it is shown together with the Qianlong prototype, no. 88. For a vase of the same subject with a Qianlong mark, see *Porcelains with Cloisonne Enamel Decoration and Famille rose Decoration, The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 2008, p. 104, no. 90.



520
AN IMPERIAL GUANGZHOU (CANTON) ENAMEL SNUFF BOTTLE
Qianlong four-character mark and of the period
Delicately painted in continuous scene around the body with pairs of cranes standing amidst pine and prunus branches, and peony sprays on a stippled blue ground, between a band of pink toothed-lappets and blue classic-scroll at the neck and a single blue scroll at the foot; stopper.
1 7/8in (4.6cm) high

$3,000 - 4,000

乾隆 御製銅胎畫廣東琺瑯松鶴牡丹圖鼻煙壺 《乾隆年製》款

Provenance:
Alice B. McReynolds
Sotheby's, Los Angeles, The Alice B. McReynolds Collection, 31 October 1984, lot 81

Literature:
Bob C. Stevens, *The Collector's Book of Snuff Bottles*, New York and Tokyo, 1976, no. 981

Exhibited:
International Chinese Snuff Bottle Society Convention, Waldorf Astoria, New York, 5-9 November 2013, no. 30

For another example painted with a continuous landscape scene with ducks and moorhens against a similar stippled blue ground, see *Snuff Bottles of the Ch'ing Dynasty*, Hong Kong Museum of Art, 1978, p. 78 & 135, no. 95. See also another depicting a pair of quails in a garden landscape, again with a blue-stippled ground, Tina Yee-wan Pang (Ed.), *Heavenly Creations*, University Museum and Art Gallery, The University of Hong Kong, p. 179, no. 307 from the Christopher Sin Collection (*Fuyun Xuan*).



521
A SMALL RUBY-RED GLASS SNUFF BOTTLE
1730-1800, Imperial glassworks, Beijing
Of faceted octagonal profile with a raised oval panel on each main face with quartered facetting, all below a simple cylindrical neck with a wide mouth; stopper.
1 1/2in (3.8 cm) high

$5,000 - 7,000

1730-1800 北京宮廷玻璃造辦處 寶石紅料磨棱微型鼻煙壺

Provenance:
Bob C. Stevens
Parke Bernet Galleries, Honolulu, The Bob C. Stevens Collection, Part I, 7 November 1981, lot 2
Christie's, New York, 22 September 1987, lot 210
Hildegard Schonfeld
Christie's, New York, The Hildegard Schonfeld Collection, March 21, 2013, lot 1001

Literature:
Chinese Snuff Bottles and Dishes, Mikimoto Hall, Tokyo, October 1978, p. 13, pl. 3 and also p. 22, no 4

Exhibited:
Mikimoto Hall, Tokyo, October 1978, 'Chinese Snuff Bottles and Dishes'
International Chinese Snuff Bottle Society Convention, Waldorf Astoria, New York, 5-9 November 2013, no. 144

This bottle is a fine example of the small faceted type produced from the later part of the Kangxi reign (1662-1722) onwards at the Beijing Imperial Glassworks. Their production was promoted by Kilian Stumpf, director of the glassworks, and indeed display features found in contemporary Bavarian glass production. Bottles in this group, like ours, are often carved with the four facets meeting at a point on raised oval panels. It was one of the most popular Imperial forms distributed as gifts at court. The octagonal shape, possibly derived from European watches, was produced in a range of colors, most often without reign marks. For two examples, see Moss, Graham, Tsang, *A Treasury of Chinese Snuff Bottles, The Mary and George Bloch Collection, Vol. 5, Part 3, Glass*, Hong Kong, 2002, pp. 302-3, no. 804, for a similar ruby-red glass bottle with Yongzheng four-character mark and p. 304, no. 805, for a ruby-red bottle without a mark. See, also, Moss et. al., ibid, pp. 306-15 for versions in a variety of other colors. Another ruby-red example from the Blanche B. Exstein Collection was sold at Christie's, New York, 21 March 2002, lot 6, and another was illustrated by Robert Hall, *Chinese Snuff Bottles III*, Hong Kong, 1990, p. 18, no. 8.





522
A RARE REALGAR GLASS SNUFF BOTTLE
Possibly Imperial, 1730-1830
Of oviform shape, the dappled rust, red and yellow material carefully worked to form Chinese characters reading *le* (pleasure) and *nian*, (commemorate) to the body; stopper.
2 1/4in (5.7cm) high

$4,000 - 6,000

1730-1830 或爲御製 仿雄黃料胎巧色文字鼻煙壺

Provenance:
Albemarle Collection
Robert Kleiner, The Albemarle Collection, 22 October 2011

Literature:
Robert Kleiner, *Chinese Snuff Bottles from the Albemarle Collection*, Part 1, Hong Kong, 1994, no. 27

Exhibited:
International Chinese Snuff Bottle Society Convention, Waldorf Astoria, New York, 5-9 November 2013, no. 137

For a lengthy discussion on the methods used to form characters on the surface of the realgar glass bottles, which it seems, involved a two-piece mould and perhaps, some form of a wax resist, see Michael C. Hughes, *The Chester Beatty Library, Dublin, Chinese Snuff Bottles*, Baltimore 2009, pp.238-239, no. 186.

For another example see Hugh Moss, Victor Graham and Ka Bo Tsang, *Treasury, Vol. 5, Part 1, Glass*, Hong Kong 2002, pp. 138-140, no. 703. Another sold at Christie's, New York, The Meriem Collection, Part II, 19 March 2008, lot 203 and a third was illustrated by Ning Wang, *One Man's Choice...VI*, Beijing, 2013, p. 54, no. 47, where the author illustrates not only the Chester Beatty example mentioned above but another from *Zhongguo Biyanhu Zhenshang* (Appreciation of Chinese Snuff Bottles), no. 19, which has an integral coiling *chilong* design to the side.





523
A GREEN AND WHITE GLASS SNUFF BOTTLE
1730-1780
Of rounded spade shape, the mold-blown body suffused with swirls of green and white sandwiched between clear glass layers; stopper.
2in (5.1cm) high

$4,000 - 6,000

1730-1780 白綠攪色料胎鼻煙壺

Provenance:
Robert Hall, London Pamela R. Lessing Friedman Collection
Robert Hall, London, The Pamela R. Lessing Friedman Collection, 5 April 2006

Literature:
Robert Hall, *Chinese Snuff Bottles XI — The Snowy Peaks Collection*, London, 2005, no. 6

Exhibited:
International Chinese Snuff Bottle Society Convention, New York, 5-9 November 2013, no. 121

For two bottles of this type but of darker green tones, see Sotheby's, New York, The Neal W. and Frances R. Hunter Collection, 15 September 1998, lot 89; and Hugh M. Moss, *Chinese Snuff Bottles from the Collection of the Rt. Hon. The Marquess of Exeter, K.C.M.G.*, London, 1974, p. 56, G1. Robert Hall, op.cit., no. 6, poetically notes that the bottle would have been made to imitate jadeite, but that the immediate effect of this masterly work also brings to mind clear green, watery rock pools through which bright sunlight is transmitted.



524
AN OPAQUE OLIVE-GREEN AND OCHRE-RED GLASS SNUFF BOTTLE
1730-1820
Of compressed spherical shape, the body of the vessel with variously-shaped striated ochre-red glass inclusions suggestive of an aquatic scene; stopper.
2 1/16in (5.3cm) high

$1,500 - 2,000

1730-1820 不透明松石綠地料胎攪赭紅色鼻煙壺

Provenance:
William Doyle Galleries, New York, 5 May 1982, lot 150

Exhibited:
International Chinese Snuff Bottle Society Convention, New York, 5-9 November 2013, no. 17

For a similar example with dappled variegated cinnabar-red glass inclusions on beige ground rather than the pale turquoise-green of ours, and a discussion of the technique used to roll these cooled fragments on to the surface of the glass prior to re-heating, see Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles, The Mary and George Bloch Collection, Vol. 5, Part 1*, p. 156, no. 714.



525
A REALGAR GLASS SNUFF BOTTLE
1720-1830
Of spade shape with short cylindrical neck, the glass overall orange tone with patches of red and swirling yellow inclusions; stopper.
2 1/4in (5.7cm) high

$1,800 - 2,500

1720-1830 仿雄黃料胎鼻煙壺

Provenance:
Robert Hall, 2 April 2005

Exhibited:
International Chinese Snuff Bottle Society Convention, New York, 5-9 November 2013, no. 110

For a bottle of similar spade shape but with a waisted neck, see Michael C Hughes, *The Chester Beatty Library, Dublin, Chinese Snuff Bottles*, Baltimore, 2009, pp. 240-241, no. 188. That realgar glass was amongst the earliest produced at the beginning of the eighteenth century seems fairly well established, see Hugh Moss, Victor Graham and Ka Bo Tsang, *Treasury, Vol. 5, Part 1, Glass*, Hong Kong, 2002, p.138, no. 703, where the authors discuss its production at length.



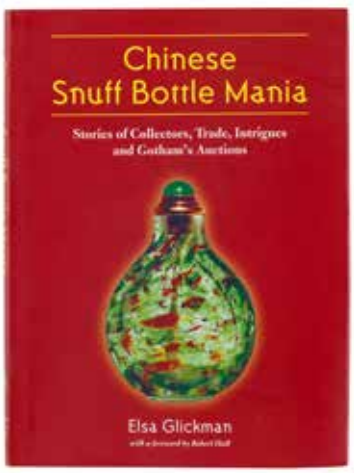
526
A TRANSPARENT GREEN, AND OPAQUE OCHRE AND RED 'SANDWICHED' GLASS SNUFF BOTTLE
1730-1840
Of compressed tear-drop shape with oval foot rim, the primary color of a pale pea-green transparent glass, spotted throughout with opaque specks of ochre and rust-red, all sandwiched between colorless glass layers suffused with numerous air bubbles adding to the brilliance of the whole; stopper.
2 3/8in (6cm) high

$1,500 - 2,000

1730-1840 透明綠攪赭紅料胎鼻煙壺

Provenance:
Estrid Ericson, Stockholm
Skanart Auction, Stockholm, The Estrid Ericson Collection, 13 June 1983, lot 136
Guo'an Collection, inventory no. 372, Sweden
Sotheby's, Hong Kong, The Guo'an Collection of Fine Chinese Snuff Bottles, 30 October 2000, lot 709
Bonhams, New York, Fine Chinese Snuff Bottles: From the Elsa Glickman Collection, 3 March 2017, lot 1035

Literature:
Elsa Glickman, *Chinese Snuff Bottle Mania, Stories of Collectors, Trade, Intrigues and Gotham's Auctions*, New York, 2006, Front cover (full page) and spine of dust jacket but with a different stopper.





527
A SMALL TRANSPARENT GREEN AND AMBER GLASS SNUFF BOTTLE
1720-1780
The compressed oviform amber glass body overlaid with green glass bi discs carved with archaic comma motifs and with vigorous clambering chilong in matching dark amber tones, with relief hanging tassels to the narrow sides forming the handles; stopper.
1 7/8in (4.8cm) high

$2,200 - 2,800

1720-1780 綠套琥珀色料胎刻螭龍壁紋鼻煙壺

Provenance:
Sotheby's, New York, 6 April 1990, lot 39

Exhibited:
International Chinese Snuff Bottle Society Convention, Waldorf Astoria, New York, 5-9 November 2013, no. 46

See Denis S.K.Low, *More Treasures from the Sanctum of Enlightened Respect*, Hong Kong, 2002, p. 135, no. 124, for a bottle of similar shape and decorated with *chilong* amongst clouds. For another with a pale green glass overlay *chilong* on a blue glass *bi* disc from the Collection of Christopher Sin, (*Fuyun Xuan*), see Tina Yee-wan Pang, (ed.) *Heavenly Creations*, University Museum and Art Gallery, The University of Hong Kong, 2005, p. 47, no. 40.



528
A PALE CAFE-AU-LAIT GLASS SNUFF BOTTLE
1750-1790
Of compressed rounded shape with waisted neck, the bottle plain save for simple lion-mask handles on the shoulders of the narrow sides, supported on an oval foot; stopper.
1 7/8in (4.8cm) high

$2,500 - 3,500

1750-1790 淺咖啡色料胎刻舖首顯啣環鼻煙壺

Provenance:
Gil and Rosalie Small
Robert Kleiner, The Gil and Rosalie Small Collection, 30 March 2006

Exhibited:
International Chinese Snuff Bottle Society Convention, New York, 5-9 November 2013, no. 119

For another compressed beige-colored glass bottle with lion-mask handles, see Christie's, New York, Important Chinese Snuff Bottles from the J & J Collection, Part V, 17 September 2008, lot 71. In our bottle, the bottle appears to be imitating jade or agate, a conceit at the eighteenth-century Court, that took pleasure in recreating more precious materials in the medium of glass.



529
A GLASS SNUFF BOTTLE
1750-1830
Of elegant compressed spade shape with rounded shoulders below a tall cylindrical neck, the semi-transclucent body suffused with green dapples in imitation of jadeite; stopper.
1 7/8in (4.7cm) high

$1,500 - 2,000

1750-1830 半透明綠色料胎鼻煙壺

Provenance:
Neil and Frances Hunter Robert Kleiner, 20 March 2011

For a group of sandwiched glass bottles in the Victoria and Albert Museum, acquired by the Museum of Practical Geology as early as 1880, see Helen White, *Snuff Bottles from China*, pl. 67. For two green glass examples in the Palace Museum, Beijing, see *Masterpieces of Snuff Bottles in the Palace Museum*, Beijing, 1995, p. 84, no's. 63 and 66. Another is illustrated by Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles, The Mary and George Bloch Collection, Vol. 5, Glass,*, pp. 620-621, no. 976.

Sandwiched glass povided bottle makers with an large number of color variations. The continued blowing and working of the clear and colored layers of glass, that brought different colors to the surface, allowed for bottles that imitated a wide range of semi-precious materials, like jadeite, in this example.



530
A SWIRLING GLASS SNUFF BOTTLE
1750-1850
Of compressed oviform shape, below a short waisted neck and a wide mouth, the green body with an unusual combination of feathery swirls in red, yellow, white and gold aventurine, a simple indented base; stopper.
1 7/8in (4.7cm) high

$1,800 - 2,200

1750-1850 綠地料胎攪色灑金鼻煙壺

Provenance:
Sotheby's, New York, 26 February 1983, Lot 204

For another paler green swirling glass bottle, see Hugh Moss, Victor Graham and Ka Bo Tsang, *The Art of the Chinese Snuff Bottle, The J & J Collection, Vol. II*, p. 577, no. 344, where the author discusses the abstract swirling markings and the process to produce this, along with the myriad interpretations in the reading of these random markings.



531
A GUYUEXUAN-TYPE ENAMELED OPAQUE WHITE GLASS BOTTLE
Qianlong four-character seal mark in iron-red, Yangzhou, 1790-1830
Of compressed rounded shape, painted in a continuous scene with butterflies above chrysanthemums and begonia to one side and a grasshopper on leafy foliage and flowers on the other; stopper.
1 15/16in (4.9cm) high

$3,000 - 5,000

1790-1830 揚州工 古月軒風格涅白料胎畫琺瑯花卉鼻煙壺 《乾隆年製》 礬紅篆書款

Provenance:
A Private U.S. Collection
Michael C.Hughes LLC, 10 April 2013

Exhibited:
International Chinese Snuff Bottle Society Convention, New York, 5-9 November 2013, no. 143

For a discussion of Guyuexuan bottles, see Michael C. Hughes, *Chinese Snuff Bottles, The Chester Beatty Library*, Dublin, Baltimore, 2009, pp. 248-249, no. 193 and for a bottle of gourd shape similarly painted, see Hughes, ibid., pp. 250-251, no. 194.

For another depicting lotus and frogs, see Hugh Moss, Victor Graham, and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles, The Mary and George Bloch Collection, Vol. 6 Part 1, Arts of the Fire*, pp. 191-192, no. 1090. It is attributed to the Imperial palace workshops in Beijing and carries a *Guyuexuan* three-character mark rather than the Qianlong mark of our example.





532
AN ENAMELED OPAQUE-COFFEE-GLASS SNUFF BOTTLE
1770-1820, Yangzhou, of Guyuexuan type
The rounded bottle delicately enameled in blue, pink and yellow enamels in a continuous scene around the body with clusters of mallow, chrysanthemum, pinks, aster, bamboo and lotus beneath a floral band on the neck, the oval foot formed by a ring of transparent green glass, the base painted with blue floral scrolling; stopper.
2 1/8in (5.5cm) high

$3,000 - 4,000

1770-1820 揚州工 不透明咖啡色料胎飾花卉鼻煙壺 古月軒風格

Provenance:
Sotheby's, New York, 26 November 1991, lot 85

Exhibited:
International Chinese Snuff Bottle Society Convention, Waldorf Astoria, New York, 5-9 November 2013, no. 49

For a bottle of very similar type, see Michael C. Hughes, *The Chester Beatty Library, Dublin, Chinese Snuff Bottles*, Baltimore, 2009, pp. 250-251, no.195. The bottle is of identical color glass, and with an identical band of decoration at the neck and the same use of bright enamels for the body decoration. The most unusual feature of our bottle and one seldom seen in this group is the use of a green glass foot ring.





533
AN ENAMELED SEMI-TRANSPARENT MUSTARD-YELLOW GLASS SNUFF BOTTLE
1770-1800, attributed to the Palace Workshops, Beijing
Painted on each main face with a cluster of pink lotus and curling pads below a simple band of cash symbols at the slightly waisted neck; stopper.
1 7/8in (4.8cm) high

$1,800 - 2,500

1770-1800 傳北京宮廷造辦處 黃料胎畫琺瑯蓮花圖鼻煙壺

Provenance:
Alice B. McReynolds
Sotheby's, Los Angeles, The Alice B. McReynolds Collection, 31 October 1984, lot 83

Exhibited:
International Chinese Snuff Bottle Society Convention, Waldorf Astoria, New York, 5-9 November 2013, no. 31

For an opaque white glass bottle with a three-character *Guyuexuan* mark to the foot and painted in a very similar fashion to ours, see Robert Hall, Chinese Snuff Bottles XII, pp.44-45, no. 64. Another was illustrated by Hugh M. Moss, *Chinese Snuff Bottles from the Collection of the Rt. Hon. The Marquess of Exeter*, K.C.M.G., London, 1974, p. 102, no. E.11.

For another semi-transparent white glass bottle painted with lotus decoration and attributed to the Imperial Palace workshops, though bearing a Qianlong mark, see Hugh Moss, Victor Graham and Ka Bo Tsang, *The Art of the Chinese Snuff Bottle, The J & J Collection, Vol. 1*, pp.320-321, no. 188.

Bonhams

AUCTIONEERS SINCE 1793



The Claude de Marteau Collection

Treasures from Tibet, Nepal, India and Southeast Asia
Touring Exhibition September 2021 – March 2022

Brussels
10-19 September 2021

Hong Kong
7-17 October 2021

Lectures
Edward Wilkinson
Global Head in Indian, Himalayan
& South East Asian Art, Bonhams
Saturday 11 September 2021, 6pm"

Jan van Alphen
Specialist of Indian, Himalayan & Tibetan Art, Paris
Sarturday 18 September 2021, 6pm"

A GILT COPPER ALLOY FIGURE OF VIRUPA
TIBET, 15TH/16TH CENTURY
13.6 cm (5 3/8 in.) high
西藏 十五/十六世紀 銅鎏金毘魯巴像



Download Bonhams app
for iOS & Android

INQUIRIES
Brussels
christine.deschaetzen@bonhams.com
+32 2 736 5076
26 - 28 rue Américaine, 1060 Brussels

Hong Kong
Edward.wilkinson@bonhams.com
+852 2918 4321
Bonhams, Suite 2001, One Pacific Place,
88 Queensway, Admiralty, Hong Kong

A GILT COPPER ALLOY FIGURE OF GUHYASAMAJA
TIBET, 15TH/16TH CENTURY
50.5 cm (19 7/8 in.) high
西藏 十五/十六世紀 銅鎏金密集金剛像

ASIA WEEK NEW YORK

紐約亞洲藝術週

mid-March 2022

Asia Week New York 2022, the collaboration among Asian art specialists, auction houses, museums and Asian cultural institutions is taking place in person in mid-March 2022! Check the Asia Week New York website, www.asiaweekny.com, for up-to-date listings of the planned exhibitions, auctions and events.

www.asiaweekny.com

Conditions of sale

The following Conditions of Sale, as amended by any published or posted notices or verbal announcements during the sale, constitute the entire terms and conditions on which property listed in the catalog shall be offered for sale or sold by Bonhams & Butterfields Auctioneers Corp. and any consignor of such property for whom Bonhams acts as agent. By participating in this sale, you agree to be bound by these terms and conditions.

If live online bidding is available for the subject auction, additional terms and conditions of sale relating to online bidding will apply; see www.bonhams.com/WebTerms for the supplemental terms. As used herein, "Bonhams," "we" and "us" refer to Bonhams & Butterfields Auctioneers Corp.

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the buyer. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the buyer (the "buyer's premium"), EQUAL TO 27.5% OF THE FIRST $12,500 OF THE BID PRICE, PLUS 25% OF THE AMOUNT OF THE BID PRICE ABOVE $12,500 UP TO AND INCLUDING $600,000, PLUS 20% OF THE AMOUNT OF THE BID PRICE ABOVE $600,000 UP TO AND INCLUDING $6,000,000, PLUS 14.5% OF THE AMOUNT OF THE BID PRICE ABOVE $6,000,000, and (c) unless the buyer is exempt by law from the payment thereof, any Alabama, Arizona, California, Colorado, Connecticut, Florida, Georgia, Hawaii, Idaho, Illinois, Iowa, Indiana, Kentucky, Louisiana, Maine, Maryland, Massachusetts, Michigan, Minnesota, Mississippi, Nebraska, Nevada, New Jersey, New York, North Carolina, Ohio, Oklahoma, Pennsylvania, Rhode Island, South Carolina, Texas, Utah, Virginia, Washington, D.C., Washington state, West Virginia, Wisconsin, Wyoming or other state or local sales tax (or compensating use tax) and other applicable taxes. With regard to New York sales tax, please refer to the "Sales and Use Tax" section of these Conditions of Sale.

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

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

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

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

3. You represent and warrant that: (i) you have provided us with true and correct copies of valid identification and proof of residence and, if applicable, financial and/or corporate documents; (ii) neither you, your principal (if applicable, and subject to Bonhams' prior written acceptance pursuant to paragraph 2 above), nor any individual or entity with a beneficial or ownership interest in either or in the purchase transaction is on the Specially Designated Nationals List maintained by the Office of Foreign Assets Control of the U.S. Department of the Treasury nor subject to any other sanctions or embargo program or regulation in effect in the United States, European Union, England and Wales, or other applicable jurisdictions; (iii) if you are acting as an agent for a principal, you have conducted appropriate due diligence into such principal, and agree that Bonhams shall be entitled to rely upon such due diligence, you will retain adequate records evidencing such due diligence for a period of five (5) years following the consummation of the sale, and will make these records available for inspection upon Bonhams' request; (vi) neither the purchase transaction (including your bidding activity) nor the purchase funds are connected with nor derive from any criminal activity, and they are not designed to nor have they or shall they, violate the banking, anti-money laundering, or currency transfer laws or other regulations (including without limitation, import-export laws) of any country or jurisdiction, or further any other unlawful purpose, including without limitation collusion, anti-competitive activity, tax evasion or tax fraud.

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

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

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

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

Payment for purchases must be made in the currency in which the sale is conducted. Bonhams' preferred payment method is by wire transfer. For final purchases exceeding US $25,000.00, all payments must be in the form of wire transfer unless other arrangements have been approved in advance. For final purchases below US $25,000.00, payment may also be made in or by the following methods:

(i) Cash. Please note that the amount of cash that can be accepted from a given purchaser is limited to US $5,000 per auction sale (whether by single or multiple related payments). If the amount payable exceeds that sum, the balance must be paid by another method.

(ii) Cashier's check, money order, or personal check with approved credit drawn on a U.S. bank. A processing fee will be assessed on any returned checks.

(iii) Visa, MasterCard, American Express or Discover debit or credit card issued in the name of the purchaser or record. Only one debit or credit card may be used for payment of an account balance. This method of payment may not be available to first time purchasers.

To the fullest extent permitted by applicable law, the buyer grants us a security interest in the property, and we may retain as collateral security for the buyer's obligations to us, any property and all monies held or received by us for the account of the buyer, in our possession. We also retain all rights of a secured party under the Uniform Commercial Code (which shall mean the New York Uniform Commercial Code, except where the Uniform Commercial Code of another state governs the perfection of a security interest in collateral located in that state), and you agree that we may file financing statements without your signature. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to all other remedies available to us and the consignor by law, we may at our election: (a) hold the buyer liable for the full purchase price and any late charges, collection costs, attorneys' fees and costs, expenses and incidental damages incurred by us or the consignor arising out of the buyer's breach; (b) cancel the sale, retaining as liquidated damages all payments made by the buyer; and/or (c) cancel the sale and/or resell the purchased property, at public auction and/or by private sale, and in such event the buyer shall be liable for the payment of all consequential damages, including any deficiencies or monetary losses, and all costs and expenses of such sale or sales, our commissions at our standard rates, all other charges due hereunder, all late charges, collection costs, attorneys' fees and costs, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the buyer to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the buyer. If all fees, commissions, premiums, bid prices and other sums due to us from the buyer are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month (or, if lower, the maximum nonusurious rate of interest permitted by applicable law), on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

5. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale, all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.

6. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner the auctioneer may decide. In the event of any dispute between bidders, or in the event the auctioneer doubts the validity of any bid, the auctioneer shall have sole and final discretion either to determine the successful bidder, re-open the bidding, or to cancel the sale and re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

We further reserve the right to cancel the sale of any property if (i) you are in breach of your representations and warranties as set forth in paragraph 3 above; (ii) we, in our sole discretion, determine that such transaction might be unlawful or might subject Bonhams or the consignor to any liability to any third party; or (iii) there are any other grounds for cancellation under these Conditions of Sale.

7. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the buyer or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the buyer and shall in no event include any compensatory, incidental or consequential damages.

8. All lots in the catalog are offered subject to a reserve unless otherwise indicated in the catalog. The reserve is the

confidential minimum bid price at which such lot will be sold and it does not to exceed the low estimate value for the lot. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid up to the reserve to protect such interest. If the auctioneer determines that any opening or subsequent bid is below the reserve for a lot, (s)he may reject such opening bid and withdraw the item from sale. CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.

9. Other than as provided in the Limited Right of Rescission with respect to identification of authorship, all property is sold "AS IS" and any statements contained in the catalog or in any advertisement, bill of sale, announcement, condition report, invoice or elsewhere as to period, culture, source, origin, media, measurements, size, quality, rarity, provenance, importance, exhibition and literature of historical relevance, merchantability, fitness for a particular purpose, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS, WARRANTIES, OR ASSUMPTION OF LIABILITY. Neither Bonhams nor the consignor shall be responsible for any error or omission in the catalog description of any property. No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.

10. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the "Buyer's Guide" portion of this catalog. If not so removed, daily storage fees will be payable to us by the buyer as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the buyer's risk and expense, as set forth in more detail in the "Buyer's Guide." Packing and handling of purchased lots are the responsibility of the buyer and at the buyer's entire risk, as are the identification, application for, and cost(s) of obtaining of any necessary export, import, restricted material (e.g. endangered species) or other permit for such lots.

For an additional fee, Bonhams may provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

11. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or our licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent. Bonhams and the consignor make no representation or warranty as to whether the buyer acquires any copyrights on the purchase of an item of Property.

12. Bonhams may, in our discretion, as a courtesy and free of charge, execute bids on your behalf if so instructed by you, provided that neither Bonhams nor our employees or agents will be liable for any error or default (whether human or otherwise) in doing so or for failing to do so. Without limiting the foregoing, Bonhams (including our agents and employees) shall not be responsible for any problem relating to telephone, online, or other bids submitted remotely through any means, including without limitation, any telecommunications or internet fault or failure, or breakdown or problems with any devices or online platforms, including third-party online platforms, regardless of whether such issue arises with our, your, or such third-party's technology, equipment, or connection. By participating at auction by telephone or online, bidders expressly consent to the recording of their bidding sessions and related communications with Bonhams and our employees and agents, and acknowledge their acceptance of these Conditions of Sale as well as any additional terms and conditions applicable to any such bidding platform or technology.

13. These Conditions of Sale shall bind the successors and assigns of all bidders and buyers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. No act or omission of Bonhams, its employees or agents, nor any failure thereof to exercise any remedy hereunder, shall operate or be deemed to operate as a waiver of Bonhams' rights under these Conditions of Sale. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

14. These Conditions of Sale and the buyer's and our respective rights and obligations hereunder shall be governed by and construed and enforced in accordance with the laws of the State of New York. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the buyer of lots consigned hereunder) shall be resolved by the procedures set forth below.

15. You accept and agree that Bonhams will hold and process your personal information and may share and use it as required by law and as described in, and in line with Bonhams' Privacy Policy, available at website at www.bonhams.com/legals/. If you desire access, update, or restriction to the use of your personal information, please email data.protection@bonhams.com.

SALES AND USE TAX

New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property collected or delivered in New York State, regardless of the state or country in which the buyer resides or does business. Buyers who make direct arrangements for collection by a shipper who is considered a "private" or "contract" carrier by the New York Department of Taxation and Finance will be charged New York sales tax, regardless of the destination of the property. Property collected for delivery to a destination outside of New York by a shipper who is considered a "common carrier" by the New York Department of Taxation and Finance (e.g. United States Postal Service, United Parcel Service, and FedEx) is not subject to New York sales tax, but if it is delivered into any state in which Bonhams is registered or otherwise conducts business sufficient to establish a nexus, Bonhams may be required by law to collect and remit the appropriate sales tax in effect in such state. Property collected for delivery outside of the United States by a freight-forwarder who is registered with the Transportation Security Administration ("TSA") is not subject to New York sales tax.

MEDIATION AND ARBITRATION PROCEDURES

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share the fees and expenses of mediation. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent mediation, arbitration or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national or international arbitration service agreed to by the parties, and shall be selected as follows: (i) If the arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on an arbitration service, the arbitration shall be conducted by Judicial Arbitration and Mediation Services, Inc. ("JAMS") or another national or international alternative dispute resolution ("ADR") provider of Bonhams' choice, and the arbitrator shall be selected in accordance with JAMS' Streamlined Arbitration Rules and Procedures or the rules of the other ADR provider selected by Bonhams. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

(c) Unless otherwise agreed to by the parties or provided by the published rules of the arbitration service:

(i) The arbitration shall occur within 60 days following the selection of the arbitrator;

(ii) The arbitration shall be conducted in New York, New York; and

(iii) Discovery and the procedure for the arbitration shall be as follows:

A. All arbitration proceedings shall be confidential;

B. The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;

C. Discovery, if any, shall be limited as follows: (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (III) Compliance with the above shall be enforced by the arbitrator in accordance with New York law;

D. Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;

E. The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitration.

LIMITED RIGHT OF RESCISSION

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

If, prior to receiving such notice from the original buyer alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original buyer the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the buyer on the sale and make demand on the consignor to pay the balance of the original purchase price to the original buyer. Should the consignor fail to pay such amount promptly, we may disclose the identity of

Conditions of sale - continued

the consignor and assign to the original buyer our rights against the consignor with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as consignor's agent with respect to said lot shall automatically terminate.

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

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the UPPERCASE TYPE heading of the print catalog entry. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the UPPERCASE TYPE heading identifying the Authorship; (c) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (d) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (e) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication.

LIMITATION OF LIABILITY

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION

OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE BUYER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE BUYER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES. IN NO EVENT SHALL THE AGGREGATE LIABILITY OF BONHAMS AND ITS CONSIGNOR TO A PURCHASER EXCEED THE PURCHASE PRICE ACTUALLY PAID FOR A DISPUTED ITEM OF PROPERTY.

Seller's guide

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at **www.bonhams.com/us** for more information or call our Client Services Department at +1 (212) 644 9001.

AUCTION ESTIMATES

The first step in the auction process is to determine the auction value of your property. Bonhams' world-renowned specialists will evaluate your special items at no charge and in complete confidence. You can obtain an auction estimate in many ways:

- Attend one of our Auction Evaluation Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Evaluation Events is available at **www.bonhams.com/us.**
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent to Bonhams' address in envelopes marked as "photo auction estimate". Alternatively, you can submit your request using our online form at **www.bonhams.com/us**. Digital images may be attached to the form. Please limit your images to no more than five (5) per item.

CONSIGNING YOUR PROPERTY

After you receive an estimate, you may consign your property to us for sale in the next appropriate auction. Our staff assists you throughout the process, arranging transportation of your items to our galleries (at the consignor's expense), providing a detailed inventory of your consignment, and reporting the prices realized for each lot. We provide secure storage for your property in our warehouses and all items are insured throughout the auction process. You will receive payment for your property approximately 35 days after completion of sale.

Sales commissions vary with the potential auction value of the property and the particular auction in which the property is offered. Please call us for commission rates.

PROFESSIONAL APPRAISAL SERVICES

Bonhams' specialists conduct insurance and fair market value appraisals for private collectors, corporations, museums, fiduciaries and government entities on a daily basis. Insurance appraisals, used for insurance purposes, reflect the cost of replacing property in today's retail market. Fair market value appraisals are used for estate, tax and family division purposes and reflect prices paid by a willing buyer to a willing seller.

When we conduct a private appraisal, our specialists will prepare a thorough inventory listing of all your appraised property by category. Valuations, complete descriptions and locations of items are included in the documentation.

Appraisal fees vary according to the nature of the collection, the amount of work involved, the travel distance, and whether the property is subsequently consigned for auction.

Our appraisers are available to help you anywhere and at any time. Please call our Client Services Department to schedule an appraisal.

ESTATE SERVICES

Since 1865, Bonhams has been serving the needs of fiduciaries – lawyers, trust officers, accountants and executors – in the disposition of large and small estates. Our services are specially designed to aid in the efficient appraisal and disposition of fine art, antiques, jewelry, and collectibles. We offer a full range of estate services, ranging from flexible financial terms to tailored accounting for heirs and their agents to world-class marketing and sales support.

For more information or to obtain a detailed Trust and Estates package, please visit our website at **www.bonhams.com/us** or contact our Client Services Department.

Buyer's guide

BUYING AND BIDDING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at **www.bonhams.com** or call our Client Services Department at +1 (212) 644 9001.

Catalogs

Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at **www.bonhams.com/us.**

Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Except as expressly set forth in the Conditions of Sale, items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request.

Estimates

Bonhams catalogs include low and high value estimates for each lot, exclusive of the buyer's premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates.

Reserve

All lots in a catalog are subject to a reserve unless otherwise indicated. The reserve is the minimum price that the seller is willing to accept for a lot. This amount is confidential and does not exceed the low estimated value.

Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer property in which it has an ownership interest in whole or in part or otherwise has an economic interest. Such property, if any, is identified in the catalog with a ▲ symbol next to the lot number(s). Bonhams may also offer property for a consignor that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a symbol next to the lot number(s).

Bidding at Auction

At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' live online bidding facility. Absentee bids can be submitted in person, online, or via email. Irrespective of previous bidding activity a valid Bonhams client account is required to participate in bidding activity. You will be required to provide government-issued proof of identity and residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, government issued proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale. Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor up to the amount of the reserve, but never above it. We assume no responsibility for failure to execute bids for any reason whatsoever.

In Person

If you are planning to bid at auction for the first time, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum auction price that you wish to pay, exclusive of buyer's premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of auction online or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at **www.bonhams.com/us**, at offsite auction locations and at our Los Angeles, San Francisco and New York galleries.

By Telephone

We can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of 24 hours prior to the sale.

Online

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit **www.bonhams.com/us** for details.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

$50-200.....by $10s

$200-500.....by $20/50/80s

$500-1,000.....by $50s

$1,000-2,000.....by $100s

$2,000-5,000.....by $200/500/800s

$5,000-10,000….....by $500s

$10,000-20,000.....by $1,000s

$20,000-50,000.....by $2,000/5,000/8,000s

$50,000-100,000.....by $5,000s

$100,000-200,000.....by $10,000s

above $200,000.....at auctioneer's discretion

The auctioneer may split or reject any bid at any time at his or her discretion as outlined in the Conditions of Sale.

Currency Converter

Solely for the convenience of bidders, a currency converter may be provided at Bonhams' auctions. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

Buyer's Premium

A buyer's premium is added to the winning bid price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning bid price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment.

All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

Payment

Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within 5 business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank. For payments sent by mail, please remit to Bonhams Client Services Department, 580 Madison Ave, New York, NY 10022.

Sales Tax

Residents of states listed in Paragraph 1 of the Conditions of Sale must pay applicable sales tax. Other state or local taxes (or compensation use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed in the Conditions of Sale. If you wish to use your resale license please contact Client Services for our form.

Collection of Purchases

Scheduling an appointment and payment in full prior to arrival will facilitate the quick release of your property. If you are sending a third-party to collect, please provide details to our Client Services Department at **invoices.us@bonhams.com** prior to your scheduled pickup or we will be unable to release your property.

For your convenience, pre-allocated 30-minute collection time slots are available Monday through Friday between 9am – 4:30pm. To schedule collection of purchases, please contact our Client Services Department on +1 (212) 644 9001.

Shipping & Removal

Bonhams can accommodate shipping for certain items. If you wish to receive a Bonhams Shipping quote, please confirm as such at the time of registration. Carriers are not permitted to deliver to PO boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price will accompany all international purchases.

Handling and Storage Charges

Storage charges of $5 per lot, per day will begin accruing for any lots not collected within 14 calendar days of the auction.

Bonhams reserve the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Further transfer, handling, storage and full value protection fees will apply if move to a warehouse of our choice.

Notices to all Buyers

Comments in the catalog descriptions about condition are general in nature and are subject to the "as is" clause in our Conditions of Sale printed in this catalog. Condition reports are available upon request from the Department and are strongly recommended for all buyers who cannot view the property in person.

REGULATED SPECIES MATERIALS AND CITES PERMITS

The export of a lot from the United States or import into certain countries may be subject to export or import regulations, licensure and/or other restrictions; in particular, lots containing plant or animal materials such as tortoiseshell, coral, whalebone or certain types of woods, irrespective of age or value, may require the granting of one or more export or import licenses or certificates, or may be banned from import altogether by some countries. Moreover, the ability to obtain an export license or certificate does not insure the ability to obtain an import license or certificate in another country. Lots that contain such regulated species materials may also not be eligible for exportation or for re-importation into the United States if they are not at least 100 years of age. In addition, resales of lots containing certain regulated species materials may be subject to restrictions in some jurisdictions.

Lots noted in the catalog with a Y next to the lot number contain one or more such regulated plant or animal materials. It is the buyer's responsibility to investigate any such restrictions and to obtain any relevant export or import licenses. Please note that this process is governed by local authorities and may take considerable time. Regardless of any delay in the obtaining of an export or import license or certificate or denial of a license's or certificate's issuance, purchased lots shall be paid for in accordance with the Conditions of Sale, and any such delay or denial shall not serve as the basis for cancellation of any sale. Prospective buyers are advised to obtain information from the relevant regulatory authorities regarding export and import restrictions, requirements, and costs prior to bidding.

Prospective buyers should also check with their local (e.g. state) regulatory authorities regarding any local restrictions and/or permit requirements that may apply with respect to purchases of regulated species materials.

Upon request, Bonhams can refer the purchaser to a third party agent to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that any necessary licenses or certificates can be obtained. Please contact the Specialist Department for a suggested list of shipping agents prior to placing a bid if you are uncertain as to whether a lot is subject to export/import license or certificate requirements or related restrictions.

PHYSICAL CONDITION OF LOTS IN THIS AUCTION

PLEASE NOTE THAT THERE IS NO REFERENCE IN THIS CATALOG TO THE PHYSICAL CONDITION OF ANY LOT. INTENDING BIDDERS MUST SATISFY THEMSELVES AS TO THE CONDITION OF ANY LOTS AS SPECIFIED IN THE 'LIMITATION OF LIABILITY' IN THE 'CONDITIONS OF SALE.'

As a courtesy to intending bidders, Bonhams will provide a written indication of the physical condition of lots in this sale if a request is received up to 24 hours before the auction starts. Such report is also available for download from Bonhams website.

NO GUARANTEE OF AUTHENTICITY FOR CHINESE PAINTINGS AND CALLIGRAPHY

Current scholarship in the field of Chinese paintings and calligraphy does not permit unqualified statements as to Authorship or date of execution. The limited right of rescission contained in the Conditions of Sale does not apply to Chinese paintings and Chinese calligraphy. Nonetheless, if within twenty-one days of the sale of any such lot, the original purchaser gives written notice to Bonhams that the lot is a forgery and if within fourteen days after giving such notice, the original purchaser returns the lot to us in the same condition as at the time of sale and demonstrates to our satisfaction that the lot is a forgery, Bonhams will rescind the sale and refund the purchase price received. For this purpose a 'forgery' is defined as a work created with intent to deceive.

NO GUARANTEE OF AUTHENTICITY FOR JAPANESE AND KOREAN PAINTINGS AND CALLIGRAPHY

Current scholarship in the field of Japanese and Korean paintings and calligraphy does not permit unqualified statements as to Authorship or date of execution. The limited right of rescission contained in the Conditions of Sale does not apply to Japanese and Korean paintings, nor to Japanese and Korean calligraphy. Nonetheless, if within twenty-one days of the sale of any such lot, the original purchaser gives written notice to Bonhams that the lot is a forgery and if within fourteen days after giving such notice, the original purchaser returns the lot to us in the same condition as at the time of sale and demonstrates to our satisfaction that the lot is a forgery, Bonhams will rescind the sale and refund the purchase price received. For this purpose a 'forgery' is defined as a work created with intent to deceive.

SNUFF BOTTLE STOPPER DISCLAIMER

Please note that snuff bottle stoppers are not included in any snuff bottle lots or in the. purchase price of such a lot hereunder, regardless of whether the snuff bottle lot is illustrated with one or more stoppers. While Bonhams makes reasonable efforts to ensure that a stopper illustrated or exhibited with a snuff bottle lot accompanies the lot upon collection or release, it accepts no liability for not doing so or for damage or for loss to stoppers during storage or shipment. In addition, if a snuff bottle lot is exhibited or purchased by a buyer outside the United States, Bonhams may remove any stopper accompanying a lot that contains restricted materials.

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)
Please circle your bidding method above.

Bonhams

Paddle number (for office use only)

General Notice: This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Guide relating to this sale and other published notices and terms relating to bidding.
Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

Notice to Absentee Bidders: In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer's Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.

Notice to First Time Bidders: New clients are requested to provide photographic proof of ID - passport, driving license, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorizing the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bankers reference.

Notice to online bidders; If you have forgotten your username and password for www.bonhams.com, please contact Client Services.

If successful
I will collect the purchases myself ☐
Please contact me with a shipping quote (if applicable) ☐
I will arrange a third party to collect my purchase(s) ☐

Please email the completed Registration Form and requested information to:
Bonhams Client Services Department
580 Madison Avenue
New York, New York 10022
Tel +1 (212) 644 9001
bids.us@bonhams.com

Sale title: The Manfred Arnold Collection of Chinese Snuff Bottles	Sale date: September 21, 2021
Sale no. 26737	Sale venue: New York

General Bid Increments:

$10 - 200 .....by 10s	$10,000 - 20,000 .....by 1,000s
$200 - 500 .....by 20 / 50 / 80s	$20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s
$500 - 1,000 .....by 50s	$50,000 - 100,000 .....by 5,000s
$1,000 - 2,000 .....by 100s	$100,000 - 200,000 .....by 10,000s
$2,000 - 5,000 .....by 200 / 500 / 800s	above $200,000 .....at the auctioneer's discretion
$5,000 - 10,000 .....by 500s	The auctioneer has discretion to split any bid at any time.

Customer Number	Title
First Name	Last Name
Company name (to be invoiced if applicable)	
Address	
City	County / State
Post / Zip code	Country
Telephone mobile	Telephone daytime
Telephone evening	

Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.

E-mail (in capitals) _____

By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.

I am registering to bid as a private client ☐ | I am registering to bid as a trade client ☐

Resale: please enter your resale license number here
_____ We may contact you for additional information.

SHIPPING

Shipping Address (if different than above):

Address: _____ Country: _____

City: _____ Post/ZIP code: _____

Please note that all telephone calls are recorded.

Type of bid (A-Absentee, T-Telephone)	Lot no.	Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section.	MAX bid in US$ (excluding premium and applicable tax) Emergency bid for telephone bidders only*

You instruct us to execute each absentee bid up to the corresponding bid amount indicated above.

* Emergency Bid: A maximum bid (exclusive of Buyer's Premium and tax) to be executed by Bonhams only if we are unable to contact you by telephone or should the connection be lost during bidding.

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND SHALL BE LEGALLY BOUND BY THEM, AND YOU AGREE TO PAY THE BUYER'S PREMIUM, ANY APPLICABLE TAXES, AND ANY OTHER CHARGES MENTIONED IN THE BUYER'S GUIDE OR CONDITIONS OF SALE. THIS AFFECTS YOUR LEGAL RIGHTS.

Your signature:	Date:

無絲竹管弦之盛一觴一
亦足以暢敘幽情是日也
朗氣清惠風和暢仰觀宇
之大俯察品類之盛所以
目騁懷足以極視聽之娛
可樂也戊戌三月馬少宣



Bonhams
580 Madison Avenue
New York, NY 10022

+1 212 644 9001
bonhams.com

AUCTIONEERS SINCE 1793