

Fine Asian Works of Art

Monday June 24, 2013 at 1pm
San Francisco



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Bonhams

220 San Bruno Avenue
San Francisco, California 94103
bonhams.com

Preview

Friday June 21, 12pm to 5pm
Saturday June 22, 12pm to 5pm
Sunday June 23, 12pm to 5pm

Bids

+1 (415) 503 3550
+1 (415) 861 8951 fax

To bid via the internet please
visit www.bonhams.com

Sale Number: 20982
Lots 1001 - 1299

Catalog: \$35

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Automated Results Service
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Online bidding will be available
for this auction. For further
information please visit:
www.bonhams.com/20982

Please see pages 2 to 6
for bidder information including
Conditions of Sale, after-sale
collection and shipment.

Illustrations

Front cover: Lot 1012
Session page: Lot 1001
Back cover: Lot 1135

OFFSITE SOLD PROPERTY STORAGE INFORMATION

Please note that all lots listed at the beginning of our printed catalog, if not removed immediately after the sale, will be transferred to a nearby storage facility. For the convenience of the successful bidder of one or more of these lots, all purchased lots will be transferred to our offsite storage together. Please read the Conditions of Sale regarding the removal of sold lots.

Bonhams' storage and logistics partner is Box Brothers, a well-known organization that specializes in crating, packaging and shipping.

Our storage and logistics partnership provides several beneficial services. The first being 5 days of free storage.

Lots to be removed to storage:

1098	1159
1135	1160
1157	1161
1158	1163

- During this auction, clients will be expected to pick up all property from Bonhams by 9am on Wednesday July 3, 2013.
- All items listed at the beginning of our printed catalog, along with all other items purchased, if not removed immediately after the sale, will be transferred to Box Brothers warehouse. With an appointment made 24 hours in advance, clients can pick up their property at 1471 Doolittle Drive in San Leandro.
- Box Brothers will charge an uplift fee to transport your items to their warehouse. Small items that can be handled easily by one person will be charged \$50. Larger items that can still be handled by one person will be charged \$85. Large items that require two people to handle will be charged \$100. Charges will be payable directly to Box Brothers. Should you choose to have Box Brothers ship or deliver your property, this uplift fee will be waived.
- Clients will have 5 days of free storage to retrieve their property or make arrangements with Box Brothers to pack and ship their property. Storage fees will begin to accrue on the 6th day of storage.
- Retrieval from the offsite warehouse is by appointment only. Clients must call 24 hours in advance. Clients can utilize the delivery services offered by Box Brothers or clients may make their own arrangements. Please call +1 (800) 942-6822.
- Box Brothers is available to ship internationally. They offer importing and exporting services. Clients can select either airfreight or ocean cargo delivery options, which range from door-to-port, door-to-airport with door-to-door service also available. Clients can ship one item, co-load or container load at a discounted rate through Box Brothers. Please call +1 (800) 942-6822 for more information.
- All purchases not designated for offsite storage will remain onsite at Bonhams for a period of 21 days beginning the date of the auction. During this 21 day period, clients may remove such property themselves, make arrangements with the Bonhams packaging and shipping department or provide their own shipper for removal of all property. If a client does not retrieve his/her property or finalize shipping arrangements within 21 days, the purchases will be removed to the offsite storage facility of Box Brothers. Again, uplift charges for packing and transport from our gallery to Box Brothers will be charged by Box Brothers.
- Payment of the hammer price, premium and any applicable sales taxes must be made directly to Bonhams prior to the release of property. Any removal, storage or other fees due to Box Brothers should be made directly to Box Brothers.
- Change of shipping address must be authorized by Bonhams Revenue Manager, Martin Romero, before Box Brothers will be permitted to re-route your purchases.

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 we act as agent. 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 purchaser. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the purchaser EQUAL TO 25% OF THE FIRST \$50,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$50,000 UP TO AND INCLUDING \$1,000,000, AND 12% OF THE AMOUNT OF THE BID PRICE OVER \$1,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any California, Arizona, Connecticut, Georgia, Illinois, Massachusetts, Nevada, New York, Pennsylvania, Texas, Washington, D.C., Washington state, or other state or local sales tax (or compensating use tax) and other applicable taxes.

2. 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. 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.

Unless otherwise agreed, payment in good funds is due and payable within five (5) business days following the auction sale. Whenever the purchaser 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 collected good funds for all amounts due.

Payment for purchases may be made in or by (a) cash, (b) cashier's check or money order, (c) personal check with approved credit drawn on a U.S. bank, (d) wire transfer or other immediate bank transfer, or (e) Visa, MasterCard, American Express or Discover credit, charge or debit card. A processing fee will be assessed on any returned checks. Please note that the amount of cash notes and cash equivalents that can be accepted from a given purchaser may be limited.

The purchaser grants us a security interest in the property, and we may retain as collateral security for the purchaser's obligations to us, any property and all monies held or received by us for the account of the purchaser, in our possession. We retain all rights of a secured party under the California Commercial Code. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to other remedies available to us and the consignor by law, including without limitation, the right to hold the purchaser liable for the purchase price, we at our option may either (a) cancel the sale, retaining as liquidated damages all payments made by the purchaser or (b) resell the property, either publicly or privately, and in such event the purchaser shall be liable for the payment of any deficiency plus all costs and expenses of both

sales, our commission at our standard rates, all other charges due hereunder, attorneys' fees, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the purchaser 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 purchaser. If all fees, commissions, premiums, bid price and other sums due to us from the purchaser 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 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.

3. 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.

4. 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 or to re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

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

6. 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 therefor to protect such interest. CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.

7. All statements contained in the catalog or in any bill of sale, condition report, invoice or elsewhere as to authorship, period, culture, source, origin, measurement, quality, rarity, provenance, importance, exhibition and literature of historical relevance, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS OR WARRANTIES. 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.

8. 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. Property designated with a "W" and associated purchased lots, if not removed promptly following sale, will be transferred to an offsite warehouse at the purchaser's risk and expense, as set forth in more detail in the "Buyer's Guide." Purchased property that is permitted to remain onsite at Bonhams' facility should be removed at the purchaser's expense not later than 5:00 p.m. Pacific Time five (5) business days following the date of the sale. If not so removed, a storage fee of \$5.00 per lot per day will be payable to us by the purchaser beginning at the close of the

21st day following the sale, and we may thereafter transfer such property to an offsite warehouse at the purchaser's risk and expense. Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the purchaser. Bonhams can provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

9. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or its licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent.

10. These Conditions of Sale shall bind the successors and assigns of all bidders and purchasers 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. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

11. These Conditions of Sale and the purchaser's and our respective rights and obligations hereunder are governed by the laws of the State of California. By bidding at an auction, each purchaser and bidder agrees to be bound by these Conditions of Sale. 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 purchaser of lots consigned hereunder) shall be resolved by the procedures set forth below.

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 such mediator's fees. 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 arbitration, mediation 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 arbitration service agreed to by the parties, and shall be selected as follows: (i) If the national arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the national 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 a national arbitration service, the arbitration shall be conducted by the American Arbitration Association, and the arbitrator shall be selected in accordance with the Rules of the American Arbitration Association. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

CONDITIONS OF SALE - CONTINUED

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

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

(ii) the arbitration shall be conducted in the designated location, as follows: (A) in any case in which the subject auction by Bonhams took place or was scheduled to take place in the State of New York or Connecticut or the Commonwealth of Massachusetts, the arbitration shall take place in New York City, New York; (B) in all other cases, the arbitration shall take place in the city of San Francisco, California; 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 California 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 arbitrator.

Limited Right of Rescission

If within one (1) year from the date of sale, the original purchaser (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the **BOLD 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 purchaser alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original purchaser the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the purchaser on the sale and make demand on the consignor to pay the balance of the original purchase price to the original purchaser. Should the consignor fail to pay such amount promptly, we may disclose the identity of the consignor and assign to the original purchaser 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 purchaser only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The purchaser hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the purchaser'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 PURCHASER'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 **BOLD 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 **BOLD 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 PURCHASER 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 PURCHASER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES.

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 (800) 223 2854 ext. 3550.

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 Appraisal Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Appraisal 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

BIDDING & BUYING 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 (800) 223 2854 ext. 3550.

Catalogs

Before each auction we publish illustrated catalogs that include dates and times for previews and auctions. Our catalogs also provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. 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. 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 estimates for each lot, exclusive of buyer's premium and tax. The estimates are provided as an approximate guide to current market value 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.

Reserves

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.

BIDDING AT AUCTION

At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' online bidding facility. Absentee bids can be submitted in person, online, via fax or via email.

A valid Bonhams client account is required to participate in bidding activity. You can obtain registration information online, at the reception desk or by calling our Client Services Department.

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, 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 amount 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 sale by telephone, by facsimile 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, and at our San Francisco, Los Angeles and New York galleries.

By Telephone

Under special circumstances, 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

Web users may place absentee bids online from anywhere in the world. To bid online, please visit our website at www.bonhams.com/us.

We are pleased to make our live online bidding facility available to bidders in this sale.

Additional terms and conditions of sale relating to online bidding will apply. Please see www.bonhams.com/20982 or contact the Client Services Department to obtain information and learn how you can register and bid online in this sale.

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 sales. 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

All buyers are asked to pay and pick up by 3pm on the business day following the auction. 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.

Sales Tax

California, Arizona, Colorado, Connecticut, Georgia, Illinois, Nevada, New York, Massachusetts, Pennsylvania, Texas, Washington DC and Washington state residents must pay applicable sales tax. Other state or local taxes (or compensating 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 above. If you wish to use your resale license please contact Cashiers for our form.

Shipping & Removal

Buyers are to review the Offsite Sold Property Storage page for a list of lots that will be removed to the offsite warehouse of Box Brothers. These designated lots must be retrieved by the buyer prior to the day and time designated on the Offsite Sold Property Storage page. If buyers of these designated lots also buy other lots, such as decorations, rugs or works of art, these lots may also be removed to the warehouse of Box Brothers, so all lots remain together and customers can collect or ship from one location. All other items will remain at Bonhams for a period of 21 days, after which time they may be transferred to offsite storage. Wine, Jewelry, Natural History, Collectibles, 20th Century Decorative Arts, Rugs and most Arms & Armor auctions are not included in this policy.

Box Brothers San Leandro (for San Francisco auctions only)
1471 Doolittle Drive, San Leandro, CA 94577
Tel (800) 942 6822; Fax (510) 628 8454

Box Brothers Los Angeles (for Los Angeles auctions only)
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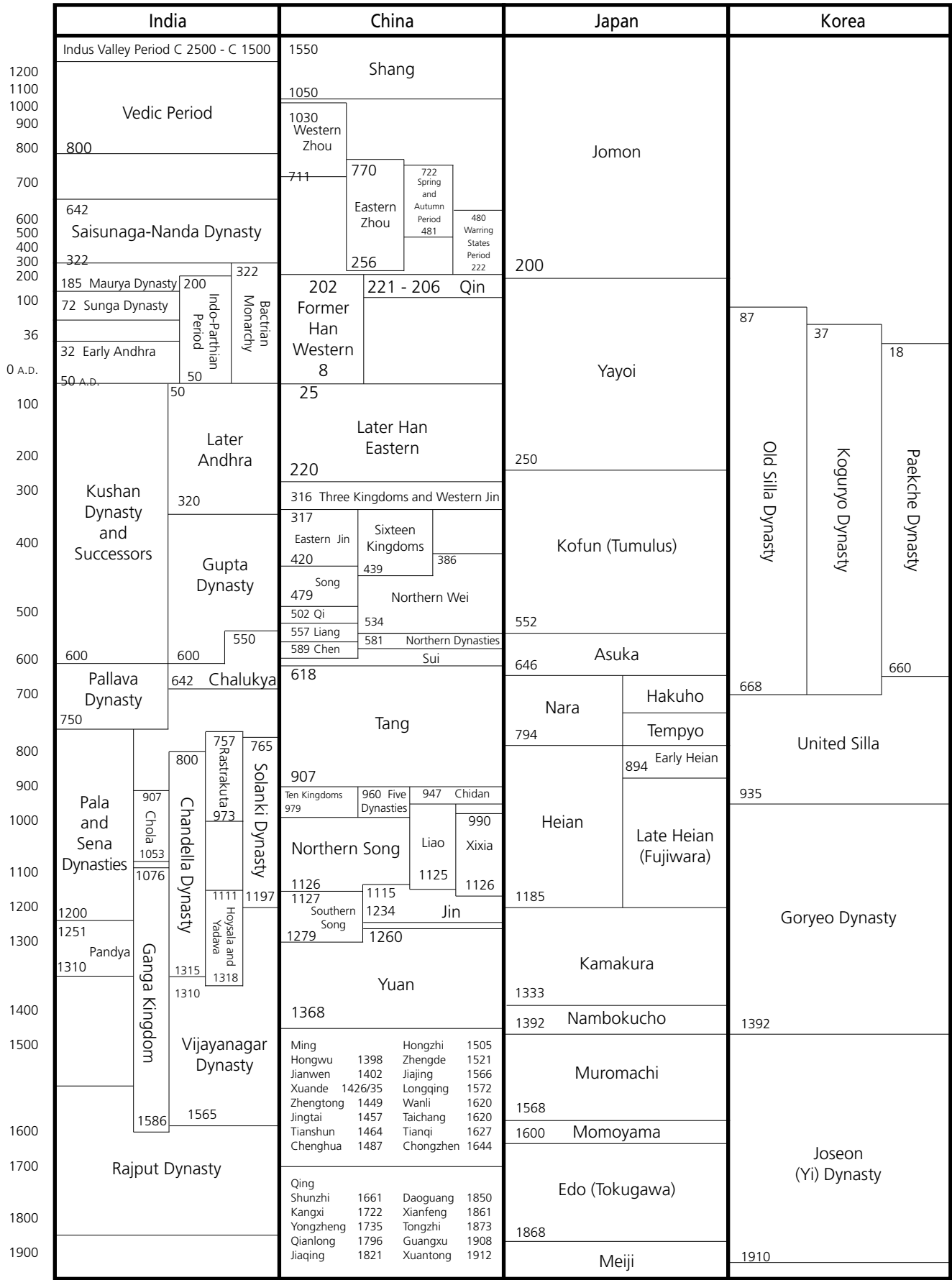
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CHRONOLOGICAL CHART OF INDIA, CHINA, JAPAN AND KOREA



GLOSSARY

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AUTHORSHIP

Wang Hui
The piece is, in our opinion, a work of the artist.

Attributed to Wang Hui
The piece is, in our opinion, from the period of the artist and possibly by his hand.

School of Wang Hui
The piece is, in our opinion, in the style of the artist, possibly of a later period.

After Wang Hui
The piece is, in our opinion, a copy done in the spirit of the artist.

“Signed”
The piece has a signature which, in our opinion, is that of the artist.

“Bearing the signature of” or “inscribed”
The piece has a signature which, in our opinion, might be spurious or that of a later follower of the artist.

CERAMICS, PORCELAINS and OTHER WORKS OF ART

Famille Verte Ovoid Vase
Kangxi Mark and Period
When the piece is, in our opinion, a work of that period, reign or dynasty and marked as such, the date and mark appear in bold below the description.

Famille Verte Ovoid Vase
Kangxi Period
When the piece is, in our opinion, a work of that period, reign or dynasty, the date appears in bold below the description.

Famille Verte Ovoid Vase
When the piece, in our opinion, was manufactured during the 20th century or later, or when its date of manufacture is unclear, no date appears below its bold description.

PHONETICS OF THE PINYIN AND WADE-GILES SYSTEMS

The following phonetic chart is provided as a pronunciation aid.

Initials syllables:		Final syllables:	
Pinyin	Wade-Giles	Pinyin	Wade-Giles
an	en	b	p
e	o	p	p'
i	ih	d	t
i	u (si/ssu)	t	t'
ie	ieh	g	k
ong	ung	k	k
ue	ueh	zh	ch
ui	uei	k	ch
uo	o	ch	ch'
yi	i	q	ch'
YOU	YU	z	ts, tz
YU	YU	c	ts' tz'
		r	j
		x	hs

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Order of Sale

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Including

Property from a Berkeley California Estate
Property from a California Collector
Property from a Private Collection Formed in Qingdao in the First Quarter of the 20th Century
Property from a Private Collector
Property from a Private Denver, Colorado Collection
Property from a Private Seattle Collection
Property from a Private Southern California Collection
Property from a Private Washington Collector, acquired by the family in the early 1950's
Property from a San Francisco Collector, acquired in the 1960s
Property from Dr. Stephen Chase's Collection
Property from the Collection of a U.S. diplomat, posted in several Mainland Chinese cities from 1911-1933, thereafter by descent
Property from the collection of a United States diplomat posted in several mainland Chinese cities from 1911 to 1933, thereafter by descent
Property from the Collection of Joseph Klein (1899 - 1987), New York, New York
Property from the Estate of Elinor Majors Carlisle, San Francisco

Property from the Estate of Fowler Harold McCormick, Chicago
Property from the Estate of George H. Taber, Pittsburgh, Pennsylvania, by Descent
Property from the Estate of Yvonne Lipkin
Property from the Estates of General Robert G. Fergusson (1911 - 2001) & Mrs. Charlotte Lawrence Fergusson (1913 - 2013), Pebble Beach, California
Property from the Estates of John and Betty Menke
Property from the Estates of Marilyn and Milton Myers, Hollywood, Florida
Property from the Fine Asian Lacquer Collection of Dwight Lanmon, Director Emeritus of the Henry Francis duPont Winterthur Museum, Delaware
Property from the Harold E. Stack Collection of Chinese Jades
Property from the J. Russell Wheritt Administration Trust
Property from the James Stillman Collection, New York
Property from the Reverend and Mrs. Martin L. Deppe, Chicago, Illinois
Property from the Sarkisian Collection, Denver, Colorado
Property from the Estate of Brian L. Judd - Royal Canadian Navy

Chinese Works of Art

Lots 1001 - 1299



Jade & Hardstone Carvings

Property from Various Owners



1001

1001

A group of carved white nephrite plaques
17th to 19th century

The first a triangle-form pendant carved as an archaistic dragon, its body rendered with scroll patterns, the stone of faint gray tone marked with white inclusions; the second a rectangular plaque carved to one side in high relief with a sinuous dragon surrounded by bat, phoenix, lingzhi head and flower, the evenly-hued white stone displaying cloud-like inclusions and a few russet veins; the third a square plaque carved in delicate open work depicting two boys amid scrolling tendrils surrounded by Daoist symbols and key-fret borders; the stone of slight celadon tone with limited white color inclusions.

6 7/8in (17.5cm) height of rectangular plaque

\$4,000 - 6,000

1002

A carved jade luohan
17th/18th century

Portrayed seated with his legs hidden beneath flowing robes, his hands held together to the front, the benign figure with a vivid facial expression and an ushnisha protruding from his forehead; the stone of grayish celadon hue marked with lighter oatmeal-like inclusions.

3 1/8in (8cm) high

\$2,000 - 4,000



1002

1003

A fine jade carving of five bats
Early 20th century

Presented with one large bat having its head turning to the right, four smaller bats carved in relief and undercut either on the wings or to the underside; the white matrix polished to a soft luster and marked with a few pale-gray speckled and russet-stained fissure lines.

2 1/8 x 2 1/4in (5.4 x 5.7cm)

\$3,000 - 5,000

Five bats together indicate *wu fu* (five blessings) in Chinese culture. They refer to longevity, wealth, healthy and balanced body and mind, good virtue, and peaceful death.



1003

Property from the James Stillman Collection, New York

1004

An assembled white jade chime

19th century

Constructed with three jade plaques and five toggles connected by gold color chains, the largest plaque in the form of a chime with reticulated borders of a bat and dragons, carved to the front with a blooming plum tree and a deer, reversed with elaborate carvings depicting a celestial scene of a dual-roofed pavilion emerging from ocean waves between peach trees, an auspicious crane in flight, the two smaller plaques each reticulated with bats, the top and lower plaques each reticulated with a bat, the toggles including a cat, two leafy melon groups and two double gourds, all suspended from a white jade ring and hanging from a wood stand carved with two dragons facing a pearl.

22 1/2in (57cm) high overall

\$5,000 - 7,000

Property from Another Owner

1005

A white jade carving of quails and grains

Featuring two little plump quails each holding an ear of leafy grain to either side of a vase containing a lingzhi branch in front of additional grain stalks, backed by a perforated rock formation; the matrix of faint gray tone with a few patches of rich russet inclusions and natural fissure veins to the back.

1 1/2 x 3 x 2 1/8in (3.9 x 7.6 x 5.5cm)

\$3,000 - 5,000

The combination of quail, grain and vase is a popular pictorial pun applied often in traditional Chinese art. In Chinese language, 'quail' is pronounced *anchun*, and 'vase' *ping*, both echo in the Chinese word *ping an* for peace. An ear of grain is read *sui*, which is the same pronunciation for 'year.' Thus the design signifies the wish for long-lasting peace.



1004



1005





Property from a private Denver,
Colorado Collection

1006

A white jade headdress carved in the form
of a guanmao

18th/19th century

The headwear of trapezoidal form with rounded
top carved with seven raised ridges between
two scrolling ridges to the sides, the front
carved with three reserves framing a central
shou character between two wan characters,
having two drilled holes to the sides for a pin
to pass through; the white stone polished to a
soft luster with icy-white inclusions and a few
natural fissure veins.

2 x 3 1/2 x 2in (5 x 9 x 5cm)

\$6,000 - 8,000

Provenance:

purchased 2001, Manheim Galleries, New Orleans

1007

A fine jadeite bowl

Jiaqing mark, 19th century

The sides surrounding its deep well rising to
a gently flared lip, supported by a straight
circular foot ring centered with the *four-*
character mark in regular script; the mostly
white matrix finely polished to an attractive
luster, marked with icy-white inclusions and
striations of natural fissure lines.

6 1/2in (16.5cm) diameter, 2 3/4in (7cm) high

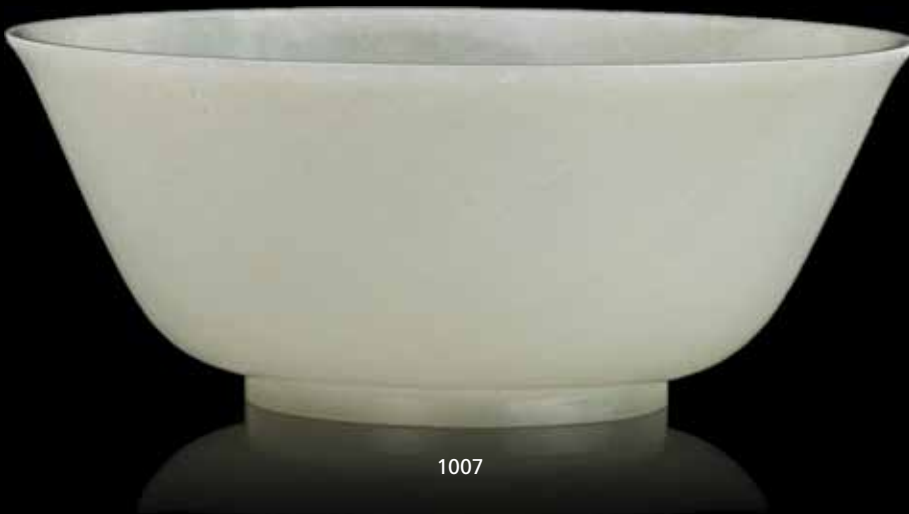
\$20,000 - 30,000

Provenance:

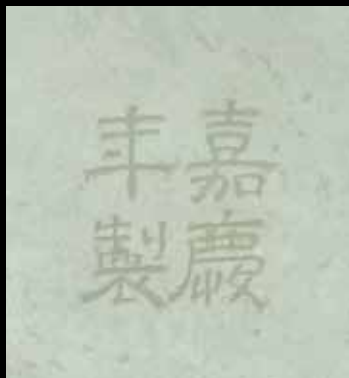
purchased 2001, Manheim Galleries, New Orleans



1006



1007



1007 (mark)

1008

A small white nephrite vase

Late Qing dynasty

Of compressed globular form, with two delicately pierced handles flanking the waisted neck, carved to the front and back with cloud scrolls separated by a raised bat and an outcropping rock formation issuing a gnarled fruiting branch with a morning glory in full blossom, its cover with an oval finial carved in the form of a flower-head; the white stone with a pale greenish tinge, marked with limited opaque white spots and a few natural fissure lines.

3 3/4 x 4 1/2 in (9.5 x 11.5 cm)

\$20,000 - 30,000

Provenance:

purchased 2001, Manheim Galleries, New Orleans



1008

1009

A carved white nephrite vase

Late Qing dynasty

Supported by a tall flared foot, the central section with faceted sides, carved to the front and back with oval reserves identically decorated with five bats surrounding a central shou roundel, the two animal-head handles flanking the long neck and each suspending a loose ring; the semi-translucent white matrix exhibiting opaque white and light grayish inclusions with a natural fissure line to its upper section.

7 in (17.8 cm) high

\$8,000 - 12,000

Provenance:

purchased 2001, Manheim Galleries, New Orleans



1009



1010

1010
A fine white nephrite covered vase
Late Qing dynasty

The well-hollowed rectangular vase slightly tapering to the base, carved to the front and back with medallions of mythical fish-like animals between borders of raised swastikas, the recessed foot decorated with stylized waves and mountain peaks above a foot rim encircled with a band of additional swastika patterns, the well-fitted lid with a raised button supporting a bird-form finial between paired epaulets with pointed terminals; the even white stone of very faint celadon tint with some lighter inclusions.

6 3/4in (17.3cm) high
\$20,000 - 30,000

Provenance:
purchased 2001, Manheim Galleries, New Orleans

1011
A fine white jade lidded vase decorated with peony and phoenix
Late Qing dynasty

The flattened baluster-form vase supported by a rock formation, carved to its sides with branches of leafy herbaceous peony flowers and a phoenix standing adjacent to the rock, the domed lid with a rounded finial surrounded by further undercut blossoms; the even white stone with milky inclusions.

8 1/4in (21cm) high
\$30,000 - 50,000

Provenance:
purchased 2001, Manheim Galleries, New Orleans



1011





1012

A finely carved white jade marriage bowl

17th/18th century

Its four flared, stylized feet supporting the side walls finely carved to the exterior in medium relief with classic lotus and lily flowers amongst leafy scrolls below a stylized C-scroll border, the delicate leafy flower handles with elegantly curved stems forming loops each further suspending a loose ring, the interior of the deep well carved with auspicious floating clouds cleverly utilizing and disguising the cloud-like inclusions and the slightly russet-stained natural fissure lines of the mostly even-hued white matrix.

10 3/8in (26.4cm) wide

\$60,000 - 100,000

Provenance:

purchased 2001, Manheim Galleries, New Orleans

Lotus (*hehua* in Chinese) and lily (*baihe* in Chinese) are a common pictorial composition signifying *bai nian hehe*. The decoration is often seen on an object made as a wedding gift to wish the couple a long-lasting and peaceful union in harmony.



1012





1013 (reverse)

1013

A pair of fine white jade table screens

Qing dynasty

Of rectangular profile, each skillfully carved to the front in relief depicting a grand mountain scene with pine trees on the slopes, one further detailed with stairwells leading to a hut by a cliff and a high rising pagoda, the other featuring a wandering hermit on a bridge and an empty hut in the distance, the reverse of each plaque incised with forty-two shou characters in various styles; the fine matrix of pale greenish-white tone; each fitted within a hardwood easel pierced with chilong and lingzhi-head decoration.

10 7/8 x 7 7/8in (27.7 x 20cm) dimensions of each jade plaque

\$50,000 - 80,000

Provenance:

purchased 2001, Manheim Galleries, New Orleans



1013



1014

1014
A nephrite libation cup with reticulated prunus and figural decoration
17th century

The exterior of its side walls carved in relief with a shou character, enmeshed by deeply undercut branches of blooming prunus and pine, further carved with a sage and his attendant with a nearby crane, deer and duck, the slightly inverted circular foot with a carefully finished recessed rim; the white stone exhibiting russet fissure veins and inclusions cleverly harmonized with the overall design.

4 1/2in (11.4cm) wide, 2 1/4in (5.6cm) high

\$5,000 - 7,000

Provenance:
purchased 2001, Manheim Galleries, New Orleans



1015

1015
A carved nephrite bowl with a 'three friends of winter' motif
17th/18th century

The gently lobed bowl carved to the center of the interior well with a cross-hatched flower-head, the exterior deeply undercut and carved in relief with gnarled branches of pine, bamboo, and prunus, the branches extended to the underside of the bowl further decorated with incised flower petals; the celadon-toned matrix mottled with large patches of russet inclusions and natural fissure lines.

7 1/2 x 2 5/8in (19 x 6.3cm)

\$8,000 - 12,000

Provenance:
purchased 2001, Manheim Galleries, New Orleans





1016

1016
A carved pale greenish-white jade boulder
18th/19th century

Worked with its natural shape to resemble a mountain scene with craggy facets, the front carved in high relief depicting the longevity god, Shoulao, holding a peach and a staff standing beneath pine trees with a bat hovering nearby, followed by a boy attendant and the auspicious deer, reversed with a crane in flight above a deep stream rendered with incised lines extended to the underside of the boulder; the matrix of pale olive-green hue marked with russet and pale gray inclusions and natural fissure lines.

4 1/2 x 4 1/2 x 2 3/4in (11.5 x 11.5 x 7cm)

\$8,000 - 12,000

Provenance:
purchased 2001, Manheim Galleries, New Orleans



1017

1018
A finely carved nephrite vase with figural decoration
18th century

Of tapering ovoid form, the side walls carved in high relief with the Buddhist monks Shide and Han Shan above the Daoist figures Li Tieguai holding a double gourd and Liu Hai holding a box, each standing on a rocky outcrop above carefully incised wave patterns forming the base, its domed lid surmounted with a finial with incised rope patterns; the stone of pale greenish-white tone with lighter inclusions and slightly deeper striations at the shoulder.

7 1/2in (19cm) high

\$30,000 - 50,000

Provenance:
purchased 2001, Manheim Galleries, New Orleans

1017
A pale greenish-white jade lotus dish
19th century

Realistically carved as a broad lotus leaf with curving edges, the interior with incised lines to represent its veins, the underside further carved with raised veins and a coiling stem forming the foot; the lustrous pale apple-green matrix mottled with white coloration.

8 1/2in (21.6cm) wide

\$5,000 - 7,000

Provenance:
purchased 2001, Manheim Galleries, New Orleans



1018

1019

A greenish-white nephrite carving of a phoenix and rocks

19th century

The graceful long-tailed bird standing upon dramatically rendered perforated rocks issuing a blooming peony branch, its head turned to the rear, holding an additional leafy peony sprig in its beak; the pale celadon-toned matrix marked with lighter color inclusions and natural fissure veins.

7 1/4in (18.5cm) high

\$30,000 - 50,000

Provenance:

purchased 2001, Manheim Galleries, New Orleans





1020

1020
A greenish-white nephrite vase with cover
Late Qing dynasty

Rising from a splayed foot, the lozenge-shaped vase carved with carefully detailed ropes strung with coin-handles, intricately knotted and draping along the side walls, framing panels featuring two similar carvings of figures in boats, separated by decoration of bird-and-flower and a female musician playing a qin in a terrace setting, the circular lid surmounted with a pierced finial of additional coins and ropes; the celadon-hued stone with a few dark gray and white inclusions.

7 3/8in (18.7cm) high

\$5,000 - 7,000

Provenance:
purchased 2001, Manheim Galleries, New Orleans



1021

1021
A pale celadon jade bowl
Late Qing dynasty

Rising from four short feet, the gently curved side walls encircling its wide well, flanked with two finely carved bats serving as handles, each above a loop suspending a single loose ring; the celadon-toned matrix with a slight gray tinge, marked with black specks and some white and russet inclusions.

9 1/4in (23.5cm) long

\$15,000 - 25,000

Provenance:
purchased 2001, Manheim Galleries, New Orleans



1022

1022

An olive-green jade model of a peach

17th century

The large fruit supported by a raised leafy branch forming the base, further decorated with auspicious bats carved in high relief; the olive-green stone of slight gray tone with patches of deep brown color.

3 3/4 x 4 x 1 1/2 in (9.5 x 10.2 x 3.9cm)

\$5,000 - 7,000

Provenance:

purchased 2001, Manheim Galleries, New Orleans



1023

1023

An archaistic jade carving of a crane

The recumbent bird with its head turned to left, its long beak holding a leafy peach branch, the feathers rendered with incised lines; the dark russet stone mottled with green and lighter coloration.

2 1/8 x 2 x 3 1/4 in (5.3 x 5 x 8.2cm)

\$3,000 - 5,000

Provenance:

purchased 2001, Manheim Galleries, New Orleans







1024

1024

**A carved nephrite 'Sanduo' vase
Qing dynasty**

The primary vase deeply hollowed, carved in the form of a Buddha's hand citron, rising from a reticulated leafy stem issuing two peaches with an additional Buddha's hand citron and a pomegranate hollowed as a smaller vase, the side containing an undercut branch suspending a loose ring; the greenish-white stone marked with some russet spots.

3 7/8in (9.9cm) high

\$4,000 - 6,000

Provenance:

purchased 2001, Manheim Galleries, New Orleans

The design of the three fruits together, Buddha's hand citron, peach, and pomegranate, invokes 'sanduo' (the three abundances) in Chinese art. They represent the main wishes for an ideal life: good fortune, longevity, and many sons - an abundance of descendants.

1025

**A carved nephrite peach and monkey group
19th century**

The vividly presented monkey kneeling by two hollowed peaches, one decorated with a bat carved in relief, both supported by an undercut leafy branch; the evenly hued greenish-white stone polished to a soft luster displaying icy-white and gray inclusions as well as russet-stained natural fissure lines.

6in (15.3cm) long

\$4,000 - 6,000

Provenance:

purchased 2001, Manheim Galleries, New Orleans



1025

Property from the estates of
General Robert G. Fergusson (1911 - 2001)
& Mrs. Charlotte Lawrence Fergusson
(1913 - 2013), Pebble Beach, California

1026

A nephrite vessel carved with 'three
friends of winter'

19th century

The vessel in the form of a bamboo segment
and tapering towards its foot of slightly recessed
form, skillfully carved to the sides in high relief
and undercut with pine, bamboo and prunus;
the matrix of pale greenish-white hue with
opaque white inclusions and russet patches
across one side utilized for the formation of the
prunus blossoms.

5in (12.7cm) high

\$4,000 - 6,000

Property from a private Denver, Colorado
Collection

1027

A grayish-white nephrite water coupe

18th/19th century

Utilizing the natural shape of the stone, cleverly
carved in a peach shape, its sides skillfully carved
in relief and undercut with two bats and a
gnarled leafy branch; the matrix of mostly faint
pale green tone marked with cloudy white and
patches of russet inclusions.

6 x 5 1/2 x 2 1/2in (15.2 x 14 x 6.4cm)

\$6,000 - 8,000

Provenance:

purchased 2001, Manheim Galleries, New Orleans



1026



1027



1028



1029

Property from Various Owners

1028

A white jade lidded vase with elephant handles

Of pear shape, carved in relief with a band filled with two confronting birds to either side, its long waisted neck supporting two elephant-head handles suspending loose rings, the stepped lip surrounded by a key-fret border, fitted with a domed lid surmounted with a finial; the evenly toned white stone polished to an attractive luster.

4 3/4in (12.1cm) high

\$2,500 - 4,000

1029

A nephrite-mounted silver hand mirror

The jade 19th century

The oval mirror set within a silver mount reversed with a large white jade plaque of convex form, carved with a large caparisoned elephant holding a vase with jewels on its back, the handle flanked by two bats, with incised flower design, mounted with a white jade belt hook deeply undercut with a chilong facing a dragon-head hook and reversed by an oval button.

10 1/2in (26.7cm) long

\$3,000 - 5,000

1030

A nephrite phoenix water coupe

Late Qing dynasty

The bird grasping a sprig of lingzhi fungus in its beak, with head turned to the left facing a smaller phoenix to its side, the feathers and plumage rendered in relief and with incised lines, the carefully defined feet tucked-in under the body; the stone a very faint pale greenish-white tone with cloud-like inclusions and a few russet highlights.

5 3/4in (14.7cm) long

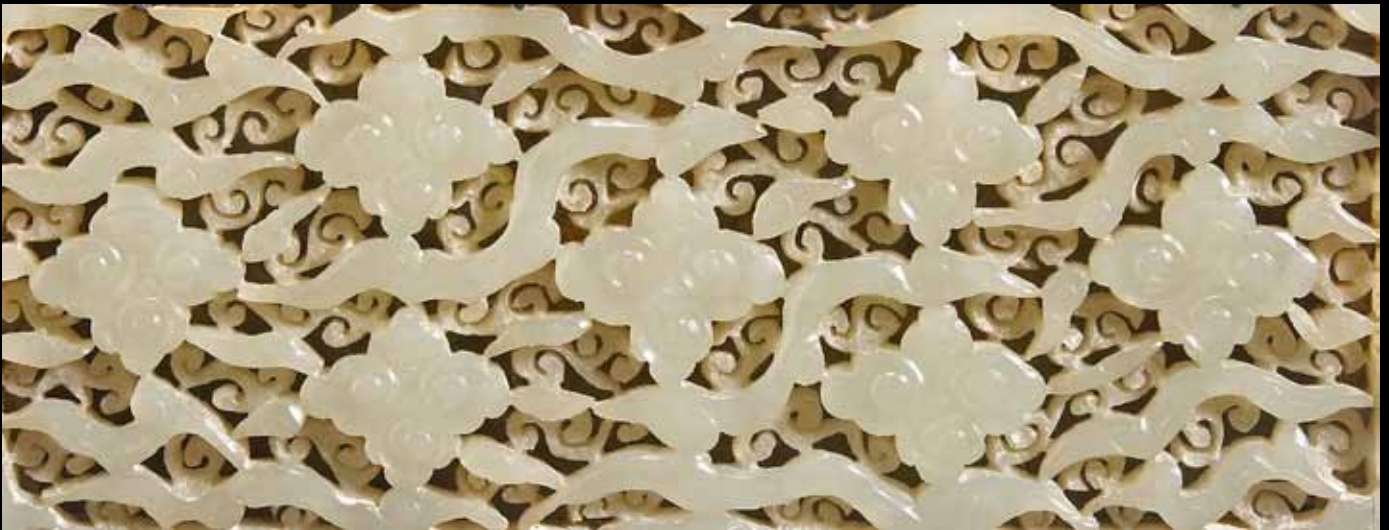
\$25,000 - 40,000

Provenance:

formerly from the collection of Mrs. H. Hamilton, acquired by the present owner in the 1960's.



1030



1031 (detail)

1031

A sterling silver hinged box mounted with white jade plaques

The jade plaques Ming dynasty

The box early 20th century, signed Edward I Farmer

The hinged top to the rectangular-sectioned box mounted with a softly lustrous white jade plaque reticulated with an upper layer of large cloud scrolls raised above a crisply pierced ground of tiny S-scrolls, with identically carved jade plaques from the same official's belt mounted in pairs to the long sides and singly to the ends of the box in a sterling framework, the short feet formed by four reticulated beads of mottled green and white jadeite; the cover top and the L-brackets holding the jade plaque all delicately chased and the silver base plate stamped EDWARD I FARMER NEW YORK STERLING.

3 3/8 x 6 1/2 x 4in (8.5 x 16.6 x 10cm)

\$20,000 - 30,000

Edward I. Farmer (1872-1942), was an art dealer in New York City for twenty-nine years. His galleries at 5 West Fifty-Sixth Street and 16 East Fifty-Sixth Street offered a variety of Chinese works of art as well as European antiques. He is remembered best for mounting fine Chinese porcelains and jades into decorative lamps and desk accessories such as this lot.



1031





Property from the Harold E. Stack Collection
of Chinese Jades

1032

**An elegant black and white jade libation cup
Ming dynasty or earlier**

The irregular form vessel well-hollowed,
brilliantly applying the deep-colored layer of the
stone carved to its sides and underneath in relief
and deeply undercut to present lingzhi fungus
branches and three lithe chilong; the almost
opaque white stone with small areas of green
inclusions and numerous russet fissure lines,
contrasted against a layer of unusual black skin;
with a well carved conforming hardwood stand.
3 7/8 x 5 3/4in (9.9 x 14.7cm)

\$30,000 - 50,000

Provenance:

Sam Bernstein, San Francisco, 1995

1033

**An elegantly carved grayish-white jade
sword hilt**

Kangxi period

In the form of a sensitively detailed horse-head,
its curving mane rendered with carefully incised
lines and carved in relief, its neck serving as
the grip, decorated with uprising leaves carved
in gentle relief above a flower-head on either
side, guarded by paired leaves; the stone
polished to a smooth finish, of mottled white
and gray coloration.

5 1/2in (14cm) high excluding wood stand

\$8,000 - 12,000

Provenance:

Crane Gallery, Seattle, 1984



1032



1033



1034

1034

A fine nephrite two-part table screen

The plaques 18th/19th century

Fitted within a wood frame supported on a key-fret decorated wood stand, each of the rectangular-sectioned plaques carved to the front utilizing the natural russet coloration of the stone depicting pavilions in deep mountains surrounded by pine trees, the upper plaque with a sage, his attendant and a deer, the reverse carved in gentle relief with a Three Friends of Winter motif and orchids respectively; the greenish-white stone contrasting with the rich russet patches mostly seen to the front.

9 3/4 x 10 in (24.7 x 25.4cm) dimensions of the overall screen

\$20,000 - 30,000

Provenance:

Crane Gallery, Seattle, 1994



1035



1036

1035

A 'chicken bone' jade water vessel decorated with lychee and chilong
17th/18th century

The deep irregular form vessel enmeshed with leafy branches of lychee deeply undercut and carved in relief to the sides and underneath, an alert-looking chilong clinging to the branch and the rim, the opaque stone of predominantly ivory white color marked with sepia and grayish inclusions and natural fissure veins.

4 1/2 x 6 x 2 3/4 in (11.5 x 15.2 x 7 cm)

\$5,000 - 7,000

Provenance:

The Jade Collector, Beverly Hills, 1994

1036

A greenish-white jade Buddha's hand vase
17th/18th century

Deeply hollowed, the 'fingers' of the citron carved in openwork and curling upward, rising from a gnarled leafy stem forming the reticulated base bearing a smaller citron to the side next to a lingzhi group; the stone of pale gray-green hue, covered with patches of rich russet skin and a few gray and white spots.

5 1/2 x 4 7/8 in (14 x 12.5 cm)

\$12,000 - 15,000

Provenance:

The Jade Collector, Beverly Hills, 1985



1037



1037

1037

A white jade double-gourd vase

The well-hollowed and lidded vessel carved around the exterior walls in high relief and deeply undercut with monkeys amid a leafy vine bearing double gourds, the vine continuing onto the matching cover with a monkey forming the finial and suspending a loose chain connected to the vase, the evenly hued white matrix polished to a soft luster displaying a few mottled icy white inclusions.

9in (22.8cm) high

\$30,000 - 50,000

Provenance:

Sam Bernstein, San Francisco, 2002



1038

1038

**A grayish-white nephrite ruyi scepter
19th century**

Adopting the shape of a lingzhi fungus, the elegantly curved long stem hollowed to the underside, carved in high relief and undercut with additional lingzhi heads and millet stalks extended to the ruyi head; the stone of pale gray tone, marked with black flecks and lighter oatmeal form inclusions.

14 1/4in (36.2cm) long

\$6,000 - 8,000

Provenance:

acquired before 1969

1039

**A small greenish-white jade vase
18th/19th century**

Of flattened baluster form with ogee corners, supported by a waisted high foot, the neck flanked by two pierced chilong handles; the matrix of pale celadon tone polished to a soft luster, with white cloud-like inclusions.

4 1/2in (11.5cm) high

\$3,000 - 4,000

Provenance:

Ex Billy Rose Collection

acquired 1975, Friedlander and Sons, Seattle



1039



1040

1040

A carved nephrite footed bowl
18th/19th century

Fashioned as an archaic bronze *gui*, the compressed drum form body supported by a splayed high foot, surmounted with two lion mask handles issuing serpent-like loops, each further suspending a single loose ring, the exterior walls finely carved with a mysterious taotie design above lappets carved to the foot separated with interrupted raised ridges; the well polished matrix of faint gray tone marked with pinpoint black speckling.

2 3/4 x 6 3/4 in (7 x 17.2cm)

\$10,000 - 15,000

Provenance:
The Gallery, Ltd., 1974

1041

A fine pair of jadeite 'chrysanthemum' dishes

Qianlong marks, late Qing/Republic period

Each of very thin profile, the gently curved side walls encircling the wide floor finely carved with three subtle layers of numerous vertical flutes radiating from a central circle carved with the *four-character mark* in seal script, the reverse similarly decorated, centered with a cross-hatched flower-head, the foot of raised petal form; the translucent stone of almost white color with slight pale green tonality, exhibiting light color inclusions of various shades and some natural fissure veins; each with a matching-themed hardwood stand.

7 1/2in (19cm) diameter

\$30,000 - 50,000

Provenance:

Ashkenazie & Co., San Francisco, 1986



1041



1042

1042

**A white jade carving of a phoenix and chilong
18th/19th century**

Carved in relief, the head of the phoenix turned to the right, with a blooming lotus above its crest, reversed with an archaistic chilong holding a leaf in its mouth; the evenly hued matrix with faint celadon tone polished to an attractive luster, marked with a few small patches of white and pale russet inclusions.

3 1/8 x 2 x 1/2in (8 x 5 x 1.2cm)

\$6,000 - 8,000

Provenance:

acquired before 1980, The Gallery, Ltd.

1043

**A nephrite water coupe in the form of a
plum blossom**

18th century

The shallow well centered with a small raised plum flower-head, each petal of the blossom carefully lobed to both the interior and exterior, surrounded by additional blossoms issuing from the reticulated branches extended to the base; the stone a pale greenish-white color with patches of white and pale russet inclusions.

5 5/8in (14.3cm) wide

\$10,000 - 15,000

Provenance:

The Jade Collector, Beverly Hills, 1986

1044

**A melon green nephrite ruyi scepter
20th century**

Decorated in relief within a raised border containing a bat, chime and twin-fish filling the lobed head, the curving shaft carved with the Eight Daoist Symbols, the pointed terminal with two apertures for suspending a tassel; the well-polished matrix of pale green color with faint yellowish hue, exhibiting specks of white and light gray inclusions.

16 1/4in (41.3cm) long

\$10,000 - 15,000

Provenance:

Hasson's Palm Desert, 1980

1045

A large nephrite circular brush washer

The heavy, solid looking vessel carved with a powerful design to the exterior, depicting a group of vibrant dragons each with a spiking spine, four wrestling amidst dense cloud scrolls, the fifth capturing a flaming pearl, the underside covered entirely with a large incised and raised wave swirl; the stone of pale celadon tone, exhibiting white and gray inclusions and long fissure lines.

11 1/4in (28.6cm) long

\$5,000 - 7,000

Provenance:

The Gallery, Ltd., 1985



1043



1044



1045



1046

1046

**A finely carved nephrite covered box
18th/19th century**

The two halves well fitted together to form a compressed globular shape standing upon a short flared foot, delicately carved in openwork depicting dense leafy blossoms surrounding the Eight Auspicious Symbols of Buddhism, the cover centered with a roundel carved with bat, swastika symbol, lingzhi head, and key-fret patterns; the pale celadon-toned matrix marked with white, gray and buff color inclusions.

6 1/8in (15.4cm) diameter, 3 1/8in (8cm) high

\$12,000 - 15,000

Provenance:

Ashkenazie & Co., San Francisco, 1986



1047

1047

A delicate white nephrite Mughal-style vase and cover

The thinly sectioned vase gently tapered toward its flared foot carved with raised flower petals, the front and back walls of the body featuring raised tantric figures beneath an acanthus leaf border, the waisted neck carved with opposing lotus separated by two delicately rendered flower handles suspending loose rings and connected to its well fit cover via a long chain; the translucent matrix of even white color displaying icy white inclusions and a few grayish flecks.

6 1/4in (16cm) high

\$20,000 - 30,000

Provenance:

Elizabeth Parke Firestone Collection

acquired 1992, The Jade Collector, Beverly Hills



1048



1048

1048

A jadeite cabbage-form vessel
mid 20th century

The side walls realistically carved to present the layered leaves, resting upon deeply undercut leafy stems bearing flowers and vegetables, a cricket clinging to the rim above a long-legged bug; the glossy matrix dominated by various shades of green mottled with white and very minor russet inclusions.

6 1/4in (15.3cm) high

\$6,000 - 8,000

Provenance:

Hasson's, Palm Desert, 1977

1049

**A carved plum blossom jadeite vase and cover
Late Qing dynasty**

The tapering ovoid body rising from a splayed foot, its sides skillfully undercut with a flowering plum tree, the russet skin utilized to form the delicate blossoms, an exotic long-tailed bird perched on its shoulder, the fitted lid carved with a conforming bird-and-flower motif in a similar fashion; the pale apple-green matrix with variegated shades.

6in (15.3cm) high

\$6,000 - 8,000

Provenance:

The Gallery, Ltd., 1980

1050

**A group of eight jadeite carvings of the
Daoist Immortals**

Early 20th century

Each figure well-defined, representing Lu Dongbin, the leader, carrying a sword, Lan Caihe carrying a flower basket, Han Zhongli (Zhong Liqun) holding a fan, Han Xiangzi with his flute, the eccentric Zhang Guolao holding a tube-shaped bamboo drum with two iron rods, Cao Guojiu carrying two jade tablets and with a bat hovering to his left side, the ill-tempered Li Tieguai with his gourd and crutch, and He Xiangzi holding a lotus, each fitted with a carved wood stand, the stone of mottled apple-green and white coloration.

*3 1/8in (7.9cm) height in average excluding
wood stand*

\$6,000 - 8,000

Provenance:

Fox's Jade Shop, 1974



1049



1050



1051



1052

1051

A fine Mughal-style jadeite chrysanthemum dish with handles
18th/19th century

Thinly sectioned, the gently curving cavetto skillfully carved with fluted petals surrounding a central stylized blossom, the underside similarly carved with concentric bands of petals radiating from the cross-hatched flower-head in the center, the second band curled at the tips to form the foot rim, the sides surmounted by a pair of delicate handles in the form of flowers and leaves, their stems serving two loops each further suspending a single loose ring, the translucent stone of a pale celadon tone with milky speckling and minor darker inclusions.

6 3/4in (17.2cm) long

\$6,000 - 8,000

Provenance:

The Jade Collector, Beverly Hills, 1994



1053

1052

Two small white jade carvings

The first depicting a mushroom group and a lingzhi, the underside defined with incised lines, one stem undercut for suspension, the white stone polished to a soft luster with subtle cloud-like inclusions; the second featuring a lingzhi group with reticulated stems, the white stone displaying a very faint gray cast with small patches of russet and white inclusions.

2 1/2 x 2in (6.3 x 5cm) dimensions of first

\$2,000 - 3,000

Provenance:

acquired before 1980, The Gallery, Ltd., Beverly Hills

1053

A group of six nephrite carvings

Comprised of four models of cicada, the fifth a cicada perched on a leaf, the last a leafy melon form toggle, each carved from a matrix with faint greenish-white hue or of pale gray tinge, some exhibiting inclusions and natural fissure veins of varied shades

1 5/8 to 2 1/4in (3.3 to 5.7cm) long

\$3,000 - 5,000



1054

1054

Four small nephrite toggles

Including a leafy eggplant group carved from a faint celadon-tinged white matrix, a sprig of lingzhi and a bat, the stone of grayish-white coloration with small areas of white inclusions, a model of a single mushroom carved from a near-white matrix with a slight russet tinge; the last depicting two mushrooms and a butterfly, the white matrix displaying oatmeal-like inclusions.

2 3/8 x 1 1/2in (6 x 3.8cm) dimensions of first

\$2,500 - 4,000

1055

Two small nephrite carvings

The first a feather holder of tapering cylindrical form surmounted with a circular loop, the stone of mottled sea green and off-white coloration with a few russet marks and natural fissure lines; the second a white garment holder carved with a pair of coiling chilong, the evenly hued white stone with minimal cloud-like inclusions.

2 1/4in (5.7cm) height of first

\$1,500 - 2,500



1055



1056



1057

1056

A group of six small jade carvings

The first of two badgers, each holding a lingzhi branch in its mouth, the white stone with a layer of mottled gray inclusions; the second a toggle of two leafy eggplants, the white stone with faint russet patches; the third a recumbent ox carved from a matrix of dramatic black and white coloration; the fourth cleverly utilizing the white and gray portions of the stone, carved with Liu Hai with coins and his three-legged toad; the fifth a russet and white carving of a water chestnut group with reticulated detail; the sixth depicting a boy climbing over a surreal peach group carved with the grayish-brown portion of the stone; *together with* a reticulated agate carving using the various colorations of the stone to depict a bat, a lingzhi group and other auspicious fruits, and carved in relief with the characters *fu shou sanduo*. [7] 2 1/8 x 1 7/8 in (5.3 x 4.7cm) dimensions of first carving
\$3,000 - 5,000

Property from a private Denver, Colorado Collection

1057

A pale greenish-white jade footed basin with elephant-form handles Late Qing/Republic period

Supported by five conical feet, the gently rounded side walls carved to the exterior with bats amid dense cloud scrolls between two rows of circular bosses, separated by two elephant-head handles; the almost white stone marked with some natural fissure lines and extensive inclusions of variegated shades including opaque white, caramel, and pale gray. 3 1/4 x 10 in (8.3 x 25.4cm)
\$5,000 - 7,000

Provenance:
purchased 2001, Manheim Galleries, New Orleans



Property from the Harold E. Stack
Collection of Chinese Jades

1058

A four-panel miniature green jade table screen
20th century

Each of the upper larger jade plaques carved in relief depicting dragon, lotus pond, phoenix and cranes against either cloud scrolls or textured ground, reversed with an incised landscape motif, the lower plaques carved with raised prunus, lotus, chrysanthemum, and bamboo, with incised corresponding design to the other side; all fitted within wood frames carved with lotus and double-gourd borders; the translucent stone of seaweed green tone suffused with some black flecks.

12 3/4in (32.5cm) high, 18in (45.6cm) wide overall
\$5,000 - 7,000

Provenance:
Oriental Arts Importers, 1977

Property from Another Owner

1059

Two small spinach jade containers
Late 18th/19th century

Each carved from deep moss-green matrix with black flecks and inclusions, the first a small pear-shaped vase with two pierced leaf scrolls to either side of its neck, carved in high relief around the exterior walls with classic lotus between a stiff leaf band and a row of lotus petals encircling the recessed foot; the second a vessel of compressed bombé form supported on three C-shaped legs, flared mouth, slightly recessed base and decorated with raised leafy lotus scrolls.

4 1/2in (11cm) height of vase, 4 1/4in (10.7cm)
diameter of vessel
\$4,000 - 6,000



1058



1059



Property from the estate of George H. Taber, Pittsburgh, Pennsylvania, by Descent

George Hathaway Taber, Jr., engineer and oil executive, was instrumental in discovering a technique to remove sulfur from crude oil in the early years of the 20th century. According to his grandson, he was a self-taught engineer who discovered this technique while working in Beaumont Texas in 1907. The Port Arthur refinery which ultimately implemented this process became the foundation for Gulf Oil. Mr. Taber served on the board of Gulf for most of his life.

According to family lore, he acquired his thirst for collecting Chinese art from his uncle, who went to China in the late 19th century, and brought back objects whose beauty and craftsmanship captivated the young man. Mr. Taber became an avid collector, buying from the known dealers of his day. In the early 1930's, he loaned the entire contents of his collection to the Carnegie Institute in Pittsburgh, where it remained on display until his death in 1940. The collection was then divided among his four children.

1060

A pair of miniature spinach jade Mughal-style chrysanthemum bowls and covers

Qianlong marks, late Qing dynasty

Each thinly sectioned, standing upon four gently splayed feet, the deep well surrounded by straight cylindrical side walls with a rim delicately carved with three rows of layered chrysanthemum petals, flanked by two pierced flower form handles with their stems forming elegant loops each suspending a loose ring, the precisely fitted cover surmounted with a chrysanthemum finial surrounded by floral scrolls neatly carved in an openwork fashion, the underside carved with *Qianlong yuzhi* in seal script; the translucent deep-green stone with limited inclusions and a few natural fissure lines.

5 1/2in (14cm) wide

\$8,000 - 12,000

Exhibited:

on loan, the Carnegie Institute, Pittsburgh, Pennsylvania, early 1930's until 1940



1060



1061



1062

1061

Three white jade belt plaques

Ming dynasty

Each of rectangular profile, expertly worked with two reticulated layers: the first carved with an ogee reserve framing a four-clawed dragon against a scrolling foliage ground; the second featuring a dragon amongst cloud scrolls above mountain peaks in contrast with a delicately latticed ground; the third pierced with cranes, phoenix and lingzhi-heads surrounding a stylized shou character above a layer of foliage scrolls, framed by borders of concave medallions.

2 x 3 1/8 in (5 x 8 cm) dimensions of largest

\$5,000 - 7,000

Exhibited:

on loan, the Carnegie Institute, Pittsburgh, Pennsylvania, early 1930's until 1940

1062

A group of three small jade carvings

19th century

The first a circular plaque centered with a moveable insect within a key-fret decorated frame and further encircled by a band of concave medallions, the translucent white stone with a pale gray tint displaying white markings; the second a square plaque with cusped corners, the front carved with a phoenix perched upon a rock next to a blooming peony branch, reversed with a leafy mallow branch, the even white stone marked with opaque icy-white inclusions; the last a rectangular seal carved in relief to its sides with flowers and leaves issuing from a branch undercut to form a looped handle above the rounded top of the seal, the white stone polished to a soft luster.

2 1/2 x 2 1/2 in (6.3 x 6.3 cm) dimensions of square plaque

\$2,000 - 3,000

Exhibited:

on loan, the Carnegie Institute, Pittsburgh, Pennsylvania, early 1930's until 1940



1063



1064



1065

1063

**A yellow jade two-section belt buckle
18th/19th century**

Each section of oval profile with a raised circular boss to the underside, carved to the top in relief with a lithe chilong, one flange with a dragon-head form hook, fitted into the oval loop of the other flange; the evenly-hued yellow stone with a slight green tinge, displaying a few white spots and a russet fissure vein.

4 7/8in (12.4cm) long

\$2,500 - 4,000

Exhibited:

on loan, the Carnegie Institute, Pittsburgh, Pennsylvania, early 1930's until 1940

1064

A two-section jadeite belt buckle

Each section of square format, utilizing the rich russet layer of the stone, undercut to depict a sinuous chilong holding a lingzhi sprig in its mouth, one flange cut with an ovoid opening to form the loop, the other terminating in a dragon-head form hook, each section with a raised circular button to the reverse; the russet and mottled pale green matrix polished to a vitreous luster.

4 1/4in (10.8cm) long

\$2,000 - 3,000

Exhibited:

on loan, the Carnegie Institute, Pittsburgh, Pennsylvania, early 1930's until 1940

1065

A white nephrite bangle

Carved in rounded relief, deeply undercut and lightly incised to depict a pair of dragon heads with elongated antennae and horns facing a precious pearl, their necks joined to complete the circle for the bangle; the softly-hued white stone with minimal inclusions; *together with* a milky white glass archer's ring carved with a tiger and bat. [2]

3 1/8in (8cm) width of bangle

\$3,000 - 5,000

Exhibited:

on loan, the Carnegie Institute, Pittsburgh, Pennsylvania, early 1930's until 1940



1066



1067



1068

Property from a San Francisco Collector, acquired in the 1960s

1066

A pair of lidded jadeite bowls

19th century

Each simple and elegantly designed bowl with its everted side walls rising from a slightly splayed foot ring, the lid with a sensitively finished lip and a flared circular finial; the attractive translucent stone of mottled apple green and white coloration with limited darker inclusions.

4 3/4in (12cm) diameter

\$6,000 - 8,000

Property from Various Owners

1067

A lavender and apple-green jadeite landscape plaque

Of rectangular form, carved to one side with a grand landscape of high rising mountains and waterfall fronted by pine trees; the stone of mottled lavender and apple-green coloration polished to a bright luster.

3 3/4 x 2 3/8in (9.5 x 6cm)

\$3,000 - 5,000

1068

A lavender and apple green jadeite plaque

Of rectangular profile, carved to the front in relief depicting two deer and pine trees in a cloud surrounded mountainous setting, with the roof of a pavilion emerging far away; the stone of intriguing lavender and apple-green coloration mottled with lighter color patches.

3 3/4 x 2 3/8in (9.5 x 6cm)

\$3,000 - 5,000

Property from the estate of George H. Taber, Pittsburgh, Pennsylvania, by Descent

1069

A lavender jadeite cylindrical box and cover

Qing dynasty

The vessel with conforming lid containing large patches of lavender and apple-green tones, the main body of pale lavender with white and apple-green veins, the base of the vessel formed with an attached jadeite disk of yellow and green hues.

3 1/8in (7.9cm) high

\$3,000 - 5,000

Exhibited:

on loan, the Carnegie Institute, Pittsburgh, Pennsylvania, early 1930's until 1940

1070

A lavender jadeite bangle

The undecorated bangle exhibiting a translucent matrix of mostly bright lavender hue mottled with lighter shades and patches of white.

3 3/16in (8.1cm) outer diameter

\$3,000 - 5,000

Exhibited:

on loan, the Carnegie Institute, Pittsburgh, Pennsylvania, early 1930's until 1940

1071

An amber bangle and archer's ring

The surfaces of the bangle undecorated to accentuate the natural beauty of the semi-translucent matrix of honey tone suffused with darker color striations; the ring utilizing the opaque section of the matrix trimmed with a flat face, carved in relief with a 'children at play' motif, the matrix of warm honey coloration displaying lighter inclusions.

3 1/8in (8cm) outer diameter of bangle

\$1,200 - 1,500

Exhibited:

on loan, the Carnegie Institute, Pittsburgh, Pennsylvania, early 1930's until 1940



1069



1070



1071



1072



1073

Property from Various Owners

1072

Two reticulated jade belt plaques

Ming dynasty

The first an oblong rectangular plaque with a rounded side, carved with a writhing dragon amid layered dense scrolling foliage, the stone of very faint greenish-white tone with russet inclusions and natural fissure veins; the second a small rectangular plaque carved with a central dragon surrounded by pierced cloud and floral scrolls above mountains, the even-toned white stone of subtle gray hue, displaying cloud-like inclusions.

2 1/4 x 6 1/8in and 2 3/8 x 2 3/4in (5.7 x 15.5cm and 6 x 7cm)

\$3,000 - 5,000

1073

Two carved jade belt plaques

Ming dynasty

The first a rectangular plaque carved in high relief with a four-clawed writhing dragon surrounded by a bat, a bird and leafy flowers, the even-toned greenish-white stone with faint russet-stained natural fissure lines and cloud-like inclusions; the second a square-shaped plaque with cusped corners, carved in relief with a sinuous dragon amid cloud scrolls, the grayish-white stone displaying lighter color inclusions.

2 5/8 x 3 7/8in (6.7 x 9.9cm) dimensions of first

\$2,500 - 4,000



1074

1074

A group of seven jade plaques

Late Qing/Republic period

Including four lingzhi head-shaped plaques, each with a raised border, carved in relief depicting the Dharma wheel, a sage by a pine tree, two figures in a raft, and a boy catching a bat respectively; the fifth and sixth of convex profile, one carved in the form of an eggplant, the other a thinly sectioned jadeite plaque, with incised design of a Buddha's hand citron and a bat; the last an oval plaque with raised blooming chrysanthemum branches.

2 1/2 to 3 5/16 in (6.4 to 8.5 cm) wide

\$3,000 - 4,500



1075

1075

Four white jade plaques

Including three rectangular plaques, one carved between a pair of confronting dragons and mandarin ducks with a square panel, featuring a boy and leafy pomegranate, the center with a circular aperture, mounted with a gilt metal stand; the second carved in relief between lingzhi-heads depicting a boy and a bat, reversed with the characters *huan tian xi di* characters; the third carved in high relief to one side with two stylized chilong below a cloud scroll, reversed with a raised seal reading *fushou*; the last an oval plaque carved to either side with a two-character seal framed by a pair of facing chilong.

2 x 3 in (5 x 7.6 cm) dimensions of first plaque

\$3,000 - 5,000



1076

Four white jade plaques

Each carved in openwork, three featuring dragon motifs, the fourth carved with a lingzhi branch and a bat.

2 1/8 x 3in (5.4 x 7.6cm) dimensions of largest plaque

\$3,000 - 5,000

1077

Two white nephrite jade carvings

Qing dynasty

The first a toggle of two undercut badgers, the pale celadon-white stone with cloud-like inclusions; the second an elegantly shaped plaque set between lingzhi heads and paired scrolls framing an orchid and lingzhi sprig carved in relief to one side, reversed with *jixiang ruyi* characters; the soft-hued white stone with minimum inclusions.

2 x 1 1/2in (5 x 3.9cm) dimensions of the toggle

3 1/8 x 1 7/8in (8 x 4.7cm) dimensions of the plaque

\$3,000 - 5,000

1078

A group of six carved jade plaques

Late Qing/Republic period

Including three oval-form plaques, each with a raised border, the first carved with a shou character framed by two chilong, the second depicting a female figure rowing a boat in a mountainous landscape setting, the third carved with a bat holding a chime in its mouth suspending a ribboned endless knot; the other three plaques each of convex profile and carved in relief, featuring designs of Buddha's hand citron, bat and lingzhi, and three of the Eight Buddhist Emblems.

2 3/4 x 4 3/8in (7 x 11.2cm) dimensions of largest plaque

\$3,000 - 4,500

1079

A group of five oval sectioned jade plaques

Three of the plaques with horizontal orientation meant to fill the head of a ruyi scepter, the convex faces of two plaques centered with a shou character amid ribboned auspicious symbols and the third fronted with lingzhi, bamboo, narcissus and chrysanthemum plants, the reverse with a concave surface; the fourth plaque of vertical orientation that could fit onto the handle of a scepter, its convex face carved as a magnolia tree and rocks with concave reverse only roughly finished; the fifth of horizontal format, deeply undercut and carved in high relief with ducks, water weeds and waves.

3 3/4 to 4in (9.5 to 10cm) wide

\$4,000 - 6,000

1076



1077





1080

A group of seven jade archer's rings

Including one pale greenish-white ring with small russet areas and carved with two confronting chilong, the second carved from an even white stone with a chilong amid cloud scrolls, the third of a drum form, carved in rounded relief with a single chilong, the fourth carved from a russet-toned matrix depicting a luohan and a dragon amid clouds, the fifth a celadon-hued ring featuring *xi* (happiness) characters, the sixth and seventh each with a flat face, the white stone marked with russet skin carved with an endless knot and foliate scrolls within key-fret borders, the other carved with a coiling chilong from a stone of gray and brown coloration.

1 to 1 1/2 in (2.5 to 3.8 cm) high

\$3,000 - 5,000



1081

1081
A rock crystal pouring vessel
18th/19th century

Inspired by an archaic ritual bronze form, the vessel finely carved with two raised split-tailed chilong to its sides sporting with a flaming pearl, two additional chilong deeply undercut, one crawling under the stylized C-scroll handle, the other clinging to the pouring spout of the vessel, its mane defined with carefully incised lines.

6 1/2in (16.5cm) high

\$3,000 - 5,000

Provenance:
 Sotheby's, New York, by repute



1082

1082
A carved rock crystal covered vase
18th/19th century

Carved in the shape of a plump bird supporting a lidded vase, the side walls of the vase ornamented with two chilong carved in high relief, the matching lid surmounted with another recumbent bird with its head turned to the right.

6 3/4in (17.2cm) high

\$4,000 - 6,000

Provenance:
 Sotheby's, New York, by repute



1083

Snuff Bottles

Property from Another Owner

1083

A carved shadow agate snuff bottle

1820-1860

Of compressed globular form with a wide, slightly concave rim and recessed oval foot, the well-hollowed body carved in sunken relief to the front depicting two scholars playing weiqi with a young boy watching beneath a pine tree rising from a hillside under a crane in flight; reversed with a figure carrying a gourd near a temple in a mountainous setting; portions of the design picked out from the dark brown inclusions of the grayish-white body.

2 3/16in (5.5cm) high

\$3,000 - 4,000



1084

Property from a Private Southern California Collection

1084

A finely carved white jade snuff bottle

1780-1860

The well-hollowed bottle with flattened ovoid body standing upon a short oval foot rim, flat lip, skillfully carved to both sides with reserves framing the Hehe twins, separated by two mock lion mask-and-ring handles; the white stone of very pale gray tone exhibiting numerous gray specks.

2 1/2in (6.3cm) high

\$2,000 - 3,000



1085



1086



1087



1088

Property from Various Owners

1085

A white jade globular snuff bottle

1760-1840

The well-hollowed bottle of flattened globular body rising to a straight cylindrical neck, flat lip, slightly recessed oval foot, the surfaces undecorated to accentuate the evenly-hued white stone.

2in (5.1cm) high

\$1,500 - 2,000

1086

A white jade globular snuff bottle

1760-1840

The well-hollowed bottle of compressed globular form, very gently waisted neck, flat lip and foot, the even white stone polished to a soft luster.

1 15/16in (5cm) high

\$1,500 - 2,000

1087

A white jade double-gourd snuff bottle

1800-1860

The well-hollowed bottle of compressed form, with a flat lip, waisted neck, and a very subtly recessed oval foot; the stone of even milky white coloration.

2 3/16in (5.5cm) high

\$2,000 - 3,000

Property formerly in the Collection of Floyd Ohliger

1088

A yellow jade snuff bottle

1760-1820

Of flattened rounded rectangular form, with a flat lip, supported by a wide, flat oval foot rim, the body speckled with icy white inclusions, the interior well-hollowed.

2 3/8in (6.1cm) high

\$2,000 - 3,000

Provenance:

Montt Collection

Property from Various Owners

1089

A white jade snuff bottle

1820-1840

Of pear-form with a flat rim and raised on a slightly splayed foot surrounding a recessed base, the main body flanked by mask and faux-ring handles high on the shoulders; the matrix of white hue on one side with diagonal opaque white fissures traversing the surface, the reverse speckled with russet patches.

2 3/4in (7cm) high

\$2,500 - 3,500

1090

A white jade snuff bottle

1800-1880

Carved with a wide flat rim to the cylindrical neck, the body of flattened ovoid form, well-hollowed and carved on both shoulders with mock animal mask and ring handles, the bottle resting on a delicately finished oval foot and shallow recessed base; the off-white matrix displaying some cloudy white inclusions and some pale yellow-stained natural fissures on the interior.

2 1/8in (5.3cm) high

\$1,000 - 1,500



1089



1090



1091



1093

Property from the estate of George H. Taber, Pittsburgh, Pennsylvania, by Descent

1091
A carved tourmaline snuff bottle
1890-1930

Its flattened ovoid body resting on an oval foot rim, carved in rounded relief to the front with birds and flowers, and similarly carved to the reverse side with flowers and a butterfly, two split-tailed chilong flanking the narrow sides; the translucent stone of bright pink coloration.

2 3/16in (5.5cm) high

\$1,800 - 2,500

Exhibited:
on loan, the Carnegie Institute, Pittsburgh, Pennsylvania, early 1930's until 1940

1092 No lot

1093
An amber snuff bottle and water coupe

The first a snuff bottle in the form of a dragon fish emerging from waves rendered with incised lines, one side carved with a chilong holding a precious pearl in its mouth; the matrix of dark honey coloration with opaque caramel markings, dating from 1880-1930; the second a water coupe of rounded-form with an irregular rim, its exterior walls with two undercut chilong, the underside carved with a lotus, the translucent matrix with a warm honey tone displaying a dense crazing web and a few spots of dark inclusions; fitted with a pierced wood stand decorated with prunus.

2 1/2 and 1in (6.4 and 2.5cm) high

\$2,000 - 3,000

Exhibited:
on loan, the Carnegie Institute, Pittsburgh, Pennsylvania, early 1930's until 1940



1094



1094 (reverse)

Textiles

Property from Various Owners

1094

A rare large loom double damask silk hanging

Ming dynasty

The hanging centered by a crossed vajra surrounded by the Eight Buddhist Treasures woven within overlapping lotus petals with leafy tendril scrolls filling the four corners of a square formed by the wide border of lotus blossoms and curling leaves issuing from a vase at each corner; the fabric of rich indigo blue and pale straw-yellow silk threads.

59 1/4 x 60in (150.5 x 152.5cm)

\$7,000 - 10,000

This textile incorporates a number of distinctive motifs that have precedents in Yuan and early Ming Buddhist decoration. The unusual palmette-shaped leaves combined with lotus flowers in leafy sprays issuing from vases appear in the background of a kesi-woven Yamantaka-Vajrabhairava mandala with Yuan imperial portraits in the Metropolitan Museum of Art; while the Eight Buddhist Treasures on lotus petals surrounding the crossed vajra centering this textile also appear on red and gilt lacquered wood sutra covers such as

those from the Collection of Florence and Herbert Irving: see James Watt and Denise Leidy, *Defining Yongle: Imperial Art in Early Fifteenth-Century China* (Metropolitan Museum of Art, New York, 2005), plate 23 pp. 23 and 65; and plate 22, p. 56.

For another example of crossed vajra centering an eight-petal flower filled with the Eight Buddhist treasures, see the Yongle period basin illustrated by He Li in *Chinese Ceramics: A New Comprehensive Survey* (Asian Art Museum of San Francisco, 1996), cat. no. 398, p. 219.

For a third example of a lotus petal roundel set amid flower and leaf scrolls, see the rare early 16th century lampas weave canopy woven in India for the Tibetan market in Christie's New York sale 1335, March 25, 2004, lot 55.

1095

An embroidered yellow satin dragon robe for an empress, longpao

18th century/19th century

Embroidered in gilt-wrapped threads and multi-colored silk threads with four front-facing dragon roundels to the top front, both shoulders and upper back while side-facing dragons appear in the four remaining dragon roundels on the exterior and the ninth roundel on the inside flap, all set amid cloud scrolls, bats and the Eight Buddhist Emblems above an intricately worked lishui border, the blue satin neck band and cuffs embroidered *en suite*.

54in (137cm) long

\$30,000 - 50,000

For examples of other empress' robes with the combination of dragon roundel and lishui border, see the exhibition *Tianchao yiguan: Gugong bowuyuan cang Qingdai gongting fushi [The Splendors of Imperial Costume: Qing Court Attire from the Beijing Palace Museum]* (Beijing, 2008), cat. no. 63, made for the grandmother of the Kangxi emperor; and cat. no. 64, design for an empress' robe. This lot differs from the two previous examples in that the eight exterior roundels are set amid embroidered clouds and auspicious symbols.

For a late 18th century imperial consort's semi-formal robe embroidered only with the dragon roundels on a yellow satin ground, see John Vollmer, *Ruling from the Dragon Throne* (Berkeley, 2002), p. 92 Fig. 4.9.



1095



1096

Property from a Bay Area Collector

1096

A kesi-woven silk dragon panel

Kangxi period

Depicting a front-facing dragon standing amid clouds and waves woven in subdued colors, black and white against a ground of gilt-wrapped threads also used as the ground for One Hundred Antiques depicted in the upper flap and the wanzi pattern woven with peacock feather-covered threads on the border bands; now mounted, framed and glazed.

29 x 38 1/8in (73.5 x 97cm) the panel

35 1/8 x 43 3/4in (89 x 111cm) the frame

\$7,000 - 10,000

Property from Various Owners

1097

A fine brocade silk panel woven with peony and lotus blossoms

18th century

The panel formed from two lengths of fabric joined vertically at the center, woven with alternating horizontal rows of flowers and leaves facing in an opposite direction to lotus flowers and leafy tendrils, the vegetation woven in shades of blue, green, light yellow and golden brown on a dark yellow ground along with thin gilt-wrapped threads outlining some of the leaves and petals; now matted, glazed and framed.

59 1/2 x 25 1/2in (151 x 64.5cm) sight

dimensions of brocade

72 x 33 1/4in (183 x 84.5cm) including frame

\$8,000 - 12,000



1097

1098

A cut-velvet frontal

Qing dynasty

The deep yellow colored panel of rectangular form depicting an out of doors scene with figures at various tasks including a figure plowing a field with a buffalo, fishing, scholars at a painting table and two figures kneeling before an altar, containing a band at the top of the panel with three lotus blossoms separated with scrolling leaves; now mounted, glazed and framed.

24 1/2 x 50in (62.2 x 127cm)

\$3,000 - 5,000

1099

A large kesi-woven silk panel depicting the Eight Immortals

19th century

Woven in shades of pale russet, blue, green and off-white to portray an assembly of immortals and figures from popular Daoist imagery including the Three Stars of Happiness, the Hehe twins, Magu and Xiwangmu together with various attendants in a balustraded garden setting surrounded by clouds and waves, the details of the figures and landscape added in ink and colored washes; now framed and glazed.

66 1/2 x 35 1/2in (169 x 90cm) sight

dimensions of silk

73 1/2 x 42 3/4in (186.5 x 108.5cm) including

frame

\$12,000 - 18,000



1098



1099



1100

1100

An appliqué silk thangka of an arhat
Mongolia, 19th century

The central figure dressed in yellow and red monk's robes, holding a book and seated next to a standing attendant holding a khakkhara, both set within a stylized landscape, the various motifs worked in cut pieces of polychrome and monochrome brocades with outlines and other details embroidered in a combination of couched threads and satin stitch; the yellow and red silk borders separating the main image from the dark silk brocade mount.

36 x 28 1/2 in (91.5 x 72.5 cm) dimensions of the image

72 3/4 x 38 in (185 x 96.5 cm) approximate size of brocade mount

\$10,000 - 15,000



1101

1101

A yellow ground silk brocade formal court robe, chaopao

Kangxi period

The jacket section woven with two opposing dragons chasing flaming pearls bordered by a narrow lishui frame encircling the neck and large cloud scrolls on the sleeves, the horizontal band woven across the two sections of the pleated apron repeating the dragon, pearl and lishui motif of the jacket section.

46 1/2in (118cm) long

\$20,000 - 30,000



1102

Property from the estate of George H. Taber, Pittsburgh, Pennsylvania, by Descent

1102

An emperor's embroidered midnight blue silk ground surcoat displaying the twelve imperial symbols, gunfu

Late Qing dynasty

Intricately worked with roundels of four front-facing dragons that surround the front, shoulders and back while four other side-facing dragons fill the roundels above the wide lishui border, the roundels worked in gilt-wrapped threads for the dragon bodies and the shou medallions while various colored threads define the clouds and waves surrounding each dragon as well as the twelve imperial symbols worked into the roundels: the sun and moon embroidered in the shoulder roundels, the constellation as well as the fu figures and the axe to the center front, the pondweed and pair of goblet appearing in the lower front roundels, the mountain combined with a pair of dragons and the pheasant in the back center and the flame and rice grains in the two lower back roundels.

49in (124.5cm) long

\$10,000 - 15,000

Exhibited:

on loan, the Carnegie Institute, Pittsburgh, Pennsylvania, early 1930's until 1940



1103

For an emperor's surcoat incorporating four of the twelve imperial symbols in its dragon roundels, see Robert Jacobsen, *Imperial Silks: Ch'ing Dynasty Textiles in the Minneapolis Institute of Arts* (Minneapolis, 2000), Vol. 1, cat. no. 110, pp. 286-287.

Property from Various Owners

1103

A kesi-woven blue silk ground dragon robe
Late Qing dynasty

Its nine dragons woven in fine gilt-wrapped threads and brightly colored silk threads also appearing in the surrounding auspicious emblems and cloud scrolls with lime green and shades of blue predominating, the tall lishui border woven *en suite*.

54in (137cm) long

\$4,000 - 6,000

1104

A massive embroidered silk figural panel depicting Magu

Late 19th century

The ivory silk ground embroidered in brightly colored silk and gilt wrapped threads that define the mug-wart cape worn by the female immortal over her elaborately decorated robes as she stands holding a lingzhi fungus branch in one hand and a hoe across her left shoulder supporting a basket filled with blossoms; mounted with silk borders, framed and glazed.

66 x 34 3/4in (168 x 88cm) embroidered panel

79 x 42in (200.5 x 107cm) frame

\$10,000 - 15,000





1104A

1104A

**A woman's embroidered red silk wedding robe, mangao
19th century**

The satin ground embroidered in couched gilt and silver-wrapped threads with eight dragons set amid cloud scrolls and auspicious symbols above a lishui border all intricately worked in a combination of satin stitch and knotted stitch, the beige silk collar and green silk sleeve bands with black satin banding also similarly embroidered.

44in (112cm) long

\$4,000 - 6,000

For two other Chinese women's wedding coats from the 19th century, see Robert D. Jacobsen, *Imperial Silks: Ch'ing Dynasty Textiles in the Minneapolis Institute of Arts* (Chicago, 2000), Vol.1, cat. no. 251 (center front opening) and cat. no 252 (right front opening), pp. 574-577.

1105

**A Manchu woman's kesi-woven formal domestic surcoat, waitao
Late Qing dynasty**

The black silk ground with center front openings woven with large medallions of flowers and auspicious emblems centered by a pair of playful lion dogs that repeat in smaller scale on each sleeve above a lishui border that also appears above hem of the robe, the decorations woven in brightly colored threads with gilt-wrapped thread accents and some painted details.

56in (142cm) long

\$4,000 - 6,000



1105

1106

**An embroidered midnight blue surcoat for an imperial prince, longgua
18th/19th century**

Constructed with a center front opening, the summer gauze brocade ground woven with dragon and cloud roundels and then embroidered with four roundels of right-facing five-clawed dragons worked in couched gilt threads while the flaming pearl and lishui borders to the roundels are embroidered in white and polychrome silk threads.

41 3/4in (103.5cm) long

\$6,000 - 8,000

Similar right-facing dragons with five claws appear on the surcoat of the Yinti (Prince Xun, fourteenth son of the Kangxi emperor, 1688-1755) in his portrait illustrated by John Vollmer in *Ruling from the Dragon Throne* (Berkeley, Ten Speed Press, 2002), p. 115, Fig. 427. Four left-facing dragons appear on a surcoat for an imperial prince of second rank in John Vollmer and Jacqueline Simcox, *Emblems of Empire: Selections from the Mactaggart Art Collection* (University of Alberta Museum, 2009), p. 72-73, as Jiaqing to Daoguang period.



1106



1107

Ivory Carvings

Property from Another Owner

1107^Y

A finely carved ivory cabinet box

Late 18th century

The two fitted halves closing to form a subtly arching form of thin section, the top panel adorned in two intricately rendered and deeply undercut quadrilobate figural reserves, to the left depicting a scholar official presiding at a garden pavilion amid a coterie of martial and civil advisers and attendants while enjoying a dancing female figure, to the right depicting a figure supine in bed within a curtained and walled compound being remonstrated to by similar civil officials, both reserves surrounded by an elegantly composed stylized vine and lotus ground; the underside of the lid incised in shallow relief to depict a pastoral landscape of ladies and children at a riverside farm beside scholars amid rocky pavilions; the interior of the

fitted bottom half deeply undercut to depict a narrative scene of similar agricultural setting and characters surrounding what appear to be foreign or defeated figures prostrate before a gleeful group of martial and civil officials; the underside unadorned but for a gently raised foot rim.

12 1/2 in (32 cm) long

\$10,000 - 15,000

Note:

This lot has been in the United States since 1957

Property from the estate of George H. Taber, Pittsburgh, Pennsylvania, by Descent

1108^Y

An elegantly carved and tinted ivory ruyi scepter with Buddha's hand citron
18th/19th century

The intricately reticulated scepter comprised of a dense mesh of numerous lithe and leafy branches tinted a pastel green supporting small violet and yellow prunus blossoms in varied stages of bloom and surrounding several gnarled Buddha's hand citrons of various sizes, the pockmarked rinds of which are tinted a realistic off-yellow hue, among which flit three small auspicious bats each clutching a miniature fruiting peach branch in its mouth.

16in (40.5cm) long

\$50,000 - 70,000

Exhibited:

on loan, the Carnegie Institute, Pittsburgh, Pennsylvania, early 1930's until 1940

For a similar carved and tinted ivory scepter see A & J Speelman's 2008 catalog of Chinese Works of Art #72 pp 142-143.

In addition to the traditionally auspicious shape of a ruyi ('as you wish') scepter, the present lot is given further felicitous implications from the numerous small bats clutching peaches among Buddha's hand citrons, all of which imply wishes for fortune and longevity (*fu* and *shou*).



1108 (detail)



1108

1109^Y

An elegantly carved and tinted ivory ruyi scepter with carnelian inlay
18th/19th century

The ivory lightly tinted in spring green hue and intricately reticulated to depict a lush profusion of naturalistically rendered gnarled leafy branches suspending delicate magnolia blossoms in varied stages of bloom left in their original color of ivory white, contrasting brilliantly with the carnelian inlaid to depict additional crab apple buds and blossoms as well as small auspicious bats and peaches, the head of the scepter centered by a single large multi-petaled peony flower intricately carved from carnelian of mottled shades of red.

16in (40.5cm) long

\$50,000 - 70,000

Exhibited:

on loan, the Carnegie Institute, Pittsburgh, Pennsylvania, early 1930's until 1940

Compare a similar ruyi ('as you wish') scepter offered by A & J Speelman in their 2008 Chinese Works of Art catalog, #72 pp 141-142.

As Speelman points out, scepters of this type were prized as gifts due to their auspicious similarity in shape to the lingzhi fungus, traditionally a Daoist symbol of longevity. These felicitous sentiments are further reinforced by a propitious floral grouping of white magnolia, crab apple and peony. In her *Hidden Meanings in Chinese Art* (San Francisco, 2006) Terese Tse Bartholomew glosses these symbols as a rebus implying the sentiment: 'May your noble house be blessed with wealth and honor (*yutang fugui*).'



1109 (detail)



1109

Property from a Private Collection Formed in Qingdao in the First Quarter of the 20th Century

1110^Y

A set of carved ivory figures of the Eight Immortals

Late Qing/Republic period

The group depicted standing, bearing gentle and benevolent expressions, attired in flowing robes adorned in incised stylized cloud roundels, delicately gripping their individual identifying implements in one or both hands while another item floats upon finely reticulated cloud columns beside their right ears, details to their face, hair, whiskers and some flywhisks highlighted in black pigments beneath the subtle sepia colored wash enhancing the figures' patina; supported by waisted and footed wooden stands carved in two rows of raised relief lotus petal bands.

9 3/4in (25cm) height of Zhongli Quan exclusive of stand

\$40,000 - 60,000

Note:

This lot has been in the United States since the 1940s



Property from Various Owners

1111

A carved ivory set of the Eighteen Luohan

Mid-20th century

Each realistically rendered in monastic dress and bearing an identifying implement, their heads individualized by lively and sometimes humorous expressions, differing patterns of facial hair and scalp stubble, the details of which are subtly enhanced with black pigment; each supported on a footed wood stand inlaid with wire.

9 1/4in (23.5cm) height of Nantimitolo (figure with dragon) exclusive of stand

\$100,000 - 150,000

Provenance:

purchased in the Marshall Islands in 1972, a copy of the original receipt accompanies this lot.



Note:

This lot has been in the United States since 1972.

Luohan (sk. Arhat) were beings capable of numerous spectacular displays of superhuman powers due to their high stage of enlightenment and past lifetimes of accrued merit. However, since they have not yet achieved the stage of Buddha or Bodhisattva-hood, they are still technically speaking human beings. As such, artists across the Buddhist world have sometimes taken advantage of this dichotomy to depict Luohan in a wild, humorous or often-times even grotesque manner.

The artisan or atelier responsible for the present lot is no exception. The variety of attributes and facial expressions in this set of luohan are striking displays of technical virtuosity unconcerned with a canonical representation of religious iconography possibly associated with the Eighteen Immortals: two striking examples are the lion cub nipping at the distended earlobe of an obviously annoyed figure possibly depicting Vijraputra, and the intricately rendered Guanyin floating on tufts of ruyi-shaped clouds emerging from raised pagoda of a figure possibly representing Nandimitra.





1112

1112^Y

A reticulated ivory hanging plaque

Late Qing/Republic period

Suspended from an elaborate pieced and reticulated wood and ivory chain-link edifice, the plaque of thin arching form undercut to depict a raucous martial scene of contending battalions of mounted cavalry and foot infantry bearing a profusion of fluttering battle standards, halberds and spears amid a field of pines, cranes and rockery while a walled compound of civil advisers and bureaucrats hold court in the background, the reverse incised in black pigment to depict a detailed tableau of ladies and young scholar-gentlemen at leisure amid a Jiangnan style garden setting surrounded by a raised relief-carved leiwen border and bearing a large raised relief-carved six character mark to the center reading *Da Qing Qianlong Nian Zhi* in seal script.

15in (38cm) length of plaque

\$5,000 - 7,000

Provenance:

This lot has been in the United States since the 1950s, with photo documentation dating from 1962.

1113^Y

An ivory figural group depicting a quail fight

18th/19th century

The group composed of an emperor or high official of imposing girth depicted in Ming attire bearing faint traces of crimson and a large dragon roundel, seated upon a rocky plinth separating two standing bearded officials, one holding a bird cage and one gripping a quail in his upheld right hand, all observing the wooden table in front of them inlaid with an ovoid basin containing the contending birds closely attended to by eunuch figures standing close at hand; the entire scene surrounded by a tinted and reticulated ivory balustrade and supported by a waisted and footed plinth carved in elaborate lotus petal bands.

7 1/2in (19cm) height of ivory emperor figure exclusive of stand;

8 x 10in (20 x 25.5cm) dimensions of plinth

\$7,000 - 9,000

Provenance:

This lot has been in the United States since the 1950s

For a nearly identical piece from the collection of Frank Lewis Hough see *The Chinese Journal*, Volume XXV, No.3 (Shanghai, 1936), p. 133, and Warren E. Cox, *Chinese Ivory Sculpture* (New York, 1946), p. 97, pl. 39.



1113



1114

Bronzes, Metalwork & Cloisonné Enamel

Property from the Estate of Elinor Majors Carlisle, San Francisco

1114

An elaborate paste-set, pearl-inlaid ormolu wall clock

Qianlong period

Of compressed baluster form with incised floral scrolls to the sides and back, raised floral design and acanthus leaf borders decorating the front, further ornamented with richly colored and transparent paste-sets and pearl beads, the central circular timepiece surrounded by a red paste-set bezel, with a convex glass covering its white enamel dial with Roman and Arabic numerals, gilt metal hour and minute hands; mounted upon a reticulated zitan stand inlaid with silver wire.

7 1/2in (19cm) high overall

1 1/2in (3.8cm) diameter of movement

\$10,000 - 15,000

For other elaborate timepieces and clocks from the Qing imperial court, see *The Complete Collection of Treasures of the Palace Museum, Scientific and Technical Instruments of the Qing Dynasty*, (Hong Kong, 1998), pp. 188-260.

Compare with a very similar timepiece sold at Bonhams's San Francisco, June 18, 2007, lot 6207



1115



1116



1117

Property from Various Owners

1115

A group of fourteen finials for Manchu hats
Late Qing dynasty

Including one example each of gilt washed metal, opaque rose colored glass, translucent purple glass, opaque turquoise glass and translucent cobalt blue glass; two of miniature coral beads in chains knotted together; three of opaque cobalt glass and three of opaque white glass; the gold colored metal mounts cast in various patterns.

1 to 2 1/2in (2.5 to 8.5cm) high

\$2,500 - 4,000

1116

A group of gilt metal clothing accessories inlaid with colored glass, jade and kingfisher feathers

Late Qing dynasty

The first a gilt metal reticulated roundel with separately cut pieces forming auspicious fruit branches covered with kingfisher feathers and inset with colored glass, a butterfly with chloromelanite wings and a flower of seed pearls and colored glass, all attached by wires to the center, now mounted as a brooch; and a pair of nail covers in gilt-washed metal mounted with colored glass and jade cabochons separated by tiny flowers covered in kingfisher feathers. [3]

2 3/4in (7cm) diameter of roundel

3 3/4in (9.5cm) length of fingernail covers

\$3,000 - 5,000



1118

Property from the Estate of Fowler Harold McCormick, Chicago

1117

A large Canton enameled deep dish
18th/19th century

Its shallow curving well painted in shades of gray and black outline with a dragon band forming the frame around a brightly painted deep landscape on a white enamel ground with scholars on a boat nearing an elegant rural pavilion while villagers walk toward other buildings nestled amid trees on steep mountain paths, the dragon band and white ground repeated on the exterior walls and the recessed base centered with a blue enamel dragon and phoenix roundel.

14 5/8in (37.2cm) diameter

\$3,000 - 5,000

Property from Another Owner

1118

A small Canton enameled metal dish
18th/19th century

Painted in the famille rose palette across the shallow curving well with a leaf-shaped reserve of court beauties in a garden, one reading poetry, the other carrying a rolled pictorial scroll and the third carrying a cloth-wrapped qin while a fourth carries away a game box, the vignette surrounded by an intricately painted diaper and leiwen bands in yellow, dark rose and lavender surrounding four reserves of flowers and fruit separated by black and white enameled dragon roundels while the reverse displays flowering branches and butterflies against a soft yellow ground that continues onto the recessed base centered with a blue enamel dragon roundel.

8in (20.5cm) diameter

\$6,000 - 8,000



1119



1120

Property from the estate of George H. Taber, Pittsburgh, Pennsylvania, by Descent

1119

A large bronze tripod censer and cover
Qianlong period

Cast with elephant head handles and legs supporting a body of inverted bell form covered on the exterior with lotus flowers and leafy scrolls, the curving base displaying a sixteen-character inscription bearing the date *Shunzhi eight year* (1651), summer, for the casting of the *five-elephant precious ding*, the domed cover reticulated with further lotus flowers and leaf scrolls beneath a finial in the form of a recumbent elephant supporting a bowl of precious jewels, both sections covered with a chocolate brown patina and the harnesses on the elephant heads to the legs inlaid with colored glass.

20 1/4in (51.5cm) high

\$7,000 - 10,000

Exhibited:

on loan, the Carnegie Institute, Pittsburgh, Pennsylvania, early 1930's until 1940



1121

1120

An unusual enameled silver peach-form box
19th century

The two halves of the vessel near mirror images, with applied decoration of two bats and a meandering vine enameled in aubergine, yellow and turquoise hues forming a natural foot on each half surrounding an enameled running-script character on the top, with a stem-form handle split between the top and bottom halves extending from one side directly below a pierced panel in the lid, the reserve of the vessel covered with a stippled scrolling cloud motif; the interior of each half containing a roundel of a crane clutching a fruiting peach branch.

3 1/8in (7.9cm) width over handle

\$2,000 - 3,000

Exhibited:

on loan, the Carnegie Institute, Pittsburgh, Pennsylvania, early 1930's until 1940

1121^Y

A gold splashed miniature bronze censer
Xuande mark, 18th century

The compressed rectangular vessel flanked by vertical loop handles, the body waisted below the mouth rim and supported on four squat tapering cylindrical legs; the underside bearing the stamped *six-character mark*; with a later hardwood lid.

2 1/8in (5.4cm) wide

\$3,000 - 5,000

Exhibited:

on loan, the Carnegie Institute, Pittsburgh, Pennsylvania, early 1930's until 1940

1122 No lot



1123

Property from Various Owners

1123

**A silver and parcel gilt-inlaid bronze archaistic vase
17th/18th century**

The flaring neck with the characters *bao yong* cast into its interior surface, the exterior with three ram heads along the shoulder and the tall canted foot all recalling the silhouette of an archaic bronze *pou*, but streamlined with additional circular bosses at the shoulder and with a body of inverted pear form, the ram heads and bosses highlighted with gold and silver foil overlay and the remaining exterior surfaces displaying a rich patina of reddish brown, green and ochre melding with dark brown.

9 1/4in (23.5cm) high

\$8,000 - 12,000

Provenance:

Michael Goedhuis Ltd., London

1124

**A pair of bronze covered ovoid vases
Qianlong marks, 18th/19th century**

The main bodies decorated in high relief with two dragons heads with open mouths and curled mane issuing bat-like wings set atop a scrolling geometric reserve, surmounted with domed lids containing three lingzhi fungus heads set atop geometric scrolls with a globular finial, the whole raised on fitted bases with five squat feet and conforming decoration; the underside of the vases bearing the *four character mark* in regular script; the surface of chocolate brown patina with some patches of dark copper red hue.

7 1/8in (18.1cm) high overall

\$5,000 - 7,000



1124

1125

A pair of gilt bronze fittings formed as crouching bears

Han dynasty

The hollow-cast bears depicted crouching with both forepaws resting on their knees, the head with long muzzle, wide staring eyes and rounded ears, the upper part of the reverse cast open with a horizontal projection behind the head, and the lower part with circular aperture; each on its own fitted Lucite stand.

1 1/2in (4.2cm) high

\$1,500 - 2,500

Provenance:

Michael Goedhuis Ltd.

Compare with a very similar example sold at Bonhams, London, November 5th 2007, lot 20, and a larger gilt-bronze example of a crouching bear in the Oppenheim collection, illustrated by A.J. Koop, *Early Chinese Bronzes* (London, 1923), pl.92c.



1125

1126

A bronze wine vessel and cover, bianhu

Han dynasty

The vessel of flattened oval form raised on a spreading rectangular foot, set off at the shoulders by loose ring handles issued from taotie masks, surmounted by a cylindrical neck and domed lid below three stylized dragon-form loops.

12 7/8 x 12 5/8in (32.5cm x 32cm)

\$4,000 - 6,000

Provenance:

Michael Goedhuis Ltd.

Property from a Bay Area Private Collector



1126

1127

A set of bronze brazier, sishen wenlu

Eastern Han dynasty (AD 25–220)

The upper section of oval profile with four tab supports at the rim holding a separately executed handled cup, the side walls cast in openwork with the Animals of the Four Directions including the azure dragon, the vermilion bird, the white tiger, and the black tortoise, all rising from the tapering rectangular lower section enclosing an openwork grate at the base, supported by four legs in the shape of human figures surrounding a central pillar fitted within an aperture of a separately cast ash tray.

9 5/8in (24.5cm) length of brazier

5 1/4in (13.5cm) length of cup

\$2,000 - 3,000

Refer to a similar example, but without the cup and ash tray, in the collection of Musée Cernuschi, Paris, illustrated in *Chinese Bronzes*, Christian Deydier, Rizzoli International Publications, Inc, New York, 1980.



1127



1128

Property from Various Owners

1128

A rare and unusual bronze model of a well head with pulley mechanism and a miniature jug

Han Dynasty

The bronze model formed as a well head surmounted by two vertical beams, joined by a crossbar with a pulley for suspending a water vessel, accompanied by a miniature bronze jar; the model covered in green encrustation.

10.5in (26.7cm) height of well head

2 3/4in (7cm) height of jug

\$2,000 - 3,000

Provenance:

Michael Goedhuis Ltd.

Compare with a similar example in the collection of the Shandong Provincial Museum, illustrated by Q. Guo, *The Mingqi Pottery Buildings of Han Dynasty China*, Eastbourne, United Kingdom 2010, p.120

1129

A bronze phoenix-form headdress

Qing dynasty

Formed by three downward facing birds, their long necks in an S-form and their eyes nearly shut, the bird's wings incised with decoration highlighting the individual feathers and leading to flowing finger-like tail feathers which form the open top; the patina of dark brown and opaque olive hues.

8 3/8in (21.2cm) high

\$4,000 - 6,000



1129

The headdress of three phoenix may have been meant for a separately cast figure of the Daoist female deity Bixia yuanjun, often encountered in Ming and Qing period sculpture. For two Ming period examples, see Stephen Little, *Daoism and the Arts of China* (The Art Institute of Chicago, 2000), cat. nos. 95 and 96, pp. 278 and 279.

Property from the Sarkisian Collection, Denver, Colorado

1130

A gilt bronze model of a dragon

Xuande mark, 18th/19th century

The recumbent beast with furled brow and raised eyes, two horns lead down the extended neck to the body with flame-form decoration atop the legs and carrying a pup seated on its back, the beast terminating in a tuft of fur at the end of the tail; the underside bearing an incised four-character mark in regular script.

3 1/8in (7.9cm) long

\$1,500 - 2,500



1130

Property from Various Owners

1130A

A lacquered bronze figure of Wenshu on a lion

17th century

The Wisdom Bodhisattva wearing a tall crown fronting his equally tall chignon as he sits with a scepter in his hand upon a recumbent lion on a plinth trimmed with lotus petals, the surfaces covered with traces of pigment and a layer of gilt lacquer.

14 3/8in (36.5cm) high

\$10,000 - 15,000



1130A

1131

A gilt lacquered figure of Guanyin

Ming dynasty

The tall crown fronted with an image of a seated Buddha and partially covered by a long mantle that falls over the shoulder framing a heavily jeweled necklace across the chest as she sits in meditation with her hands joined in dhyana mudra, the well-worn surfaces showing traces of gilt lacquer applied over a dark red ground.

8 1/4in (21cm) high

\$3,000 - 5,000



1131

1132

Two Tibeto-Chinese esoteric gilt bronze figures

18th/19th century

The smaller figure a representation of Vajradhara holding a ghanta and a vajra as he sits in embrace with his shakti, her upper torso separately cast; the larger a figure of Bihar, one of the the Mahapancharajas, identified by the his three heads covered by a Mongol helmet and six arms as he rides a white lion showing traces of the pigment, now attached to a lotus pedestal from a different figure.

4 3/8 and 7in (11 and 18cm) high

\$3,000 - 5,000



1132



1133

1133

**A gilt lacquered bronze model of Guanyin
Ming dynasty**

The figure seated in a meditative pose on a lotus support with one hand raised in a gesture of vitarka mudra, the head surmounted with an arched headdress containing a model of Buddha at the center, the robes edged with floral decoration and the surfaces showing remains of gilt lacquer.

9 1/2in (24.1cm) high

\$6,000 - 8,000

Property from the Estates of Marilyn and
Milton Myers, Hollywood, Florida

1134

**A pair of small cloisonné enameled metal
vases**

18th/19th century

Each of compressed globular form encircled by a classic lotus flower and leaf scroll pattern around the compressed globular body and upright leaves around the shoulder beneath a band of tiny flowers and leaf scrolls along the flared rim that also decorates the tall foot, all colored in richly hued enamels and white against a turquoise ground, the exposed metal surfaces including the recessed base finished in gilt.

4 1/2in (11.5cm) high

\$2,000 - 3,000

Provenance:

Parke Bernet, September 25, 1970



1134





1135 (detail)

Lacquer Wares

Property from Another Owner

1135

**A fine cinnabar lacquer scholar's chest with dragon decoration
18th/19th century**

Designed to recall a compound wardrobe, but in a single case of smaller scale, with an upper and lower storage section, both finished on the interior in black lacquer and a low coffer storage area covered by a removable board built into the base of the lower section; the thick cinnabar lacquer covering the exterior walls intricately carved with dragon panels on the four doors and bands of lotus flowers amid dense leaf scrolls accenting the framing members and removable door stiles; the carved decoration on the sides and top recalling the organization of embroidered throne and kang covers with bats and chimes appearing amid flower heads and leafy scrolls surrounding floral medallions; the smooth cinnabar lacquer coating the back line-incised with further lotus flowers and leaf scrolls framed by leiwen bands that show traces of gilt lacquer; the chased gilt metal hinges and lock plates mounted to the front complemented by gilt metal edging that protects the corners of the case and each of the doors.

46 1/8 x 30 1/2 x 12 1/4in (117 x 77.5 x 31cm)

\$30,000 - 50,000

Acquired in the San Francisco Bay Area in the 1960's



1135 (detail)



1135



1136



1137



1138

Property from the Fine Asian Lacquer Collection of Dwight Lanmon, Director Emeritus of the Henry Francis duPont Winterthur Museum, Delaware

1136
A carved cinnabar lacquer circular covered box
18th century

The cover of compressed domical form, carved in high relief with scholars conversing in an elegant garden beside a pavilion, all on a honeycomb diaper ground, framed by a key-fret border, with lotus flowers and strap work surrounding further figural medallions on the curving walls, the recessed base and the interior walls covered in black lacquer.

12 1/4in (31cm) diameter

\$8,000 - 12,000

Property from Another Owner

1137
A carved cinnabar lacquer covered jar on stand
Late 19th century

The baluster form vessel decorated with a scene of six scholars at various pursuits in an outdoor setting amid vertical rocks and trees, set atop a repetitive geometric reserve, the remainder decorated with a scrolling vine motif with four large beast masks surrounding the shoulder, all surmounted with a lotus blossom-form finial.

17in (43.2cm) high overall

\$5,000 - 7,000

Property from the estate of George H. Taber, Pittsburgh, Pennsylvania, by Descent

1138
A carved cinnabar lacquer stickneck vase
Qing dynasty

The globular body decorated with four roundels, each containing a figural scene separated by floral sprays and a repetitive diaper ground, the straight neck decorated with scrolling lotus plants and flanked by bands of stiff plantain leaves with a metal mouth rim, supported on a raised foot decorated with a key-fret band, the underside with a metal foot pad and recessed base.

8 1/4in (20.9cm) high

\$2,000 - 3,000

Exhibited:
on loan, the Carnegie Institute, Pittsburgh, Pennsylvania, early 1930's until 1940

Property from the Fine Asian Lacquer
Collection of Dwight Lanmon, Director
Emeritus of the Henry Francis duPont
Winterthur Museum, Delaware

1139

**A polychrome lacquer two-tiered box set
Qianlong period**

The box of quatrelobed form to include a
conforming tray that fits into one tier and five
boxes that fit into a second tier beneath the
conforming cover, all displaying a combination
of butterflies, melons and flower heads picked
out in cinnabar, green, yellow, white and gilt
upon a wanzi diaper pattern painted in deep
blue against a teal blue ground, the exterior
surfaces painted *en suite* with differing
diaper patterns, the interior surfaces and the
undersides finished in black lacquer.

7 1/4in (18.5cm) long

\$10,000 - 15,000



1139

The distinctive teal blue ground and intricately
painted detail on this box set compare well
with a nest of boxes of ingot form now on
view at the Asian Art Museum of San Francisco
(B60M128), also dated to the Qianlong period.
The Asian Art Museum nest, in turn, fits into
an elaborately carved and reticulated cinnabar
lacquer cover and stand.

Property from Another Owner

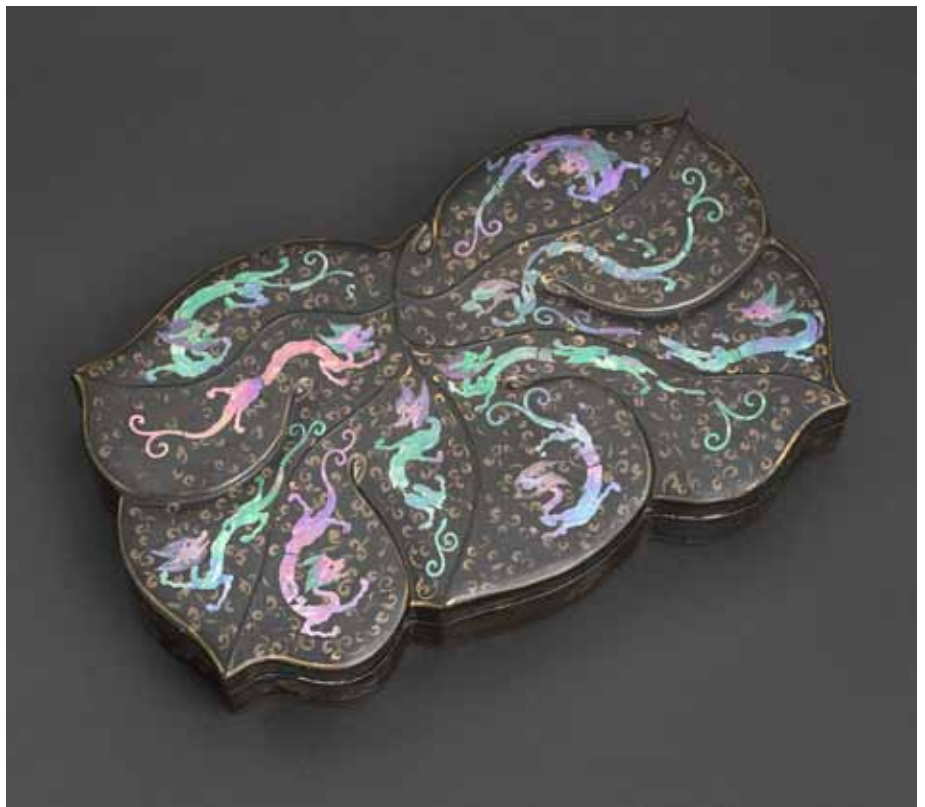
1140

**A black lacquer ground box with mother-of-
pearl inlay
Kangxi period**

Of oblong shape with scalloped profile that
forms a leaf with raised veins across the top
displaying dragons inlaid with tiny pieces of
iridescent shell and surrounded by gilt-lacquered
scrolls, the upright edges of the box and cover
inlaid or painted *en suite* with Flowers of the
Four Seasons while the interior surfaces and
the exterior flat base are finished with a layer of
monochrome black lacquer.

9 1/2in (24cm) long

\$2,500 - 4,000



1140

Provenance:

Sotheby's New York, March 16, 1984 lot 172A



1133

Property from The Estates of General Robert G. Fergusson (1911 - 2001) & Mrs. Charlotte Lawrence Fergusson (1913 - 2013), Pebble Beach, California

1141

Two mother-of-pearl inlaid lacquered storage boxes

17th/18th century

The first of low rectangular form with a hinged cover depicting across the top a solitary official on his pony and a servant walking behind him through a landscape, the landscape motifs continuing on the front and side panels, all inlaid to the black ground in minutely cut tiles and finely ground pieces of iridescent shell; the second, a traveling box of tall and narrow rectangular form with arched handle and sliding front door that opens to six interior drawers, inlaid *en suite* with a landscape to the sliding door, a pattern of clouds and bats across the top, the sides as well as the drawer fronts ornamented with flowers and garden rocks.

20 1/4 and 13 1/2 in (51.5 and 34.5 cm) long

\$2,000 - 3,000



1133

1142

A black lacquer document box with mother-of-pearl and woven rattan decoration

17th/18th century

Of low rectangular form with very finely woven panels of rattan set into all four sides of the box and hinged cover while the top displays travelers in a landscape worked in tiny cut tiles and ground pieces of iridescent shell also used for the inscription to the upper right corner signed *Zhen Pingru* and dated cyclically to the *renzi* year; together with a similarly decorated miniature square tray with cusped corners similarly decorated with a landscape and figures, the reverse inlaid with a four-character inscription partially reading [] [] *ruyi*.

16 1/2 in (42 cm) long

\$2,000 - 3,000

Scholars' Objects, Lacquer & Glass

Property from the estate of George H. Taber, Pittsburgh, Pennsylvania, by Descent

1143

A yellow Peking glass covered bowl

Qianlong mark and of the period

The flared bowl of semi-transparent yellow glass with lipped rim supporting the domed lid carved in relief with scrolling lotus plants pierced through the center of the flowers and surmounted by a large peony blossom-form finial, the lower half decorated with two large archaic animal masks in relief separated by two geometric phoenix-head and geometric roundels, having a repetitive lappet band above the straight foot, the underside with recessed base and wheel carved seal mark.

4in (10.1cm) diameter

\$5,000 - 7,000

Exhibited:

on loan, the Carnegie Institute, Pittsburgh, Pennsylvania, early 1930's until 1940



1143

1144

A rare polychrome enameled white glass beaker vase

Guyuxuan mark, 18th century

Of cylindrical form curving slightly inward above an upright circular foot, the opaque white glass painted in with a narrow xiangcai band along the rim above bamboo, flowering branches and other blossoms extending around a fantastic garden rock all drawn in opaque enamels of the famille rose palette combined with fine black enamel outline, the *three-character mark* in very worn enamel appearing in a horizontal line across the recessed base.

4 3/8in (11cm) high

\$30,000 - 50,000

Exhibited:

on loan, the Carnegie Institute, Pittsburgh, Pennsylvania, early 1930's until 1940



1144

Property from The Reverend and Mrs. Martin L. Deppe, Chicago, Illinois

1145^Y

A large carved rhinoceros horn libation cup

17th/18th century

Both of the larger exterior sides of the high-walled vessel densely undercut to depict figural scenes similarly composed of a mounted scholar with boy attendant reversed by a mountain separating two additional groups of scholar officials, one of the two shorter sides undercut with two thick roughly parallel pine tree trunks, the remaining side adorned with three outward facing figures seated behind a desk or covered table on a stage or pavilion peering down towards a crane and recumbent deer, all supported by the pierced rock-work base, the edges of the rocks outlined in double parallel incised lines; the horn of dark brown hue at the core with lighter amber hued material at the exterior.

3 1/2 in (9 cm) high

\$50,000 - 70,000

Compare to two examples carved with similar bases of rock-forms outlined with incised parallel lines, both examples in the Museum voor Volkenkunde, Rotterdam (29355 and 29354), illustrated by Jan Chapman in *The Art of Rhinoceros Horn Carving in China*, (London, 1999) p.254 fig.369 and p.206 fig.284.

The subject matter depicted in the present lot depicts what Chapman identifies as 'The Eighteen Scholars of the Tang Dynasty' (fig. 282) but what has elsewhere been described as 'The Eighteen Scholars Descending to Yingzhou.' This was an idealized depiction of the founding of the Hanlin academy by a core group of intellectuals during the reign of the Taizong emperor. The eighteen figures in the present lot are here attired as scholar officials, waited upon by boy attendants and busily engaged in erudite activity amid symbols of emolument and stability (the crane, the deer, and the pines). To the often intellectually and politically frustrated literati connoisseur of the late Ming and early Qing periods, this precious dream of career fulfillment and official approval would clearly be something worthy of immortalizing in material of this type.

This lot has been in the United States since 1928.



1145



1145 (reverse)

Property from Various Owners

1146^Y

A carved rhinoceros horn libation cup

17th/18th century

The inverted cup centered with a powerful recumbent beast, its deeply-carved eyes beneath scrolling thick brows below back-turned ears, a pup clamoring for a foothold on its back while another pup looks up from the beast's chest, both with scrolling decoration on their haunches, the overly pronounced spine of the beast arches and terminates in a swirling plume of fur, archaic style C-form scrolls accentuate the haunches; when inverted the cup sits steadily on the foot and reveals the highly polished interior with thick rim; the horn of light honey brown and of slightly lighter hue one the exterior.

4 3/8in (11.1cm) wide

\$60,000 - 90,000

Compare to a similar cup in the collection of the Harvard University Art Museum, illustrated by Thomas Folk in *Connoisseurship of Rhinoceros Horn Carvings in China* (Hong Kong, 1999), p.233, fig.172.

Provenance:

This lot was purchased in China during the 1930's and then given as a gift to the father of the present owner. The piece was then brought to Canada in June of 1947 on the H.M.S. *Acquitania* with the rest of the current owner's family belongings. This lot is accompanied by CITES permit 13CA00161/CWHQ-1.



1146



1147

1147

A huanghuali brush pot

Late Qing dynasty

The side walls of the cylindrical vessel very subtly curved, enclosing a separately applied gently recessed base, the wood of deep honey tone displaying peculiar patterns to its fine grain.

5 3/8in (13.6cm) high

\$2,000 - 3,000

1148

A chenxiangmu (aloewood) brush pot, bitong

Late 19th/early 20th century

Formed from the natural trunk of a tree with swirling grain, resting on a slightly recessed base, the rims slightly polished, displaying a warm luster.

5 3/4in (14.6cm) high

\$2,000 - 3,000

1149

A large huanghuali brush pot

Standing on three very short feet, the simple cylindrical vessel with a flat lip, beaded mouth and foot rims, its floor fitted with a circular plug, the sides polished smooth, displaying fine grains.

7 3/4in (19.7cm) high

\$1,500 - 2,500

Property from a Bay Area collector

1150

Two hardwood hinged document boxes

Qing dynasty

Each similarly constructed with dovetail joints beneath the metal strips covering the corners of the hinged cover and base, thin cut metal corner mounts of ruyi lappet shape attached to the top and chased metal lock plates in the shape of bats.

6 x 15 1/2 x 8 1/2in (16 x 37 x 21.5cm) and

5 7/8 x 14 1/4 x 7 1/2in (15 x 36.3 x 19cm)

\$1,500 - 2,000

1151

Two wood desk accessories

Late Qing dynasty

The first a hongmu writing box of rectangular form fronted with a pair of low storage drawers beneath a rectangular writing surface or storage platform with raised walls that continue toward a transverse storage bin with hinged cover; the second a mixed wood rectangular tray with horizontal boxwood bars inlaid to the exterior surface of the upright walls cut with dovetail joints and low feet at each corner.

16 and 20in (40.5 and 51cm) long

\$2,000 - 3,000

Property from Another Owner

1152

A carved and pieced wood double gourd

Qing dynasty

The gourd of heavy construction surrounding a hollow cylindrical shaft perhaps intended to support a pole for a lantern or temple standard, consisting of two fitted halves connected by a central ring-shaped node forming the waist, all carved in wood of alluring natural whorl and adorned along the foot, waist and mouth in bands of carved raised relief stylized lotus petals, leiwen patterns, ruyi lappets, and archaic cicada motifs, the bands further highlighted by subtle inlaid wire or lacquer circles, the faint inlay or lacquer also found along the surface of the mouth rim in a elaborately stylized ruyi lappet band.

17 3/4in (45cm) high

\$2,000 - 3,000

1153 No lot



1148



1149



1150



1151



1152



1154

Property from the Sarkisian Collection, Denver, Colorado

1154

A nine-sectioned carved stone arch

17th/18th century

The architectural fragments displaying Shoulao at the apex and the Eight Immortals appearing on the remaining sections, all rendered in high relief against a cloud scroll ground.

58 1/4in (148cm) approximate length overall

38 1/4in (97cm) approximate height of arch

\$20,000 - 30,000

1155

A carved and polychromed wood figure of a Buddhist monk

Early Qing dynasty

The seated figure with a content expression, having slightly extended cranium and with pendulous earlobes, his gaze downward cast past the rectangular object held in his hands supported by an unwrapped cloth, his robes gently draped over his shoulders and wide lap with raised floral roundels decorating the garment, seated atop a naturalistic rock form bench; decorated throughout with polychrome pigments with areas of gilt highlights.

21in (53.2cm) high

\$8,000 - 12,000

Property from the J. Russell Wherritt
Administration Trust



1155

1156

A pair of of reticulated stone relief panels of lions

Qing dynasty

Each thinly sectioned fragment depicting a lion pursuing an embroidered ball with trailing ribbons that frame the lion's head, body and curly tail, the various details worked in rounded relief with incised line work and reversed by a roughly finished surface; each now mounted on a metal display stand.

19in (48cm) long

20 1/2in (52cm) height including metal stand

\$4,000 - 6,000



1156

Furniture

Property from a Private Collector

1157

A huanghuali side table, tiaozhuo

18th century

The single board top set into a mitered mortise and tenoned frame above the apron decorated with a beaded edge, with hump back stretchers joined to the straight legs terminating in horse hoof feet; the wood of amber-brown hue and heavily figured grain.

34 x 37 1/2 x 18 1/2in

\$40,000 - 60,000

Provenance:

Chan Lai Wood Ware, Hong Kong, 1988

Sotheby's, New York, 14 September 2011, sale 8763, lot 139

1157





1157



1158

Property from Various Owners

1158

A huanghuali altar coffer

Late Qing/Republic Period

The well-figured three-board top set into a mitered, mortise and tenoned frame with up-turned ends, over pierced spandrels carved with ruyi heads and leafy tendrils flanking three drawers above a double door with removable stile.

35 x 75 x 19in (88.9 x 190.5 x 48.2cm)

\$40,000 - 60,000



1159

1159

A mixed hardwood eight-panel floor screen inset with blue and white porcelain plaques

Late Qing/Republic period

Each panel of the screen fitted with five porcelain landscape panels of differing shapes that include half-open fan, quatrelobe, square with cusped corners, circle and square with canted corners; each plaque framed within a floating panel intricately cut out with flowering prunus branches set within the main framing members, the prunus branch motif also reticulated to the spandrel separating the lower legs of each panel.

88 x 140in (224 x 355cm) overall

\$25,000 - 35,000



1160

1160

A tielimu tapered cabinet

18th/19th century

The tapered tubular frame carved with a concave edge over four tapered stiles double lock tenoned into the top and square on the inside supporting framed single panel doors with central removable stile, the doors opening to reveal two shelves, the lower suspending paired drawers, over a plain U-shaped apron butt-joined to the underside of the lower stretcher.

65 x 36 x 20in (165.1 x 91.4 x 50.8cm)

\$15,000 - 25,000



1161



1162

1161

A group of four softwood arm chairs
Late Qing dynasty

The single board top set into a mitered mortise and tenoned frame above a plain beaded apron and hump back stretchers on the long and short sides, joined to straight supports with horse hoof ends.

36 1/2 in (91.4 cm) high

\$5,000 - 7,000

1162

A zitan low table
18th/19th century

The single board top half-lapped to side panels cut out with a centered lingzhi fungus and continuing to delicately scrolled ends set off by pierced chilong and geometric corner brackets, the top lacquered.

17 x 38 3/4 x 11 in (43 x 98.5 x 28 cm)

\$5,000 - 7,000



1163

1163

Two zitan and hardwood horseshoe back chairs

Late Qing dynasty

The shaped five-section horseshoe back joined to a plain curved back rest and tubular supports joined at the seat by rectangular rails at the rectangular framed hard seat over plain aprons, foot rest and box stretchers.

39in (99cm) high

\$4,000 - 6,000

Property from a Bay Area collector

1164

A huanghuali and mixed hardwood stool
19th century, later elements

The square top fitted with a single panel over a beaded apron butted to a pierced key fret panel joined to straight supports and carved key fret terminals; *together with* a similar mixed hardwood table fitted with a pierced zoomorphic apron joined to carved hoof feet. [2]

20 x 17in square (51 x 43cm)

\$2,000 - 3,000



1164

Books

Property from Various Owners

1165

A rare set of illustrated volumes on Chinese sculpture

Chinese Sculpture from the Fifth to Fourteenth Century, by Osvald Siren;

Including:

volume 1: Text, Ernest Benn, Limited, London, 1925;

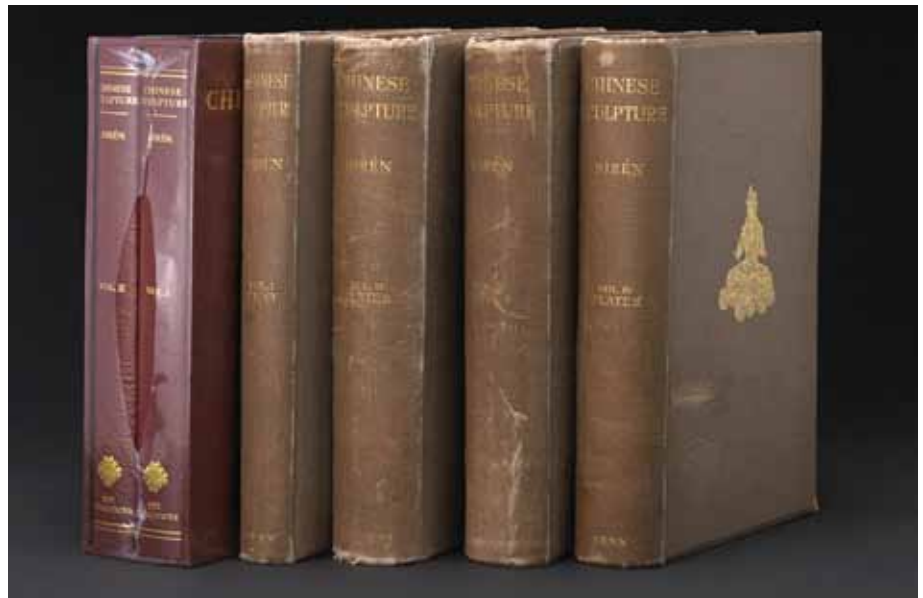
volume 2: Plates 1-205, Charles Scribner's Sons, 1925;

volume 3: Plates 206-421, Ernest Benn, Limited, London, 1925

volume 4: Plates 422-623, Ernest Benn, Limited, London, 1925.

together with:

Chinese Sculpture from the Fifth to Fourteenth Century, volume 1 and 2, by Osvald Siren, SDI Publications, Bangkok, 1998.[5]
\$8,000 - 12,000



1165

1166

Noted Porcelains of Successive Dynasties with Comments and Illustrations

Hsiang Yuan-Pien (Xiang Yuanbian 1525-1590), with annotations and English translations by Kuo Pao-Ch'ang (Guo Baochang) and John C. Ferguson, collated and published by the Chih Chai (Zhizhai) Publishing Company, Peiping (Beijing), 1931; traditionally bound and enclosed in a fitted protective dust case with ruyi-lappet shaped flaps.
\$5,000 - 7,000



1166



1166 (mark)



1166A

1166A

Catalog of the Imperial Treasures in the Shosoin

(*Shosoin homotsu: Kunaicho zaban*), edited by the Shosoin jimusho under the guidance of Wada Gun'ichi; three volumes, each with separate text and plate volumes within a cloth drop-back box, divided in the North, Middle and South Sections, published by the Asahi Shinbun-sha Tokyo, 1960-62; the volume devoted to the middle section from a limited edition of 288/4000.

\$1,500 - 2,500

1166B

Two volumes on Chinese pottery and porcelain
Including:

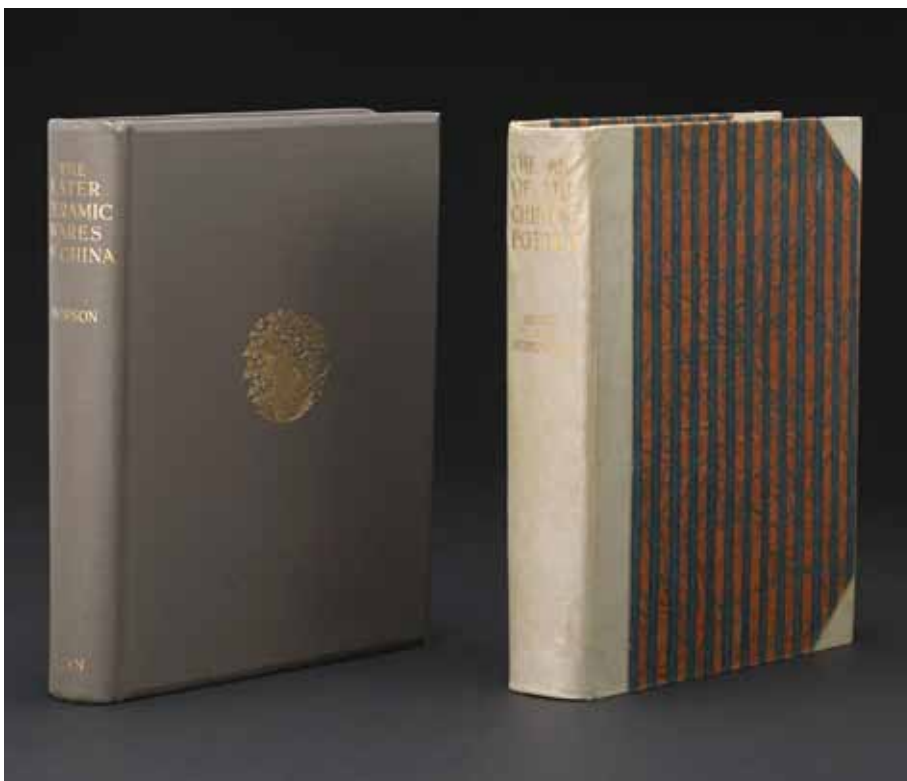
The Art of The Chinese Potter, R.L. Hobson and A.L. Hertherington, Alfred A. Knopf, New York, printed in Great Britain, 1923, No. 514/1500.

The Later Ceramic Wares of China, R.L. Hobson, Ernest Benn Limited, London, 1925.

\$1,500 - 2,500

Ceramics

Property from the Estates of Marilyn and Milton Myers, Hollywood, Florida



1166B

1167

**A sancai glazed pottery amphora
Tang dynasty**

The ovoid body supporting a pair of coil handles with applied bosses terminating in dragon heads that bite the flared rim of the waisted neck, the upper section of the amphora splashed in green, amber and colorless lead glazes while the lower body and the flat base reveal the unglazed buff fabric.

12 3/8in (31.5cm) high

\$4,000 - 6,000

Provenance:

Mathias Komor 30th April 1948

The Georges deBatz Collection

Christie's New York, 30th November 1983, lot 303

The Frieda and Milton Rosenthal Collection

Sotheby's New York, September 16 2008, lot 234

1168

**A pair of painted pottery figures of court officials
Tang dynasty**

The figures each standing atop conforming bases, clothed in flowing robes of pink and orange hues with long sleeve cuffs extending from their clasped hands, their faces containing pink pigment and surmounted by official caps of lobed form.

16in (40.6cm) high

\$4,000 - 6,000

Provenance:

Christie's New York, September 16, 2010, lot 1445



1167



1168



1169



1170



1171

1169

A sancai pottery figure of an earth spirit,
zhenmu shou

Tang dynasty

Its head modeled with leonine features and mane combined with a pair of fabulous antlers all colored in green amber and colorless glazes that continue onto the wings attached above its front legs, its partially seated body and the reticulated plinth.

27 1/8in (69cm) high

\$8,000 - 12,000

Provenance:

Christie's, New York, March 25, 2011, lot 1285
attached paper label from Marchant, London

1170

A painted pottery figure of a soldier
Northern Qi dynasty

Dressed in a helmet with back flap that frames his face with caricature-like features of a foreigner, a breastplate and other layered armor covering his body as he stands on a rockwork base with one hand drilled to hold a weapon of some sort and his left hand resting on a shield, the surfaces showing remnants of various colored pigments.

22in (56cm) high

\$3,000 - 5,000

Provenance:

Christie's New York, March 24, 2011, lot 1223

1171

A glazed and painted pottery figure of a
soldier

Northern Qi dynasty

Dressed in a close-fitting helmet, breastplate and chain mail over his layered clothing as he stands with both fists clenched, the surface showing remains of straw colored glaze and traces of black, red and green pigments.

22 3/4in (58cm) high

\$3,000 - 5,000

Provenance:

Sotheby's New York, September 16, 2008, lot 202
Sotheby's New York, December 7, 1983, lot 143



1172

1172

**An impressive sancai glazed pottery funerary figure of a dignitary
Tang dynasty**

Modeled in great detail as an official wearing an elaborate bonnet held in place by a transverse hairpin on his unglazed head with painted features, an official's tablet held in his hands and his layered garments and slippers with turned-up toes tinted in amber and straw colored glazes while the decorative bands on the clothing are filled with tiny splatters of green, amber and straw colored glazes that reappear as broader splashes of color on the waisted plinth supporting him.

47 1/2in (120.5cm) high

\$20,000 - 30,000

For funerary figures of comparable size, see the civil official excavated in 1971 from the tomb of Prince Zhanghuai (706 CE) in Qian County, Shaanxi Province, included in the exhibition *The Quest for Eternity: Chinese Ceramic Sculptures from the People's Republic of China* (Los Angeles County Museum of Art, 1987), ca.no. 62, p. 131 and color plate p. 58 (120cm high); and the civil official excavated from Guanlin in the city of Loyang, Henan, included in the exhibition *Imperial Tombs of China* (Memphis, Tennessee, 1995), p.113 (107cm high).

Provenance:

Christie's New York October 1, 2008, lot 413



1173

1173

A sancai glazed pottery figure of an earth spirit, zhenmu shou
Tang dynasty

The unglazed human head with painted features displaying elephant-like ears and a conical horn rising to the front of a flame-shaped flange, blade-shaped projections appearing on his neck and flat wings rising at the top of each front leg to his leonine body half-seated on a tall plinth, the body and the plinth colored in vivid green, amber and colorless glazes.
42in (106.5cm)

\$15,000 - 20,000

This 'grave-quelling' beast is one from a pair of tomb guardians - its mate would have been modeled with a lion's head like the smaller beast (lot 1169) in this sale. For similar examples of both types, see *The Quest for Eternity: Chinese Ceramic Sculptures from the People's Republic of China* (Los Angeles County Museum of Art, 1987): the lion-headed beast excavated from the tomb of Prince Zhenghuai in Qian County, Shaanxi province (706 CE), cat.no. 64, p. 131 and color plate p. 38 (90cm high); and the human-headed beast, excavated in 1959 from a tomb in Zhongbao Village, Xi'an, cat.no. 81, p. 138 and color plate p. xiv (57.5cm high).

Provenance:

Christie's New York, October 1, 2009, lot 303
ex-Sackler Collection



1174

1174

A massive sancai glazed pottery camel

Tang dynasty

Vividly modeled with an open jaw and arched neck as it steps outward with its feet attached to a low plinth, the fur of its coat suggested in roughened tufts of clay raised on its head, neck, upper legs and two humps separated by a heavy pack of animal-headed saddle bags, blanket and packing boards piled upon a blanket, the baggage and blanket colored in amber, green and creamy colored glazes that belled onto the pale creamy colored glaze covering most of its body.

30 1/2in 77.5cm)

\$30,000 - 50,000

The dynamic pose and the large size of this funerary figure are similar to a camel in the collection of the Asian Art Museum, illustrated in He Li's *Chinese Ceramics: A New Comprehensive Survey* (Asian Art Museum of San Francisco, 1996), p.99 fig. 172 (33 3/8in [84.7cm] high).

Provenance:

Bonhams, London, May 12, 2008, lot 259



1175



1176

1175

A painted pottery funerary model of a Bactrian camel

Six dynasties

The animal depicted half-seated on a rectangular plinth with its front legs bent and back legs still upright, the patches of rough fur on its head, neck and body as well as the saddle bag showing traces of red pigment.

7 1/2in (19cm) long

\$2,000 - 3,000

1176

A pair of painted pottery tomb attendants

Tang dynasty

Similarly modeled as warriors, standing with both arms and hands held outward from their bodies dressed in layered armor and a tight-fitting helmet framing their impassive faces, the surfaces showing remains of colored pigments and earthen inclusions.

23 1/2in (59.5cm) high

\$4,000 - 6,000

Provenance:

Bonhams, San Francisco, sale 18264, August 23, 2010, lot 6175;
the Estate of Blanche Thebom

Property from a Bay Area Private Collector

1177

A Junyao glazed stoneware bowl

13th/14th century

Potted with a slightly inverted rim to the wide, curving well that tapers sharply inward to the canted foot ring, the mottled blue-gray glaze with a purple tinge splashed with russet and dark patches, thinning to pale brown with black flecks along the rim, ending unevenly above the foot to expose the buff-colored fabric.

8 1/8in (20.7cm) diameter

\$3,000 - 4,000

Provenance:

acquired from a private collector in Hong Kong in early 1980s

Property from Various Owners

1178

A Cizhou-type russet splashed bowl

Northern Song/Jin dynasty

With a flared mouth and slightly everted rim, the exterior of the bowl with a russet skin over the black glaze, the interior with a black glaze with russet streaks, supported by an unglazed foot rim surrounding a recessed foot, the foot bearing a brush-written character in ink.

4 3/4in (12cm) diameter

\$2,000 - 3,000

1179

A Junyao glazed stoneware dish

Northern Song/Jin dynasty

Potted with an upright rim to the shallow curving well and raised on a carefully cut foot ring with deep countersunk base, the craze-filled glaze layer firing to a rich robin's egg blue where thickly applied especially around the foot and across the base, but of a pale gray-green where it thins along the rim, the exposed fabric around the foot burnt a warm cinnamon brown.

6 1/2in (16.5cm) diameter

\$4,000 - 6,000

Provenance:

bearing an oval paper label printed *F. Low-Beer & Co. New York* and the inked number 147



1177



1178



1179



Property from the Estates of John and Betty Menke

John Menke (1919 - 2009)

Betty Menke (1920 - 2012)

John and Betty Menke were married for 64 years. Together they created a life of great intellectual stimulation. Even in his early years John was a collector. He began collecting stamps in his childhood and in the 1950s he collected American art and antique botanical drawings. But while in Indonesia in the 1960s, he and Betty discovered Asian art, which became a dominating lifelong passion. The pieces in this sale are a selection of ceramics from their Chinese collection.

A nuclear physicist by training, John began his work in the field with the Manhattan Project during World War II. After working for the government, he established his own firm of specialized engineers to explore and develop peaceful uses of atomic energy. He was a scientist and engineer by nature and training. In his study of art, beauty always came first, but he used his technical expertise and scientific reasoning to deepen his understanding of ceramics.

Betty was a leader in the community in which she lived. She was President of the PTA and the League of Women Voters, and she was the first woman president of the Scarsdale Board of Education. In addition, she served on the boards of the Scarsdale National Bank and the White Plains Hospital. She had unparalleled social skills and knew how to bring people to consensus. She also had superb judgment and taste, creating a home of great beauty. You could see her artistic sense daily in the life she built around herself and family, and many of the bolder pieces in the collection reflect her judgment as well.

Inveterate travelers, John and Betty traversed the world to see and study ceramics and to explore the environments from which they came. Betty used her skills as a community organizer to create and maintain a

worldwide network of like-minded enthusiasts and scholars. Their home was a meeting ground for diverse people from many lands to eat well, talk, and handle art.

Although self-taught in the area of Asian art, John reached such a level of expertise that his opinions were much sought after. New York antique dealers who came across ceramics outside their field would ask him for advice. He taught many people the technical aspects of ceramic manufacture, and he explained the new scientific tools used in the assessment of ceramics. He was on the collection committees of the Metropolitan Museum of Art in New York City and the Harvard Art Museums in Cambridge.

John and Betty were great supporters of museums and delighted in giving pieces to these institutions if they thought there was a gap in the collection: a Liao vase to the Indianapolis Museum of Art, a Vietnamese landscape plate to the Asian Art Museum of San Francisco, a green Jun ware dish to Harvard, and an unequaled phosphatic Tang flask and a collection of Vietnamese ceramics to the Metropolitan Museum of Art. Just as John and Betty welcomed curators and fellow collectors into their home, so did curators and collectors await visits by the Menkes, knowing that discussions would be both stimulating and enlightening and that knowledge would be advanced on many fronts, from scientific to aesthetic to cultural and historical.

These gifts demonstrate the couple's curatorial eye, and the Menke Collection for sale here similarly reflects their years of experience and knowledge.

David Menke

1180

A straw glazed porcelaneous ware pedestal bowl

Sui dynasty

Its wide, curving well finished with a flared rim and molded with a raised horizontal string band encircling the exterior walls supported on a waisted stem with horizontal ribs attached to a flared foot of inverted bowl form, the straw colored glaze covering all surfaces and showing patches of opaque bluish white where kiln ash deposited on some areas, the base within the foot showing remains of three possible kiln spurs.

10in (25.5cm) high

\$6,000 - 8,000

Provenance:

Chinese Porcelain Company, New York, 2002

Purchased 16 October 2001 by Chinese Porcelain Company in Hong Kong

Literature:

Chinese Ceramics and Works of Art,

The Chinese Porcelain Company, Spring 2002, pp. 42-43, no. 15

The dating for this lot is consistent with the result of Oxford Authentication Ltd. Thermoluminescence Test Sample No. P102e69A, dated March 12, 2002.

1181

A celadon glazed porcelain covered jar

Song dynasty

Thickly potted, carved in shallow relief with combed details added to form a row of overlapping lotus petals below the neck and above the tall foot, the pale gray-green glaze of uneven hue filled with a dense web of craze lines applied to the exterior walls, neck and interior, leaving an unglazed band at the shoulder and unglazed recessed base, the conforming cover with lotus bud finial rising from a lotus petal band.

16in (41cm) high

\$3,000 - 5,000

The jar and cover may be an example of Longquan ware: for similar glazes, bases and combed lotus bands on Longquan examples from the Northern and Southern Song period, see Zhu Boqian, *Longquanyao qing ci* (Taipei, 1998), cat. nos. 69,79, and 85 (as Northern Song); and cat. no. 87, 97 and 98 (as Southern Song).



1180



1181



1182

1182

**A dark gray pottery figure of an ox
Northern Wei Dynasty**

Sensitively modeled with incised details and applied halter across its snout, curving dewlap and rounded hump as it steps forward with its right foot upon a low, trapezoidal base.

7 3/4in (19.5cm) long

\$2,000 - 3,000

Provenance:

Christie's New York, 19 September 2009, lot 185

Christie's New York, 18 September 1997, lot 343

1183

**A molded qingbai lidded box
Southern Song/Yuan dynasty, 12th-13th century**

The cover arching upwards with the top finely molded in relief with a symmetrical pattern of four stylized ruyi-heads enclosing a cinquefoil blossom, the exterior of the box and cover with a pale bluish-green glaze, the interior of the box and cover partially glazed.

3 1/2 in (8.8 cm) diameter

\$2,000 - 3,000

Provenance:

Christie's New York, September 20, 2005 lot 231



1183

1184

**A group of four celadon glazed ceramics
Song/Yuan dynasty**

The first a qingbai porcelain figural fragment preserving the head and upper torso of a baby boy holding a ball; the second a qingbai porcelain bird feeder of compressed globular form with upright neck, short foot and suspension ring attached to one side; the third a Longquan porcelain bird feeder with upright neck, compressed globular walls terminating in a conical base and suspension ring attached to one side; the fourth a small Junyao saucer with an upright edge to the shallow, curving well supported on a narrow foot and deeply recessed base, the pale blue-green glaze marked with a web of long craze lines.

4 1/4in (11cm) height of qingbai boy

5 3/4in (14.5cm) diameter of saucer

\$2,000 - 3,000

Provenance of the qingbai boy:

Evelyn Annenberg Hall, Christie's New York, 29

March 2006, lot 89

Ralph M. Chait Galleries, New York



1184

1185

Two qingbai glazed porcelain containers

Southern Song/Yuan dynasty, 12th-14th century

The first a covered jar of elongated melon form molded with eight lobes accentuated by incised parallel lines, four loops attached at the junction of the shoulder to the cylindrical neck, a translucent blue-green glaze applied within the neck and exterior walls, ending irregularly around the unglazed foot ring and recessed base, the disk shaped cover with tall set-in collar also partially glazed; the second, an incense stick holder constructed with a tiny aperture centering the conical mouth supported on a ribbed and spreading stem set within the wide drip pan with upright walls, the pale blue-green glaze covering all surfaces except the foot ring and concave base.

6 in high (15 cm) height of covered jar

5 3/4 in high (14.5 cm) height of incense stand

\$6,000 - 8,000

Provenance of the covered jar:

Roger Keverne, London, and published in *Roger Keverne, Winter, 2003*, cat. no. 37, p. 38.

For a qingbai jar of ten lobes and more compressed globular form, see He Li, *Chinese Ceramics A New Comprehensive Survey* (The Asian Art Museum of San Francisco, 1996), no. 297, pp. 162-163.

Provenance of the incense stick holder:

Kaikodo, New York, and published in *Kaikodo Journal* Vol XX, Autumn 2001, pp. 260-26 and, 374-375.

The dating of the incense stick holder is consistent with the result of Oxford Authentication Ltd.

Thermoluminescence Test Sample No.P101m64, dated 13 June 2001.



1185



1186



1187



1188

1186
A pair of qingbai cups with stands
Northern Song dynasty

Each of the two cups with an everted lip and a four-lobed foliate rim, supported by a splayed foot that fits neatly into the recessed ringed platform in the center of the stand, the foot of the stand perforated with six heart-shaped apertures, both cups and stands with a qingbai glaze.

4 3/8, 4 1/4in (11, 10.8cm) diameter of the cups

5 3/4, 5 5/8in (14.7, 14.5cm) diameter of the stands

\$6,000 - 8,000

Northern Song dynasty wine cup stands of this type were inspired by similar tea sets that can be traced to historical records from the Tang dynasty. Known as *Taizhan*, (platform stand) these cups mimic the form of *Chatuozi* (teacup supporter), developed by the daughter of Cui Ning, the military commander of Sichuan during the Jianzhong era (780-783). See *The Multiplicity of Simplicity Monochrome wares from the Song and Yuan Dynasties*, University Museum and Art Gallery, University of Hong Kong, 2012, p. 67.

1187
A Yaozhou celadon glazed stoneware dish
Northern Song/Jin dynasty

Its wide well centered with a carved roundel of a leafy stem with combed accents that repeats as a wide band below the rim and reversed by an incised line below the rim on the walls curving sharply toward a splayed foot ring, the olive green glaze with a fine web of craze lines covering all surfaces except the foot pad but burning a cinnamon brown where thinly applied to the recessed base.

7 1/8in (18cm)

\$3,500 - 4,500

Provenance:
bearing oval paper label printed *F. Low-Beer & Co. New York* and inked number 125



1189



1190

1188

**A glazed porcelain cup stand
Northern Song/Jin dynasty**

The compressed globular bowl with center opening attached to a wide, curving flange finished with a barbed edge, both luted onto a tall, spreading foot closed with a base plate set within a very short unglazed foot pad, the glossy straw colored glaze of Ding type covering all remaining surfaces except for some cinnamon-burnt openings in the glaze along the inner walls of the cup.

6in (15cm) diameter

\$2,500 - 4,000

Provenance:

Ira and Nancy Koger Collection,
Christie's New York, 19 September 2006, lot 205

1189

**Two qingbai porcelain bowls
Song dynasty**

The first a bowl thinly molded with a deep well, its exterior walls incised with a summary flower head and leaf pattern beneath a clear blue-green glaze, the unglazed rim covered with remains of a silver metal band; the second a deep bowl, with molded decoration to the interior walls forming alternating panels of flower-filled basins and vases, the glaze also of even blue-green hue below an unglazed rim.

6 3/4 and 7 1/4in (17 and 18.5cm) diameter

\$3,000 - 5,000

Provenance:

Christie's, New York, sale 1359, 24 March 2004,
lot 159 (the first bowl);
S. Marchant, London (the second bowl)

1190

**Two small Longquan celadon glazed ceramics
13th/14th century**

The first a conical bowl with a slightly flared rim and slightly raised convex floor centering the deep well, the short foot ring surrounding a convex, protruding base and all surfaces except the foot covered with a craze-filled glaze of pale gray-green hue; the second a small melon-form jar with short neck and raised ribs around the bulbous body above a short foot with recessed base, the pale olive-green glaze covering all surfaces except the rim and the foot pad.

4 3/4 and 2 7/8in (12 and 7.5cm) diameter

\$2,500 - 4,000

Provenance:

both from Mathias Komor Works of Art, New
York, P45 and N89



1191

1191

**A group of celadon glazed porcelain cups and cup stands
Song/Yuan dynasty**

The largest a set including a deep-bodied cup with flared foot and a tall stand with a raised convex edge to the extruding rim, the qingbai glaze of faint blue-green hue; the second a set with a similarly shaped cup and a tall stand with flat rim on its extruding flange of dish shape, both sections covered with a qingbai glaze of clear, blue-green type; the third a cup stand with wide flange to the dish shaped stand, the heavily crazed qingbai glaze of pale greenish-white; the fourth a small cup of compressed globular form with waisted neck, loop handle and carved in relief with a woven pattern on the exterior walls, the interior and upper exterior displaying with a faint straw-colored glaze. [4]
5 3/8 and 4in (13.5 and 10cm) combined height of each set
\$1,000 - 1,500

Provenance of the cup with handle:
Mathias Komor Chinese Art, New York, R 116

1192

**A white glazed porcelain deep bowl
Yuan Dynasty**

Its deep well with curving walls tapering inward above a tall foot and interior walls molded in relief with a key-fret band above Flowers of the Four Seasons as well as two small characters reading *guo* (country) in sutizi (popular shorthand) and possibly *yue* (peak), the floor filled with a flower head roundel, the lustrous glaze of qingbai type applied to all surfaces except the foot pad and slightly recessed base.
7 7/8in (20cm) diameter
\$3,000 - 5,000

Provenance:
Christie's New York, 20 September 2005, lot 235

For a similar dish with molded floral decoration but combined with fish and qingbai type glaze ascribed to the 12th-14th century sold from the Falk Collection II, see Christie's, New York, 21 September 2001, lot 467.

Using the *wang* (king) radical has been a popular simplification to the interior of the character *guo* (country) since at least the Tang dynasty, well before the 1964 People's Republic of China Committee Reform of the Chinese Script. For an interesting anecdote concerning this alternate character, see Endymion Wilkinson, *Chinese History: A New Manual*, Harvard University Arts Center, 2012, pp. 44.



1192

1193

**A fine blue-glazed porcelain vase, meiping
Yuan/early Ming dynasty, 14th-15th century**

Heavily and elegantly potted with a characteristic rounded shoulder rising to a short, waisted neck with lipped mouth rim, covered with a layer of deep sapphire-blue glaze thinning to the rim and neck, pooling in an irregular line above the foot, the slightly recessed biscuit base burnt cinnamon-brown.
13 3/4in (35cm) high
\$40,000 - 60,000

Provenance:
Bluett, London
Christie's New York, September 21, 2000, lot 296
Gulbenkian collection
Exhibited:
Gulbenkian Museum, Durham, L5

Compare to a similar sized dark blue glazed meiping ascribed to the early 15th century in Susan Valenstein, *A Handbook of Chinese Ceramics* (Metropolitan Museum of Art, 1989), p. 152, no. 146. See also Christie's New York, September 20, 2002, lot 311.



1193



1194



1195

1194

A Longquan celadon duck-form censer

Ming dynasty

Modeled with its head turned to the right as it stands on an oval ring of rippling water, its left wing with incised feathers forming the cover to the glazed interior for burning incense to be emitted from its open mouth and a circular hole in the tail feathers, the pale blue-green glaze covering most surfaces with patches of russet burn where the glaze was thinly applied or failed to cover.

6 3/4in (17cm) high

\$3,000 - 5,000

Provenance:

Christie's New York, 19 September 2006, lot 230

1195

A Longquan celadon dish with impressed floral decoration

Ming dynasty

The wide rim flange filled with a lozenge and flower-head diaper, the curving walls displaying branches of mallow alternating with peony buds and the floor impressed with a peony branch roundel, a pale olive-green glaze covering all surfaces except a cinnamon-burnt firing ring to the recessed base.

12 3/4in (32.5cm) diameter

\$1,000 - 1,500

1196

Two Longquan celadon deep dishes

13th/14th century

The larger dish molded with a flared rim to the wide, curving well and raised ribs that form a band of overlapping lotus petals on the exterior walls above the tall foot ring, the pale gray-green glaze covering all surfaces except the narrow foot pad; the smaller dish displaying a narrow, canted rim flange surrounding the conical walls rising from a set-in foot, the gray-green glaze also covering all surfaces except the narrow foot pad.

6 3/4 and 5in (17 and 12.5cm) diameter

\$2,000 - 3,000

1197

A Longquan celadon dish with incised decoration

Ming dynasty

Molded with a barbed rim flange and conforming ribs along the shallow cavetto incised with dissolved peony branches, the floor of the wide well centered with an impressed peony spray and a pale olive green glaze covering most surfaces except for a cinnamon-burnt ring on the recessed base.

13 1/2in (34cm) diameter

\$1,500 - 2,000

1198

A peachbloom glazed beehive-form waterpot, taibo zun

Kangxi mark and period

Of domed form but missing its narrow neck and flared mouth, its curving walls incised with three dragon roundels visible beneath a mottled raspberry red wash and colorless glaze also applied on the interior and across the shallow recessed base displaying the *six-character mark* in two rows of underglaze blue regular script.

4 3/4in (12cm) diameter

\$2,500 - 4,000

Provenance:

ex-McGrath Collection

Robert C. Eldred, East Dennis, Massachusetts



1196



1197



1198



1199

1199

**A Ming style glazed porcelain moon flask with incised decoration
18th century**

The bulbous mouth incised with a xiangcai band that repeats along the outer edges of the convex walls to frame elaborately interlaced eight-petal roundels, the leaf shaped loop handles also incised with flowering branches, the glaze of faint blue-green hue applied all surfaces except the pad of the rectangular foot.

12 1/4in (31cm) high

\$6,000 - 9,000

Provenance:

E.G. Sloan & Co., 27 April 1978

For the prototype to this lot in blue and white porcelain from the Xuande period, see Geng Baochang, *Xuande Imperial Porcelain excavated at Jingdezhen* (Chang Foundation, Taipei 1998), ca. no. 24, pp. 31 and 204.

A similar white glazed moon flask ascribed to the Yongzheng period, was sold in Panlong (Pioneeragon) auction, 27 August 2003, lot 71 (33cm high).

1200

**A powder blue glazed porcelain rouleau vase with gilt enamel decoration
Kangxi period**

Thickly potted with a cupped rim, cylindrical neck and canted shoulder above the elongated body constricting inward to a short foot, the exterior walls covered in a richly mottled layer of cobalt beneath a colorless glaze and painted in gilt with various decorative device above an illustration of the Pavilion of the Prince of Teng in Nanchang, surrounded by a long inscription including portions of the famous *Preface to the Prince of Teng's Pavilion (Tengwang ge xu)* written by the Tang poet Wang Bo (ca. 649-670), the colorless glaze also covering the interior and the recessed base.

17in (43.2cm) high

\$7,000 - 10,000



1200

Property from Various Owners

1201

**A Longquan celadon glazed porcelain deep dish with incised floral decoration
Ming dynasty**

Thickly potted and freely incised with dissolved scrolls along the wide rim flange and a flowering peony branch that fills the roundel across the floor of the curving well, the thick layer of olive green glaze covering all surfaces except a cinnamon-burnt firing ring visible on the recessed base within the foot ring.

15 1/8in (38.5cm) diameter

\$4,000 - 6,000

Property from the Sarkisian Collection,
Denver, Colorado

1202

A large green enameled porcelain jar, guan Hongzhi mark, Early Qing dynasty

Thickly potted with a slightly flared rim to the short neck and a body of compressed ovoid form that flares outward slightly toward the base, its interior and exterior walls covered with a leaf green enamel showing a fine web of craze lines and stopping along the canted edge of the wide foot ring centered with a narrow recessed base bearing the *six-character mark* inscribed in underglaze blue regular script within a double ring beneath a colorless glaze.

13 1/2in (34.5cm) high

\$6,000 - 8,000

A jar of similar shape with a leaf green glaze but with a higher shoulder and an unglazed base has been ascribed to the period 1650-1660 by Michael Butler, Julia B. Curtis and Stephen Little in *Shunzhi Porcelain: Treasures from an Unknown Reign* (Art Services International, 2002), cat. no. 37 p. 152. For a blue monochrome bowl from the same collection and exhibition bearing a Jiajing mark but also identified with the Shunji period, see cat. no 42, pp. 158-159. The blue bowl and its reign mark were also illustrated in the exhibition *Transitional Wares and Their Forerunners* (Oriental Ceramic Society of Hong Kong and the Urban Council, Hong Kong, 1981), cat. no. 194, pp. 205 and 213.



1201



1202



1203 (detail)

Property from a Berkeley California Estate

1203

A Longquan celadon bottle vase, yuhuchunping

Yuan/Ming dynasty

Well-potted, its pear form body standing upon a very gently splayed foot, rising to a slender neck below its wide everted mouth with lipped rim, covered overall with an olive-green glaze with a subtle yellowish tinge except the biscuit foot rim burnt orange in the firing.

12 1/2in (31.8cm) high

\$60,000 - 100,000

Provenance:

ex-collection Mrs. Ross C. Armstrong, Colusa California,
inventoried June 1981 by Mr. Kiyoharu Yokouchi of
Nikko Art Shop, Berkeley, California

For a comparable example in the Asian Art Museum of San Francisco, see He Li, *Chinese Ceramics: A New Comprehensive Survey* (Asian Art Museum of San Francisco, 1996), cat. no. 363, pp. 176-177 and p. 203.

Excavations in the People's Republic of China in recent years have also uncovered the following examples: see *Zhongguo chutu ciqu chuanji* (Science Press, Beijing, 2008), Vol. 9 Zhejiang, cat. no. 211, excavated in 1984 at Hecheng town, Qingtian county, as Yuan to early Ming; and cat. no. 229, excavated in 1985 at Gongren Road, Yiwu city, as Yuan dynasty. A related example from the Jingdezhen kilns in white ware, excavated in 1960 from the tomb of Lady Ye, dated 1418, is published in Vol. 7, *Jiangsu Shanghai*, cat. no. 187.



1203



1204

Property from the estate of George H. Taber, Pittsburgh, Pennsylvania, by Descent

1204

A Longquan celadon glazed porcelain Buddhist figural group

Ming dynasty

Including Guanyin seated in royal ease to the front of a mandorla supporting a bird and a vase on rocky ledges to each side of impressed decorative banding; her attendants Shancai and the young girl Xiaolongnu modeled as separate standing figures, all covered in a densely crazed olive green glaze, their faces as well as the bird and vase burnt a dark cinnamon brown in the firing; the trio attached to an early 20th century reticulated wood base.

8in (20.5cm) height of Guanyin

11in (28cm) height including wood stand

\$5,000 - 8,000

Exhibited:

on loan, the Carnegie Institute, Pittsburgh, Pennsylvania, early 1930's until 1940

1205

A Longquan celadon footed bowl

Ming dynasty

Thickly molded with a flared rim to the body of inverted bell form raised on a tall foot ring, the floor of the well impressed with a flower sprig set within a single impressed ring, the opaque olive glaze covering all surfaces except a cinnamon-burnt firing ring within the deeply recessed base.

5 7/8in (15cm) diameter

\$1,000 - 1,500

Exhibited:

on loan, the Carnegie Institute, Pittsburgh, Pennsylvania, early 1930's until 1940



1205

1206

A robin's egg blue miniature vase with molded dragon decoration

19th century

Of bottle form with a wide, flaring lip and compressed globular body displaying a young dragon with black enameled body and white glazed feet crawling on the mottled blue and purple enameled surface of the exterior walls, the interior of the neck covered in a colorless glaze and the recessed base with turquoise enamel.

5in (12.7cm) high

\$2,500 - 4,000

Exhibited:

on loan, the Carnegie Institute, Pittsburgh, Pennsylvania, early 1930's until 1940



1207



1206

1207

**A group of four small monochrome glazed porcelain containers
18th/19th century**

Including an oxblood glazed water coupe, the interior covered with a celadon tinged clear glaze; the second a café-au-lait glazed saucer with scalloped rim; the third a mirror black glazed jarlet; the last a pear-shaped vase with flared foot and deeply recessed base with an opaque apple green glaze, the neck cut down with a later metal collar.

5in (12.7cm) height of tallest

\$3,000 - 5,000

Exhibited:

on loan, the Carnegie Institute, Pittsburgh, Pennsylvania, early 1930's until 1940



1208

1208^Y

**A peachbloom glazed porcelain amphora vase
Kangxi mark, 19th century**

Its body of inverted pear form supporting a narrow waisted neck with a wide flaring rim and covered with a layer of mottled red with pale green patches beneath a colorless glaze also applied to the deeply recessed base bearing the *six-character mark* in underglaze blue.

6 3/4in (17cm) high

\$2,000 - 3,000

Exhibited:

on loan, the Carnegie Institute, Pittsburgh, Pennsylvania, early 1930's until 1940



1209



1210

Property from various owners

1209

**A porcelain bottle vase with copper red decoration
Kangxi period**

The slender neck now reduced in size and repaired with metal as it rises from a body of graceful pear shape raised on a wide foot pad, the walls displaying three fabulous beasts in differing poses drawn in copper washes that fire from raspberry red to reddish brown with patches of faint green and dots of dark underglaze blue defining the eyes, all beneath a colorless glaze that covers the recessed base.

8 3/4in (22cm) high

\$3,000 - 5,000

1210

**A Ge-style celadon glazed stoneware brush washer
18th century**

Thickly potted with an upright rim and body of compressed globular form raised on a short canted foot ring, the opaque gray-green glaze displaying a wide web of black and faint russet crackle lines applied to all surfaces except the narrow foot pad stained a dark chocolate brown, the chips along the pad revealing the underlying gray stoneware body.

5 3/4in (14.5cm) diameter

\$4,000 - 6,000

Property from the collection of Joseph Klein (1899 - 1987), New York, New York

1211

**A glazed white porcelain archaistic vase
Yongzheng mark and period**

Of archaistic hu-form with raised taotie mask decoration, the deeply recessed base displaying the *six-character mark* written in underglaze blue regular script within a double ring.

5 1/2in (14cm) high

\$10,000 - 15,000

A yellow glazed vase with similar raised relief decoration, also Yongzheng mark and period and height 13.6cm, sold in the Beijing Hanhai sale, 26 June, 2006, lot 2247.

Property from various owners

1212

**A Dehua porcelain figure of Guanyin
Bo zhi yuren mark, 19th century**

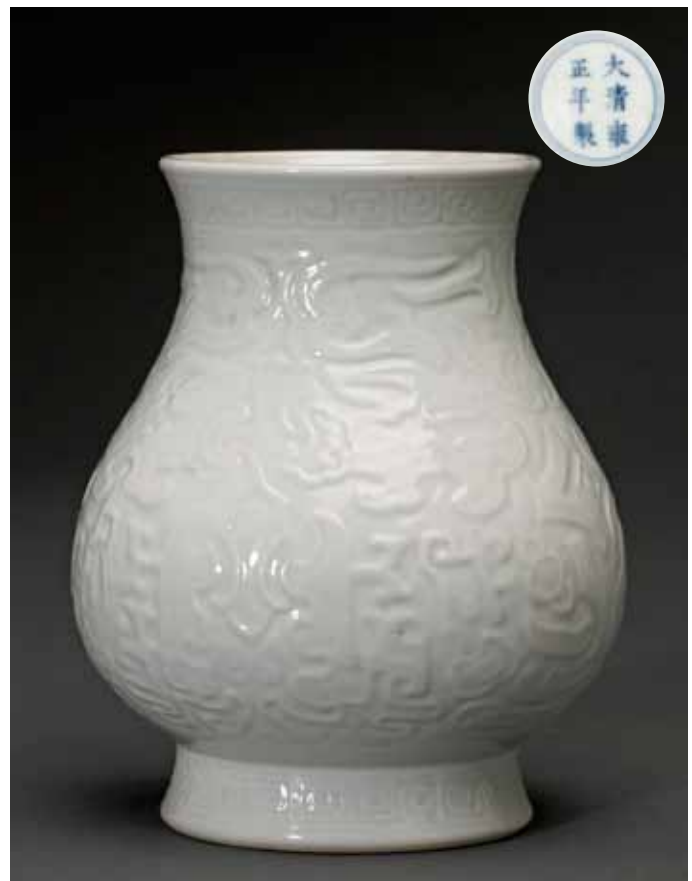
Portrayed with a long mantle that frames a wide face with downcast eyes and envelopes most of the seated figure except the exposed left foot and the jeweled necklace suspended across the partially bared chest, the shoulder on the back impressed with the *four-character mark* in seal script, the pale creamy-white glaze applied to the exterior and most surfaces of the interior except for the foot pad.

8 3/4in (22cm) high

\$4,000 - 6,000

Provenance:

purchased in the early years to the 20th century from the antiques firm De Draak in Batavia (Jakarta), Indonesia by a Dutch family resident there from the mid-19th through early 20th century



1211



1212



1213

1213

A set of eight porcelain wine cups with underglaze blue and iron red enamel decoration
Daoguang marks and of the period

Each of inverted bell form and painted in iron red enamel around the exterior walls with two dragons striding toward flaming pearls above four clusters of spewing waves, all set between a pair of lines drawn in underglaze blue below the flared rim and along the low foot, the *six-character mark* in seal script across each recessed base also painted in underglaze blue.

2in (5cm) high each

\$15,000 - 25,000

Provenance:

purchased in China before 1949, each with its original sales label attached to the interior well

Property from the Estates of John and Betty Menke

1214

A large blue and white 'Kraak' porcelain dish
Late Ming dynasty

The canted rim flange finished with a barbed edge and painted with conforming lotus petal reserves that frame alternating depictions of auspicious plants and popular Daoist symbols that continue down the shallow cavetto, the floor displaying birds in a garden of peony flowers framed by diapered patterns that create an octagonal roundel and the reverse also divided into more simplified registers of decoration, the well-preserved and lustrous glaze of pale greenish-white hue covering all surface except the foot pad.

19 1/2in (49.5cm) diameter

\$5,000 - 7,000

Property from various owners

1215

A blue and white porcelain deep dish with
dragon decoration

Tongzhi mark and period

Painted in shades of mottled cobalt wash forming a background to dragons striding through flames and clouds toward flaming pearls all left in white reserve with line-drawn details along the cavetto, within a roundel across the floor of the well and repeated on the exterior walls above a jeweled lotus petal band, the recessed base displaying the *six-character mark* in two vertical rows of regular script and all surfaces except the foot pad covered in a colorless glaze.

10in (25.5cm) diameter

\$3,000 - 5,000



1214



1215



1216

1216

A blue and white porcelain melon shaped guan with Eight Immortals decoration

Jiajing mark and period

Stoutly potted with eight shallow lobes to the short neck and compressed ovoid body, the neck and shoulder painted with cloud scrolls and a jeweled lappet band while each of the eight lobes on the body displays one of the Eight Immortals surrounded by clouds as they ride on billowing waves above another jeweled lappet band, the recessed base bearing the *six-character mark* inscribed in regular script within a double ring and all surfaces except the foot pad covered in a celadon-tinged glaze.

11 7/8in (30.2cm) height of jar

\$30,000 - 50,000

A nearly identical example of this jar was excavated in 1980 at Jiuxianqiao, Chaoyang District, now preserved in the Capital Museum, see *Zhongguo chutu ciqu chuanji*, Vol. 1 Beijing (Science Press, Beijing, 2008), cat. #159, height listed as 29cm. For a variant example of an Eight Immortals jar from the same period, but potted with smooth walls, see *Oriental Ceramics: The World's Great Collections*, Vol. 3 Museum Pusat, Jakarta (Kodansha, 1982), color plate 82 and p. 172, height 20cm.



1217

Property from a Private Washington Collector, acquired by the family in the early 1950's

1217

A good blue and white porcelain dragon and phoenix vase

Late Qing/Republic period

Thickly potted and painted with dragon, trifold and upright leaf bands around its long, waisted neck while the compressed globular body displays an elaborate cloud collar band at the shoulder above four dragon and phoenix roundels surrounded by composite flower heads and densely leafed tendrils drawn in outline against a cobalt-wash background, the recessed base centered with a double ring in underglaze blue and all surfaces except the wide foot pad covered with a celadon-tinged glaze.

23in (58.5cm) high

\$12,000 - 15,000



1218

Property from the collection of a United States diplomat posted in several mainland Chinese cities from 1911 to 1933, thereafter by descent

1218

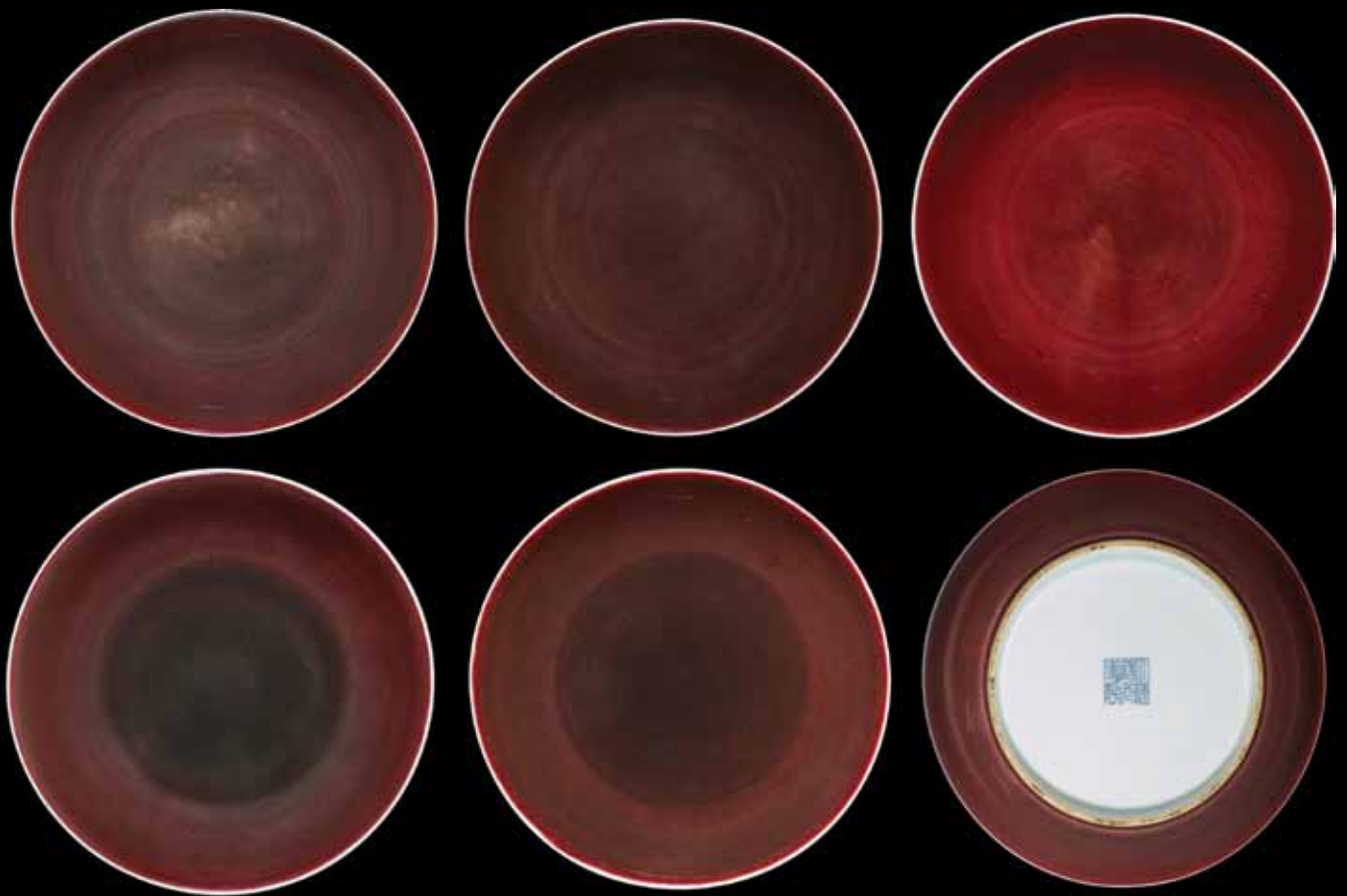
A group of five copper red porcelain dishes

Qianlong marks and period

Each dish potted with a flared rim and wide curving well, the dark scarlet copper layer covering the interior and exterior walls, thinning along the rim where the white paste appears beneath the colorless glaze as a narrow ring and again across the recessed base where the *six-character mark* is written in underglaze blue seal script.

8 1/4in (20.9cm) diameter, the largest

\$15,000 - 25,000



1219

1219

A group of five copper red porcelain dishes

Daoguang mark and period

Each dish potted with a flared rim and wide curving well, the dark scarlet copper layer covering the interior and exterior walls, thinning along the rim where the white paste appears beneath the colorless glaze as a narrow ring and again across the recessed base where the *six-character mark* is written in underglaze blue seal script.

8 1/4in (20.9cm) diameter

\$5,000 - 7,000



1220

1221

1220
A yellow ground porcelain bowl and a pair of blue and white porcelain dishes

Tongzhi marks and period

The bowl well-potted on a high foot, the exterior incised and enameled in green with two groups of birds in flight amid foliate branches bearing peaches issuing from rock work, on a rich yellow ground stopping neatly at the foot, with a *six-character mark*; each of the saucer dishes with a wide curving well centered with a roundel containing four hibiscus flowers amid repeating tendrils, the exterior walls painted with five flowers and tendrils, the recessed base displaying the *six-character mark* in two vertical rows of regular script. [3]

4 7/8in (12.3cm) diameter the bowl

7 3/4in (19.6cm) diameter the dishes

\$3,500 - 4,500

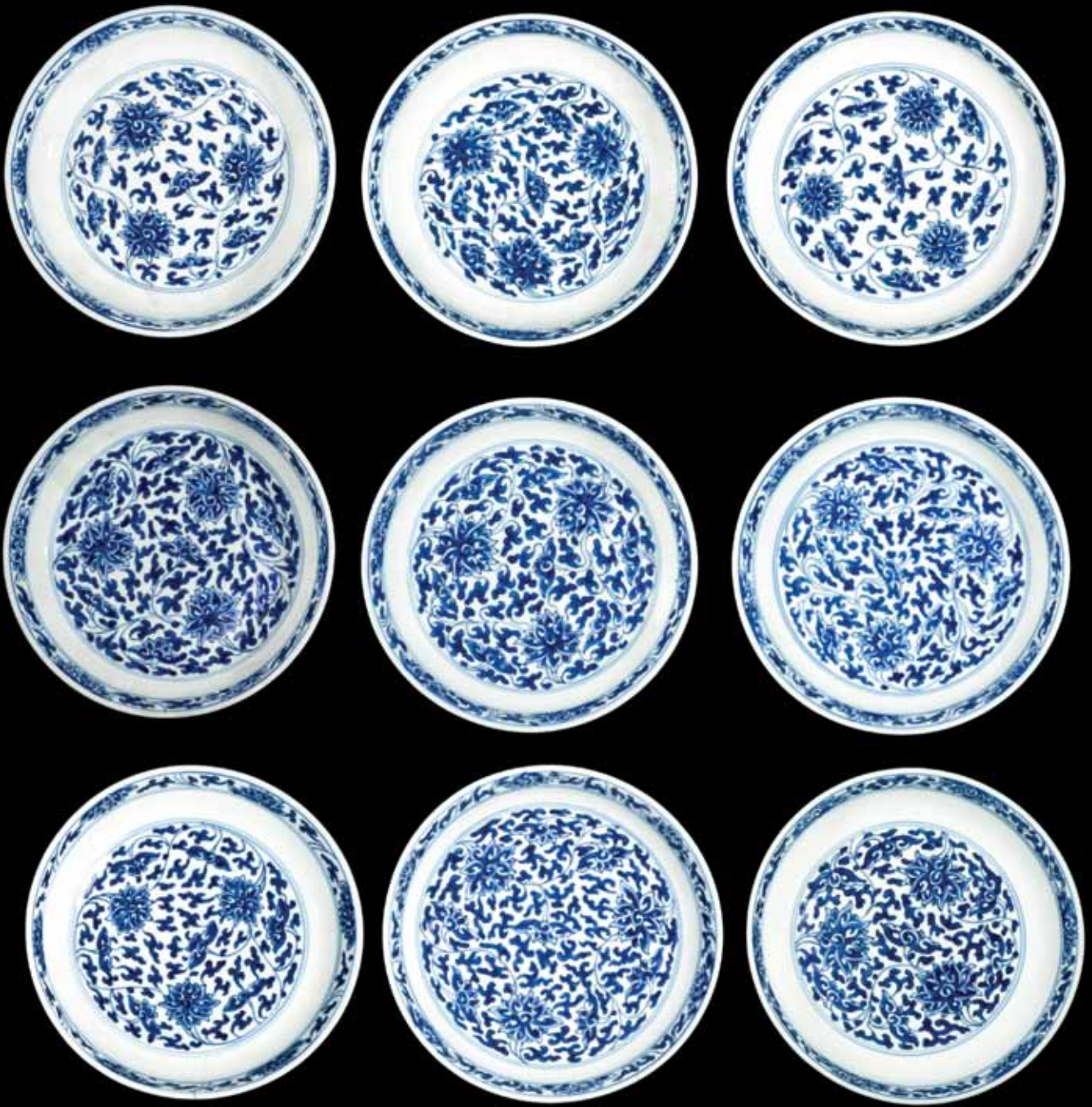
1221
A blue and white porcelain dragon bowl

Kangxi period

Finely potted and supported by a slightly flaring foot rim, the exterior decorated in underglaze blue with two chi dragons amid meandering leafy tendrils and ruyi heads, with a pattern of cloud form ruyi lappets, with an additional chi dragon on the interior, curling counter clockwise.

6 1/8in (15.5cm) diameter

\$2,000 - 3,000



1222

1222

A set of nine porcelain dishes with lotus pattern

Kangxi mark and period

Each of the nine with a roundel containing lotus blossoms, buds and tendrils that repeat in a narrow band below the flared rim and encircle the exterior walls, the recessed base displaying the six-character mark in two vertical rows of regular script.

6in (15.2cm) diameter

\$10,000 - 15,000



1223



1224

1223

A pair of cobalt glazed porcelain dishes with gilt decoration

Qianlong marks and period

Each of the shallow, rounded sides flare slightly at the chocolate brown rim, the interior and exterior with a deep cobalt blue glaze, the interior with a gilt lotus motif, the exterior with overglaze gilt bats, each of the dishes with the character *fu* incised into the glaze on the exterior wall, with a *six-character mark* in underglaze blue to the base.

8in (20.3cm) diameter

\$2,500 - 4,000



1225



1224

A small blue and white porcelain dragon bowl

Yongzheng mark and period

Of ogee form, the exterior with a translucent bluish glaze, the interior with two four-clawed dragons, with a *six-character mark* in kaishu in underglaze blue on the base.

3 3/4in (9cm) diameter

\$3,000 - 5,000



1225

A pair of porcelain bowls with hibiscus pattern

Qianlong marks and period

Each with a wide curving well, centered with a roundel containing four hibiscus flowers amid repeating tendrils, the exterior walls painted with five flowers and tendrils, the recessed base displaying the *six-character mark* in three vertical rows of seal script in underglaze blue.

7 5/8 (19.4cm) diameter

\$4,000 - 6,000



1227



1226

No lot

1227

A pair of porcelain dishes with hibiscus pattern

Qianlong marks and period

Each with a wide curving well, centered with a roundel containing a single hibiscus blossom amid leafy tendrils, the exterior walls with five blossoms, the recessed base displaying a *six-character mark* in three vertical rows of seal script in underglaze blue.

7 5/8 (19.4cm) diameter

\$3,000 - 5,000





1228

1228

A pair of porcelain bowls with melon pattern

Qianlong marks and period

With broadly flaring rims, the interiors with a similar pattern of three melons amid leaves and tendrils, a double blue ring around the interior and exterior rim, the rim a chocolate brown, the exterior walls with sprays of peaches, lychee and foshou, the *six-character mark* to the base in underglaze blue seal script.

7 3/4 (19.7cm) diameter

\$3,000 - 5,000



1229

1229

A group of five porcelain dishes with green enamel dragon pattern

Four with Daoguang marks and of the period

One with Tongzhi mark and of the period

Similarly patterned, each with flaring rounded sides, enameled to the interior with a central medallion enclosing a green five-clawed dragon writhing in pursuit of a flaming pearl, all outlined in black enamel, the underside decorated with a similar design of dragons in mutual pursuit of flaming pearls against a ground of incised waves, one of the Daoguang dishes lacking the incised wave pattern.

7 1/4in (18.2cm) diameter of the largest

\$6,000 - 8,000



1230



1230

A pair of porcelain dishes with green enamel dragon pattern

Qianlong marks and period

Each with flaring rounded sides, enameled to the interior with a central medallion enclosing a green five-clawed dragon writhing in pursuit of a flaming pearl, all outlined in black enamel, the underside decorated with a similar design of dragons in mutual pursuit of flaming pearls against a ground of incised waves.

7in (17.8cm) diameter

\$5,000 - 7,000

1231

A doucai enameled porcelain bowl

Jiaqing mark and period

Delicately potted with a prominent recessed foot rising up to steep rounded sides and slightly lipped rim, the interior enameled with a roundel of aster and leafy sprigs, the exterior with a central medallion of blossoming floral sprays, encircled by a band of floral border with outer floral scrolls comprised of free-flowing lines, the exterior with an elaborate and dense floral spray interspersed by interlocking chains of C-scroll vines, below a band of trefoils around the rim, all brilliantly enameled in vivid tones of red, blue, yellow, green and aubergine, the base with a six-character seal mark in underglaze blue.

5 7/8in (15cm) diameter

\$5,000 - 7,000



1231

The present bowl is illustrates the continuation and similarity of design from the Yongzheng and Qianlong periods into the Jiaqing era in its delicate rendering of floral bouquets. For similar Yongzheng period floral bouquet designs, see a garlic-head vase and a meiping vase, both Yongzheng mark and of the period, illustrated in *The Complete Collection of Treasures of the Palace Museum: Porcelains in Polychrome and Contrasting Colours*, Hong Kong, 1999, pls.224 and 225.



1232

1232

Two doucai enameled porcelain dishes with phoenix and lotus decoration

One Qianlong mark and period

One Daoguang mark and period

Each with shallow rounded sides rising to a slightly everted rim, brightly enameled with a central medallion of archaistic phoenix encircling a stylized lotus blossom borne on curling stems, repeated in a frieze on the exterior. [2]

7 1/2in (19cm) diameter

\$8,000 - 12,000



1233

Property from Various Owners

1233

**A porcelain panel with famille rose enamels and gilt decoration
Late 18th century**

Depicting two immortals in the center foreground dancing around a vessel placed on a bridge that crosses a bubbling river, the woman with a peacock feather collar, the balustrade of the bridge in iron red with a repeating motif of auspicious bats and blossoming trees on either bank of the river, with tall pines partially obscuring a wood columned house, a pair of red-crown cranes high in the pine, with distant hills in blue and green enamels, the sky painted with billowing clouds and gilt highlights.
7 7/8 x 11 7/8in (20 x 30cm)

\$4,000 - 6,000

1234

**A famille verte enameled porcelain brush pot, bitong
19th century**

Of cylindrical form, slightly flared toward the foot, painted to the exterior walls with a continuous scene depicting figures making auspicious offerings to a female immortal on a parapet surrounded by lush plants and rock formations under a gilt painted sun in a cloud-filled sky.

5 1/2in (14cm) high

\$3,000 - 4,000

Provenance:

Butterfields, San Francisco, October 8, 2004, sale 13042, lot 4269



1234

1235

A pair of yellow sgraffito ground porcelain bowls with underglaze blue and famille rose enamel decoration

Guangxu marks and period

Each painted in underglaze blue with a roundel of three auspicious rams in a landscape and auspicious symbols tied with ribbons to flowering branches filling the deep curving well while the exterior walls display a young ram in each of the three landscape roundels rendered in opaque and translucent enamels separated by One Hundred Antiques painted *en suite* against the lemon yellow ground incised with a feather pattern, the recessed base displaying the *six-character mark* in underglaze blue regular script.

6in (15cm) diameter

\$10,000 - 15,000

Provenance:

Spink & Son, London, 1970

1236

A pair of powder blue ground porcelain bottled vases with famille rose enameled decoration

19th century

Each thickly formed with a long cylindrical neck and body of compressed globular shape covered with a layer of richly mottled cobalt blue beneath a colorless glaze that frames two opposing scalloped reserves painted in gilt and bright enamels of warriors on horseback and a scholar on a journey separated by smaller oval and square reserves filled with Flowers of the Four Seasons; each now mounted in European ormolu mounts.

11 1/4in (28.5cm) high including mounts

\$2,000 - 3,000



1235



1236



1237



1238

1237

A large biscuit-enameled porcelain charger

Kangxi mark, 19th century

The wide curving well incised with three dragons striding through clouds and flames, the motifs colored in green, aubergine, clear and black enamels against a yellow ground while the exterior walls are decorated *en suite* with two dragons against a pale aubergine ground, the recessed base bearing the *six-character mark* within a double ring impressed into the biscuit beneath a colorless glaze that stops short of the double recessed foot pad.

20 5/8in (52.5cm) diameter

\$6,000 - 8,000

Provenance:

acquired in Shanghai, 1945

1238

A glazed porcelain foliate rim underdish with famille rose enamel decoration on a yellow ground

Late Qing/Republic period

Thickly potted with a raised edge to the rim flange painted with peaches, bats and auspicious symbols in opaque famille rose enamels on the lemon yellow ground that repeat on the cavetto in larger scale, alternating with gilt shou medallions while the exterior walls display three sprays of flowers and leaves in bright colors, with colorless glaze applied to all surfaces except the foot pad.

15 3/4 (40cm) diameter

\$3,000 - 5,000

Exhibited:

California Palace of the Legion of Honor

Luxury for the West: Chinese Export Porcelain from Bay Area Collections,

18 July 1990 to 20 January 20 1991;

paper label with museum registration number T#90.51.279 affixed to base

1239

A blue and white porcelain deep dish with iron red enamel dragon decoration

Qianlong mark and period

The wide, curving well centered with a roundel drawn in underglaze blue outline of a dragon stalking through waves, the body highlighted in overglaze iron red and the motif repeated on the exterior walls beneath a carefully drawn band of interlocking cash patterns, the recessed base displaying the *six-character mark* also drawn in underglaze blue.

7in (17.8cm) diameter

\$6,000 - 8,000

Property from the estate of George H. Taber, Pittsburgh, Pennsylvania, by Descent

1240

A massive famille rose enameled porcelain deep dish

Qianlong mark, late Qing/Republic period

Thickly molded and painted across the wide, curving well with butterflies hovering over flowering peony branches rendered in opaque and translucent enamels with some sgraffito details, the reverse painted in iron red with three bats, the recessed base bearing the *six-character mark* enclosed within a rectangular frame in underglaze blue seal script.

20 7/8in (53cm) diameter

\$3,000 - 5,000

Exhibited:

on loan, the Carnegie Institute, Pittsburgh, Pennsylvania, early 1930's until 1940



1239



1240



1241



1242



1243

1241

**An elegant polychrome enameled Yixing bottle vase
19th century**

Formed with a cylindrical neck and compressed globular body raised on a short foot, with a chilong applied in high relief and decorated with green enamel climbing up one side, the main body with flowering branches picked out in opaque enamels of the famille rose palette against a medium blue enamel ground, the interior of the neck and the recessed base finished in densely crazed white glaze, the buff body of the fabric showing only along the narrow foot pad.

4 1/4in (11cm) high

\$4,000 - 6,000

Exhibited:

on loan, the Carnegie Institute, Pittsburgh, Pennsylvania, early 1930's until 1940

1242

**A famille rose enameled porcelain bottle vase
Qianlong mark, Late Qing/Republic period**

Thinly molded with a waisted neck and ovoid body painted in shades of black and colored enamels with flowering branches and plants opposing a ten-character couplet bearing the seals of the Jesuit painter Giuseppe Castiglione (1688-1768), the recessed base within the short foot ring bearing the *four-character seal* in overglaze blue enamel.

7 1/4in (18.5cm) high

\$3,000 - 5,000

Exhibited:

on loan, the Carnegie Institute, Pittsburgh, Pennsylvania, early 1930's until 1940



1244

1243

**A group of three porcelain articles
Late Qing/Republic period**

The first a millefleur glazed miniature globular vase having a small circular mouth at the top with the exterior densely decorated with brightly colored blossoming flowers and leaves set atop a gilt reserve, the underside bearing a blue enameled *four-character Qianlong mark*; the second a 19th century café au lait and famille rose enameled porcelain cricket cage of globular form with perforated walls surrounding three circular reserves painted with beauties in garden settings on the glazed ground surrounded by gilt wash over the coffee colored glaze that repeats on the cover cut in the form of a cash coin, the pierced base of the sphere finished in opaque pink enamel with clouds drawn in dark rose outline; the third a famille rose enameled porcelain ovoid covered jar painted in bright enamels and gilt highlights with flowering branches, fruits and butterflies across the curving walls and conforming cover with turquoise enamel applied to the interior surfaces and on the recessed bearing a *six-character Jiaqing mark* in iron red seal script.

3 1/4in (8.3cm) height of tallest

\$5,000 - 7,000

Exhibited:

on loan, the Carnegie Institute, Pittsburgh, Pennsylvania, early 1930's until 1940

1244

**A pair of mille fleur enameled eggshell porcelain small vases
Qianlong marks, Republic period**

Each of baluster form with a cupped mouth to the waisted neck and painted in vividly hued enamels with large blossoms and leaves set against a brown wash ground painted with minute white enamel tendrils, the thick enamels on some of the blossom petals lightly incised in the sgraffito technique, the recessed base bearing the *six-character mark* in iron red seal script.

5 1/2in (14cm) high

\$10,000 - 15,000

Exhibited:

on loan, the Carnegie Institute, Pittsburgh, Pennsylvania, early 1930's until 1940



1245



1246

1245

A pair of famille rose and yellow enameled porcelain bowls
Kangxi marks, Republic period

Each potted with extremely thin walls and raised on a tall foot, the exterior carefully enameled in fine black outline and brightly hued enamels to depict seasonal blossoms filling four flower-shaped reserves outlined in gilt and separated by abstracted mirror images of lily buds in shades of yellow enamel, the recessed base bearing the *four-character mark* in dark rose enamel regular script enclosed within a double square frame.

5 1/2in (14cm) diameter

\$8,000 - 12,000

Exhibited:

on loan, the Carnegie Institute, Pittsburgh, Pennsylvania, early 1930's until 1940

1246

A pair of famille rose enameled eggshell porcelain vases with flowering plum design Qianlong mark
Qianlong marks, Republic period

Each painted with a band of jeweled pendants descending from the outside surface of the trumpet neck rendered in the dark rose enamel also used in combination with other subtly shaded enamels to create flowering branches across the body, the recessed base bearing the *four-character mark* in overglaze blue enamel inscribed within a double square.

5 3/4in (14.5cm) high

\$3,000 - 5,000

Exhibited:

on loan, the Carnegie Institute, Pittsburgh, Pennsylvania, early 1930's until 1940

1247

A turquoise enamel ground porcelain teapot with sgraffito and famille rose enamel decoration
Qianlong mark, Republic period

Of ovoid form with scrolled handle and curving spout covered in turquoise incised with a feather pattern combined with flower heads and leaf scrolls drawn in colorful enamels also used for the landscape and short inscription bearing the seals of the Qianlong emperor within a shaped cartouche and reversed by another inscription in black enamel with the same seals, the domed knob enameled *en suite* and the recessed base bearing the *six-character mark* in iron red seal script.

6 5/8in (17cm) length overall

\$6,000 - 8,000

Exhibited:

on loan, the Carnegie Institute, Pittsburgh, Pennsylvania, early 1930's until 1940

Property from various owners

1248

An underglaze blue and famille rose enameled porcelain baluster vase
Yongzheng mark, Republic period

The neck and foot painted in underglaze blue with jeweled pendants and various plant motifs, the realistically modeled bat handles on the shoulder colored in gilt and sepia tones, the body of inverted pear shape enameled with a palace garden setting where beauties play a board game while others inspect a painting, the interior of the neck finished in pale green enamel that also surrounds a square reserve on the recessed base bearing the *six-character mark* in underglaze blue seal script.

17in (43cm) high

\$2,000 - 4,000



1247



1248



1249

1249

**A pair of coral red and gilt enameled porcelain baluster vases
Qianlong marks, Republic period**

Each very thinly cast and painted in shades of coral red, gilt, green and black with a jeweled band around the waisted neck, the elongated ovoid body displaying mirror images of Xuanzhang, Zhu Bajie and other characters from the novel *Journey to the West* glimpsing a baby hanging from a tree as they travel while the reverse has an inscription associating the scene with a Chan Buddhist parable and bearing seals of the Qianlong emperor, the recessed base bearing the *six-character mark* in iron red seal script.

9 1/8in (23.2cm) high

\$2,500 - 4,000

Property from a Bay Area Private Collector

1250

**An enamel decorated porcelain vase painted with a buffalo and herd boy
Gu huan mark**

Of attenuated bottle form with a raised string band surrounding the slender waisted neck, the body painted in opaque famille rose enamels with the young boy riding his water buffalo on a path leading past a blossoming tree and plant, the recessed base centered with the *two-character mark* in rose red enamel.

6 5/8in (17cm) high

\$5,000 - 7,000

Provenance:

acquired in Hong Kong in 1970s

Gu huan (ancient joy) is the studio name that belongs to Pan Taoyu.

The emergence of the market for fine decorative art porcelains was an important development and brought fresh and vibrant energy to porcelain making in China during the Republic period. Pan Taoyu (1887-1926) was one of the most important pioneers and masters of the porcelain painters in the early 20th century. With his superb ability to depict delicate fine shadings, Pan achieved excellence in painting a wide range of objects on porcelain including figures, landscapes and bird-and-flowers motifs. Among Pan Taoyu's students were Wang Yeting, Liu Yucen and Cheng Yiting, all important members of the celebrated 'Eight Friends of Zhushan' group who were among the best fencai masters of the Republic period. Pan Taoyu died young and very few of his works survived.

Examples of Pan Taoyu's porcelain paintings are illustrated on the cover as well as in the book *Chinese Porcelain of the Republic Period, The Muwen Tang Collection Series*, Simon Kwan, Muwen Tang Fine Arts Publication Ltd., (Hong Kong, 2008), p.68-73. Compare also to the two examples of porcelain paintings by Pan Taoyu, sold in our London Rooms, sale 18981, 10 November 2011, lot 569.



1250

Property from various owners

1251

A rose-red ground enameled porcelain vase with famille rose enameled decoration
Qianlong mark, Republic period

Of archaistic hu form with a pair of applied deer head handles painted in black and shades of iron red to the curving walls of pear form raised on a short foot, the mouth encircled with a flowered ruyi lappet band on a thick yellow ground and the body painted in thick rosy red enamel surrounding composite flower stems with curling leaves in white and lightly hued enamels combined with dense leafy tendrils in pale green that surround opposing peach shaped reserves painted *en suite*, one filled with a seated immortal, attendant and auspicious crane, the other with another immortal and attendant watching the flight of a distant crane, the recessed base bearing the *six-character mark* in dark rose red enamel.

13 1/4in (33.5cm) high

\$3,000 - 5,000

Property from a Private Seattle Collection

1252

A pair of massive famille noire enameled porcelain baluster vases
Chenghua marks, late Qing/Republic period

Each of square section, the waisted neck and tapering walls painted in white, yellow, aubergine and green enamels with birds, seasonal blossoms and flowering branches against a rich black enamel ground, the recessed base bearing the *six-character mark* in underglaze blue beneath a colorless glaze and supported on a wide, unglazed foot pad.

32in (81cm) high

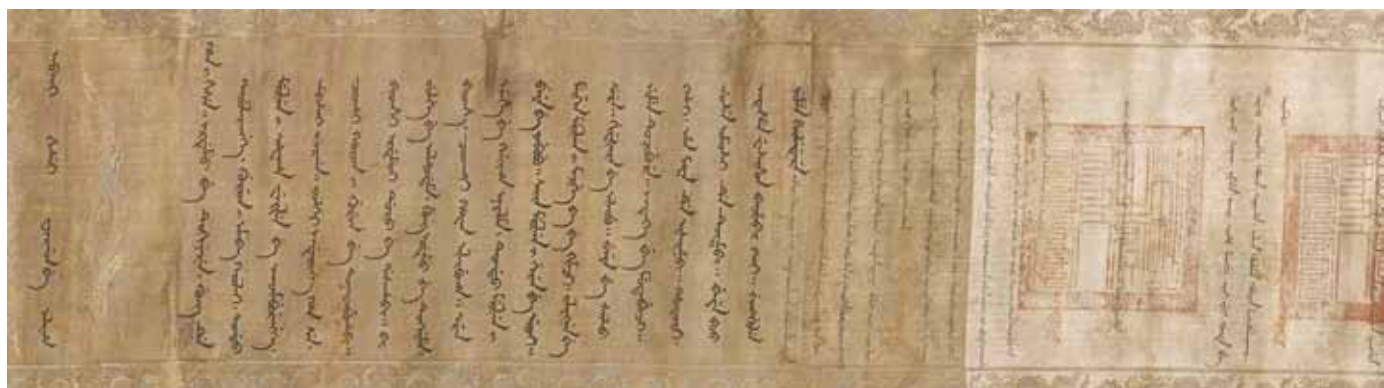
\$8,000 - 12,000



1251



1252



1253



1254



1255



1256



1257



1258

Paintings

Property from various owners

1253

Anonymous (18th/19th century)
An Imperial Edict

Ink and color on five-colored brocade bordered with cloud or dragon-and-cloud patterns, unmounted; with text reading from left to right in Manchu and repeated from right to left in Chinese, the Chinese text opening with the woven characters *gao ming* flanked by two dragons, followed by text in black ink ending with the date *Qianlong shi liu nian* (1751), followed by five additional sections of text in red ink, variously ending with the dates 1786, 1787, 1797, 1815, and 1830, with twelve seal impressions in red ink containing Manchu and Chinese characters, the Chinese reading *zhi gao*.
12 x 155 3/4in (30.5 x 395.6cm)

\$4,000 - 6,000

The Chinese text on this edict indicated that it granted a posthumous title to a certain Li Xingyuan, an official from Yunnan province who was imprisoned by the rebel general Wu Sangui in 1673 and later killed. Li's descendants were granted the right to inherit his title.

1254

After Huang Yue (19th/20th century)
Searching for Seclusion

Hand scroll, ink and color on paper; inscribed with the title *xing lu xun you* and bearing a signature reading *Huang Yue* with two seals and three collectors' seals, preceded by a five-character title reading *xing lu xun you tu* and bearing a signature reading *Lu Runxiang* with two seals reading *Lu Runxiang yin* and *Fengshi*, and followed by two colophons, one bearing a signature reading *Hong Jun* with two seals, the other bearing a signature reading *Ma Heng* with two seals.

6 x 52 5/8in (15.3 x 133.7cm)

\$2,000 - 3,000

Property from the collection of Joseph Klein (1899 - 1987), New York, New York

1255

Hou Rucheng (1859-1937)

Landscape in the style of Wang Yuanqi

Hanging scroll, ink and color on paper; inscribed, dated *jiaxu sanyue* (third month of 1934) and signed *Yiyuan Hou Rucheng* with four seals of the artist reading *Yiyuanweng*, *Hou Rucheng yin*, *gengshen sheng*, and *Hou Rucheng fang gu zhi yin* and four collectors' seals.

59 x 27 1/4in (149.9 x 69.3cm)

\$2,500 - 4,000

Hou Rucheng was born into a scholar's family from Kaifeng in Henan province. Having excelled in his studies, he held official posts in both the late Qing and Republic governments. Well-known for his bird-and-flower paintings in the *xieyi* style after the Qing master Yun Shouping, he painted this landscape in the style of the Qing Orthodox master Wang Yuanqi (1642-1715), who in turn emulated the Yuan dynasty master Huang Gongwang (1269-1354), praised by Hou in his inscription as "first in landscape among the Four Masters of Yuan" (*shanshui guan Yuan shijia*).

Property from various owners

1256

Ma Tai (1886-c. 1937)

Misty Peaks and Flowing Water

Hanging scroll, ink and color on paper; inscribed, dated *gengwu qiu* (autumn of 1930) and signed *Qiong Chi Yu Fu Ma Tai Qizhou*, with two seals of the artist reading *Qizhou* and *Ma Tai zhi xi*.

52 x 26in (132.1 x 66cm)

\$2,500 - 4,000

1257

Li Xiongcai (1910-2001)

Landscape with Travelers

Hanging scroll, ink and color on paper; inscribed with the title *qiu jian mi li*, dated 1987 and signed *Xiongcai* with three seals of the artist, two reading *Xiongcai xiasheng* and one reading *Lingnan ren*.

39 3/4 x 21 1/8in (101 x 53.7cm)

\$6,000 - 8,000

1258

Wu Shixian (1856-1919)

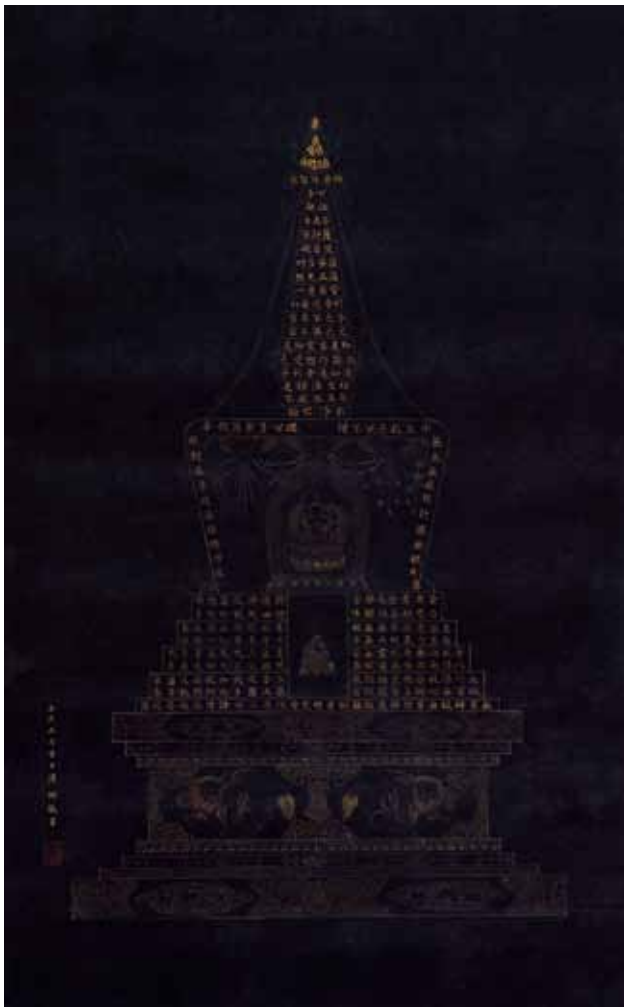
After the Rain

Hanging scroll, ink and color on paper; inscribed and titled *shi yu chu qing*, dated *xinchou* year (1901) and signed *Baixia Wu Shixian* with two seals of the artist reading *Wu Qingyun yin* and *Shixian*, with another inscription signed *Ruozhou Rong Jichen* with two seals reading *Rong Jichen yin* and *Ruochou*.

50 7/8 x 24 1/4in (129.8 x 61.6cm)

\$4,000 - 6,000

Provenance:
private collection, San Francisco



1259

Property from the collection of Joseph Klein (1899 - 1987), New York, New York

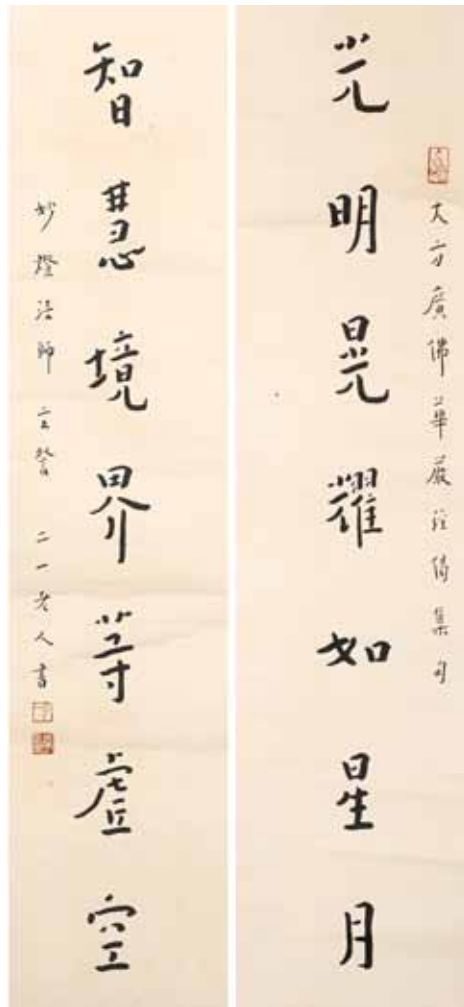
1259
Pu Tong (c. 1871-1952)
Heart Sutra and Stupa

Hanging scroll, printing in silver ink with painted highlights and calligraphy in gold ink on indigo paper; at the lower left dated *renxu zhengyue jiri* (an auspicious day on the first month of 1922) and signed *Pu Tong jing shu* (respectfully written by Pu Tong) with one seal reading *Xiyuan Shuxie shouchi dusong jingdian yinji*.

49 1/4 x 30 3/4 in (125.1 x 80.6 cm)

\$2,500 - 4,000

Pu Tong was a member of the Qing imperial family, and was also an accomplished painter and calligrapher, having studied the works of Chinese masters in the imperial collection from his childhood. Pu Tong's calligraphy was especially sought after by collectors. The present lot is a rare work of his hand-written Heart Sutra in gold ink, the text enclosed in the various levels of a printed image of a stupa with gold-ink highlights.



1260

Property from various owners

1260
Hong Yi (Li Shutong, 1880-1942)
Couplet of Calligraphy

A pair of hanging scrolls, ink on paper; on the right scroll an inscription of the title *da fang guang fo hua yan jing jie ji ju* preceded by a pictorial seal, on the left scroll a dedication to *Miaodeng Fashi* and signed *Eryi Laoren* with two seals of the artist reading *Hong Yi* and *Li lu*.

30 3/8 x 7 1/2 in (77.2 x 19 cm)

\$4,500 - 6,000

1261
Luo Zhenyu (1866-1940)
Calligraphy in Seal Script

Hanging scroll, ink on lined paper, inscribed and dated *dingsi* (1917), signed *Luo Zhenyu*, followed by three rectangular seals of the artist reading *Shangyi Luo Shi*, *Wang Jian zhiyin* and *Mengbang Caotang*.

51 3/4 x 12 3/4 in (131.4 x 32.4 cm)

\$3,000 - 5,000



1261



1262

1262

Anonymous (late 19th century)

A trompe-l'oeil landscape and figural painting

In three panels, ink and color on silk, mounted on canvas and stretched over wood frames; depicting in the center background a river landscape lined by fantastic rocks and tall pines under a clear blue sky, in the foreground a wood-latticed terrace with two boys playing among garden stools of polychrome lacquer with possible red marble seats, and beyond the terrace on both sides, an interior garden with covered galleries and tile-roofed halls lined with red rails; the central panel bearing an inscription reading *chen Lang Shining gong hui* and two seals reading *chen Shining* and *gong hui*.

111 x 80in (282 x 203.2cm) dimensions of central panel

111 x 30in (282 x 83.8cm) dimensions of each side panel

\$50,000 - 70,000

Provenance:

Bonhams, San Francisco, 20 December 2011, lot 8373

Wall-sized trompe l'oeil paintings were among the many European-style visual delights that fascinated the Qianlong emperor (r. 1735-1795).

Called *tongjinghua* and *xianfahua*, these paintings often served to visually

extend the space of interior rooms as well as the symbolic meaning of their decorations. The Italian master Giuseppe Castiglione (Chinese name Lang Shining, 1688-1766), who served at the imperial courts of the Kangxi, Yongzheng, and Qianlong emperors, taught western painting techniques to Chinese artists in the imperial academy. Evidence of Chinese court painters' mastery of western perspective and illusionism can be found in the surviving trompe l'oeil murals ordered by the Qianlong emperor for the decoration of his retirement retreat, the Qianlong Garden. Two of these murals are reproduced in Nancy Berliner, *The Emperor's Private Paradise: Treasures from the Forbidden City* (Salem, Massachusetts: Peabody Essex Museum), plates 40 (cat. 44) and 57 (cat. 53).

The present painting carries on the tradition of such trompe l'oeil murals, in this instance likely visually opening an interior room to include a garden courtyard and a scenic view of magnificent nature beyond. As discussed by Berliner in the essay 'The Qianlong Garden in the Palace of Tranquility and Longevity,' the inclusion of children (in this case male) in these visually engaging paintings suggests the wish for male progeny.



1263



1264



1265



1266

Property from the collection of Joseph Klein
(1899 - 1987), New York, New York

1263

Li Fangyuan (1883-1947)

Writing Poetry in Winter

Hanging scroll, ink and color on paper; inscribed and dated *bingzi* year (1936), dedicated to *Huirong* and signed *Fongyuan Li Run* with three seals of the artist reading *Li Run zhi zhang*, *Fangyuan*, and *Fangweng wushihou suozuo*.

56 1/4 x 31 in (142.9 x 78.8cm)

\$2,000 - 3,000

The Shanghai painter Li Fangyuan (Li Run) followed the style of the Shanghai School master Ren Yi, and was especially known for his bird-and-flower and figure paintings.

Property from various owners

1264

Anonymous (Qing dynasty)

Figures in Landscape with Auspicious Symbols

Hanging scroll, ink and color on silk; depicting a male official attired in a robe decorated with a dragon-among-clouds motif and wearing jade ornaments, with three boy attendants variously holding a longevity peach, a vase containing lingzhi, and a fan, all standing beneath a pine tree and looking up at red bats in the distant sky, at the right bearing a signature reading *Jinchang Tang Yin* with one seal and three collector's seals at the lower right.

66 x 38 5/8 in (167.7 x 98cm)

\$12,000 - 15,000

1265

Chu Zhenchang (b. 1774)

Album of Esteemed Literary Women

Album of ten leaves, ink and color on silk, each inscribed with the name of the subject, including Li Qingzhao (1084-1151), Shen Manyuan (fl. 540), and Xue Tao (768-831), among others, followed by seals of the artists, the final leaf dated *yihai* (1815) second month, and signed *Zhenchang*.

8 1/2 x 4 3/4 in (21.5 x 12cm) each leaf

\$2,000 - 3,000

1266

Deng Fen (1894-1964)

Beauty Holding a Fan

Hanging scroll, ink and color on paper; inscribed, dated *jichou eryue* (second month of 1949) and signed *Tanshu Fen* with one seal of the artist reading *Songxian*.

33 x 13 7/8 in (83.8 x 35.8cm)

\$7,000 - 9,000

Provenance:
private collection, San Francisco



1267

1267

Chen Shaomei (1909-1954)

Beauty With Flowers

Ink and color on paper, unmounted; inscribed and dated *bingxu nian zhong dong* (the second lunar month in winter of 1946) and signed *Shaomei Chen Yunzhang* with two seals of the artist reading *Chen Zhang* and *Shaomei*.

23 7/8 x 10 7/8in (60.7 x 27.7cm)

\$4,500 - 6,000



1268

1268

Zheng Mukang (1901-1982)

Beauty

Hanging scroll, ink on paper; signed *Chenghua Guanzhu Mukang Zheng Shixuan* with two seals of the artist reading *Zheng* and *Mukang*.

25 1/4 x 13 1/4in (64.2 x 33.7cm)

\$3,500 - 5,000



1269

1269

Hu Yefo (1908-1980)

Beauty Against Bamboo

Hanging scroll, ink and color on paper; signed *Yefo* with one seal of the artist reading *Yefo*.

15 1/4 x 9 3/8in (38.8 x 23.8cm)

\$5,000 - 7,000



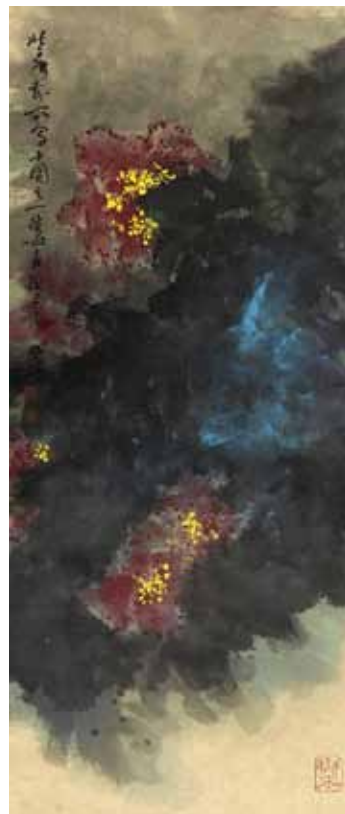
1270



1271



1272



1273

1270

Huang Qiuyuan (1914-1979)

Landscape

Hanging scroll, ink and color on paper; inscribed with a quatrain, dated *yiyou* year (1945) and signed *Banseng* with one seal of the artist reading *Qiuyuan*.

27 x 18 1/4 (68.6 x 46cm)

\$8,000 - 12,000

1271

Huang Binhong (1864-1955)

Landscape

Hanging scroll, ink and color on paper; inscribed and dated *bingshu* year (1946), signed *Binhong* with one seal of the artist reading *Huang Binhong*.

33 1/4 x 15 3/4in (84.5 x 40cm)

\$5,000 - 7,000

1272

Xie Zhiliu (1910-1997)

Peony and Rock

Ink and color on paper, mounted; dedicated to *Fengan*, signed *Zhuangmuweng Zhiliu* with three seals of the artist reading *Zhiliu Jushi*, *Jiujiuweng*, and *xi hao*.

26 5/8 x 17 3/4in (67.7 x 45.6cm)

\$4,000 - 6,000

1273

Xie Zhiliu (1910-1997)

Flowers

Ink and color on paper, mounted; inscribed and signed *Zhiliu* with three seals of the artist reading *Xie Zhi*, *Zhiliu yin* and *xi hao*.

30 7/8 x 13 1/4in (78.5 x 33.7cm)

\$5,000 - 7,000

1274

Yang Shanshen (1913-2004)

Pine and Eagle

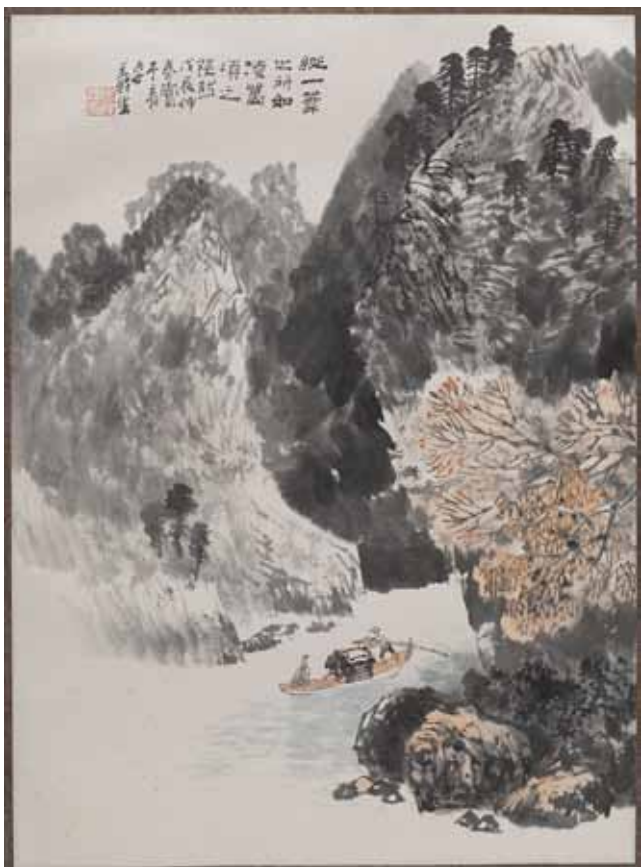
Ink and color on paper, mounted; dated *guiyou xia ri* (a summer day in 1993) and signed *Shanshen* with one seal of the artist reading *Shanshen liushi yi hou zuo* and another seal reading *da di wei shi*.

53 1/2 x 26 3/4in (136 x 68cm)

\$30,000 - 50,000



1274



1275

Xu Yisheng (b. 1943)

Four Landscapes

Each ink and color on paper, each mounted and framed; variously inscribed with lines of poetry or a short title, each dated *wuchen zhong chun* (the second lunar month of spring in 1988), each signed *Yisheng*, and each with one seal of the artist, three reading *Xu Yisheng yin* and one reading *Yi sheng zhi yin*.

23 5/8 x 17 1/4in (60 x 43.8cm); 24 1/2 x 17 1/8in (62.3 x 43.5cm); 23 3/4 x 17 3/8in (60.3 x 44.2cm); and 25 1/4 x 17 1/4in (64.2 x 43.8cm)

\$18,000 - 25,000

Provenance:

a private collection, Vancouver, British Columbia, Canada

Exhibited:

The Barr Gallery, Vancouver, British Columbia, Canada, August 1988

In the 1960s, Xu Yisheng studied with Shi Lu (1919-1982) and He Haixia (1908-1998), two leaders of the Chang'an School of modern Chinese painting whose works celebrate the rugged landscape and people of Shaanxi province. Xu's expansive landscapes have been exhibited in China, Japan, Singapore, as well as in group exhibitions in North America. These smaller-scale paintings show Xu's appreciation for intimate, more personal spaces.

1276

Qi Baishi (1863-1957) and Wang Shensheng (1896-1972)

Dragonflies, Persimmons, and Rocks

Hanging scroll, ink and color on paper; inscribed and signed at upper right *jiushi yi sui Laoren Baishi* (Ninety-One year old Old Man Baishi) with four seals of the artist reading *Qi Baishi*, *Jieshanweng*, *Mujushi ji* and *Lu Ban men xia*, and inscribed and signed at lower left *Wang Shensheng* with two seals of the artist reading *Shensheng*, *Shensheng Wang Rong*.

70 x 18 5/8in (177.8 x 47.3cm)

\$8,000 - 12,000

1277

Chen Chi (Cheng Ji, 1912-2005)

Landscape

Ink and color on paper, framed and glazed; at the right dated *yi jiu jiu ling nian* (1990) and signed *Cheng Ji* in Chinese with one seal of the artist, and at the lower right signed and dated Chen Chi in English and dated 1990.

7 x 9 3/4in (17.7 x 24.8cm) sight

\$3,000 - 5,000



1276



1277



1278

1278

Zhang Daqian (1899-1983)

Scholar Under Pine

Hanging scroll, ink and color on paper; inscribed, dedicated to *Xinhe*, dated *bingyin chongjiu ri* (ninth day of the ninth lunar month of 1926) and signed *Daqian di Zhang Yuan* with two seals of the artist reading *Zhang Yuan zhi yin xin* and *Zhang Ji*.

52 x 13in (132.1 x 33cm)

\$25,000 - 35,000

Provenance:

Formally in the collection of Charles Chu (1918-2008), Professor Emeritus of Chinese, Connecticut College

The artist's inscription indicates that he painted this work after viewing a similar painting by *Dadizi* (Shi Tao, 1641- after 1707).



1279

1279

Fu Baoshi (1904-1965)

Playing Chess

Hanging scroll, ink and color on paper; dated *yiyou san yue nian ri* (twentieth day of the third month of 1945) and signed *Fu Baoshi*, with three seals of the artist reading *Fu*, *Fu Baoshi*, and *Baoshi Zhai*; also with two colophons on the mount, the left by Yang Renkai (1915-2008), titled *Linxia Erlao Duiyi Tu* (Two Old Men Playing Chess Under Tree) and dated *jimao* year (1999) with one seal, the right by Ya Ming (b. 1924) and dated *renxu* year (1982) with two seals.

26 3/4 x 17 1/2 in (68 x 44.5 cm)

\$28,000 - 40,000

Provenance:

Bonhams & Butterfields, San Francisco, 21 November 2005, lot 9318



1280

1280

Huang Huanwu (1906-1985), ink and color on paper, framed and glazed
Landscape with Fishing Boats
 Ink and color on paper, framed and glazed; signed *Hanseng Huanwu* with one seal of the artist reading *Huanwu zhi xi*.
 14 x 30 5/8in (35.6 x 77.8cm)
 \$5,000 - 7,000

Provenance:
 private collection, San Francisco



1281

1281

Huang Huanwu (1906-1985)
Pine and Cranes
 Ink and color on paper, mounted and framed; inscribed with the title *song he yan nian*, dated *sanshiliu nian jiu yue* (the ninth month of 1947) and signed *Huanwu* with two seals of the artist reading *Hanseng* and *Xinmeng Jushi*.
 18 x 26 3/8in (45.7 x 67cm)
 \$4,000 - 6,000

Provenance:
 private collection, San Francisco



1282

1282

Wu Zheng (1878-1949)
Winter Landscape
 Ink and color on paper, mounted; inscribed with a couplet, dated *renzi dong shi yue* (tenth month of 1912) and signed *Wu Zheng* with one seal of the artist reading *Wu Zheng zhi yin*.
 18 1/2 x 34 5/8in (47 x 88cm)
 \$3,000 - 5,000



1283



1283



1283

Lu Yanshao (1909-1993) and Xu Zihe (1916-1999)

Two Album Leaves

Two album leaves, mounted, the first by Lu Yanshao of plum blossoms, inscribed and dated 1979, with a dedication to *Xinmou* and signed *Yanshao*, followed by one rectangular seal of the artist reading *Yanshao*; the second by Xu Zihe of a mountain landscape, dedicated to *Xinmou*, signed *Xu Zihe*, and dated *Bingchen* (1976) winter, with three seals of the artist.

13 3/4 x 9 1/2 in (34.9 x 24.1cm), 13 3/4 x 9 1/4 in (34.9 x 23.5cm)

\$5,000 - 7,000



1284

1284

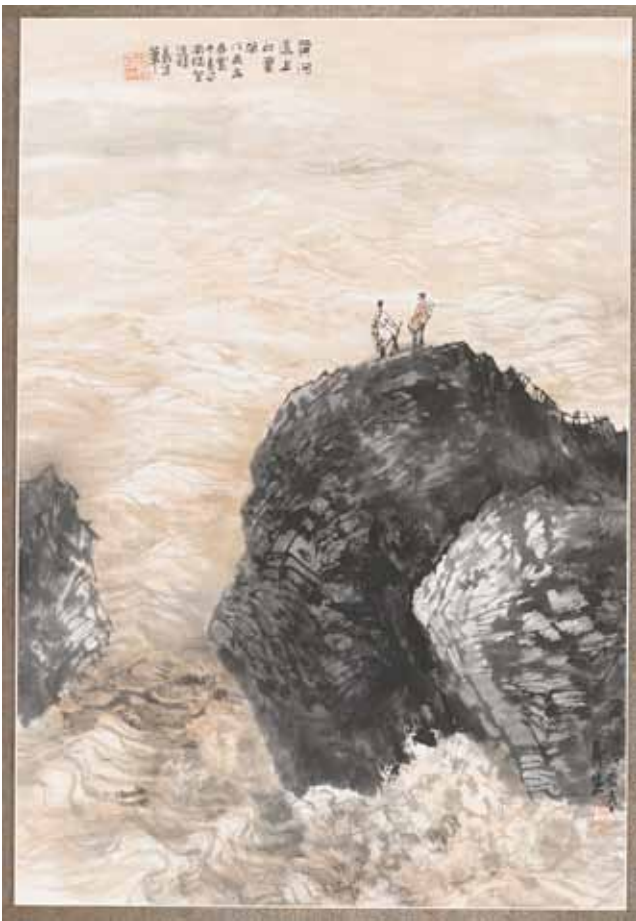
Xie Zhiliu (1910-1997) and Chen Peiqiu (b. 1922)

Two Album Leaves

Two album leaves, both ink and color on paper, mounted, the first by Xie Zhiliu of a flowering tree branch, inscribed and dated *yimao* (1975), dedicated to *Xinmou*, and signed *Xie Zhiliu*, followed by two rectangular seals of the artist reading *Xie Zhi* and *Zhiliu*; the second by Chen Peiqiu of a cicada on a willow branch, inscribed and dedicated to *Xinmou*, signed *Peiqiu*, followed by one rectangular seal of the artist reading *Peiqiu Zhiyin* with one collector's seal.

13 3/4 x 9 1/4 in (35 x 23.5cm), 13 3/4 x 9 1/4 in (35 x 23.5cm)

\$5,000 - 7,000



1285



1286



1287

1285

Xu Yisheng (b. 1943)

Yellow River

Ink and color on paper, mounted; at the upper left and the lower right inscribed, dated *wuchen* year (1988) and signed *Yisheng* with two seals of the artist reading *Xu Yisheng yin* and *Yisheng*.

25 5/8 x 17 1/2 in (65.6 x 44.3 cm)

\$3,000 - 5,000

Provenance:

a private collection, Vancouver, British Columbia, Canada

Exhibited:

The Barr Gallery, Vancouver, British Columbia, Canada, August 1988

1286

Yang Shanshen (1913-2004)

Cicada and Roses

Ink and color on paper, glued to board; dated *guiyou yi jiu jiu san nian san yue nian wu* (twenty-fifth day of the eighth month of 1993) and signed *Shanshen* with one seal of the artist reading *Yang*.

23 7/8 x 6 7/8 in (60.7 x 17.5 cm)

\$5,000 - 7,000

1287

Hong Bo (b. 1966)

Lakeside Mountain and Homes in Sunset

Ink and color on paper, framed and glazed; inscribed with a couplet, dated *gengyin nian qiu ri* (an autumn day in 2010) and signed *Hong Bo* with three seals of the artist, two reading *Hong Bo zhi yin* and *cang hai yu ge*, and one pictorial seal.

27 3/8 x 54 1/4 in (69.6 x 137.8 cm)

\$6,000 - 8,000

Published:

The Compelling Views: Paintings by Bo Hong, 2011, pp. 92-93.

Hong Bo, also known as Chuhai Tangzhu, was born in Guangdong, China, and currently resides in the United States. Hong is a member of the China Artists Association, as well as a consultant for Genuine Fine Art Gallery and Yi Yan Society in America. Known for their fresh and vigorous style, Hong's paintings have been praised as "the quintessence of neoclassical Chinese painting."



1288

1288

Liu Wenxi (b. 1933)

Young Tai Woman

Ink and color on paper, mounted; inscribed with the title *Tai zu xiao gu niang*, dated *yi jiu ba ba nian si yue* (fourth month of 1988) and signed *Wenxi* with one seal of the artist reading *Liu Wenxi* and one other seal.

26 5/8 x 18 in (67.7 x 45.7 cm)

\$6,000 - 8,000

Provenance:

a private collection, Vancouver, British Columbia, Canada

Exhibited:

The Barr Gallery, Vancouver, British Columbia, Canada, August 1988

Liu Wenxi is the founder of the Huangtu (Yellow Earth) school of modern painting, whose adherents claim inspiration from numerous visits to Northern Shaanxi province to observe and paint the hardworking peasants and the heroic landscape. The inscription on this colorful sketch indicates that Liu painted this young woman of the Tai Ethnic Minority from memory, based on a previous trip to Xishuangbanna Autonomous Prefecture in Yunnan province.



1289

1289

Liu Dawei (b. 1945)

Long Way Ahead

Ink and color on paper, mounted; inscribed with a title *ren zhong dao yuan*, dated *jiashen zhong xia* (midsummer of 2004) and signed *Dawei* with one seal of the artist reading *Dawei* and one collector's seal.

53 1/2 x 27 1/2 in (130.9 x 69.9 cm)

\$5,000 - 7,000



1290

1290

Liu Kuiling (1885-1967)

Lion

Hanging scroll, ink and color on paper; signed *Liu Kuiling* with two seals of the artist reading *Kuiling zhi yin* and *Yaochen*.

52 5/8 x 17 3/8 in (133.7 x 44.2 cm)

\$4,000 - 6,000



1291



1291

1291

Chen Guangjian (b. 1936)

Two Paintings of Tang Dancers

Each ink and color on paper, both mounted and framed; one painting inscribed *Tang dai wu* and the other inscribed *Tang wu*, both dated *yi jiu ba ba nian* (1988) and both signed *Chen Guangjian*, one painting with two seals of the artist reading *Guangjian hua yin* and *bi ge mo wu*, the other with one seal of the artist reading *Chen Guangjian yin*.

23 1/8 x 15 3/4 in (58.8 x 40cm); 26 3/4 x 18 in (68 x 45.7cm)

\$4,000 - 6,000

Provenance:

a private collection, Vancouver, British Columbia, Canada

Exhibited:

The Barr Gallery, Vancouver, British Columbia, Canada, August 1988

1292

Yang Zhiguang (b. 1930)

Figures in Snowscape

Hanging scroll, ink and color on paper; dated *gengshen san yue* (third month of 1980) and signed *Yang Zhiguang* with one seal of the artist reading *Yang Zhiguang*.

54 x 23 in (137.2 x 58.4cm)

\$5,000 - 7,000



1292



1293

1293

Various Artists (19th/20th century)

Two Folding Fans

Ink and color and ink on paper

a) Zheng Wuchang (1894-1952) Landscape; inscribed and dated *wuzi xia* (summer of 1948) and signed *Zheng Wuchang* with one seal of the artist reading *Zheng Chang*, the verso inscribed with text from the Buddhist Heart Sutra, signed *Zhuchan* with one pictorial seal and another seal reading *Zhuchan*.

8 x 23 1/4 in (20.3 x 59.1cm)

b) Jin Cheng (1878-1926) Landscape; inscribed and dated *bingchen qiu* (autumn of 1916) and signed *Jin Cheng* with one seal of the artist reading *Jin Cheng*, the verso inscribed with text from the Buddhist Heart Sutra, signed *Zhuchan* with one pictorial seal and another seal reading *Zhuchan*.

8 x 22 1/2 in (20.3 x 57.2cm)

\$5,000 - 7,000



1294



1295

1294

Wu Guanzhong (1919-2010)

Zhangjiajie

Offset lithograph on paper, framed and glazed; at the lower right signed in ink *Wu Guanzhong* and numbered 53/100, with one seal of the artist at the upper left reading *Wu Guanzhong ban hua*, and at the middle left a printed inscription *zhi jia fu pi xiang xi zhang jia jie* and *yi jiu jiu er*.

29 1/8 x 54 1/2 in (74 x 138.5 cm)

\$8,000 - 12,000

With a Collection Certificate (*shou cang zheng shu*) issued by Beijing Ever Bright Culture & Art Development Ltd., with two photographs attached showing Wu Guanzhong signing and numbering the present lot, and a Notarial Certificate (*gong zheng shu*) issued by the Notary Office of Shijingshan District, Beijing, People's Republic of China (*Zhonghua Renmin Gongheguo Beijing shi Shijingshan qu gong zheng chu*), numbered 0660 and dated April 26, 2002, notarizing the signature, date, and seal impression by the artist.

1295

Wu Guanzhong (1919-2010)

The Builder's Song

Offset lithograph on paper, framed and glazed; at the upper left signed in ink *Wu Guanzhong*, numbered 55/100 and dated *er ling ling ling* (2000), and with one seal of the artist reading *Wu Guanzhong ban hua*.

18 3/4 x 18 in (47.6 x 45.7 cm) sight

\$3,000 - 5,000

With a Collection Certificate (*shou cang zheng shu*) issued by Beijing Ever Bright Culture & Art Development Ltd., with two photographs attached showing Wu Guanzhong numbering the present lot.



1297

1296

Fernando Amorsolo Y Cueto (1892-1972)

Lavandera

Oil on canvas, framed; signed at the lower right *F. Amorsolo* and dated 1954.

29 1/4 x 23 1/2 in (74.3 x 59.7 cm)

\$25,000 - 35,000

Provenance:

a private collection, California

purchased at Butterfield & Butterfield, mid-1980s

The current owner's grandfather resided in the Philippines from the early 1900's to the early 1940's, and was appointed the first Czechoslovakian Consul General for the Philippines, China, and Japan. He knew and admired Fernando Amorsolo and collected his paintings. The family moved to San Francisco prior to the start of World War II, and continued collecting Amorsolo's works to add to the family collection brought over from the Philippines.



1296



1298

Property from the Estate of Brian L. Judd - Royal Canadian Navy

1297

Fernando Amorsolo Y Cueto (1892-1972)

Village with Workers

Oil on board, framed; signed at the lower left *F. Amorsolo* and dated 1953.

8 3/4 x 13 3/4 in (22.3 x 35cm) sight

\$8,000 - 12,000

1298

Fernando Amorsolo Y Cueto (1892-1972)

Portrait of a Man in a Straw Hat

Oil on canvas board, framed; at the lower right signed *F. Amorsolo*, inscribed *MANILA* and dated 1928.

12 1/4 x 15 3/4 in (31.2 x 40cm) sight

\$12,000 - 15,000

Provenance:

acquired directly from the artist in Manila by the grandparents of the present owner

Purchased by George Pope Shannon, PhD (1892-1964), the grandfather of the present owner. Dr. Shannon lived in the Philippines from 1918 to 1919, and from about 1926 to 1929, during which time he was the head of the English department at the University of the Philippines, where Dr. Shannon and Fernando Amorsolo were colleagues. Dr. Shannon, in the English textbook *English in Action* which he edited, specifically acknowledged Amorsolo for permission to use images of the artist's drawings in its 1929 Philippine edition.



1299 (details)

Property from the Estate of Yvonne Lipkin

1299

Adrien Jean Le Mayeur de Merprés (1880-1958)

The Lotus Pond, c. 1950-1955

Oil on canvas in original teak frame; at the lower right signed *J. Le Mayeur*.

38 x 46in (96.52 x 116.84 cm)

\$100,000 - 150,000

Provenance:

Yvonne Lipkin, acquired in Indonesia in the 1960s
thence by descent

Born into an aristocratic family in Brussels, Adrien Jean Le Mayeur de Merprés was the son of a painter. Despite a degree in civil engineering, Le Mayeur found his passion in painting and studied under Ernest Blanc-Garin (1843-1916) and his father. Le Mayeur first depicted mainly Belgian landscapes; then during World War I, he served as an army painter, also taking battlefield photographs. After the war, he sought solace in his travels to places such as Morocco, Madagascar, India and Tahiti.

Among his numerous journeys, his arrival to Bali in 1932 at age 52 proved to be pivotal. Attracted to the exuberant sunlight and unspoiled beauty of the Indonesian island as well as the Balinese way of life, including temple rituals and local dances, Le Mayeur rented a house at Banjar Kelandis, near the border of Bali's capital, Denpasar. What mesmerized Le Mayeur most was a beautiful Legong dancer 37 years his junior called Ni Wayan Pollok Tjoeglik (1917-1985) and nicknamed Ni Pollok. In 1933, a number of his paintings featuring Ni Pollok and Bali scenes were exhibited at the Singapore YMCA for the first time, which became a

success. Not only were they all sold, Le Mayeur also won unanimous praise from the critics.

After the exhibition, Le Mayeur returned to Bali to create an ethereal world of beauty to facilitate his painting. He bought a piece of land at Sanur Beach and built a Balinese-style home. Surrounding it was his lush garden where he constructed small temples of white coral, dug little ponds, planted blooming bougainvillea, frangipani and hibiscus as well as placed approximately two hundred statues of Hindu gods and goddesses around. In 1935, he married Ni Pollock who continued to pose for him at this house every day for more than 25 years. Unsurprisingly, Le Mayeur was faithful to pictorial themes of daily Balinese life in and around his house: women weavers at the loom, women dancing around the lotus pond, women picking flowers or making offerings in the garden.

The present work shows five bare-breasted women in and around a lotus pond before the house. A sixth female figure is shown kneeling and wearing a green top. As noted by Drs. Jop Ubbens and Cathinka Huizinga, *Adrien Jean Le*

Mayeur de Merprés: Painter-Traveller, Wijken Aalborg, 1995, p. 119, other than Ni Pollok, Le Mayeur was said to have also modeled his figures on five house servants for Pollok: a coachman, a gardener, two kitchen maids and a chambermaid. Le Mayeur's familiarity with his subjects imbued the work with unpretentious spontaneity. The loose and more exaggerated impressionist style of this work is likely to have come from the later stage of his career and many details appear incomplete.

After the artist's death, his beach house was converted into a museum called the Museum Le Mayeur, now managed by the Indonesian government. Le Mayeur's other romantic depictions of Balinese life are kept at the Museum Le Mayeur as well as in private collections.

The present item bears a red seal stamp. It was acquired in Indonesia by the present owner's mother in the 1960s.

End of Sale



1299



1299 (detail)

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