

A traditional Chinese painting depicting a group of children playing with a lion dance. The children are dressed in colorful traditional clothing, including red, blue, and orange robes. They are holding long, thin poles that support a large, ornate lion head. The lion head is decorated with intricate patterns and has a red and blue face. The children are in various poses, some standing and some kneeling, as they play. The background features a large, gnarled tree on the left and a red, wavy background on the right. The overall style is characteristic of traditional Chinese art, with fine lines and a rich color palette.

Bonhams

**Asian
Decorative Arts**

Tuesday March 4, 2014
San Francisco

Asian Decorative Arts

Tuesday March 4, 2014 at 10am
San Francisco

Bonhams

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

Preview

Saturday March 1, 12pm to 5pm
Sunday March 2, 12pm to 5pm
Monday March 3, 12pm to 5pm

Bids

+1 (800) 223 2854 x33550
+1 (415) 861 8951 fax

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

Sale Number: 21614

Lots 1000 - 1367

Catalog: \$35

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Online bidding will be available
for this auction. For further
information please visit:
www.bonhams.com/21614

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

Illustrations

Front cover: Lot 1153
Session page: Lot 1197
Back cover: Lot 1023

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:

1020	1176
1037	1179
1153	1180
1170A	1181
1170	1182
1171	1185
1172	1186
1174	1187
1175	1218

- During this auction, clients will be expected to pick up all property from Bonhams by 4.30pm on Monday March 10, 2014.
- 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 \$100,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$100,000 UP TO AND INCLUDING \$2,000,000, AND 12% OF THE AMOUNT OF THE BID PRICE OVER \$2,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any California, Arizona, Colorado, Connecticut, Florida, 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. 33550.

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/21614 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, Florida, 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

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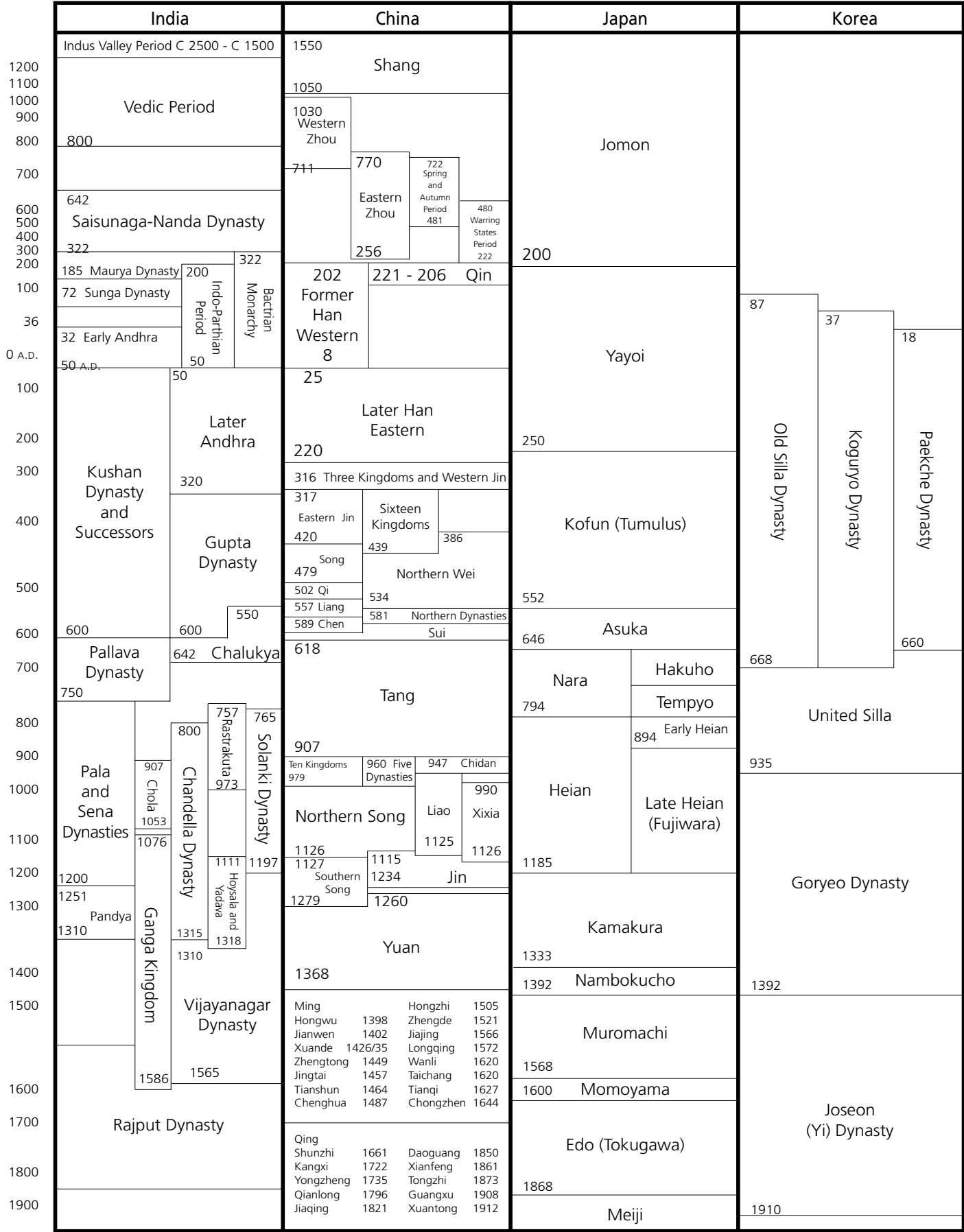
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CHRONOLOGICAL CHART OF INDIA, CHINA, JAPAN AND KOREA



GLOSSARY

Typical Headings Used in the Catalog

The following are examples of the terminology used in the catalog. While every reasonable effort has been made to ensure that the statements made in the catalog are correct, all statements and terms in this catalog are subject to the provisions of the Conditions of Sale and the Galleries and Consignors make no warranties or representations with respect to any lot.

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

NOTICES TO ALL BUYERS

Comments in the catalog descriptions about condition are general in nature and are subject to the “as is” clause in our Conditions of Sale printed in the front part of this catalog. Condition reports are available upon request from the Asian Department and are strongly recommended for all buyers who cannot view the property in person.

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The export of a lot from the United States or import into certain countries may be subject to export and import regulations, licensure and/or other restrictions; in particular, lots containing animal material such as ivory, rhinoceros horn, tortoise shell, coral or whalebone may require the granting of one or more export or import licenses or may be banned from import altogether by some countries. Lots that contain these aforementioned materials may also not be eligible for exportation if they are not over one hundred years of age. Lots noted in the catalog with a Y next to the lot number contain one or more such animal materials. It is the buyer’s responsibility to investigate any such restrictions and to obtain any relevant export or import licenses. Please note that this process is governed by local authorities and may take considerable time. Regardless of any delay in the obtaining of an export or import license or denial of a license’s issuance, purchased lots shall be paid for in accordance with the Conditions of Sale, and any such delay or denial shall not serve as the basis for cancellation of any sale. Prospective buyers are advised to obtain information from the relevant regulatory authorities regarding export and import restrictions, requirements, and costs prior to bidding.

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在競標有“Y”字母標誌的拍品前，請您務必閱讀本目錄拍賣規則中有關對“Y”拍品的重要說明。您若有任何相關疑問，請致電諮詢本公司亞洲藝術部：
(415) 503 3358

PHYSICAL CONDITION OF LOTS IN THIS AUCTION:

PLEASE NOTE THAT THERE IS NO REFERENCE IN THIS CATALOG TO THE PHYSICAL CONDITION OF ANY LOT. INTENDING BIDDERS MUST SATISFY THEMSELVES AS TO THE CONDITION OF ANY LOTS AS SPECIFIED IN THE ‘LIMITATION OF LIABILITY’ IN THE ‘CONDITIONS OF SALE.’

As a courtesy to intending bidders, Bonhams will provide a written indication of the physical condition of lots in this sale if a request is received up to 24 hours before the auction starts. Such report is also available for download from Bonhams website.

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Including

Property from a Bay Area Collector Purchased Before 1975 in Japan
Property from a Bay Area Private Collector
Property from a Distinguished Private Collection
Property from a Lady
Property from a Lady, Southern California
Property from a New York Collector
Property from a Northern California Private Collection
Property from a Pebble Beach Collection
Property from a Private California Estate
Property from a Private Collector Vancouver, Canada
Property from a Private Denver, Colorado, Collection
Property from a Private Northwestern Collector
Property from a Private Ohio Collection
Property from a Private San Francisco Collection
Property from a Private Seattle Collection
Property from a Seattle Collection
Property from a Southern California Collector
Property from a Washington, Pennsylvania Estate, by Descent
Property from the Collection of Alice, Maren, and Fred Friedman
Property from the Collection of Dr Philip Gould
Property from the Collection of Dr. Wallace B. Smith (1880-1971),
 San Francisco, by Descent
Property from the Collection of Edwin I. Hatch, Atlanta, Georgia
Property from the Collection of Emmanuel Gran, by Descent
Property from the Collection of Frank A Wesley (1924-1996),
 St. Louis, Missouri, Acquired in Japan and Korea
Property from the Collection of Joseph Klein (1899 - 1987),
 New York, New York

No Guarantee of Authenticity for Chinese Paintings

Current scholarship in the field of Chinese paintings does not permit unqualified statements as to Authorship or date of execution. The limited right of rescission contained in the Conditions of Sale does not apply to Chinese paintings. Nonetheless, if within twenty-one days of the sale of any such lot, the original purchaser gives written notice to Bonhams that the lot is a forgery and if within fourteen days after giving such notice, the original purchaser returns the lot to us in the same condition as at the time of sale and demonstrates to our satisfaction that the lot is a forgery, Bonhams & Butterfields will rescind the sale and refund the purchase price received. For this purpose a 'forgery' is defined as a work created with intent to deceive.

No Guarantee of Authenticity for Japanese and Korean Paintings

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Property from the Collection of Ralph C. Lee
Property from the Collection of Vincent Tsai, Oakland CA
Property from the Collection of Yoshida Chizuko
Property from the Collections of Herbert Evans and Miriam Simpson
Property from the Estate of George H Taber, Pittsburgh,
 Pennsylvania, by Descent
Property from the Estate of Georgia Cash
Property from the Estate of Joseph A. Donohoe V,
 San Francisco, California
Property from the Estate of Mary Snite Boardman
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 Marilyn and Milton Myers,
 Hollywood, Florida
Property from the Harold E. Stack Collection of Chinese Jades
Property from the Hunter Museum of American Art Sold to Benefit
 Future Acquisitions
Property from the J. Russell Wheritt Administration Trust
Property from the Norman Stiller Collection, San Francisco
Property from the Parr Collection (William Randall Parr) and Thus
 by Descent to the Current Owner
Property from the Portland Art Museum, Portland, Oregon, Sold to
 Benefit the Museum Acquisition Fund
Property from the Sarkisian Collection, Denver, Colorado
Property from the Sartin Collection of Asian Art
Unaccessioned Property from the Honolulu Museum of Art

Asian Decorative Arts

Lots 1000 - 1367



Japanese Works of Art

Prints and Paintings

Property from the Collection of Yoshida Chizuko

1001

Hiroshi Yoshida (1876-1950)

One large woodblock print

From the series *India and Southeast Asia*, entitled *Taji maharu no yoru dairoku/Night in Taji Mahal* No. 6 [Ogura 174], dated *Showa* 7 (1932) and signed in ink *Yoshida* above the seal *Hiroshi*, with additional pencil signature *Hiroshi Yoshida* and *jizuri* seal - very good impression and color, with an irregular right margin and somewhat toned, otherwise good condition.

15 3/4 x 21 1/8in (40.1 x 53.7cm)

\$1,000 - 1,500

1002

Hiroshi Yoshida (1876-1950)

One large woodblock print

From the series *India and Southeast Asia*, entitled *Taji maharu no asagiri daigo/Morning Mist in Taji Mahal* No 5 [Ogura 173], dated *Showa* 7 (1932) and signed in ink *Yoshida* above the seal *Hiroshi*, with additional pencil signature *Hiroshi Yoshida* and *jizuri* seal - very good impression and color, somewhat toned and with very faint foxing, otherwise good condition.

15 3/4 x 20 3/4in (40.1 x 55.1cm)

\$1,000 - 1,500

1003

Hiroshi Yoshida (1876-1950)

One large woodblock print

Entitled *Kagami no mae/At the Mirror* [Ogura 96], dated *Showa* 2 (1927) and signed in ink *Yoshida* above the seal *Hiroshi*, with additional pencil signature *Hiroshi Yoshida* and *jizuri* seal - very good impression and color, somewhat toned, otherwise good condition.

22 1/2 x 17 1/4in (57 x 44cm)

\$800 - 1,200

1004

Hiroshi Yoshida (1876-1950)

One large woodblock print

Entitled *Kodomo (A Child)/Portrait of a Boy* [Ogura 97], dated *Showa* 2 (1927) and signed in ink *Yoshida* above the seal *Hiroshi*, with additional pencil signature *Hiroshi Yoshida* and *jizuri* seal - very good impression and color, somewhat toned, otherwise good condition.

22 1/8 x 17 1/4in (56.1 x 44cm)

\$1,000 - 1,500

1005

Hiroshi Yoshida (1876-1950)

Three woodblock prints

Each from the series *India and Southeast Asia* and dated *Showa* 7 (1932), including *Afuganisutan no kyaraban/Caravan from Afganistan* [Ogura 175], *Afuganisutan no kyaraban tsukiyo (Caravan from Afganistan on a Moonlit Night)/Caravan from Afganistan* [Ogura 176], and *Machihazure (The Outskirts of a Town)/Out Skirt (sic.) of a Village* [Ogura 177], each signed in ink *Yoshida* and with *Hiroshi* and *jizuri* seals, pencil signature *Hiroshi Yoshida* to the lower margins - very good impressions and color, each slightly toned, first two with foxing, second with irregular margin, last with pin holes to the top.

11 1/2 x 15 7/8 (29.3 x 40cm)

10 7/8 x 15 5/8in (27.5 x 39.6cm)

11 1/8 x 15 3/4in (28 x 40cm)

\$1,000 - 1,500

1006

Hiroshi Yoshida (1876-1950)

Three woodblock prints

Comprising *Kisogawa/Kiso River* [Ogura 85], dated *Showa* 2 (1927); *Hokkai hasei rishiri-zan (The Calm Northern Sea and Rishirizan)/Peaceful Riishiri* [Ogura 227], dated *Showa* 13 (1938); and *Shingetsu (Crescent Moon)/New Moon* [Ogura 247], dated *Showa* 16 (1941); each signed in ink *Yoshida*, with *Hiroshi* and *jizuri* seals, the first two signed *Hiroshi Yoshida* in pencil - very good impressions and color, first somewhat toned, second with minor staining to top right and very slightly toned.

11 x 16in (28 x 40.7cm) [first]

10 3/4 x 16in (27.3 x 40.4cm) [last two]

\$1,000 - 1,500

1007

Hiroshi Yoshida (1876-1950)

Five woodblock prints

From the *India and Southeast Asia* series, including *Sharumaru Gaaden (The Shalimar Gardens in Lahore)/Shalimar Garden, Lahore* [Ogura 168], *Sanchi no mon (A Gate of Sanchi)/A Gate to the Stupa of Sanchi* [Ogura 169], *Udaipuuru no shima goten/Island palaces in Udaipur* [Ogura 170], *Hebitsukai/Snake Charmers* [Ogura 171], *Agura kogai daisan/Approach to Agra no. 3* [Ogura 172], each dated *Showa* 7 (1932), signed in ink and sealed *Hiroshi*, each pencil signed *Hiroshi Yoshida* and with *jizuri* seal - very good impressions and color, each slightly toned, second and third with some foxing.

15 1/2-16 x 10 3/4in (39.4-40.6 x 27.3cm) [1st & 2nd]

10 7/8-11 1/4 x 15 3/4-16in (27.5-28.5 x 40-40.6cm) [3rd, 4th & 5th]

\$1,200 - 1,800

1008

Hiroshi Yoshida (1876-1950)

Three woodblock prints

The first two entitled *Himeji-jo (Himeji Castle)/Himeji Castle-Morning* [Ogura 77], and *Himeji-jo yube/Himeji Castle-Evening* [Ogura 78], each dated *Taisho* 15 (1926), the last entitled *Seishi (Xingzi/Hsing Tzu)* [Ogura 234], dated *Showa* 15 (1940); each signed in ink *Yoshida* above seal reading *Hiroshi*, each with pencil title, signature *Hiroshi Yoshida* and impressed *jizuri* seal - good impressions and color, the first with a small stain on the bottom margin, otherwise very good condition.

16 1/8 x 10 7/8in (41 x 27.8cm)

16 1/8 x 10 7/8in (41 x 27.8cm)

16 1/4 x 10 5/8in (41.1 x 27.1cm)

\$800 - 1,000



1001



1002



1003



1004



1005



1006



1007



1008

1009

Hiroshi Yoshida (1876-1950)

Five woodblock prints

The complete *Korea and Manchuria* series, including *Daido-mon (Daedong Gate)/Daido Gate* [Ogura 208], *Shokei-miyagu (Changgyong Palace)/Shokei Palace* [Ogura 209], *Hokuryo* [Ogura 210], *Buten ichiba/Market in Mukden* [Ogura 211], and *Buten dainan-mon (The Great South Gate at Mukden)/Dainan Gate in Mukden* [Ogura 212], each dated *Showa 12* (1937) and four signed in ink *Yoshida*, three signed *Hiroshi Yoshida* in pencil, all with *Hiroshi* and *jizuri* seals - very good impressions and color, some very slightly toned, otherwise very good condition.

11 x 16in (27.9 x 40.6) [average dimensions]

\$800 - 1,200

1010

Hiroshi Yoshida (1876-1950)

One woodblock print

From the *United States* series, entitled *Naiyagara bakufu/Niagara Falls* [Ogura 12], dated *Taisho 14* (1925), signed in ink *Yoshida* with seal *Hiroshi*, a *jizuri* seal to the left margin - good impression and color, very slight crease on the left side, slightly toned, some light brown stains and minor foxing (most visible to the reverse).

11 x 16 1/2in (27.7 x 41.8cm)

\$800 - 1,200

Property from the collections of Herbert Evans and Miriam Simpson

1011

Utagawa Hiroshige (1797-1858)

Five woodblock prints

Five *oban yoko-e*; each from the series *Kisokaido rokujukyu tsugi no uchi* (The Sixty-Nine Stations of the Kisokaido), comprising *Yawata* (#25), *Niekawa* (#34), *Nakatsugawa* (#46, 2nd version), *Tarui* (#58), and *Imasu* (#60Z), each signed *Hiroshige ga*, two with *kiwame* censor seal and four with publisher mark - middle-late impressions, generally good color, second in poor condition, four with center crease, fifth rubbed.

9 7/8 x 14 1/2in (25 x 36.5cm) average

\$800 - 1,200

Property from the Estates of General Robert G.

Fergusson (1911-2001) & Mrs. Charlotte Lawrence Fergusson (1913-2013), Pebble Beach, California

1012

Kano school (16th/17th century)

Cranes in a Landscape

Large six panel screen, ink, color and gold on paper; portraying five large-scale cranes in a stand of bamboo near a cascading stream, one bird in flight above a pair of minogame resting on a rocky outcropping to the left, unsigned (substantial wear with noticeable repairs).

70 5/8 x 143 1/4in (178.5 x 364cm)

\$4,000 - 6,000

Property from Various Owners

1013

Rinpa school (late 17th century)

Seasonal Flowers

Mid-size six panel folding screen, ink, color and gold on paper; featuring wisteria, iris, peony, hyacinth, poppy and various other blossoming plants, some incorporating the *tarashikomi* technique, sealed *Inen* (extensive wear).

42 5/8 x 106in (108.5 x 269.2cm)

\$3,000 - 5,000



1009



1010



1011



1012



1013

1014

Nagasaki school (18th/19th century)

Birds and Flowers

Pair of large six panel screens, ink and color on paper; the right depicting three small birds cavorting around a plum tree in late winter, the left with a pair of long-tailed birds perched on pine trees above flowering peonies, signed *Obuchi Ino[]*, with four seals and cyclical date of *kinoe-tora* (1794/1854) (one panel separating, paper losses throughout).

64 1/4 x 136 5/8in (163.1 x 347.2cm)

\$5,000 - 7,000

1015

Anonymous (19th century)

Rakuchu rakugai-zu

Mid-size six panel folding screen, ink, color and gold on paper; depicting the famous places and festivals associated with the capital of Kyoto, such as Kinkakuji and the Oigawa River, some with identifying label cartouches (some repairs).

48 3/4 x 109 3/8in (123.8 x 277.8cm)

\$4,000 - 5,000



1014



1014



1015

Sculpture and Furniture

Property from the J. Russell Wherrett Administration Trust

1016

A group of three polychromed wood guardian figures

Edo period

The first a personification of the zodiac year of the boar, the animal totem emerging from the up-swept tresses of the standing figure portrayed as a Chinese guardian, with inlaid crystal eyes; the second of Bishamonten, one of the *juniten*, clad in Chinese armor and helmet, his left hand raised (lacking halberd) and both feet treading on a separately carved demon; the third an esoteric deity standing on a rocky plinth, his right arm raised to shield his crystal-inlaid eyes (all with pigment losses, repairs).

22 3/4, 21 1/2 and 23in (57.5, 54.5 and 58.5cm) [including bases]

\$2,500 - 4,000

1017

A pair of polychromed wood Buddhist figures

Mid-Edo period

Depicting two of the Ten Kings of Hell (*Ju-o*), each seated figure portrayed in the garb of a Chinese official and raised on a separately fashioned tatami mat, the individualized severe facial expressions reflecting their role as judges of the underworld (lacking attributes, extensive pigment losses).

15 1/4 and 15in (38.8 and 38cm)

\$2,000 - 3,000

1018

A polychromed wood figure of Datsueba

19th century

Also known as *Shozuka no Baba*, portrayed as a terrifying old woman seated with her right knee raised and brocade robes open to reveal her emaciated torso with sagging breasts, the grimacing face with blood-red mouth and inlaid crystal eyes, all raised on a rectangular plinth (extensive pigment losses).

17 3/4in (45cm) high

\$1,000 - 1,500

Property from the Portland Art Museum, Portland, Oregon, Sold to Benefit the Museum Acquisition Fund

1019

A small red and black lacquered chest

19th century

With hinged double doors opening to two stacks of four drawers each above a single locking bottom drawer; the top, door panels and drawer fronts with woven panels (*amidai*) coated with red lacquer and framed by gilt-edged red lacquer bands on a black lacquer ground, with bronze metal fittings (surface wear).

20 1/2 x 19 1/2 x 11 7/8in (51.8 x 49.6 x 30.3cm)

\$800 - 1,000

1020^W

A carved wood shodana with lacquer and inlaid decoration

Meiji period

Comprised of a pair of sliding double-doors flanked by a single hinged door compartment, a central open section of staggered shelves above recessed sliding door panels and a double hinged door compartment above a row of three drawers, all raised on a tall base with reticulated aprons and curved supports with scroll ends; the recessed panels, door and drawer fronts inlaid in carved bone and mother-of-pearl with birds-and-flowers on a blue lacquer ground with gilt *takamakie* hills and set within incised red lacquer frames (some chips, loose panels).

69 3/4 x 44 x 15in (177.3 x 11.8 x 38cm)

\$1,000 - 1,500

Property from Various Owners

1021

A mixed wood narrow two-section tansu with elaborate hardware

Meiji/Taisho period

Of uneven heights, the taller upper section constructed with three large drawers, the lower section with two large drawers surrounding a bank of two narrow drawers to the upper right; money-bag lock plates and cusped mokko (melon) handles (wear).

43 x 23 1/4 x 15 1/2in (109 x 59.5 x 39.3cm) [overall]

\$800 - 1,200

1022

A long Sendai style single-section tansu (isho-dansu)

Meiji period

Of stained kiriwood with keyaki wood drawer fronts, configured with one small and one long drawer above a central stack of three drawers flanked on the left with a large hinged door compartment above a small drawer, the right side with two small drawers bracketing a hinged door opening to two recessed locking drawers, the ornate black metal lockplates fashioned as writhing dragons and dragon-fish, those of the smaller drawers featuring flaming jewels, with cast iron warabite-shaped pulls and sculpted metal corner braces (minor staining, some splits, no key).

35 3/4 x 58 5/8 x 17 1/2in (90.4 x 149 x 44.5cm)

\$800 - 1,200



1016



1017



1018



1019



1020



1021



1022

Ceramics and General Works of Art

Property from a Washington, Pennsylvania Estate, by Descent

1023

A large Satsuma style vase

Meiji period

Of elongated pear form and decorated in gilt and polychrome enamels with two large figural panels, one a narrative with the historical Buddha, the other a Chinese audience scene, all reserved on a dense brocade-patterned ground scattered with smaller figural panels and medallions of religious and historical figures repeated on the waisted neck below a stiff-leaf garland suspended from the flared rim, *unsigned* (some discoloration to the interior).

36 5/8in (93cm) high

\$2,500 - 4,000

Property from Various Owners

1024

A pair of large Satsuma vases

Meiji period (late 19th century)

Each tall ovoid body richly decorated in gilt and polychrome enamels over a clear crackled glaze with two large figural panels with complimentary scenes featuring Kamakura era warriors or a scene from a Chinese narrative with Shoki (Zhong Kui), all on a brocade patterned ground composed of butterfly and geometric reserves within thick gilt foliate frames repeated on the waisted neck below a *shippo-tsunagi* band at the rim, the base with traces of a large signature cartouche.

23 3/4in (60cm) high

\$2,500 - 3,000

1025

A group of six Satsuma earthenware vessels

Meiji/Taisho period

Each decorated in gilt and polychrome enamels, comprising one teapot with rakan and bijin reserves, signed *Dai Nihon Satsuma-yaki*; a smaller teapot with figural panels reserved on a ground of butterflies and a miniature covered urn with figures frolicking on a honeycomb frame (lid restored), each signed *Gyokuzan*; a miniature egg-shaped vase painted with a children's daimyo procession, signed *Hozan*; and a pair of miniature stick-neck vases with figural reserves, *unsigned* (some wear).

5in (10.8cm) width of first

\$800 - 1,200

1026

A large enameled porcelain figure

Early 20th century

Decorated in gilt and polychrome enamels and modeled as Kannon standing with a scroll held to the front, the deity clothed in elaborate tiered robes with the outermost painted with a brocade pattern of phoenix and flowering paulownia, the serene visage framed by a golden necklace and ribbon-tied diadem (firing flaw at the neck).

28 5/8in (72.8cm) high

\$1,000 - 1,500

Property from a Private Ohio Collection

1027

A group of eight Kyo-yaki earthenware dishes

Consisting of a set of four small fluted mukozuke with a scattered leaf design and four small dishes with the flat interior well variously decorated with a lotus pond, willow, maple or autumn grasses, the designs executed in gilt overglaze enamel and translucent green and blue glaze on cream-colored ground with a fine crackle pattern.

3 1/2 and 7 1/4in (9.1 and 18.6cm) diameters

\$800 - 1,000

Property from Another Owner

1028

A large patinated bronze urn

Meiji period

Cast in two sections, the upper portion with a wide dished mouth and exterior relief of flying geese above a narrow waisted neck luted into the ovoid body with further relief casting of birds in a landscape with fruiting trees, their trunks forming handles suspending swinging figures of monkeys, all raised on a tall pedestal base encircled by a dragon emerging from waves above a stylized foliate garland (base loose, some losses).

24 1/2in (62.3cm) high

\$1,500 - 2,000

Property from the Collection of Emmanuel Gran, by Descent

1029

A mixed-metal bronze tripod koro and silver cover

Kuroda Studio, Meiji period

Of compressed ovoid shape tapering to three conical supports and decorated on the sides with a flock of Manchurian cranes in silver and *shakudo takazogan* on a patinated bronze ground with occasional details in *kebori*, signed *Kyoto Kuroda*, the domical silver cover pierced with scattered chrysanthemum blossoms, silver liner.

6in (15.4cm) diameter

\$800 - 1,200

Property from Various Owners

1030

A gold lacquered document box (fubako)

19th century

The rectangular cover decorated in gold and silver *hiramakie*, *takamakie*, *kirikane*, *okibirame* and gold *harisuke kanagai* with animated karashishi (Chinese lions) with crystal eyes cavorting in a landscape of lush flowering tree peonies repeated on the lower section, all reserved on a dense *nashiji* ground (sunstruck), with silver metal fittings (edge chips).

16 1/2in (41.91cm) long

\$1,200 - 1,500



1023



1024



1026



1025



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1028



1029



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1031

A gilt lacquered towel rack

Meiji period

Of T-form with pierced and shaped spandrels supported by a rectangular compartment fronted by a single drawer, decorated overall in gold and silver *hiramakie* and *takamakie* with a scattered pattern of *aoi mon* (the family crest of the Tokugawa shogunate) on a dense *nashiji* ground, the metal drawer pull decorated ensuite (minor chips, silver oxidized).

23 3/4in (60.2cm) high

\$1,000 - 1,500

Property from a Private San Francisco Collection

1032

Two brocade kesa (priest robes)

Each large rectangular seven-jo panel with patchwork design, the first with a gilt on a purple ground with five squares of contrasting color (pulls, backing stained); the second of patterned purple damask with evenly spaced gilt chrysanthemum roundels (tears, stained), *together with* a matching stole. [3]

75 x 45 5/8in (190.5 x 116cm)

82 1/4 x 44 1/2in (208.5 x 113cm)

57 1/4 x 22 3/4in (145.6 x 57.7cm)

\$800 - 1,200

Property from the Collection of Frank A Wesley (1924-1996), St. Louis, Missouri, acquired in Japan and Korea

1033^Y

A coral carving of a boy

Portraying karako (Chinese child) with a child's tonsure and standing in tiered robes over loose trousers secured by a sash tied to the front.

3 3/4in (9.5cm) high

\$800 - 1,200

Korean Works of Art

Property from Various Owners

1034

Two celadon glazed floriform ceramic bowls

Goryeo dynasty, 12th century

The first a deep dish with curving walls molded as twelve slightly curved flower petals rising from the convex floor of the well, a pale blue green glaze with patches of olive brown burn covering all surfaces with remains of kiln spurs and some kiln grit adhering around the base (firing cracks, chipped); the second a deep bowl cut into six shallow lobes that conform to slightly raised ribs molded into thinly sectioned walls, the sole decoration on the interior an string band incised below the rim and all surfaces covered with a well-controlled blue green glaze, including the rounded foot pad and recessed base displaying the remains of three kiln spurs (hairline crack, glaze degraded).

7 1/8in and 7 3/4in (18 and 19.5cm) diameter

\$1,000 - 1,500

The shallow floriform bowl is a rare form within Goryeo ceramics, imitating the shapes of Chinese lacquer and Ru ware porcelain of the Northern Song period. For a pair of similarly shaped dishes, see *Oriental Ceramics: The World's Great Collections*, Vol. 2 *National Museum of Korea, Seoul*, Kodansha, Japan, 1982, color plate 7 and p.164 (diameter 17.9cm).

1035

Two blue and white bottles with dragon decoration

Joseon dynasty, 19th century

The larger with a flared rim to the long neck and body of compressed pear form, raised on a wedged foot and painted in shades of deep cobalt with a dragon chasing a flaming pearl amid clouds drawn in shades of deep cobalt (neck restored, stained cracks); the smaller bottle of similar shape and decoration but finished with a rolled rim to the neck (broken and re-stuck with gilt lacquer).

13 and 12 3/4in (33 and 32.5cm) high

\$1,500 - 2,000

Property from a Private Northwestern Collector

1036

A cast bronze brazier

The brazier, late Joseon dynasty

Formed with a raised edge to the rim flange protruding over a short cylindrical walls and slightly curving base, the three legs attached to the walls cast as lion heads issuing hoof feet; now attached to a Japanese style triangular wooden plank.

13 1/4in (33.6cm) diameter

9 1/4lbs (4.2kg) weight inclusive of wooden stand

\$1,200 - 1,500

Property from the Portland Art Museum, Portland, Oregon, sold to benefit the Museum Acquisition Fund

1037^W

A red lacquered two-unit stacked chest with mother-of-pearl inlay, ich'ung nong

The upper section rebuilt with mirrored glass lining to form a vanity unit behind the pair of doors above a re-cut panel that folds downward on hinges, the lower section built with a bank of three small drawers above the two-doors opening to the storage area, the sides of each case inlaid with fanciful landscapes and the front with panels of vegetation and auspicious animals; both resting on a footed base (extensive wear, losses to inlay, warpage in upper unit).

58 3/4 x 36 x 18in (149 x 91.5 x 45.5cm)

overall including wood stand

\$800 - 1,200

Property from Various Owners

1038

Anonymous (late Joseon dynasty)

Portrait of a priest

Ink and color on hemp, framed and glazed; the figure holding a staff and a mala as he sits against a dotted green background with red ground inscription along the upper left margin (extensive wear, cracks).

41 18 x 25 7/8in (104.5 x 65.5) [sight]

43 1/4 x 27 1/2in (110 x 70cm) frame

\$1,200 - 1,500

1039

Park No Soo (1927-2013)

Horse, dated cyclically to 1960

Ink and color on paper, framed and glazed; the horse drawn in reddish brown against a mottled ink grown with patches of pale blue and red, signed and sealed lower right margin with additional seals; *together with* a second water color drawing depicting festival musicians in traditional costume, signed lower right *Hoe Won*, mounted, framed and glazed. [2]

15 7/8in square (40.5cm square) including frame

\$600 - 800



1031



1032



1033



1034



1035



1036



1037



1038

Indian and Southeast Asian Art

Property from the J. Russell Wherrett Administration Trust

1040

Six reverse glass paintings of nobles and deities

India, late 18th/early 19th century

Pigment on glass; framed; depicting Vishnu, Krishna and Radha, and portraits of Mughal rulers (losses to pigment, wear).

19 3/4 x 14in (50 x 35.5cm) dimensions of each image

22 3/4 x 17in (58 x 43cm) each frame

\$2,500 - 3,000

For a similar example, see a portrait of the Governor of Surat with Servant, dated to 1790-1791 in the Peabody Essex Museum collection (E9942). A similar example was also offered at Christie's London in their South Kensington sale of April 3, 2009, as lot 342.

1041

A group of blue and white ceramic dishes from the Hoi An hoard

Vietnam, late 15th/early 16th century

Including one large deep dish painted with a stylized lotus flower and leaf scrolls framed by a pearl border across the floor, flowers and leafy stems along the cavetto reversed by a band of jeweled lappets, the recessed base covered in a thin chocolate wash and traces of a two-character inscription in ink; and three smaller deep dishes, each centered with roundel of a bird on branches, reversed by a band of jeweled lappets and a chocolate-brown wash to the recessed base (glaze degrading, staining). [4]

13 1/4in to 9 1/4in (33.5 to 23.5cm) diameters

\$1,500 - 2,500

Original inventory numbers 8757, 12032, 12241 and 12489

Property from Another Owner

1042

A cast bronze rain drum

Imitating Dongson bronzes with a star medallion on the flat top surrounded by concentric rings of impressed decoration and four lugs in the shape of three frogs standing on top of each other, the frogs repeating in a vertical line on the curving walls banded *en suite* and applied with two pairs of strap handles, the surfaces displaying with a mottled green and brown patina.

20 1/2in (52cm) diameter

18in (45.7cm) high

\$1,000 - 1,500

Chinese Works of Art

Early Ceramics

Property of the Hunter Museum of American Art Sold to Benefit Future Acquisitions

1043

A pieced funerary pottery model of a horse

Han dynasty

The separately molded head with articulated jaw and the elongated body both covered with layers of burial earth and white slip over the molded gray fabric (both sections with losses).

21in (53.5cm) long

\$2,000 - 3,000

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

1044

A massive Sichuan painted gray pottery figure of a prancing horse Han dynasty

Modeled in three parts: the head with its flared nostrils, open jaw and strong neck, the lithe body stepping slightly back on its bent legs, and the docked tail; the surfaces showing remains of pigment and burial earth (restored).

47in (117.5cm) high

\$10,000 - 15,000

Provenance:

Christie's, New York sale 7792, 2 December 1993, lot 213

The dating of the lot is consistent with an Oxford thermoluminescence test no. 666q34 published in the 1993 sale catalog.

Property from the J. Russell Wherrett Administration Trust

1045

A large painted gray pottery model of a standing official

Han dynasty

Molded in one piece with a peaked bonnet atop his youthful head and the long sleeves of his layered garments covering his hands as he stands looking impassively forward, the surfaces showing remains of white slip and burial earth (repaired).

24 1/8in (61cm) high

\$2,500 - 4,000

The dating of this lot is consistent with the result of Oxford Authentication Ltd. thermoluminescence test sample no: C201b27, dated 8 January 2002.

1046

Two painted pottery models of horsemen

Han dynasty

Each figure similarly posed with arms held forward to grasp reins no longer threaded through his hands, his back applied with a rectangular loop meant to hold missing weapons as he sits astride his horse resting on its four upright legs, one horse displaying a brown coat and the other a white coat with other colors completing the decoration (chips, repairs).

11 1/2in (29cm) high

\$2,000 - 3,000

1047

A group of three funerary models of animals

Six dynasties

The largest depicting a lion with jaw open as it stretches into a recumbent pose; the second another lion partially seated on its haunches; the third an unusual model of a snake with human head and paws attached to the front and back of its curving body (all with traces of pigment, burial earth).

15in (38cm) length of larger lion

\$3,000 - 5,000



1040



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1042



1043



1044



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1046



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1048

A painted pottery tomb figure of a horseman

Tang dynasty

Depicting a bearded groom holding a cat in his arms as he sits astride his mount standing with its four feet attached to a rectangular plinth, the surfaces painted in bright pigments (repaired).

15 1/4in (39cm) high

\$4,000 - 6,000

1049

A painted pottery model of a standing bull

Tang dynasty

Modeled raising its head as its bulky body stands supported on four short legs attached to a rectangular plinth, the surfaces covered with pigment and burial earth (restored).

14 1/2in (37cm) high

\$1,500 - 2,500

Daybreak Archaeometric Laboratory Services thermoluminescence report of sample 785A97, dated 24 February 2004, is consistent with the dating of this lot.

1050

A painted pottery funerary model of a camel

Tang dynasty

Modeled raising its head with an open jaw while standing at rest on its four legs, the surfaces showing remains of black, white and carmine pigments (burial adhesions).

17 5/8in (45cm) high

\$1,500 - 2,500

The result of University of Hong Kong, Radioisotope Unit Thermoluminescence Test, Laboratory #907A37, dated 26 February 2007, is consistent with the dating of this lot.

1051

A red pottery standing figure of a male courtier

Tang dynasty

The tiny features modeled on his full face presenting an air of self-confidence as he stands with his hands joined across his elongated torso and covered by the long sleeves of his garment held in place by a wide belt, the surfaces showing traces of pigment and burial earth (repaired).

21 3/4in 55cm) high

\$4,000 - 6,000

For similar tiny features on a full male face as well as a similar pose and costume, see the pottery male attendant discovered in the tomb of the imperial eunuch Yang Sixu (d. 740), in the Institute of Archeology, *Tang Chang'an Cheng-jiao Sui Tang Mu* (Beijing, 1980), pp.79-80 and p. XCVIII, 1.

Unaccessioned Property from the Honolulu Museum of Art

1052

A group of four painted gray pottery funerary figures

Northern Qi period

Including a pair of attendants, each dressed in a domed hat with long neck flaps, layered garments that fall in thick folds covering his joined hands with a drill hole meant to hold a now-lost object, the surfaces showing remains of carmine and black pigment over white slip; the second, a pair of soldiers dressed in peaked caps, partially opened coats over padded trousers, identically posed with the right hand fronting the chest, the left arm raised and both hands drilled to hold a weapon, the surfaces showing remains of carmine, yellow and black pigments over white slip (all with chips, burial inclusions).

10 5/8 and 10in (27 and 25.5cm) high

\$800 - 1,200

1053

A group of three straw glazed pottery funerary models

Sui/early Tang period

The first a chimera with a single horn topping his leonine head as he sits half-recumbent with his front legs upright, the surfaces showing remains of pigment in addition to the yellow-colored glaze; and two standing attendant figures, one wearing a coat with peaked lapels above his joined hands drilled to hold an object, the other with a long coat worn as a cape over his layered garments, his hands also joined and drilled to hold an object, both figures showing traces of pigment and straw glaze (all with chips, losses, glazes extensively degraded).

11 3/4 to 7 3/8in (30 to 18.5cm) high

\$1,200 - 1,800

1054

A group of pottery models of animals

Han to Tang dynasty

Including two examples of a ram, the smaller with amber glaze; two models of a boar; one fantastic beast with incised curly fur; and a painted model of a tortoise (chips, repairs).

4 to 7in (10 to 17.5cm) long

\$800 - 1,200

1055

A group of five painted pottery tomb figures

Northern Wei and Northern Qi dynasty

The three Northern Wei figures, similarly posed with the right hand held to the front of the chest, the left arm down and both hands drilled to hold an object, two of the figures wearing peaked bonnets of a civil office and the third a soldier with a helmet covering his separately formed head, the surfaces showing remains of colored pigments and white slip; the two Northern Qi figures similarly clothed in domed helmets and long sleeved coats worn as capes over their armor, their hands joined at the chest and drilled to hold a weapon, the surfaces showing remains of colored pigment beneath extensive burial adhesions (all with chips, losses).

7 to 7 3/4in (17.8 to 19.5cm) high

\$1,200 - 1,800



1048



1049



1050



1051



1052



1053



1054



1055

1056

A sancai glazed pottery figure of a lokapala

Tang dynasty

Posed with his right arm lifted and standing upon the head and back of a recumbent ox, the head left unglazed and the remaining surfaces unevenly covered with splashes of green, amber and colorless glazes (repaired, chips).

16 3/4in (42.5cm) high

\$1,200 - 1,500

1057

Two painted pottery tomb models

Tang dynasty

The first a standing warrior dressed in layered armor and helmet with peaked brim, the surfaces showing traces of pigment beneath the heavy burial encrustations (cracks, repaired); the second a horse standing with its four legs attached to a rectangular plinth as it turns its head to the left, the saddle and blanket highlighted with carmine pigment, the remaining surfaces showing traces of color and white slip under burial encrustations (restored).

13 3/4in (35cm) height of warrior

11 1/2in (29cm) height of horse

\$1,000 - 1,500

1058

Two grey pottery funerary attendants

Yuan dynasty

Each identically dressed in a peaked bonnet, tunic, pleated skirt, leggings and boots as he stands on a low plinth: the bearded attendant holding a rolled piece of paper or cloth in his left hand while the other holds his hands close to his side (both repaired).

13 5/8in (34.5cm) high

\$1,000 - 1,500

Later Ceramics

Property from a Private Ohio Collection

1059

A blue and white porcelain plaque

17th Century

The circular plaque freely painted with a scholar seated on a river bank shaded by a pine bough with his attendant standing nearby, a mountain peak in the distance, the scene enclosed by a narrow key fret band.

9 inches (22.8cm) diameter

\$800 - 1,200

1060 No lot

Property from the Collection of Dr. Wallace B. Smith (1880-1971), San Francisco, by Descent

1061

A blue and white porcelain bowl with Three Friends decoration

Xuande mark, 18th century

The floor of its wide curving well centered with a roundel of the Three Friends - bamboo, pine and prunus - sprouting around a garden rock, then repeated in larger scale around the exterior walls, the recessed base bearing the *six-character mark* in regular script enclosed within a double ring.

7 7/8in (20cm) diameter

\$1,500 - 2,500

Property of a Lady, Southern California

1062

A large blue and white porcelain deep dish

Kangxi period

Its wide, canted well painted with squirrels crawling amid flowering branches and stylized grapes, the curving walls with auspicious fruit reserves within a diaper band and the floor displaying auspicious deer, pine and other vegetation beneath a lustrous glaze covering all surfaces except the foot ring (chipped).

16 3/4in (42.5cm) diameter

\$1,500 - 2,500

Property from Various Owners

1063

A blue and white porcelain dish

Chenghua mark, Kangxi period

The flat interior well centered by a roundel depicting a large pine tree gnarled into the shape of a *shou* character surrounded by lingzhi fungi, prunus blossoms and bamboo fronds, the flat mouth rim covered by a band of pine leaves above the sides displaying additional Three Friends of Winter motifs encircling the foot rim surrounding the recessed base bearing the *six-character mark* within a double ring.

8in (20.2cm) diameter

\$800 - 1,200

1064

A blue and white gu-form vase

Kangxi period

Formed with a long trumpet neck and flared foot separated by a convex central bulb, each segment divided by vertical diapered bands into four reserves filled with seasonal blossom and garden rocks (repaired and repainted); the rim and base now applied with European style gilt metal mounts (worn).

19 1/2in (49.5cm) height of porcelain

23 1/4in (59cm) height including metal mounts

\$3,000 - 5,000



1056



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1058



1061



1059



1062



1063



1064

Property from the Collection of Vincent Tsai, Oakland CA

1065

Two blue and white planters

Late Qing/Republic period

Both of pail form but slightly different diameter, each identically painted with rows of conjoined bats suspending peach branches and tasseled pendants separated by dragon roundels, the base drilled for drainage and all surfaces except the foot pad covered with a colorless glaze (lacking underdishes).

10 and 9 1/2in (25.5 and 24cm) diameters

\$2,000 - 3,000

Property from Another Owner

1066

A pair of celadon glazed planters and underdishes with underglaze blue decoration

Late Qing/Republic period

Each of rectangular section, the trapezoidal walls painted with trapezoidal panels of birds and flowers painted in underglaze cobalt on a colorless ground and surrounded by molded patterns of upright bamboo branches beneath a celadon glaze, the conforming underdishes decorated *en suite* (discoloration and wear from actual use, minor chips).

8 3/4in (22cm) height including underdish

\$1,200 - 1,800

Property from the collection of Emmanuel Gran, by descent

1067

A Dehua porcelain tripod censer

17th century

Potted in clay of off-white hue, the three beast head legs molded to the globular body surmounted by the thick vertical mouth rim supporting two simple handles, with later wooden lid centered by an agate finial carved in the form of a lingzhi fungus group (glaze degraded and soiled).

8in (20cm) high

\$1,000 - 1,500

Property from Various Owners

1068

A Dehua porcelain figure of a bodhisattva on a lion

Depicting either Manjushri or Guanyin, the figure attired in loose fitting robes open at the chest to reveal princely jewelry, seated in the posture of royal ease on the elaborately maned grinning beast itself supported by a rectangular plinth molded to resemble a garden rock (losses).

9in (23cm) high

\$1,000 - 1,500

1069

A Dehua porcelain figural group

Qing dynasty

The figure depicted coiffed in an elaborate floral chignon and attired in tasseled flowing robes, holding the remains of a now lost plant or fruit in her left hand out of reach of the curious fawn at her side supporting a basket of large floral blooms on an large saddle, all supported by a square section plinth perforated to the sides to resemble a garden rock; the reverse of the figure lightly impressed with seals reading *Dehua* and *Bo ji yu yen* ['Even unto fishermen'] (significant loss and restoration).

15 1/2in (39.5cm) high

\$1,200 - 1,800

1070

A Dehua porcelain figure of Guanyin

Qing dynasty

The Bodhisattva of compassion depicted coiffed in loosely knotted tresses and attired in flowing robes and princely jewelry, seated in the posture of royal ease supported by and nestled within an irregularly ovoid plinth molded to depict stylized crashing waves (minor losses).

8 1/2in (21.6 cm) high

\$2,000 - 3,000

1071

Two small Dehua porcelain items

Qing dynasty

The first a figure of Guanyin on a waisted double lotus plinth (losses); the second a small libation cup in the form of a rhinoceros cup molded to the sides in animal motifs.

8in (20cm) high

\$600 - 800

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

1072

A white glazed eggshell conical bowl

Yongle mark, late Qing/Republic period

The thinly sectioned walls delicately line-incised with dragons chasing a flaming pearl amid clouds and the floor of the well bearing the *four-character mark* in seal script, the very pale blue-green glaze covering all surfaces except the foot pad (hairline cracks, recessed base stamped *China* in red).

8in (20cm) diameter

\$500 - 700

Exhibited:

on loan, the Carnegie Museum of Art, Pittsburgh, Pennsylvania, early 1930's until 1940

Property from the collection of Emmanuel Gran, by descent

1073

A pair of sky blue glazed vases

Yongzheng marks, late Qing/Republic period

Each formed with a flared rim to the long neck rising from a body of extremely compressed globular form raised on a flared foot, the pale blue wash and colorless glaze applied to all surfaces except the foot pad, the recessed base bearing the *six-character mark* enclosed within a double ring painted in underglaze blue.

7 1/8in (18cm) high

\$1,000 - 1,500



1065



1066



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1070



1071



1072



1073

Property from the Collection of Frank A Wesley (1924-1996), St. Louis, Missouri, acquired in Japan and Korea

1074

Two transmutation red glazed stick-neck vases

Late Qing/Republic period

The larger potted with a thin neck and ovoid body covered in a mottled scarlet glaze showing patches of purple near the rim (glazing flaws, edge of foot polished); the smaller vase with a wider neck rising from a compressed globular body displaying large patches of blue within the shiny scarlet glaze (edge of foot polished).

8 1/4 and 7 1/2in (21 and 19cm) high

\$1,000 - 1,500

Property from Various Owners

1075

A transmutation red glazed stick-neck vase

19th century

Its long neck rising from a globular body and covered in a glaze of mottled crimson darkening to purple near the mouth rim, the recessed base covered in a crackled glaze of gray-green hue (foot pad chipped and polished).

15 1/2in (39.5cm) high

\$1,500 - 2,500

1076

A brown and gilt enameled porcelain vase

Qianlong mark, Republic period

Of baluster form with a flared rim and waisted neck, loop handles formed as eagle heads suspending mock rings on the shoulder of the globular body supported on a tall, tapering foot, the shiny brown glazed ground painted in gilt with bands of cloud collars, stiff leaves, lotus sprays and jeweled lappets, the shallow recessed base bearing the *four-character mark* in gilt seal script and the unglazed foot pad colored with black pigment.

6 1/8in (15.5cm) high

\$5,000 - 7,000

Provenance:

formerly in a Japanese private collection

1077

Two celadon glazed containers

20th century

The first a deep bowl with flared rim to the wide well raised on a flared foot, the recessed base bearing a six-character *Yongzheng mark* in underglaze blue enclosed within a double ring (glaze abraded); the second an archaic beaker vase with trumpet neck applied animal head and ring handles to the shoulder and bands of decoration molded beneath the celadon glaze, the recessed base bearing a six-character *Qianlong mark* in underglaze blue seal script.

10 1/4in (26cm) high

\$800 - 1,200

1078

A yellow glazed dish with incised dragon decoration

Daoguang mark, Republic period

The well of the dish incised with a sinuous five-clawed dragon pursuing a flaming pearl, surrounded by a curving wall incised on the exterior with two additional dragons, the recessed base bearing the *six-character mark* in underglaze blue seal script beneath a pale celadon glaze.

10 3/4in (27.3cm) diameter

\$2,000 - 3,000

1079

A pair of lemon yellow glazed bowls

Qianlong marks

With deep rounded sides rising from a slightly flaring foot ring, the exterior walls covered in an even lemon-yellow glaze, the underside with the *four-character mark* in underglaze blue.

3 3/4in (9.5cm) diameter

\$2,000 - 3,000

Provenance:

Butterfields, San Francisco, Sale 68430, 11 November 1998, lot 4336

Property from a Private Seattle Collection

1080

A yellow ground enameled stick-neck vase

Kangxi mark, Late Qing/Republic period

Thickly potted and painted in opaque and translucent enamels with Manchurian cranes flying amid green enameled cloud banks above a band of rocks and waves, the recessed base within the wide foot pad bearing the *six-character mark* in underglaze blue regular script (enamels worn).

14in (36.5cm) high

\$1,000 - 1,500

Property from the Collection of Frank A Wesley (1924-1996), St. Louis, Missouri, acquired in Japan and Korea

1081

A famille verte enameled jar and cover

Kangxi period

The jar formed with a tall neck and body of inverted pear form flaring outward above a set-in foot ring, painted in bright enamels and gilt with shaped reserves of landscape, vegetation and insects surrounded by stylized peony blossoms and leaves on a green enamel ground filled with tiny black-enameled tendril scrolls, the neck and base striped in underglaze blue also used for the double ring within the recessed base; the cover similarly painted, but with a different diaper pattern than the one on the neck of the jar (cover damaged and possibly associated).

17 1/4in (44cm) height of jar and cover

\$3,000 - 5,000

Property from the Sarkisian Collection, Denver, Colorado

1082

A pair of famille verte baluster vases

20th century

Each molded with a long trumpet neck and body of inverted pear form on a flared foot with set-in foot ring, painted in rich black and bright enamels with mirror images of pheasants and sparrows winging toward plants and tree branches growing in flower around a garden rock.

16in (40.5cm) high

\$2,000 - 3,000



1074



1075



1076



1077



1078



1079



1080



1081



1082

Property of a Seattle Collection

1083

A tall famille verte enameled baluster vase

Late Qing/Republic period

Potted with a trumpet neck and body of inverted pear form that flares outward toward the base, painted in black and vibrant enamels with large and small shaped reserves of garden rocks and vegetation bordered by a black-dotted ground strewn with brilliantly hued flowers and butterflies against a green enamel ground, the recessed base covered with a colorless glaze and the neck with turquoise enamel.

22 5/8in (57.5cm) high

\$1,200 - 1,500

Property from Various Owners

1084

A pair of famille verte enameled porcelain stick-neck vases

Kangxi marks, Late Qing/Republic period

Each of pear form with a slender cylindrical neck and raised on a short foot, painted in black outline and brightly hued enamels with mirror images of scholars at leisure amid male and female attendants, some playing weiqi on a stone table while others gather around a table fronting a wind screen, the recessed base bearing the *six-character mark* in underglaze blue regular script inscribed within a double ring (enamels worn).

9 1/2in (24cm) high

\$2,000 - 3,000

1085

A small famille verte enameled vase

Republic period

Simply formed with a compressed globular mouth and waisted neck above an oval body painted in bright enamels with graceful beauties standing in and around a palace garden and pavilion, the recessed base painted in underglaze blue with a double ring and all surfaces except the foot pad covered with a colorless glaze.

7 1/4in (18.5cm) high

\$800 - 1,200

Property passed through the family by descent from a Washington, Pennsylvania Estate

1086

A pair of tall Rose Medallion export porcelain vases

19th century

Each cut with a foliate edge to the curving rim on the tall neck supporting gilt-washed handles in the form of facing fu-lions and similarly gilt kuilong applied to the shoulder of the elongated ovoid body, the walls painted in bright enamels with alternating panels of figures and flower and bird motifs surrounded by gilt ground bands on well-painted flowers, butterflies and precious objects, the recessed base and the foot pad left unglazed (minor wear to enamels).

32 3/4in (83cm) high

\$3,000 - 5,000

1087

A Rose Medallion export porcelain garden seat

Late Qing dynasty

Of hexagonal section, its curving walls cut with opposing pairs of cash-patterned openings, trimmed with rows of raised bosses and painted with alternating reserves of figures and flower and bird combinations that repeat on the recessed seat centered with another cash-patterned opening (wear to enamels and gilt).

18 1/2in high

\$1,000 - 1,500

Property from the Collection of Edwin I. Hatch, Atlanta, Georgia

1088

A large Mandarin palette punch bowl

19th century

Surmounted by a fitted metal ring covering the mouth rim above tall sides surrounding a wide well and raised upon a tall foot encircled by another metal ring, the interior colorfully enameled in an elaborate multiple register band around the mouth rim and centered by an elaborate figural medallion on the well floor, the exterior walls displaying similarly ornate figural reserves separated by a blue stippled ground of numerous floral sprigs (wear to enamels).

15 3/4in (40cm) diameter

\$4,500 - 5,500

Provenance:

Purchased Ralph M. Chait Galleries, September 22, 1969

A very similar punch bowl dated circa 1820-1840 is published in Kerr and Mengoni, *Chinese Export Ceramics*, London, 2011, p. 37, fig. 41.

Property from Various Owners

1089

A pair of Rose Medallion export porcelain vases

late 19th century

Each of baluster form with foliate rim, gilt-finished lion dog handles at the neck and dragons applied in raised relief along the shoulder, the walls painted with alternating panels of figures and flower and bird group (one vase with minor chip).

17 3/4in (45cm) high

\$800 - 1,200

1090

A famille rose enameled baluster vase

Qianlong mark, Republic period

Of attenuated form with a cupped rim to the waisted neck and body of inverted pear form, painted in richly hued enamels with bands of cranes, stiff leaves and jeweled lappets above and below a wide panel of ribbon-tied babao painted *en suite* against a very pale green enamel ground etched with leaf scrolls, the recessed base bearing the *six-character mark* in iron red seal script surrounded by turquoise enamel that also appears on the interior neck (star crack).

10in (25.5cm) high

\$1,500 - 2,500

1091

A pair of famille rose and iron red enameled baluster vases

Republic period

Each potted with a trumpet neck and body of inverted pear form flaring outward above the set-in foot ring, painted in bright enamels with mirror images of pheasants resting on garden rocks amid flowering peony branches set between wide bands of iron red, the interior of the neck and the recessed base covered in turquoise enamel (wear to enamels, one vase chipped).

23 1/8in (59cm) high

\$1,500 - 1,800



1083



1084



1085



1086



1087



1088



1089



1090



1091

Property from the collection of Vincent Tsai, Oakland CA

1092

A pair of famille rose enameled bowls and covers

Yongzheng marks

Each bowl thinly potted with a stepped lip on the wide curving well to hold in place a convex cover, the interior and exterior surfaces of each section painted with a prunus tree in full flower rising amid lingzhi fungus combined with a lotus flower and butterfly, the recessed base of the bowl and the top of the cover within the flared finial each bearing the *six-character mark* in underglaze blue regular script inscribed within a double ring.

4 1/2in (11.5cm) diameter of the bowls

\$3,000 - 4,000

1093

A pair of famille rose enameled miniature cups

Yongzheng marks, Late Qing/Republic period

Each of inverted bell form with a flared rim, raised on a short foot ring and panted to the exterior with mirror images of catyids standing to the side of cockscomb in bloom, the recessed base bearing the *six-character mark* in underglaze blue within a double ring.

2 1/2 in (5.5cm) diameter

\$2,000 - 3,000

The combination of catyids with cockscomb is meant as a visual pun for the wish *guanshang jiaguan* (may you continuously rise in rank). See Terese Tse Bartholomew, *Hidden Meanings in Chinese Art*, Asian Art Museum of San Francisco, 2006, p. 115, 5.15 and 5.15.1.

Property from the estate of Joseph A. Donohoe V,
San Francisco, California

1094

A polychrome glazed porcelain fish bowl

Late Qing/Republic period

The exterior painted in opaque enamels with opposing birds on flowering branches against a turquoise enamel ground, the unglazed recessed base stamped *China* in black pigment (abrasion, minor staining from use).

15 1/2in (39.5cm) diameter

\$1,000 - 2,000

Property from Various Owners

1095

A famille-rose enameled porcelain globular covered jar

Late Qing dynasty

Surmounted by a possibly associated fitted lid centered by a pointed finial surrounded by a depiction of and an ode to a recumbent Li Bo, the exterior sides decorated in gilt and polychrome enamels to depict four additional Tang dynasty historical personages including Wu Zetian, Guo Ziyi, Di Renjie, and possibly Yang Guifei, separated by brief identifying inscriptions, the unglazed foot encircling an unmarked clear glazed recessed base (firing flaws, small losses to lid).

9in (23cm) high

\$1,000 - 1,500

1096

A turquoise ground cong vase with grisaille decoration

Guangxu mark

Of square section with a circular neck and foot, the elephant head and ring handles painted in shades of gray and gilt on the walls painted with flowering branches in shades of black and gray against a turquoise ground, the recessed base bearing the *six-character mark* in iron red regular script.

9 1/4in (23.5cm) high

\$4,500 - 5,500

1097

Two famille rose enameled porcelain dishes

Jiaqing marks, Late Qing dynasty

The first covered to the exterior in a detailed vine and lotus pattern on a yellow ground separated by four roundels together reading *wan shou wu jiang*, the clear glazed interior well displaying five iron-red bats encircling an iron-red shou medallion, the base bearing the *six character mark* (hairline crack, chip); the second covered to the interior in detailed vine and lotus designs, the exterior displaying five iron-red bats encircling the recessed base bearing the *six-character mark* (kiln dust to paste, restored).

6 1/8 and 6in (15.5 and 15.3cm) diameters

\$800 - 1,200

1098

A group of famille rose enameled containers

Qianlong marks, 20th century

Including a pair of ovoid jars with reticulated necks, painted with mirror images of peony blossoms reversed by calligraphy bearing seals of the Qianlong emperor, the recessed base bearing the same *four-character mark* (lacking covers); and a pair of floriform planters with conforming rims and channeled walls, painted with beauties seated in a Spring garden and bearing rose colored *six-character marks*, each terminating in cloud scroll feet that fit within a similarly formed drip pan. [4]

5 1/2 and 5 4/5in high

\$1,000 - 1,500



1092



1093



1094



1095



1096



1097



1098

1099

A polychrome enameled seated immortal

Republic period

The bearded figure cast in a seated pose as he lifts a gourd to his lips, the surfaces painted in the famille verte palette and the underside with firing hole also covered with a colorless glaze.

6 1/2in (16.5cm) long

\$1,200 - 1,800

1100

An polychrome enameled porcelain lozenge vase

Of tall rectangular section with a flat overhanging lip and indented vertical edges, the sides covered in a cafe-au-lait glaze beneath a notably intact gilt mesh rendered in a repeating 'cracked ice' pattern surrounding large reserves in the 'qian jiang cai' or pastel colored palette depicting figural and bird and flower motifs, one of which bearing the attribution to a Guangxu era ceramicist Chen Zichang and bearing a jiashen date (equivalent to 1884), the recessed base centered by an iron-red factory mark reading *Jiangxi Huazhen Huashi Chupin*.

7in (18cm) high

\$2,000 - 3,000

1101

A polychrome enameled water coupe

Of inverted bell form with a rolled rim to the short neck and slightly flared foot, the exterior walls depicting Zhong Kui in conversation with a demon below an inscription bearing the signature of Wan Yunyan (active 1930s through 1950s) and reversed by another inscription, the colorless glaze covering all surfaces except the foot pad (wear to gilt and enamels).

3in (7.8cm) high

\$1,000 - 1,500

1102

A famille rose enameled porcelain ovoid vase

Tongzhi mark, late Qing/Republic period

Thickly molded with a short neck and body of inverted pear form that flares slightly toward the foot, painted in brightly hued translucent and opaque enamels with Zhongkui on a horse leading the marriage procession of his sister, accompanied by demon attendants, the recessed base bearing the *six-character mark* in iron red seal script.

16 1/2in (42cm) high

\$1,500 - 2,500

1103

A famille rose enameled vase

Yongzheng mark

Thickly potted with a flared rim to the short neck and an elongated oval body painted in opaque and translucent enamels with Manchurian cranes preening amid auspicious flowering branches, bamboo and lingzhi fungus, the recessed base within the tall foot bearing the *six-character mark* in underglaze blue regular script.

12 3/8in (31.5cm) high

\$4,000 - 6,000

Property from a Private Northwestern Collector

1104

A pair of famille rose enameled small footed bowls

Dayazhai marks, Republic period

Each formed with a canted rim to the shallow well painted with a magpie on a magnolia branch combined with peonies painted in bright enamels and inscribed *Dayazhai* from right to left in iron red on the turquoise enamel ground, the conical foot painted with opposing flower and leaf scrolls in dark iron red (firing flaws); *together with* two seal ink boxes of compressed globular form painted in famille rose enamels with young boys riding a mythical beast (both covers with hairline cracks). [4]

3 1/2in (9cm) diameter of bowls

\$800 - 1,200

Property from the Sarkisian Collection, Denver, Colorado

1105

A polychrome enameled deep bowl

Daoguang mark, Republic period

The walls of its deep well molded with horizontal ribs filled on the exterior with decorative bands of flowers and precious objects set against a turquoise ground, while the white body shows through on alternating bands of shou-characters and auspicious bats, the recessed base bearing the *six-character mark* in underglaze blue seal script.

5 1/4in (13.5cm) high

\$1,500 - 2,500

1106

A small famille rose enameled vase

Jiemei xianguan mark, 20th century

Simply formed with a wide, short neck and compressed globular body, painted in black and richly hued enamels with auspicious magpies resting on flowering branches that surround a garden rock, the concave base within the foot pad bearing the *four-character mark* in iron red seal script (star crack).

5 3/4in (14.5cm) high

\$1,500 - 2,500

Property from Various Owners

1107

A polychrome enameled porcelain plaque

Of rectangular section, depicting several figures, including scholars, boy attendants and animals on a cliff near a pink blossoming tree and a gnarled pine in front of a distant mountainous landscape, now mounted in a large softwood frame (wear to the enamels, soiling, damage to frame).

14 1/4 x 9 1/2in (36 x 24cm) sight dimensions of porcelain

\$1,000 - 1,500



1099



1100



1101



1102



1103



1104



1105



1106



1107

1108

A tall polychrome enameled pottery censer and cover
Late Qing/Republic period

The censer of rectangular section raised of four curving legs, molded in high relief with dragon and figural panels in high relief on the long elaborate scrolled handles applied above mock animal masks supporting rings on the short sides, the surfaces covered in dark blue, turquoise and colorless glazes and highlighted on the raised relief with gilt and red lacquer, the reticulated cover glazed *en suite*, topped by an ochre-glazed fu-lion finial and inscribed *ru bi zuo* in raised relief (chips, losses, repairs).

36in (91.5cm) high

\$5,000 - 7,000

1109

A pair of famille rose enameled porcelain baluster vases
20th century

Each thinly potted and painted in pale blue enamels with decorative banding and jeweled pendants to the cupped rim, the elongated ovoid bodies displaying a mirror images of two horses grazing under a gnarled tree in a deep landscape rendered in bright enamels reversed by fourteen-character inscriptions bearing the signature and seals reading *Wang Yijun* (1904-1989), the recessed bases inscribed in iron red *Jingdezhen yishu cichang mei yanshi*.

10 3/4in (27cm) high

\$3,000 - 4,000

1110

A framed porcelain wall plaque with polychrome enameled figural decoration
20th century

Depicting a scholar standing to the front of garden rocks and a willow tree while his young servant opens a set of bound books in the foreground, the inscription in the upper left bearing the cyclical date possibly reading *wu-chen* and signature *Wang Dafan* (1888-1961) followed by the seal *Kun*; mounted in a lacquered wood frame.

28 3/4 x 8in (73 x 20cm) sight dimensions of plaque

34 1/2 x 12 3/4in (87.5 x 32.5cm) wood frame

\$1,500 - 2,500

1111

A famille rose enameled porcelain plaque
Republic period

Of thin rectangular section delicately enameled to depict an idyllic pastoral vista, the foreground displaying a boy mounted on an ox playing a flute beside another ox napping contentedly, the middle and backgrounds depicting marshy farmland in a mountain valley; all beneath a four stanza seven-character poem bearing two red seals reading *Qian* and *Long*; now mounted in an elaborate gilt softwood frame (minute scratches to surface enamels).

10 x 3 1/4in (25.5 x 8cm) sight dimensions of porcelain

\$1,500 - 2,000

1112

A pair of framed famille rose enameled porcelain plaques
20th century

Of vertical format, one panel painted with magnolia and peony branches surrounding a pair of birds on a garden rock to the right of an inscription dated cyclically to the *kui-mao* year (1963); the other displaying a pair of quail on a rock amid bamboo stalks and roses, the inscription dated to the same *kui-mao* year and signed *Lu Feipeng*; each sealed in a black lacquered wood frame.

15 x 10 3/8in (38 x 26.5cm) each frame

\$750 - 1,000

1113

An Yixing water dropper

Chen Mingyuan mark, late Qing/Republic period

Molded from clay of buff yellowish hue, the thickly potted vessel rendered in the shape of a curled bamboo shoot and potted with a small circular aperture on the top towards the 'stem' and a small slit through the tip to serve as a spout, bearing the impressed seal on the underside reading *Chen Mingyuan zhi*.

6in (15cm) long

\$1,000 - 1,500

Property from a Bay Area Private Collector

1114

A group of four miniature Yixing vessels

The first potted in buff red clay in octagonal section with horizontal walls raised upon a tapered foot encircling an impressed seal reading *Zhongguo Yixing*, the interior covered by a poem by the Tang dynasty poet Wang Changlin in simplified characters potted in raised relief; the second of buff yellow colored clay with high walls in octagonal section incised in seasonal floral sprigs and inscriptions, the base lightly impressed with two illegible seals adjacent to a circular aperture; the third of light buff yellow clay in square section with high walls incised in flower and bird motifs amid numerous calligraphic inscriptions, the base faintly impressed in a four character seal adjacent to a circular aperture; the fourth of tapered horizontal rectangular section, the exterior sides covered in a pine colored slip incised in landscapes and calligraphic motifs, the unglazed base impressed with seals reading *Zhongguo Yixing* and perhaps *Chen Fenlin zhi*.

2 1/2in (6.4cm) height of tallest (the third)

\$800 - 1,200

1115

A group of three miniature Yixing objects

All potted in clay of polished russet hue and covered in landscape decoration in an olive colored slip, the first a miniature footed 'beggars bowl' with circular aperture to the base adjacent to a small impressed seal possibly reading *tie [?] xuan*, the second a footed bowl surmounted by a vertical mouth rim atop tapered sides surrounding the circular aperture centering the flat base, the third a globular snuff bottle bearing a faintly impressed seal to the flat foot perhaps reading *Qianlong*.

2in (5cm) height of tallest (snuff bottle)

\$800 - 1,200



1108



1109



1110



1111



1113



1114



1112



1115

Property from a Bay Area Collector Purchased before 1975 in Japan

1116

An Yixing teapot with incised inscription

Late Qing/Republic period

Surmounted by a domical fitted lid centered by a circular finial, the body of globular form supported by a curving spout opposed by an attenuated loop handle separated by the twelve character paeon to the salubrious qualities of tea, all raised upon a vertical foot surrounding the recessed base bearing a three-character signature reading *Wang Dongshi*.

4 1/2in (11.5cm) high

\$1,000 - 1,500

1117

An Yixing teapot

Shao Maolin mark, late Qing/Republic period

Surmounted by a fitted domical lid centered by a domical finial, the slightly tapered globular sides supporting a sturdy loop handle of cylindrical section opposed by a simple conical spout, the concave recessed base centered by the faintly impressed *four-character mark* in fancifully archaic script (faint hairline crack).

5 1/4in (13.5cm) high

\$800 - 1,200

1118

An Yixing teapot

Wang Nanlin mark, late Qing/Republic period

The fitted flat lid with cylindrical finial raised upon an inset vertical neck atop a cylindrical body supporting a loop handle and a tapered and curving spout all raised atop an inset vertical foot ring surrounding the recessed base bearing the crisply impressed *four-character mark* in standard script.

4 3/4in (12cm) high

\$1,000 - 1,500

1119

An Yixing teapot

Shao Hengchang mark, late Qing/Republic period

Surmounted by a fitted lid of gently convex shape supporting the slightly off center handle of rope-form comprised of two intertwined cylindrical 'threads,' surmounting a body of compressed globular shape supporting a simple loop handle opposed by spout molded in a stylized beast head of makara inspiration, the concave base bearing the faintly impressed *four-character mark*.

4 1/4in (10.6 cm) high

\$1,000 - 1,500

Paintings and Calligraphy

Property from Various Owners

1120

Anonymous

An Imperial Edict, 1651

Handscroll, ink on yellow silk brocade, opening with the woven characters *Fengtian Gaomin* (By command of Heaven) flanked by two dragons, followed by parallel text in Chinese and Manchu, dated 8th year of Shunzhi (1651).

11 1/2 x 70in (29.2 x 178cm)

\$4,000 - 6,000

Provenance:

Acquired in Taipei, 1988

1121

After Wen Zhengming

Ink landscape, 19th century

Hanging scroll, ink on silk, with a spurious inscription signed *Zhengming* followed by two artist's seals and a collector's seal of the Ralph M Chait Galleries, New York.

61 x 24 1/2in (155 x 62.2cm)

\$1,500 - 2,500

1122

Attributed to Zou Dian (17th century)

Landscape

Hanging scroll, ink and light color on paper; inscribed with a title, dated *xinsi* year and bearing the signature *Manzi Zou Dian* with three seals (repairs, creases, stains).

49 x 26 1/4in (124.5 x 66.7cm)

\$2,000 - 3,000

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

1123

Various Artists (19th century)

Two paintings of Landscape

Two hanging scrolls

a) After Chen Jiru, Landscape in the Style of Mi Fu, ink and color on silk; inscribed and bearing a signature reading *Meigong Chen Juru* with one seal (discoloration, losses).

78 x 20 1/2in (198.2 x 52cm)

b) After Wang Chen, Landscape, ink on silk; dated, dedicated and bearing a signature reading *Wang Chen* with four seals (repairs, creases, discoloration).

33 1/4 x 15 1/4in (84.5 x 38.8cm)

\$800 - 1,200



1116



1117



1118



1119



1120



1121



1122



1123



1123

Property from Various Owners

1124

After Yun Shouping (19th century)

Album of Twelve Flower Paintings

Twelve album leaves mounted onto an album, each painting ink and color on silk; the first leaf inscribed with a quatrain and the phrase *Jiang E Guan xi lin* with two seals reading *Shouping zhi yin* and *Zheng Shu*, with one seal on each remaining leaf reading *Shouping zhi yin* (11) (discoloration, stains, repairs).

13 x 9 3/4in (33 x 24.8cm) each

\$3,500 - 5,000

1125

After Giuseppe Castiglione (1688-1766)

Eight Horses

Hanging scroll, ink and color on silk, with a spurious inscription reading *Haixi chen Lang Shining* followed by two seals, with a second inscription signed *chen Liang Guozhi* followed by two calligrapher's seals, with a spurious Qianlong collector's seal.

57 x 25 1/4in (144.8 x 64.8cm)

\$1,000 - 1,500

1126

After Shen Quan (1682-c.1762)

Peacocks

Hanging scroll, ink and color on silk, signed *Nanping Shen Quan xie* followed by two artist's seals.

37 1/4 x 18 1/4in (94.6 x 46.4cm)

\$2,500 - 4,000

1127

After Xie Shichen (19th century)

Waterfall Landscape

Hanging scroll, ink and color on silk; inscribed and bearing a signature reading *Xie Shichen* with six seals (discoloration, fading, abrasions), together with a wood box inscribed, dated and signed.

70 1/2 x 38 3/4in (179 x 98.4cm)

\$3,000 - 5,000

Note:

This lot accompanied by a separate paper label noting that the painting was exhibited at the 14th Kyushu Okinawa 8th Prefecture Oitaken Art Organization for ancient art Exhibition

1128

After Hua Yan (19th century)

Birds, Insects, and Flowers

Four album leaves mounted onto a hanging scroll, each leaf ink and color on paper; two leaves bearing a signature reading *Xinluo Shanren* with one seal each, and two leaves inscribed with one or two seals (wormage, creases).

9 3/4 x 13 7/8in (24.8 x 35.3cm) each leaf

\$800 - 1,200

1129

Anonymous

Two paintings of Daoist Deities, 18th/19th century

Each painting ink and color on silk, laid on to board, framed.

54 1/2 x 27in (138.43 x 68.5cm); 44 x 26 1/2in (111.7 x 67.5cm)

\$2,500 - 4,000

Property from the Portland Art Museum, Portland, Oregon, sold to benefit the Museum Acquisition Fund

1130

Unidentified Artist (19th century)

Lotus and Rock with Kingfishers and Egrets

Ink and color on silk, framed and glazed; inscribed and dated *yihai* year (possibly 1875) and signed *Yanshan Zhang Hua* with four seals (abrasions, creases).

52 1/2 x 25 1/8in (133.4 x 63.9cm)

\$800 - 1,200



1124



1124



1124



1124



1125



1126



1127



1128



1128



1129



1130

Property from the collection of Dr Philip Gould

1131

After Tang Dai (19th/20th century)

Landscape

Hanging scroll, ink and color on paper; dated *gengxu* year and bearing a signature reading *Jingyan Tang Dai* with two seals (peeling, losses, creases, stains).

26 x 12 7/8in (66 x 32.8cm)

\$2,500 - 4,000

1132

Anonymous (19th century)

Phoenix and Wutong Tree

Hanging scroll, ink and color on silk; depicting pairs of phoenixes, cranes, mandarin ducks and doves underneath a wutong (paulownia) tree with rocks and bamboo (discoloration, stains, repairs, creases).

40 1/4 x 14 3/4in (102.3 x 37.5cm)

\$1,000 - 1,500

Property from Another Owner

1133

Attributed to He Chong (1807-1883)

Two paintings of Scholars in Landscape

Two hanging scrolls, each ink and color on paper

a) Landscape with Scholar Playing Qin; inscribed and bearing the signature *Danshan Jushi He Chong* with two seals (stains, repairs).

51 1/4 x 24 1/2in (130.2 x 62.3cm)

b) Scholar Enjoying Plum; inscribed as painted in the style of Hua Qiuyue (Hua Yan) and bearing the signature *Danshan He Chong* with two seals (wormage, repairs).

46 1/4 x 17 1/4in (117.5 x 43.8cm)

\$2,500 - 4,000

He Chong (1807-1883) was a professional painter from Nanhai, Guangdong province. He was active in the circle of Lingnan School painters that included the brothers Ju Lian (1828-1904) and Ju Chao (1811-1865), and was patronized by scholars, officials, and merchants in the area. He followed Hua Yan's style in painting, and was widely praised for the delicacy of his brushwork.

Property from the collection of Dr Philip Gould

1134

Zhang Zhiwan (1811-1897)

Winter Landscape

Hanging scroll, ink and color on silk; dated *Guangxu jiashen chun yue* (spring month in 1884), dedicated to *Laishan* and signed *Zhang Zhiwan* with two seals of the artist reading *Zhiwan shi yin* and *Ziqing* (minor creases).

39 3/4 x 11 3/4in (101 x 29.8cm)

\$2,000 - 3,000

Property from Various Owners

1135

Various Artists (19th/20th century)

Two paintings of Flowering Trees

Two hanging scrolls

a) Xie Guanqiao (1811-1864) Plum and Narcissus, ink and color on paper; inscribed and signed *Guanqiao Xie Yingsu* with two seals, one reading *Guanqiaozi* (losses, peeling, wormage, repairs, creases).

50 1/4 x 12in (127.6 x 30.5cm)

b) Undidentified Artist (20th century) Pine, Flowers and Rocks, ink and color on silk; dated *xinwei* (1931), dedicated and possibly signed *Pucun Shanren Huang Bin* with two seals (discoloration, stains, abrasions).

54 x 13in (137.2 x 33cm)

\$1,500 - 1,800

1136

Attributed to Zhu Chan (1825-1901)

Yawning Luohan

Hanging scroll, ink and color on paper; inscribed with a title and bearing the signature *Zhu Chan* with five seals, four reading *wang zi chu jia*, *Zhu Chan*, *shi gu kong zhong* and *neng chu yi qie ku* (wormage, losses, repairs, discoloration, creases, stains).

50 1/2 x 26in (128.3 x 66cm)

\$800 - 1,200

1137

Zhu Chan (1825-1901)

Figures and Bat

Horizontal hanging scroll, ink and color on paper; with a title in seal script, followed by the artist's signature and two artist's seals.

25 1/2 x 51in (65 x 129cm)

\$1,000 - 1,500

1138

Lu Youlong (Qing dynasty)

Album of Twelve Landscapes

Twelve album leaves mounted onto an album with wood covers, each painting ink on paper; inscribed on the first leaf *fang gu di er bai wu shi er ce*, variously signed *Lu Youlong* (2) or *Yucun* (3), with fourteen seals of the artist, including two reading *Lu Youlong yin*, four reading *Yucun*, two reading *Youlong*, two reading *Ni Wang shi shu* and one reading *San Han hua ren* and four collectors' seals; the paintings preceded by a title slip bearing the date *dingsi* and signed *Li Tong* with one seal, and followed by a colophon dated *Daoguang dingwei* (1847) and signed *Zhihuan Laoren* with three seals (stains, wormage, abrasions).

11 3/4 x 8 1/4in (32.4 x 21cm) each leaf

\$2,000 - 3,000



1131



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1139

After Ren Yi (1840-1895)

Scholar and Attendant in Landscape

Ink and color on paper, unmounted; bearing a date reading *Guangxu ernian* (1876) and a signature reading *Bonian Ren Yi* with one seal reading *Ren Yishi yin* (creases, stains, dirt, tears, losses, repairs).

68 3/4 x 36 1/4in (174.5 x 92cm)

\$1,500 - 2,500

1140

Various Artists (19th/20th century)

Two paintings of Figures

Two hanging scrolls

a) After Qian Du (19th/20th century) Scholars in Blue and Green Landscape, ink and color on silk; inscribed and bearing a signature reading *Qian Du* with one seal (repairs, creases, stains).

41 x 17in (104.2 x 43.2cm)

b) After Gai Qi (19th/20th century) Beauty Holding a Mirror, ink and color on paper; inscribed with a quatrain and bearing a signature reading *Qi Xiang Gai Qi* with six seals (discolorations, stains, creases).

35 1/2 x 11in (90.2 x 28cm)

\$2,000 - 3,000

Property from the collection of Dr Philip Gould

1141

Attributed to Ren Xun (1834-1893)

Zhong Kui

Hanging scroll, ink and color on paper; depicting Zhong Kui seated at rest beneath banana leaves and rock, with a wine jar and cup on the ground nearby, inscribed and bearing the signature *Fuchang Ren Xun* with one seal (stains, surface abrasions).

48 1/2 x 12 3/4in (123.2 x 32.4cm)

\$1,200 - 1,800

Property from Various Owners

1142

Hu Gongshou (1823-1886)

Landscape in the Style of Mi Fu

Hanging scroll, ink and color on paper; inscribed with a couplet and signed *Hu Gongshou* with one seal of the artist reading *Hengyun Shanmin* (repairs, stains, creases).

15 1/2 x 59in (39.4 x 149.8cm)

\$2,000 - 3,000

1143

Unidentified Artist (19th/20th century)

Contemplating Mist and Waterfall

Hanging scroll, ink and color on paper; inscribed with a quatrain and possibly signed *Chunyan* with four seals (repairs, creases, stains).

44 5/8 x 17 1/8in (113.4 x 43.5cm)

\$1,500 - 1,800

1144

Various Artists (19th/20th century)

Two paintings of Landscape

Two hanging scrolls, each ink and color on paper

a) After Li Jian (19th/20th century) River Landscape; inscribed, dated and bearing a signature reading *Erqiao Shanren Li Jian* with two seals (losses, wormage, repairs, abrasions).

33 1/2 x 13 7/8in (85 x 35.3cm)

b) After Xie Guansheng (19th century) Landscape in the style of Wang Meng; inscribed and bearing a signature reading *Xie Guansheng* with two seals (losses, wormage, repairs, abrasions).

36 x 11 1/8in (91.4 x 28.2cm)

\$1,200 - 1,500

1145

Various Artists (late Qing dynasty)

Four fan paintings of Figures

Four folding fan leaves, each ink and color on paper, framed and glazed

a) Unidentified Artist (19th century) Scholar and Fisherman, inscribed with a poem, dated *Guangxu xinsi* (1881) and signed *Wanshi Shannong* with two seals.

b) Unidentified Artist (19th/20th century) Lady on a Bridge, inscribed with the title *huan sha tu*, dated *renshen* (possibly 1872), signed, with two seals; together with

Unidentified Artist, Scholar Boating in Moonlight, inscribed and signed *Tian Liran* with two seals, and Unidentified Artist, Two Boys, dated *gengchen* and signed *Qian Jisheng* with one seal.

9 1/2 x 21in (24.2 x 53.3cm) largest

\$1,500 - 2,500



1139



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1140



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1145



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1146

Various Artists (19th/20th century)

Five fan paintings of Various Subjects

Five folding fan leaves, each ink and color on paper, framed and glazed

a) Unidentified Artist, Still Life with Bronzes, Ceramics, and Flowers; inscribed, dedicated and signed *Jia Youting* with two seals.

b) Unidentified Artist, Two Birds on Camellia Branches; dated *bingxu* (possibly 1946) and signed *Wenying* with one seal reading *Lu Wenying*.

c) Unidentified Artist, Melons and Butterflies; dated *jiwei* (possibly 1919)

and signed *Baisheng* with one seal; together with

Unidentified Artists, Landscape and Frog on Lotus Leaves and Two Calligraphies; each signed with one seal, and Unidentified Artist, Goldfish; inscribed, dated *gengwu* (possibly 1930) and signed with one seal.

9 1/2 x 20 1/2in (24.2 x 52.1cm) largest

\$1,500 - 2,500

1147

Ni Tian (Ni Mogeng, 1855-1919)

Monkey Among Blossoming Plum and Pine

Hanging scroll, ink and color on paper; inscribed, dated *jiwei qiu ba yue*

(the eighth month in the autumn of 1919) and signed *Ni Tian Mogeng* with three seals of the artist reading *Baotian yin*, *Mogeng*, and *Mo Weng zhou jia hou zuo* (losses, repairs, stains, creases).

56 1/2 x 15 1/2in (143.5 x 39.4cm)

\$3,000 - 5,000

1148

Various Artists (20th century)

Two paintings of Animals

Two hanging scrolls, each ink and color on paper

a) After Ren Yi (20th century) Cat on Rock, dated and bearing a signature reading *Ren Yi Bonian* with one seal (wormage, losses, repairs).

12 1/4 x 44 3/4in (31.2 x 113.7cm)

b) Unidentified Artist (20th century) Rooster under a Tree, signed *Xiaogong* with two seals (stains, creases).

12 x 52 1/4in (132.7 x 30.5cm)

\$1,000 - 1,500

1149

Anonymous (19th/20th century)

Scenes from the Life of Tao Yuanming

Hand scroll, ink on paper; depicting twelve scenes from the life of the Six Dynasties poet Tao Yuanming (365-427), variously gathering with friends, playing a stringless zither, and accompanied by attendants after enjoying wine, with each scene separated from the next by a textual description, inscribed and bearing a signature reading *Songxue Daoren* with nine seals (repairs, losses, stains).

10 5/8 x 153in (27 x 388.8cm)

\$3,500 - 5,000

1150

Various Artists (19th century)

Two Ancestors' Portraits

Each ink and color on paper, each framed and glazed; the first featuring an elderly couple seated beside a small table, behind them a plaque proclaiming them as the thirty-third generation in the family with birth years during the Wanli reign, and in front of them another twelve plaques noting the next seven generations with birth years extending to the Xianfeng reign; the second depicting four figures seated on two levels, each couple wearing official robes with rank badges and seated individually on brocade-covered chairs (creases, water stains, losses, repairs).

67 x 33 1/2in (170.2 x 85.1cm) sight

52 1/2 x 36in (133.3 x 91.4cm) sight

\$2,000 - 3,000

Property from a Private San Francisco Collection

1151

Anonymous (19th/20th century)

An Ancestor Portrait

Depicting a seated official wearing a court robe underneath a fur-lined navy overcoat decorated with a rank badge, over his shoulders a cape, and seated atop a traditional horseshoe back chair covered with a brocade, and set over a carpet with lotus-and-swirling-cloud pattern and key-fret border (creases, wormage, losses, stains).

45 x 22 1/2in (114.3 x 57.2cm)

\$800 - 1,200



1146



1147



1148



1148



1149



1150



1150



1151

Property of the Hunter Museum of American Art Sold to Benefit
Future Acquisitions

1152

Anonymous (19th/20th century)

An Audience with the Jade Emperor

A fresco now framed and glazed; depicting a male figure standing in front of a seated Jade Emperor flanked by two female attendants (losses, dirt).

23 x 28 1/2in (58.4 x 72.4cm) sight

\$2,000 - 3,000

Provenance:

Gifted in 1953

Property from Various Owners

1153^W

Anonymous (19th century)

One Hundred Boys

Ink and color on paper, framed and glazed; depicting many boys playing in an elaborate garden pavilion and a bridge over a lotus pond with surrounding paulownia and pine trees and rocks, against a red background, at lower left bearing a signature reading *Jiang Tingxi* (losses, creases, stains).

36 x 64 1/2in (91.4 x 163.9cm)

\$6,000 - 9,000

1154

Attributed to Ren Yi (1840-1896)

Peonies and Narcissus

Folding fan leaf, ink and color on gold paper, mounted; dedicated to *Ziliang* and bearing the signature *Bonian Ren Yi* with one seal (abrasions, stains, creases).

9 1/2 x 20in (24.2 x 50.8cm)

\$1,000 - 1,500

Property from the Estate of Georgia Cash

1155

Various Artists (19th/20th century)

Two paintings of Flowers and Birds

Two hanging scrolls, each ink and color on paper

a) Zhang Letian (1882-1974) Peony and Rock; inscribed, dated *bingxu* (1946) and signed *Zhang Letian* with two seals of the artist (stains).

52 1/2 x 12 1/2in (133.3 x 31.8cm)

b) Ju Zhaoyi (1831-1906) Mynah Birds Under Melon Vine; signed *Shaoyi* with one seal of the artist (losses, repairs, stains, creases).

54 1/4 x 15 1/2in (137.8 x 39.4cm)

\$1,200 - 1,800

Property from Various Owners

1156

Hu Hanmin (1897-1936)

Calligraphy in Running Script

Ink on paper, unmounted; a poetic quatrain, dedicated to *Boqian* and signed *Hanmin* with one seal of the artist reading *Hu Hanmin yin* (creases, stains).

50 1/4 x 13 1/8in (127.6 x 33.4cm)

\$1,500 - 2,500

1157

Fei Songnian (early 20th century)

Album of Six Landscapes

An album of six leaves, ink and color on paper; each leaf with an inscription and seals of the artist.

6 5/8 x 8 3/4in (17 x 22.2cm) each leaf

\$800 - 1,200

1158

Attributed to Feng Zikai (1898-1975)

Calligraphy

Ink on paper, mounted on paper board; two poems, dated *guiwei* (1943) and bearing the signature *Zikai* with two seals reading *Yuan Yuan Tang Zhu* and *Feng Zikai ju ri yue lou* (foxing, creases).

15 3/4 x 23 1/8in (40 x 58.8cm)

\$1,500 - 1,800



1152



1153



1154



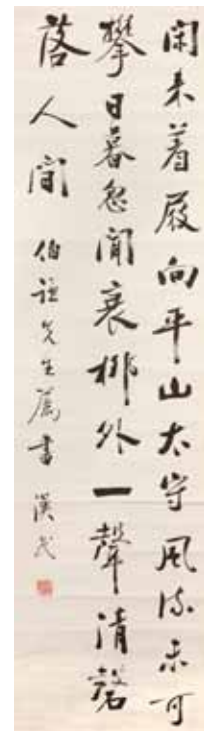
1157



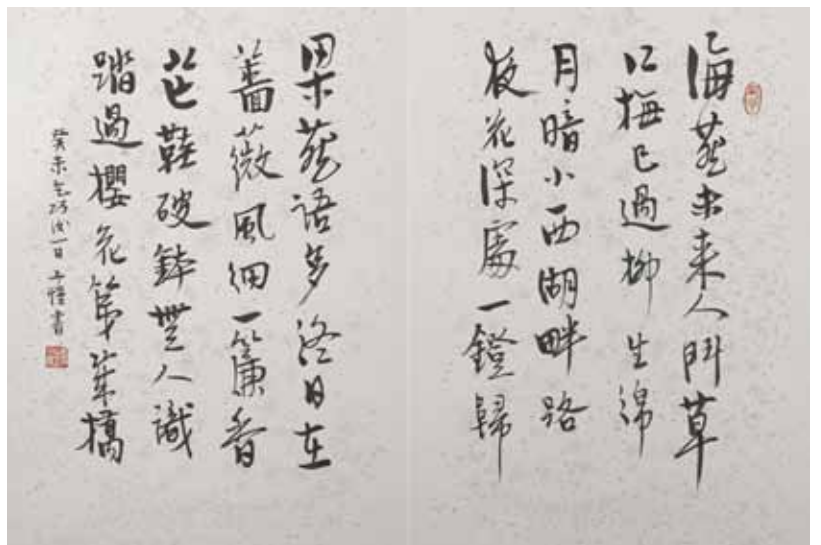
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1158

Property from a Private Northwestern Collector

1159

Zhu Qizhan (1892-1996)

Loquats

Ink and color on paper, unmounted; dated by one seal to 1988, dedicated to *Zhuli furen* (Mrs. Julie) and signed *Zhu Qizhan* with two seals of the artist reading *Zhu Qizhan* and *shi nian jiu shi liu* (creases, stains, folds).

13 1/2 x 17 3/4in (34.3 x 45.1cm)

\$2,000 - 3,000

1160

Qian Juntao (1906-1998)

Two paintings of Flowering Trees and Plants

Two unmounted paintings, each ink and color on paper

a) Pine and Plum; titled *gao feng ke bi mei yu song* dedicated to *Maikentai'er da fu* (Dr. McIntire), dated *bingyin zhong qiu hou san ri* (third day after mid-autumn in 1986) and signed *Qian Juntao* with three seals of the artist reading *Qian Juntao yin*, *Wu Zhai* and *Yu Tang* (losses, creases, stains).

53 1/4 x 27in (135.3 x 68.6cm)

b) Camellia and Banana Leaves; dated *bingyin zhong qiu hou san ri* (third day after mid-autumn in 1986), dedicated to *Maikentai'er da fu* (Dr. McIntire) and signed *Qian Juntao* with two seals of the artist reading *Yu Tang* and *Qian Juntao yin* (folds, creases, stains).

51 3/4 x 26in (131.5 x 66cm)

\$1,500 - 2,500

1161

Wu Qingxia (1910-2008)

Peaches and Kingfishers

Ink and color on paper, mounted; inscribed with a poetic quatrain, dedicated to *Maikentai'er yi shi* and *Luoshi furen* (Dr. and Mrs. McIntire), dated *wuchen qiu ba yue* (eighth month in the autumn of 1988) and signed *Wu Qingxia* with three seals of the artist reading *hua hao yue yuan ren shou*, *Wu Qingxia yin* and *Qingxia wan nian zhi zuo* (mold, stains, buckling).

37 x 23in (94 x 58.4cm)

\$1,500 - 2,000

1162

Wu Qingxia (1910-2008)

Carp in Lotus Pond

Ink and color on paper, mounted; dedicated to *Maikentai'er shen yi* and *Luoshi furen* (Dr. and Mrs. McIntire), dated *yi jiu ba ba nian chun san yue* (third month in the spring of 1988) and sighed *Wu Qingxia* with three seals of the artist reading *Wu Qingxia yin*, *Qingxia wan nian zhi zuo* and *Zuannxiang Ge* (stains).

53 1/8 x 26 1/8in (135 x 66.4cm)

\$2,500 - 3,500

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

1163

Attributed to Wang Kun (1877-1951)

Landscape after Wang Hui

Hanging scroll, ink and color on paper; inscribed, dated *renxu* (1922) and bearing the signature *Zhongshan Wang Kun* with two seals reading *Xinan Wang Kun* and *Zhongshan* (creases, stains).

53 1/2 x 25 1/2in (135.8 x 64.7cm)

\$1,000 - 1,500

Property of a Private Boston Collector

1164

Wang Xuetao (1903-1982)

Fish, Crabs and Narcissus

Ink and color on paper, mounted for framing, inscribed and signed *Xuetao*, followed by one rectangular seal of the artist reading *Wang Xuetao yin*.

9 x 26 1/2in (22.9 x 67.3cm)

\$2,000 - 3,000



1159



1160



1160



1161



1162



1163



1164

Property from Various Owners

1165

Ou Haonian (b. 1935)

Misty landscape

Ink and color on paper, mounted; dedicated to *Liuzheng*, dated *wuwu yangyue* (tenth lunar month of 1978) and signed *Lingnan Ou Haonian* with one seal of the artist reading *Ou Jie* and one collector's seal (stains, abrasions).

37 1/4 x 23 1/2in (94.6 x 59.7cm)

\$3,500 - 5,000

1166

Lin Yong (b. 1942)

Seated Monk

Ink and color on paper, mounted; inscribed in blue ink with a couplet, dated *dingmao dong yue* (a winter month in 1987) and signed *Lin Yong* with two seals of the artist reading *Lin Yong* and *zhu shui bai yun* (creases, minor stains).

26 3/4 x 26 3/4in (68 x 68cm)

\$1,500 - 2,500

Property of a Private Boston Collector

1167

Qi Gong (1912-2005)

Calligraphy in Running Script

Ink on paper, mounted for framing; signed *Qi Gong*, with two seals of the artist.

43 x 12 3/4in (109.2 x 32.4cm)

\$7,000 - 9,000

Property of a Private Boston Collector

1168

Song Wenzhi (1919-1999)

Landscape, 1984

Hanging scroll, ink and color on paper, titled by the artist *Shitoucheng Xinzi*, inscribed with a date of 1984, twelfth month, and signed *Wenzhi* with three seals of the artist.

38 3/4 x 13 1/2in (98.4 x 34.3cm)

\$7,000 - 9,000

Provenance:

acquired directly from the artist by the original owner and thence by descent

1169

Wang Xuetao (1903-1982)

Magpies and Plum, 1956

Hanging scroll, ink and color on paper, titled 'Announcing Success,' dated National Day, 1956 and signed *Xuetao* followed by two seals of the artist.

25 x 18 1/4in (63.5 x 46.3cm)

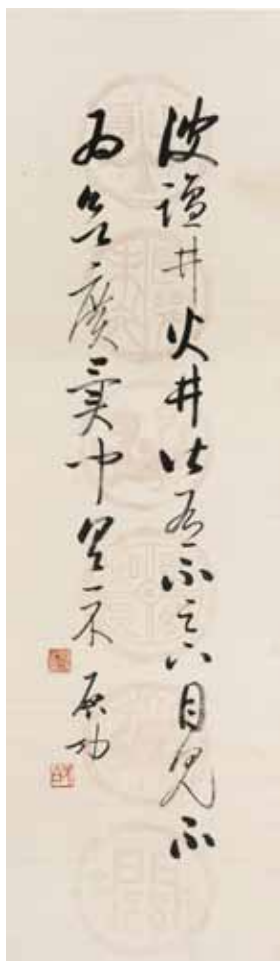
\$5,000 - 7,000



1165



1166



1167



1168



1169

Furniture

Property from Various Owners

1170^W

A large hongmu partners desk

19th century

The rectangular top inset with a conforming marble panel, above four drawers on either side supported by two pedestals which each contain a singled drawer on either side, the legs joined by a lattice work panel with a separate footrest at the center; the wood of dark purple hue (wear, minor repairs).

33 1/2 x 73 x 32in (85 x 185.5 x 81cm)

\$7,500 - 12,500

1170A^W

A huanghuali and mixed wood table

Late Qing/Republic period

Of standard mortise and tenon construction, the rectangular top inset with a panel of pieced burlwood veneer, the plain apron with dove tail joints at the corners, the rounded legs joined by horizontal paired stretchers; the wood of deep reddish honey hue (wear, minor repairs).

32 1/2 x 41 x 27 1/2in (82.5 x 104.1 x 69.9cm)

\$10,000 - 15,000

1171^W

A tielimu table

18th/19th century

The single-board top set into a mitered, mortise and tenon frame above a plain waist and apron over humpback stretchers joined to squared supports and hoofed feet, the wood well-figured.

33 1/4 x 40 1/4 x 19 1/4in (84.5 x 102.2 x 48.9cm)

\$7,500 - 12,500

1172^W

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 (some sections repaired).

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

\$3,000 - 4,000

1173

A pair of softwood meditation stools

Each of square form with woven mat and rope seats above an arched brace across the underside, the set-in aprons reticulated in a squared C-scroll pattern and the four square-sectioned uprights joined with stretchers near the base.

20 3/8 x 23 1/2in square (51.7 x 60cm square) each

\$2,000 - 3,000

Provenance:

Charlotte Horstmann



1170



1170A



1171



1172



1173

Property from the Sartin Collection of Asian Art

1174^W

**A mixed wood side table with puddingstone top
18th/19th century**

The rectangular top inset with a mottled yellow and brown puddingstone panel above a molded frieze, and raised on round-section legs and paired transverse stretchers (losses to legs, wear).

42 1/2 x 29 1/2 x 32in (108 x 74.9 x 81.3 cm)

\$3,500 - 5,000

Provenance:

acquired from Tony Anninos, San Francisco, 2006

Property from Various Owners

1175^W

**A huali and mixed wood square table
19th century**

The two-board top set into a mitered, mortise and tenon frame with water-stopping edge and recessed waist carved in relief with plain, trigram patterns over a keyfret and coin apron, the beaded hipped supports ending in leaf-form feet.

33 1/4 x 34 1/24 x 34 1/4in (84.4 x 87 x 87cm)

\$3,000 - 4,000

1176^W

A mixed softwood altar table

Qing dynasty elements

The plank top applied with everted flanges above the set-in apron carved with a reeded edge and reticulated with cloud-scroll spandrels that descend to either side of the canted legs joined on the short sides with shaped spandrels above the transverse feet (rebuilt, repaired).

34 1/4 x 66 x 17 1/4in (87 x 168 x 44cm)

\$2,000 - 3,000

1177

A pair of rectangular hardwood stools, fangdeng

Late Qing elements

Each of rectangular profile rebuilt from armchair seats, one stool still with filled mortises on the short sides and both stools carved with a scalloped apron on three sides, the uprights carved with a C-scroll foot beneath the stretcher bars (wear, rebuilt).

20 1/4 x 24 x 19in (51.5 x 61 x 48.5cm) each

\$1,000 - 1,500

Property from the Portland Art Museum, Portland, Oregon, sold to benefit the Museum Acquisition Fund

1178

A pair of mixed wood low storage cabinets

Late Qing elements

Each constructed with a band of four narrow drawers above a long storage area fronted with a two pairs of hinged doors separated by removable stiles; brass hinges and recessed handles (rebuilt, wear).

18 1/4 x 62 x 17 1/4in (46.5 x 157.5 x 44cm) each

\$1,000 - 1,500



1174



1175



1176



1177



1178

1179^W

**A massive mixed wood altar coffer
Late Qing elements**

The top constructed with a floating panel and terminating in a pair of flared flanges long spandrels reticulated in a gourd vine motif against the case with a band of three drawers over a single storage area fronted by a four hinged doors with brass hardware (rebuilt).

35 3/4 x 99 x 21 1/4in (91 x 264 x 54cm)

\$2,000 - 3,000

Property from Various Owners

1180^W

**A hardwood display cabinet
20th century**

The two-section cabinet with glazed panels on the front and sides, fitted with shaped copper pulls (lacking one glazed front panel).

68 1/4 x 33 x 16 1/8in (173.5 x 85.5 x 41.5cm)

\$800 - 1,200

1181^W

A hongmu altar table

The rectangular top of waisted construction supported by an elaborately incised apron and raised on feet of ruyi cloud scrolls; the wood of deep reddish-brown hue.

34 x 47 1/2 x 18in (86.4 x 120.6 x 45.7cm)

\$3,000 - 4,000

1182^W

**A pair of glazed and hardwood two-section display cabinets
20th century**

The upper display section of each constructed with glazed hinged door and sides with a back panel by mirror glass above a storage compartment with raised floating panels to the door fronts that repeat on the sides, the aprons to the front and sides carved in high relief with squared scroll work (one cabinet lacking mirror glass).

78 x 36 x 15 1/2in (198 x 91.5 x 39.5cm)

\$1,500 - 2,500

Property from the estate of Joseph A. Donohoe V,
San Francisco, California

1183

**A six panel hardstone, glass, shell and ivory decorated floor screen
Republic period**

Featuring beauties and children in a garden setting at various tasks including playing weiqi and painting, worked in colored stones and colored glass, the faces and hands of the figures of carved ivory; the reserve of black lacquer with gilt and polychrome details; the reverse painted with a scene of birds on flowering branches on a red ground (wear, losses).

67 1/4in high

\$1,000 - 1,500

1184

**A group of three marble-inlaid hardwood display tables
Late 19th century**

Including a pair of European style console tables with hexagonal tops supported on a pair of scrolled legs attached to a rectangular base with four scrolled corner legs; the third a three-tier display table with marble inset to the top tier (all with wear).

27in and 33 1/2in high

\$1,000 - 1,500



1179



1181



1182



1183



1184

Property from Various Owners

1185^W

**A seven-panel polychrome lacquered wood partial floor screen
Late 18th century elements**

The seven panels from a larger format painted in shades of raised and flat gilt and red lacquer with a fanciful palace garden scene peopled with beauties and children, assembled courtiers and officials arriving on horseback amid roofed pavilions and water courses surrounded by a wide border of composite flowers and auspicious fruit issuing from leafy scrolls; the reverse painted *en suite* with discrete panels of flowers, birds and auspicious antiques (losses, extensively restored).

111 3/4 x 112in (334.5 x 335cm)

\$2,000 - 3,000

1186^W

**A pair of huanghuali and mixed hardwood display cabinets
18th/19th century**

A mirrored pair, each upper section composed of tiered shelves, a pair of small doors, and a single drawer, the sides of the shelves framed by carved spandrels, the lower section doors opening to reveal two drawers, all supported by four short square legs.

75 7/8 x 33 1/2 x 16 1/4in (192.7 x 85.1 x 41.3cm)

\$30,000 - 50,000

Provenance:

An Italian collection

Eskenazi Galleries, Milan

1187^W

**A six panel lacquered wood floor screen with overlay decoration
20th century**

Containing hardstone, bone and inlaid shell decoration to depict beauties in an outdoor setting, the reverse decorated with birds on flowering branches in gold colored pigment (wear).

72 x 96in (183 x 244cm)

\$1,000 - 1,500

Property of a Lady

1188

A pair of wooden display cases

20th century

Of thin rectangular section surrounded by scroll-work decorative flanges at the top and base, the hinged front glass panel opening to provide access to the numerous interior display stands compartmentalized in traditional *duobaoge* style.

28 3/4 x 18 1/2 x 2 3/4in (73 x 47 x 7cm)

\$1,500 - 2,500



1185



1186



1187



1188

Textiles

Property from Various Owners

1189

A purple brocade embroidered silk three-quarter length coat, ao Late Qing dynasty

Constructed with a right side closure, the purple brocade ground embroidered in polychrome satin stitches with large roundels of Buddha's hand citrons, butterflies and flowers set amid further blossoming sprigs and fruit, the ecru border bands with animal reserves and sleeve bands with a mock battle scene all elaborately worked in color and gilt-wrapped threads (wear, fading).

41in (104cm) long

\$800 - 1,200

1190

An aubergine and gilt brocade silk dragon robe

Late Qing dynasty

The purple ground woven in fine gilt-wrapped and multi-hued threads in shades of sea-green, puce, yellow, crimson and blue to depict nine dragons surrounded by clouds and auspicious emblems all above a lishui border (wear to collar).

53in (134.6cm) long

\$2,000 - 3,000

Property from a Private San Francisco Collection

1191

Three pairs of embroidered civil rank badges

Late Qing/Republic period

The first pair of a seventh rank mandarin duck worked in counted stitch with polychrome and gilt-wrapped threads on black gauze (wear, losses); the second pair possibly depicting a second rank golden pheasant in couched metallic threads applied onto the two squares worked in couched metallic threads with shaded blue clouds on a black ground (one corner discolored); the third pair depicting an eighth rank quail worked in dense polychrome satin stitch and applied onto the black satin ground with couched metallic thread embroidery and applied orange bead sun (wear); *together with* two roundel fragments, one of flowers and butterflies in counted and satin stitches on a black gauze ground, the other a kesi-woven rank badge depicting a sixth rank egret with center vertical seam and some painted details (both worn). [8]

10 1/4 x 11 1/2in (26 x 29cm) the largest rank badge

\$1,000 - 2,000

1192

A group of silk clothing with embroidered decoration

The first a black satin woman's jacket with center front opening, brocade ribbon trim to the neck and lower borders, the pair of purple silk sleeve bands embroidered in brightly colored silk threads (wear from use); the second a child's red brocade coat with embroidered flowers in shades of blue and white and matching green brocade trouser with polychrome embroidered fruits and flowers, both pieces trimmed with brocade with the same black ground brocade bands (soiling, losses); the third a pair of red satin slippers embroidered with flowers, with leather soles.

34 3/4in (88.5cm) length of woman's jacket

\$800 - 1,200

Property from a San Francisco Private Collection

1193

Twelve pairs of embroidered silk sleeve bands

Late Qing/Republic period

The group displaying a variety of silk ground colors and decorative stitches, with each pair joined vertically and surrounded by decorative cloth or ribbon border to form a rectangular panel backed with monochrome silk: including three pairs with butterflies and flowers; two pairs with flowers, butterflies and insects; three pairs with flowers, butterflies and birds predominating; one pair depicting butterflies; one pair with auspicious fruits and flowers; and two panels depicting figures amid landscape elements (fading, some with staining).

33 x 18 1/2in (84 x 47cm)

finished dimensions of largest panel

\$1,000 - 1,500

1194

Ten pairs of embroidered silk sleeve bands

Late Qing/Republic period

The group displaying a variety of silk ground colors and decorative stitches, with each pair joined vertically and surrounded by decorative cloth or ribbon borders to form a rectangular panel on a monochrome cloth backing: including six pairs embroidered on a pale blue ground with various flowers, butterflies and other decorative devices worked in polychrome silk threads with couched gilt threads highlighting two pairs; three pairs worked in shades of blue and white threads with similar motifs on a red satin ground; and one pair featuring polychrome embroidered flowers on a pale green silk ground (fading, some panels with staining).

26 1/2 x 15 1/4in (67.5 x 39cm) largest finished panel

\$1,200 - 1,800



1189



1190



1191



1192



1193



1194

1195

A massive embroidered silk dragon panel

Late Qing/Republic period

The black satin ground woven with couched gilt threads and brightly colored silk floss to depict two large dragons encircling a shou-medallion surrounded by bats in a background filled with colored cloud scrolls above a wide band of waves and rock along the base fronted by the Eight Buddhist Emblems, the right and left margins banded with bats and shou-medallions (lower margin reduced in size).

62 x 115in (157.5 x 292cm)

\$5,000 - 7,000

1196

Ten pairs of embroidered silk sleeve bands

Late Qing/Republic period

The group displaying a variety of silk ground colors and decorative stitches, with each pair joined vertically and surrounded by decorative cloth or ribbon borders forming a rectangular panel with monochrome cloth backing: four of the panels featuring figures and landscape elements intricately worked in loop stitch and satin stitch on an ecru silk ground; four of the panels featuring figures and landscape elements worked primarily in satin stitch on pale or faded satin grounds; the ninth panel embroidered in shades of blue and white with landscape elements on a faded red ground; the tenth panel displaying a couched gilt-thread ground surrounding figure and flower reserves on pale blue satin (fading, some panels with minor soiling and loose threads).

43 1/2 x 13in (110.5 x 33cm) the largest finished panel

\$1,200 - 1,800

1197

A group of eleven embroidered silk panels

Republic period

Including two sets of joined sleeve bands for women's clothing embroidered with figures in landscape settings, each pair surrounded with brocade ribbon and embroidered silk borders, then framed and glazed (both illustrated); and nine other rectangular fragments, each mounted within ribbon and/or embroidered silk borders and backed with monochrome silk: two fragments of similar red silk ground, similar size and embroidered in shades of blue, white and gilt-wrapped threads, now bordered with brown brocade; a group of four faded red silk fragments possibly from the same robe, embroidered with butterflies, flowers and waves in shades of blue and white, bordered with brocade ribbon and embroidered silk bands; a pair of russet ground fragments identically embroidered in satin and knotted stitch with butterflies, flowers and Buddhist emblems, bordered with brocade ribbons and black silk bands embroidered in shades of blue and white; an ivory ground silk panel embroidered in fine satin stitch with an eagle perched on a withered branch and bordered with strips of pale brown brocade (wear, some with fading and staining).

24 1/2 x 35 1/2in (62 x 90cm) largest panel including borders

\$1,000 - 1,500

1198

Seven pairs of embroidered silk sleeve bands

Late Qing/Republic period

The group displaying a variety of silk ground colors and decorative stitches, with each pair joined vertically and surrounded by decorative cloth or ribbon border to form a rectangular panel backed with monochrome silk: the first pair combining cranes, seasonal blossoms, rocks and auspicious deer on a blue ground; the second displaying bamboo, prunus, chrysanthemums, orchids and lingzhi fungus combined with butterflies on a pale gold ground; the third combining One Hundred Antiques with flowers worked in shades of blue and gilt-wrapped threads on a pale gold ground; and four other pairs featuring flowers and butterflies on a variety of colored silk grounds (fading, some with minor staining).

28 3/4 x 12 1/2in (73 x 31.5cm)

finished dimensions of largest panel

\$1,200 - 1,800

1199

Ten pairs of embroidered silk sleeve bands

Late Qing/Republic period

Including four pairs embroidered in shades of blue thread on a pale blue ground featuring flower, butterflies and auspicious characters worked in various techniques with some individual details highlighted in gilt wrapped thread, three of the pairs bordered with brocade ribbons and embroidered silk bands, the fourth surrounded only with brocade ribbons; one pair of yellow summer gauze embroidered in shades of blue and white with flowers and butterflies, the borders of brocade ribbon and cloth; and five pairs with a silk ground varying color from extremely faded to slightly faded brick red, embroidered in shades of blue and white threads with flowers, butterflies and auspicious symbols in various techniques, each pair bordered in a combination of brocade ribbons with embroidered or brocade silk bands (all with wear, minor soiling, minor to noticeable fading).

24 x 16 1/4in (61 x 41cm) largest panel overall

\$1,000 - 1,500



1195



1196



1197



1198



1199

1200

A group of twenty embroidered silk panels

Late Qing/Republic period

Each a rectangular fragment cut from a garment or panel embroidered with satin and/or knotted stitches, then applied with decorative cloth borders and monochrome silk backing: including six red satin ground panels of flowers combined with butterflies or auspicious plants, with brocade ribbon trim and embroidered silk borders, five worked with polychrome threads and the sixth in shades of blue and white; and four panels of similar subject matter on a pale blue ground finished with various borders, three fragments worked in polychrome threads and the fourth in shades of blue and white; the remaining fragments of smaller size including six with embroidered silk borders and four with woven brocade ribbon borders (wear, fading, some with minor staining).

19 x 13 3/4in (48 x 35cm) largest panel

10 1/4 x 8 1/2in (26 x 21.5cm) smallest panel

\$1,000 - 1,500

1201

Seven pairs of embroidered silk panels

Late Qing/Republic period

Each pair from the same garment or panel embroidered in a combination of satin and knotted stitches, cut into rectangular fragments and applied with decorative cloth borders and monochrome silk backing: the first pair of flower vases, auspicious fruit and emblems on a pale green ground with brocade ribbon trim and embroidered black ground borders; the second of flowers and auspicious emblems on a pale green satin ground with green and yellow brocade border bands; the third of twin fish, flowers and butterflies on a red ground with brocade ribbon trim and embroidered ecru ground borders; the fourth of flowers and butterflies in shades of blue and white with gilt-wrapped thread highlights on a black brocade ground with brocade ribbon trim and embroidered ecru ground borders; the fifth of flowers and ribboned emblems embroidered in shades of blue and white on a red satin ground, with blue and red satin borders; the sixth and seventh similarly embroidered in polychrome threads on a red ground with flowers and butterflies or flowers, butterflies and auspicious plants, both pairs with blue and red stain border bands (fading, some pairs with minor soiling).

22 x 15in (56 x 38) the largest panels

\$1,000 - 1,500

1202

A group of twenty small mounted silk fragments with embroidered decoration

Late Qing/Republic period

The group a mixture of embroidered sleeve band fragments or decorative bands in a variety of silk ground colors and decorative stitches, with each pair joined vertically and surrounded by decorative cloth or ribbon borders to form a rectangular panel on a monochrome cloth backing; the decorative devices including flowers, birds, butterflies and dragons worked in a combination of satin stitch, knotted stitch and a few with couched gilt thread highlights (fading, some with staining).

25 x 13in (63.5 x 33cm) largest finished panel

8 1/4 x 11in (21 x 28cm) smallest finished panel

\$1,000 - 1,500

1203

Five bolts of brocade silk

Late Qing/Republic period

The smallest with rows of polychrome of peony flowers on an ecru ground (*110in/2.8m*); the second of dragon roundels amid cloud scrolls in shades of blue and gold on a reddish orange ground (*252in/6.4m*); the third of composite lotus flowers, leafy stems and cloud scrolls in shades of blue green and brown on a soft yellow ground (*254in/6.5m*); the fourth displaying a wanzi-diaper pattern in orange, blue and white on a soft yellow ground (*268in/6.8m*); the last with rows of polychrome flowers and auspicious emblems on a medium blue ground and the woven inscription at one end *Jiangnan zhizao chen qishisi (360in/9.1m)*.

As listed above

\$1,000 - 1,500

1204

A group of fourteen embroidered silk panels

Late Qing/Republic period

Each panel constructed with an embroidered silk fragment of rectangular shape surrounded by decorative border bands on a monochrome cloth backing: the first depicting an elephant amid flowers, butterflies and auspicious emblems in polychrome threads on a red satin ground; the second displaying two joined fragments of butterflies, flower heads and leaves densely embroidered on a barely visible ecru silk ground; and six pairs of embroidered fragments, each pair taken from the same garment or panel: the first pair worked in shades of blue and white on a black ground, the second pair similarly worked on a pale blue ground; the third and fourth pairs with polychrome and gilt-wrapped threads on a pale green ground; the fifth pair with flowers and auspicious emblems in faded polychrome threads on a pale green ground; the sixth pair with butterflies, flowers and fruit in bright colors on a red satin ground (some panels with fading, minor soiling).

32 3/4 x 14in (83 x 35.5cm) the largest finished panel

\$1,200 - 1,800

1205

Six bolts of silk fabric

Republic period

The first of dark blue brocade woven with large roundels that combine shou and wan characters within a border of composite animals; the second of coffee colored brocade woven with tiny floral sprigs; and four bolts of monochrome silk including one each of ecru, pink, lavender and medium blue color (some bolts with areas of minor soiling).

11 1/2 to 25 yards (10.5 to 22.8 meters) long

\$1,200 - 1,800



1200



1201



1202



1203



1204



1205

1206

Ten lengths of silk fabric

Republic period

The monochrome lengths include bright yellow, dark forest green and sky blue; the brocade fabrics including pale lime green with peony roundels, dark red with flowering branches, pale peach with square lozenges, pale yellow with dragon roundels, medium yellow with crane and wave roundels, medium gold with auspicious emblems roundels, dark gold with lychee roundels surrounded by leafy scrolls (some sections with minor staining or soiling).

1.8 yards (1.6 meters) 1 length

5 to 12.8 yards (4.5 to 11.7 meters) 9 lengths

\$1,000 - 1,500

Property from a Bay Area Private Collector

1207

A set of four kesi-woven silk panels, now mounted as a four-panel screen

The panels, Republic period

Each of the panels woven in bright colors to depict various birds, flowers and flowering branches on a ground of gilt-wrapped threads (possibly reduced in size); each panel now sandwiched between glass in a wood frame, the four frames joined with metal hinges to form a floor screen.

38 x 66in (96.5 x 167.5cm) overall

\$3,000 - 5,000

Property from Various Owners

1208

A pair of yellow silk embroidered pillows

Constructed with a square top and base joined to four convex walls each centered with a front facing five-clawed dragon in knotted stitch within an applied ribbon border, the top panels covered in a stylized flaming pearl rendered in a similar palette and technique.

8 1/2in (21.5cm) high

\$800 - 1,200

1209^Y

A group of three embroidered clothing accessories

Late Qing/Republic period

The first a black silk ground spectacle case embroidered in colors with narcissus in bloom, with attached red-glass beads on silk cords and tassels, the pieced ivory toggle reticulated as a double gourd (worn, soiled); the second a black silk purse embroidered in chain stitch with a lion reversing a boy on a fabulous beast on the opposing flaps above further auspicious symbols, with attached silk cord and tassels (worn, soiled); the third a sash in four colors of silk brocade embroidered in colored knotted stitch and couched gilt threads with flowers and auspicious symbols, finished with knotted fringe and tassels in bright colors.

55in (140cm) overall length of sash

\$800 - 1,200

The spectacles case has been in the United States since 1970.

1210 No lot

Property from a Private San Francisco Collection

1211

A group of four kesi-woven landscape panels

Republic period

Each woven in subdued earth colors and shades purple on a dark ecru ground to depict scholars at leisure, boatmen and travelers in a landscape setting of towering mountains with a few details picked out in gilt-wrapped threads or painted in color (fading, toning).

66 x 14 7/8in (167.5 x 37.5cm) average dimensions

\$800 - 1,200

1212

A kesi-woven landscape panel

Republic period

Depicting a boating party on a mountain waterway with three men having tea made by a young boy at the prow while a lady and the boatmen are placed behind them, as the boat passes behind a foreground tree, the scene woven in subdued colors with some details painted or woven in gilt-wrapped threads (fading, tear).

42 x 17 1/2in (106.5 x 44.5cm)

\$1,000 - 1,200



1206



1207



1208



1209



1211



1212

1213

A group of six embroidered skirts

Late Qing dynasty

The first of pink ground colorfully embroidered in figural and floral decoration; the second of lighter pink hue, the silk decorated in floral brocade beneath additional vibrantly hued bird and flower embroidery; the third of cream colored silk brocaded in floral motifs, embroidered in birds and flower decorations, highlighted with applied large black silk panels cut in ruyi shapes and lined with a pink silk interior; the fourth of canary yellow brocaded silk and embroidered in knot-stitch and gilt-wrapped threads to depict panels of flowers in vases surrounded by additional auspicious motifs; the fifth comprised of brocaded orange silk panels separated by vertical pleated strips of rainbow hue, adorned in couched gilt threads and colorful embroidery depicting boys at play; the sixth of pleated panels of cream colored brocade separated by applied black silk panels and adorned in colorful floral embroidered sprigs (staining, fading).

33in (84cm) length of first

\$1,000 - 1,500

1214

A group of four kesi-woven figural panels

Republic period

Each panel depicting figures on horseback set upon a background of gilt-wrapped threads that repeats around the Eight Immortals appearing in reserves across the top and the Hundred Antiques along the base with some painted details, the borders woven with flowers and leafy tendrils in gilt on a purple ground (fading, toning).

68 x 16in (173 x 40.5cm) average dimensions

\$2,500 - 3,500

1215

A group of ten kesi-woven silk figural panels

Republic period

Each woven with a ground of gilt-wrapped threads and a variety of colors with some painted details to depict pitched battles between infantry and cavalry or officials and officers conversing near city walls or military camps, the borders woven with flowers and leafy tendrils in gilt threads on the dark blue ground and two panel topped with additional cloth bands (fading, toning, some borders loose).

40 x 11 1/4in (101.5 x 28.5cm)

average dimensions of each panel

\$6,000 - 8,000

Property from a Private Collector Vancouver, Canada

1216

A large embroidered silk kang cover

19th century

Of rectangular form, the dark golden yellow ground embroidered in white, shades of red and gray-blue with a panel of composite lotus flowers and leafy tendrils, bats and wanzi-characters on a dense wanzi-diaper ground that surrounds a large composite lotus flower roundel, the wide surrounding border embroidered *en suite* with composite lotus blossoms, leafy tendrils and bats with flower heads or ribboned wanzi-characters in their beaks (minor fading and soiling).

64 1/2 x 38in (164 x 96.5cm)

\$4,000 - 6,000



1213



1214



1215



1216

Snuff Bottles

Property from the collection of Emmanuel Gran, by descent

1217

A polychrome embroidered panel

Late Qing/Republic period

The rectangular panel covered completely with embroidery on a red ground to include the yellow silk floss background surrounding the center roundel of young princes at play, the garden rock below and the flowering branches all worked in subtle colors with shades of blue predominating, the red ground visible where the yellow meets the outer edges of the other colors; the fabric now bordered with brocade ribbon bands, framed and glazed (fabric possibly laid down before framing).

50 x 34 1/2in (127 x 87.5cm) including frame

\$1,000 - 1,500

Property from Various Owners

1218^W

A set of four kesi-woven silk figural panels

Late Qing/Republic period

Each woven primarily in a pale red ground with ecru reserves and extensive painted details to depict a Daoist paradise peopled with figures dressed in the caps and robes of an official, bearded foreigners in peaked bonnets and leggings carrying banners, and young children carrying basins full of treasures; each now laid down on board and framed (extensive fading, laid down).

71 1/4 x 18 1/2in (181 x 47cm) each panel including frame

\$2,500 - 4,000

1219

An embroidered silk kang cover

19th century

Of rectangular form, the dark golden yellow ground embroidered in white and shades of red, purple and blue-green with a panel of composite lotus flowers and leafy tendrils in combination with bats and wanzi-characters that surround a central composite flower roundel, the wide border embroidered *en suite* with composite lotus blossoms, leafy tendrils and ribboned cash (minor fading).

29 x 41 3/4in (73.5 x 106cm)

\$1,500 - 2,500

1220

A kesi-woven silk panel mounted as a hanging scroll

Republic period

Woven in bright colors with extensive painted details to depict an arhat seated beneath a large tree against a red brick ground below a yellow horizontal panel woven in blue with the characters *Wuliangshou fu* (Amitayus).

43 x 18 1/4in (109 x 46.5cm)

\$1,000 - 1,500

Property from Another Owner

1221

An inside painted snuff bottle with European metal mounts

The snuff bottle signed Zhou Leyuan, dated cyclically to 1892

The rounded rectangular glass bottle with interior painted decoration of birds flying above craggy branches, with calligraphic inscriptions on both sides, the longer inscription dated cyclically to the *renchen* year and signed *Zhou Leyuan*; mounted as a match-strike and stamped *Maquet* on the metal mount (ground rim).

3 3/4in (9.5cm) height overall

\$2,000 - 3,000

Property from the collection of Emmanuel Gran, by descent

1222

Two glass snuff bottles

19th century

The first of elongated trapezoid form with rounded corners, flat rim, oval foot ring, the grayish-purple glass with numerous tiny shallow pitting and bubbles, forming an intriguing cloud-like illusion; the second of tear-drop form in bluish-green color, its sides with subtly raised design conforming to the shape of the bottle.

2 7/8 and 2 1/4in (7.3 and 5.7cm) high

\$800 - 1,200

1223

A glass snuff bottle

1820-1880

Of flattened spherical form with a wide flat rim, oval foot ring, executed with an unusual black color in contrast with irregular pink bands set around the body and to the upper neck.

2 1/8in (5.3cm) high

\$800 - 1,200

1224

A red overlaid glass snuff bottle

Of compressed globular form with a flat rim, the semi-transparent bottle displaying fine bubbles, in contrast with cranberry red overlay foot ring, faux mask-and-ring handles, and *lung* and *fei* characters applied to the front and back.

2 3/8in (6.1cm) high

\$800 - 1,200



1217



1218



1219



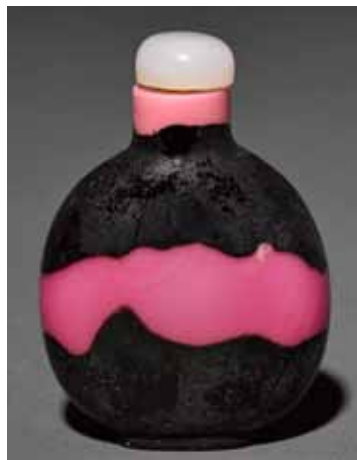
1220



1221



1222



1223



1224

1225

Two glass overlay snuff bottles

1820-1880

Each well-hollowed, of elongated pear form, the first a semi-transparent white bottle with blue overlay applied to the foot ring, and to the front and back where carved with blooming prunus and orchid respectively; the second a milky white bottle, decorated with green overlay of bamboo and orchid, and with a line of a poetry to either side.

3 1/8 and 2 3/4in (8 and 7cm) high

\$1,000 - 1,500

1226

An enameled porcelain snuff bottle

Qianlong mark, Republic period

Of compressed globular form rising from an oval foot ring, its slightly convex rim painted in gold, decorated around the walls with softly-hued enamels depicting a continuous landscape, with one scholar riding a donkey along a path by water, followed by his attendant carrying books and a qin, approaching a hut housing another scholar seated by a window and gazing into the distance; the recessed foot with the *four-character mark* in seal script.

2 1/4in (5.7cm) high

\$1,000 - 1,500

1227

Two molded soft paste snuff bottles

19th century

The first a rectangular bottle with a recessed foot, molded with swastika patterns between key-fret bands, its entire surface covered with white glaze except for its foot ring (tiny chips); the second a yellow-glazed bottle in compressed circular form, each of its main sides molded with an identical design depicting a threatening dragon above a fish emerging from crashing waves.

2 7/16 and 2in (6.3 and 5.1cm) high

\$800 - 1,200

1228

Three enameled porcelain snuff bottles

Late Qing dynasty

Each of compressed bottle form with long necks, two with enameled decoration of figures and one containing flying cranes amidst polychrome clouds (chipped).

3in (7.6cm) height of tallest

\$800 - 1,200

1229

Four porcelain snuff bottles

Including three with copper red decoration: the first a circular bottle painted with a Zhongkui to either side, the recessed foot with a *Yang he tang* mark, the second painted with two dragons chasing a flaming pearl (foot ring chipped), the third designed as two conjoined cylindrical bottles with delicate thin walls, painted with Zhongkui and a bat; the fourth a simple cylindrical bottle painted in underglaze blue depicting soldiers on horse-backs being greeted by an official at a town gate.

2 5/16 to 2 13/16in (6 to 7.2cm) high

\$800 - 1,200

Property from a Northern California Private Collection

1230

Two agate snuff bottles

The first of compressed ovoid form with a flat mouth rim over a short straight neck and raised on a slightly concave base, the main body with multiple bands of white and gray hue; the second of compressed globular form with relief carving to one side of a figure on a boat.

2in (5.0cm) height of taller

\$1,000 - 1,500

1231

Two hardstone snuff bottles

Republic period

The amethyst bottle of compressed rounded rectangular form, carved in relief with a scene of boys at play; the second of carved jadeite in the form of a double gourd flanked by foliate handles and with a preying mantis at the front, the matrix of pale olive hue with apple green patches and a russet band at the foot.

4 1/2in (10.9cm) height of tallest overall

\$1,200 - 1,800

1232

A carved white jade snuff bottle

1880-1940

The globular bottle with recessed foot and cylindrical neck with flat mouth and small aperture, the surface shallowly carved with two stylized *taotie* masks.

2in (5.1cm) high

\$1,500 - 2,500

1233

Three glass snuff bottles

Two bottles of rounded rectangular form with concave mouth rims above flared necks and raised on an oval foot, one of opaque green and the other opaque blue glass, the third bottle of compressed globular form with a wide mouth above flared neck and flat base, the glass of polychrome speckled design (chipped).

2 3/4in (7.0cm) height of tallest

\$1,000 - 1,500

1234

Three famille rose enameled porcelain snuff bottles

Each of compressed form and decorated with figural scenes, one with an underglaze blue border around the outer edge.

2 7/8in (7.2cm) height of tallest

\$1,000 - 1,500



1225



1226



1227



1228



1229



1230



1231



1232



1233



1234

1235

A carved glass snuff bottle

The compressed globular form bottle with wide flat mouth rim above a round neck and raised on an oval foot ring, the body carved in relief with decoration of birds on flowering branches in glass of coral hue.

2 1/4in (5.6cm) high

\$1,000 - 1,500

Property from Various Owners

1236

A yellow cameo glass snuff bottle

Late Qing/Republic period

The compressed pear shaped bottle of opaque yellow glass with overlay decoration of transparent yellow glass depicting three sinuous chilong.

2 5/8in (6.6cm) high

\$1,000 - 1,500

1237

Three overlay glass snuff bottles

1860-1920

Each with a flat rim and raised on an overlaid oval foot ring, the first a 'snowflake' bottle in flattened pear form, applied with carved cranberry red overlay to the front and back with paired dragons and phoenixes separated by inter-locked chain-form handles; the second a clear bottle decorated to its sides with rose-red overlay presenting six seal marks in circular, square, and oval form; the third carved through deep blue overlay depicting archaistic incense burners and vessels against a 'snowflake' pear-shaped body.

2 5/8 to 2 7/8in (6.7 to 7.3cm) high

\$800 - 1,200

1238

Three glass snuff bottles

Two examples of simulated realgar and one of transparent clear glass with brown pulled spots (repaired neck).

2 1/2in (6.4cm) height of tallest

\$800 - 1,200

1239

An enameled milk glass snuff bottle

Guyuxuan mark, Late Qing/Republic period

The ovoid bottle decorated with a landscape scene including a fisherman and a figure playing the flute, containing the *three-character mark* on the base (rim chipped and ground).

2in (5cm) high

\$2,000 - 3,000

1240

A cinnabar lacquer cabinet bottle

Late Qing dynasty

Of flattened circular form with a cylindrical neck, strap-work and tendril decoration encircling the shoulder above a continuous scene of beauties in a garden carved to the walls; with French silver mounts for use as a scent bottle including the lip on the collar engraved *Pasque, 7 Rue de la Paix*, a flared foot with and a cap mount on the cover with striker (wear, losses to foot mount).

3 1/2in (90cm) height of snuff bottle

4 3/4in (12cm) height overall

\$2,000 - 3,000

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

1241

A group of twelve snuff bottles

Including *five porcelain* bottles: the first of cylindrical form covered with white glaze, incised around the walls with playful boys and *babao* design, the second and third bottles covered with caramel glaze, one with molded cat and flowers between two mock mask-and-ring handles, the other painted in dark brown with basket patterns; the *four glass* bottles including two of cranberry-red, the third a turquoise blue bottle, the fourth simulating white jade, carved with horses, cat and flowers; the *three hardstone* bottles featuring two carved from puddingstone, the third a green chloromelanite bottle carved in high relief with a boy and flowers (some bottles lacking spoons, some with small chips).

1 1/2 to 3in (3.8 to 7.6cm) high

\$800 - 1,200

1242

A group of five snuff bottles

Including an inside-painted bottle bearing a signature possibly reading *Yan Yutian*; a pottery bottle with opaque speckled pink and white glaze; a carved red glass bottle, a carved green glass bottle decorated with two leaping carp; and a caramel hued glass bottle of elongated form (chips and ground).

2 5/8in (7cm) height of tallest

\$800 - 1,200

Property from Various Owners

1243

An agate snuff bottle

Late Qing/Republic period

Carved in the form of a Buddha's hand fruit with a raised stem and leaves at the top; the matrix of butterscotch hue with some areas of translucency.

2 1/4in (5.7cm) high

\$700 - 900



1235



1236



1237



1238



1239



1240



1241



1242



1243

1244

Two jade snuff bottles

The first a compressed ovoid ladies bottle with carved decoration of a flowering plum tree, the matrix of pale celadon hue; the second with polished facets throughout and carved from stone of an opaque pale celadon hue; *together with* a compressed spade form hardstone bottle.[3]
2 1/4in (5.7cm) height of tallest
\$600 - 900

1245

A carved agate snuff bottle

The rounded rectangular bottle with a concave mouth rim and a straight neck, the front carved in relief depicting Shoulao before a lingzhi plant; of white and reddish orange hues.
2 1/2in (6.4cm) high
\$1,000 - 1,500

1246

Two agate snuff bottles

Late Qing/Republic period
The first of compressed globular form with straight neck and concave mouth rim, deeply carved using the the dark striations in the matrix to depict a figural scene of a figure bowing to a visitor and reversed with two figures crossing a bridge; the second a large rounded rectangular bottle with an even yellow and tan hue throughout.
2 3/4in (7cm) height of taller
\$1,000 - 1,500

Property from the Norman Stiller Collection, San Francisco

1247

Two snuff bottles

The first a rounded rectangular amber bottle with a flat rim, oval foot ring, the matrix of honey color displaying fine web of craze lines and very limited inclusions; the second a deep brown gourd bottle with metal mount, the surfaces nicely worn, with an attractive understated appearance.
2 3/16 and 2in (5.5 and 5.1cm) high
\$1,000 - 1,500

Property from the collection of Alice, Maren, and Fred Friedman

1248

A shadow agate snuff bottle

The rounded rectangular bottle with a concave mouth rim, the front carved in cameo depicting a chicken beneath a tree; the matrix of caramel hue with dark russet skin.
2 3/8in (6cm) high
\$800 - 1,200

1249

Two snuff bottles

Including a grey agate bottle with animal mask and faux-ring handles; the second a pebble-form glass bottle simulating agate. (ground rim, chips)
2 1/4in (5.7cm) height of tallest
\$800 - 1,200

1250

A carved stone snuff bottle

The rectangular form bottle carved on both sides with a pair of beasts centered at the top with a shou medallion; the matrix of light russet with a dark russet skin.
2 3/8in (6cm) high
\$700 - 900

Property from Various Owners

1251

Two white jade snuff bottles

The first of natural pebble form, well-hollowed, carved to one side with a laughing Budai holding a peach, reversed with a carp and lotus, the white stone with limited cloud-like inclusions; the second a well-detailed cicada model, now drilled as a snuff bottle, the stone with a faint grayish tint (one leg chipped).
2 3/8in (6.1cm) height of each
\$1,200 - 1,500

1252

Three jade snuff bottles

Each bottle undecorated to its surfaces, all executed from evenly-hued white stones with a faint celadon tinge, the first a rectangular bottle with rounded corners supported on an oval foot ring; the second of pear-shape, with a waisted long neck, its oval foot ring slightly splayed (two flaking spots to rim); the third of rounded square profile.
2 3/8 to 2 5/8in (6.1 to 6.7cm) high
\$2,500 - 3,500

1253

Two jadeite snuff bottles

The first of spade form with a flat wide rim and raised on an oval foot ring, both sides carved with a scrolling medallion of a dragon and phoenix, the matrix of white hue with patches of apple green; the second of rounded rectangular form with carving of an elephant to one side, the matrix of pale green hue with a large russet patch.
2 3/8in (6.0cm) height of taller
\$1,000 - 1,500

1254

A carved white jade snuff bottle

Of rounded rectangular form with a flat rim and raised on a very short oval foot ring, the front carved in subtle relief and with incised lines depicting a seated Guanyin, reversed with a gold-highlighted inscription and a cartouche; the evenly hued white stone polished to a soft luster.
2 3/8in (6.1cm) high
\$800 - 1,200

1255

Two pebble-form jade snuff bottles

19th century
Each well-hollowed, with limited manipulation, one carved from a white matrix with gray and russet inclusions, and tiny grayish specks; the other from a white stone of a faint celadon tinge, cast with buff and pale russet inclusions.
2 7/8 and 3in (7.3 and 7.7cm) high
\$1,200 - 1,500



1244



1245

1246



1247



1248



1249



1250



1251



1252



1253



1254



1255

1256

A 'macaroni' agate snuff bottle

Carved with a wide rim to the cylindrical neck and a pair of mock animal head and ring handles visible on the shoulder of the flattened oval body raised on a low oval foot ring, the translucent and pale caramel colored matrix marked with darker russet and opaque white veins (foot polished, neck possibly reduced in size).

2 5/8in high

\$800 - 1,200

1257

Two jade snuff bottles

The first a peach form bottle decorated with a slightly undercut leafy stem, carved from a white matrix with small patches of pale russet and opaque white inclusions; the second a lobed melon-shaped bottle, the exterior with undercut branches bearing smaller melons and scrolling leafy vines, further adorned with two raised butterflies utilizing the areas with russet inclusions of the otherwise mostly celadon-toned matrix (small chips).

2 1/4 and 2 5/8in (5.7 and 6.7cm) high

\$1,500 - 2,500

1258

Two jade snuff bottles

The first of flattened oval form with vertical curving walls containing reeded decoration, the stone of fairly even and pale olive hue; the second in the form of a Buddha's hand fruit, the matrix of pale celadon hue with white flecks.

1 7/8 and 3in (4.9 and 7.6cm) high

\$800 - 1,200

1259

A pearl snuff bottle

The hollowed pearl of irregular shape mounted at the neck, shoulder, and foot by high carat gold inset with diamonds, rubies, emeralds and other precious and semi-precious stone cabochons (flaws to pearl, some cabochons possibly replaced).

1 1/2in (4cm) high

\$1,500 - 2,500

Property from the collection of Emmanuel Gran, by descent

1260

Two boxwood snuff bottles

The first a double-gourd form bottle with a bone-lined mouth; the second a baluster form bottle with a short, waisted neck, flat rim, slightly recessed foot, the surfaces of both bottles left un-decorated.

2 3/4 and 2 3/8in (7 and 6.1cm) high

\$800 - 1,200

1261

Two large agate snuff bottles

Late Qing dynasty

The first with cameo carved decoration on the front depicting a figure on horseback carrying a banner reading 'ling,' the matrix of semi-transparent brown and opaque caramel hue; the second well-hollowed with a waisted neck, flanked by lion mask and faux-ring handles, the matrix of a semi-translucent pale honey hue, both bottles with concave mouth rims and raised on a conforming foot ring.

3 1/8in (8cm) height of taller

\$800 - 1,200

1262

Two jade snuff bottles

The first a trapezoid bottle with cusped edges, with slightly recessed rim, its convex foot surrounded by an oval foot ring, the softly-hued white stone with some cloud-like inclusions; the second a well-hollowed miniature bottle in oval form, flat rim, slightly raised circular foot, carved from an off-white matrix with a faint russet and gray tinge, and displaying lighter color inclusions (tiny chips).

2 and 1 1/4in (5 and 3.2cm) high

\$800 - 1,200

1263

Two agate snuff bottles

1860-1920

The first a rounded square bottle supported on a slightly raised foot within an oval foot ring, the second a flattened globular bottle on a flat foot (chips); each carved from a pale brown matrix with a slight gray tinge and cast with russet and dramatic deep brown inclusions.

1 13/16 and 2in (4.6 and 5.1cm) high

\$800 - 1,200

1264

A hair crystal snuff bottle

1860-1900

The rounded rectangular bottle containing a sparse matrix of black 'hairs' throughout, raised on a oval foot ring.

2 3/4in (7cm) high

\$800 - 1,200



1256



1257



1258



1259



1260



1261



1262



1263



1264

1265

Three 'hair' crystal snuff bottles

1860-1900

The first a tapering ovoid bottle supported on a slightly raised and recessed foot, the cloudy white matrix with scattered 'black hair' inclusions mostly seen to one side and in the lower section; the second a compressed globular bottle decorated with two mock mask-and-ring handles, the third a tapering rectangular bottle with rounded corners, each carved from clear matrix marked with black rutiles (small chips).

1 3/4 to 2 3/8in (4.5 to 6.1cm) high

\$1,000 - 1,500

1266

Three rock crystal snuff bottles

Each of rounded rectangular form with a flat rim and supported on a short oval foot ring; one of the two clear crystal bottles left un-decorated, the other with two faux-mask-and-ring handles; the third a faint crystal bottle of smokey hue, sparsely decorated with trees to one side.

2 1/8 to 2 5/8in (5.4 to 6.7cm) high

\$1,000 - 1,500

1267

Two hardstone snuff bottles

The first of compressed oval form, the matrix of cream and maroon hues; the second a rectangular bottle with cameo carving to one side of a lounging scholar resting against a wine pot, the matrix of opaque caramel and honey hues (small chips).

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

\$800 - 1,200

Property from a Northern California Private Collection

1268

A carved nephrite snuff bottle

Carved as a large peach with two bats flying above the leafy collar, the whole rendered from a russet pebble with patches of pale white hear the tip of the fruit.

2 1/2in (6.5cm) high

\$1,500 - 2,500

1269

Two carved nephrite snuff bottles

1880-1940

The first carved as a hanging gourd enclosed by a collar of leaves and branches forming a loop for suspension,, the stone an icy white color with some pale russet veining; the second a high-shouldered ovoid bottle carved with a recumbent horse shaded under a tall pine, the stone a pale white color throughout.

2 3/8 and 2 1/4in (6 and 5.7 cm) high

\$1,200 - 1,800

Property from Various Owners

1270

A carved jade double snuff bottle

In the form of two conjoined compressed circular bottles carved on the exterior with a 'shou' medallion and bats; the matrix of a white hue with olive green and russet veins.

2 3/8in (6cm) high

\$800 - 1,200

1271

Two jade snuff bottles

The first of compressed form and incised decoration of a blossoming tree and calligraphic inscription, the shoulders flanked by mask handles; the second of compressed globular form, both of olive hued stone.

2 1/16in (5.2cm) high

\$1,000 - 1,500

1272

Two carved jade snuff bottles

The first of flask form with decoration of a bat over crashing wave, the matrix of white hue with russet veins; the second of compressed globular form with a calligraphic inscription and a scene with fish, the matrix of pale olive hue (rim chips).

2 1/4in (5.9cm) height of taller

\$1,200 - 1,800

1273

A carved white jade snuff bottle

The compressed ovoid form with a short oval neck, the exterior carved with a simulated basket weave design and containing four raised cord loops on the corners.

2in (5cm) high

\$800 - 1,200



1265



1266



1267



1268



1269



1270

1271



1272

1273

Jade and Hardstone Carvings

Property from Various Owners

1274

A carved nephrite square vase

Late Qing/Republic period

The tall rectangular vessel with slightly flared sides and chamfered corners, carved out in relief with paired chains of foliate tendrils within a border of geometric meanders and brackets, the side panels repeating the border band and rendered in pale celadon jade with some patches of grey and russet mottling to one side, well hollowed, the interior foot ring incised *cang bao ge*.

6 1/8in (15.5cm) high

\$3,000 - 4,000

1275

A grayish-white jade rhyton vase

Of oval section, carved in high relief and deeply undercut with a dragon climbing up the strap-work handle while another qilin climbs across the band of raised bosses at mid-section, the rim and the base area encircled by three raised bands engraved with a leiwen pattern and the base shallowly recessed; the pale gray matrix displaying cloudy white inclusions and some russet staining along natural fissure lines (tiny chips).

5 1/4in (13.5cm) high

\$5,000 - 7,000

1276

An archaistic pale greenish-white jade libation cup

Formed in a Ming style as a bowl with a wide curving well supporting a pair of strap handles that overlap the band of raised bosses bordered by raised string bands on the exterior walls; the translucent matrix of pale gray-green hue with cloudy white inclusions and faint russet staining in natural fissure lines; now adhered to a wood display stand.

4 7/8in (12.5cm) length across the handles

\$3,000 - 4,000

1277

A carved jade tree trunk raft

Depicting a young boy holding a peach seated next to his baby brother wielding an oar while a pup sits nearby, a reticulated pine branch rising behind them from the raft support finished as gnarled bark on the underside; the off-white matrix displaying a faint green tinge, marked with pale russet staining in the natural fissure lines that predominate on the underside.

4 1/2in (11.5cm) long

\$3,000 - 4,000

1278

A white jade belt hook

Qing dynasty

Carved from evenly hued white matrix, the curving stem of the belt hook deeply undercut and reticulated with a chilong holding a lingzhi branch in its mouth, facing the dragon-head hook, the reverse with a raised button (small chip); mounted onto the gilt metal opener with chased floral decoration.

3 1/2in (9cm) length of jade

9 1/4in (23.5cm) length overall

\$2,500 - 3,500

1279

A rock crystal vase

19th century

Of flattened baluster form, incised with a leiwen pattern accenting the mouth and forming a scalloped band along the shoulder below the pair of reticulated handles, the lower body carved in shallow relief with graceful scrolled plantain leaves (rim re-cut, base now adhered to wood stand).

5 5/8in (14.2cm) height of vase

6 7/8in (17cm) height including wood stand

\$1,000 - 1,500

1280

A greenish white jade censer and cover

Formed with a convex circular rim attached to stylized bats and leaf scrolls reticulated as the handles to both sides of the curving walls carved with a band of intertwined fabulous beasts and leaf sprays above the sharply waisted foot and deeply recessed base, the cover finished with raised C-scrolls along the edge and a circular button finial cut with eight lobes to the outer edge; the stone of mottled pale to dark gray-green russet staining and some natural surface fissure lines.

6 7/8in (17.5cm) length across handles

\$1,500 - 2,500

1281

A jadeite covered censer

The globular body raised on animal mask feet and tapering inward to a short neck elaborately carved with horned animal mask handles suspending single rings under a domed cover surmounted by a fu-lion finial over three further single ring finials carved as bovine masks, the stone an icy white color with apple green patches throughout.

5 1/2in (14cm) high

\$2,500 - 3,500

1282

A jade and hardwood scepter with silver wire inlay

The pale greenish-white jade mounts carved with the Eight Buddhist Emblems: the scepter head carved with a canopy, lotus, fish, and vase surrounding a center shou-character; the oval center plaque displaying a conch shell, umbrella and endless knot; the rounded rectangular plaque at the base filled with the wheel of the Buddhist law; the pieced wood scepter inlaid across the front with four vertical rows of shou-characters and along the sides with decorative scroll work, all in silver wire (one jade plaque loose, tiny losses and separating age cracks to the wood).

21in (53.5cm) long

\$2,000 - 3,000

Provenance:

purchased from Yung Kee Curios & Arts, Hong Kong, 1970



1274



1275



1276



1277



1278



1279



1280



1281



1282

1283

**A reticulated jade plaque now mounted on a hand mirror
The jade 19th century**

The oval plaque carved with Buddhist symbols over crashing waves set against a *wanzi* and lozenge ground and enclosed by an gilt and blue enameled band of *bajixiang* reversed by a mirror supported by an enameled handle in the shape of two facing fish; the stone a pale white mottled color.
3 3/4in (9.6cm) length of jade plaque
8 1/4in (21cm) height of mirror
\$2,500 - 3,500

1284

**A white jade belt hook mounted as a magnifying glass
The belt hook, Qing dynasty**

The curving shaft terminating in a dragon head and reversed with a raised circular button; the white stone with pale russet and cloudy white inclusions.
5in (12.7cm) length of belt hook
7 1/2in (19cm) length overall
\$2,500 - 3,500

1285

A jade frog group

Depicting a large frog resting on a flattened lotus leaf while smaller frogs climb around and onto it, the pale gray-green stone subtly polished and displaying some russet patches opaque straw colored inclusions.
4 1/4in (11cm) long
\$3,000 - 5,000

1286

A group of seven small carved hardstone decorations

Including a rock crystal recumbent beauty holding a cat (chipped); a pale greenish white jade figure of a standing beauty (minor chips) and a thinly sectioned plaque of similar material with five lobes above a reticulated design of figures standing amid plants and tendril scrolls; the fourth a reticulated toggle of a lotus plant with buds, flowers and leaves combined with citron and pomegranate of mottled green and pale russet jade; the fifth a miniature study of a boy holding the rope tether of his ox mount of mottled brown and green hardstone; and two snuff bottles, one of off-white jadeite in the form of a flattened peach with deeply undercut leafy stem, the other of agate with a wide rim to the short neck and body of ovoid form raised on a conforming foot pad (chipped).
4in (10cm) length of largest carving
\$1,000 - 1,500

1287

A group of three jade carvings of fish

The first a flattened oval pebble of line-incised, undercut and polished as a carp holding a branch of water weed in its mouth, the off-white matrix polished to a soft luster; the second a with reticulated tail fins floating upon a lotus leaf with another lotus plant held in its mouth, the pale greenish-white matrix marked with a pale russet patch; the third a carp resting on a large lotus leaf, the pale greenish-white matrix displaying extensive white inclusions and pale russet patches.
2 to 2 3/4in (5 to 7cm) long
\$800 - 1,200

1288

Two small jade carvings

The first a circular plaque carved to one side as an eagle attacking a duck standing amid lotus plants, the reverse finished with a concave surface to the off-white matrix; the second a toggle deeply undercut and polished as a frog climbing up a reticulated leafy branch issuing three double gourds, the matrix of pale greenish white hue.
2in (5cm) average height
\$800 - 1,200

Property from the Parr Collection (William Randall Parr) and thus by descent to the current owner

1289

A group of six jade carvings

The first a mixed grey and black bangle bracelet carved in low relief with a seal-script inscription bearing the date *Xuanhe er nian* (1120); the second a mottled greenish-white toggle reticulated as three pea pods hanging from a common twig; the third a mottled gray toggle with a russet patch, carved as a duck holding a leafy branch (possibly recut); the fourth a cylindrical bead carved in high relief with dragons, the greenish white matrix marked with a rough vein preserving some of the boulder's brown skin, now attached by a silk cord to a mottled green and white jadeite annular disk; the fifth a thinly sectioned archaic axe-shaped pendant of pale greenish white with line-engraved outlines of an animal head and leaves; the sixth a thinly sectioned rectangular pendant of pale green with russet veins carved with a dragon and reversed by a tiger looking at the sun; *together with* an agate floriform button with concave petals to the front and reversed by a band of incised petals along the edges of the reverse (chipped). [7]
3 1/4in (8cm) outer diameter of the bracelet
\$1,500 - 2,500

1290

A group of six jade belt hooks

Including three of similar form with a dragon head forming the hook, the curved handle swelling in size above an oval button to the reverse; the fourth featuring an articulated jaw to the dragon head, the curved handle of spatulate form reversed by a round button; the fifth with a dragon head facing a half-opened basket of good fortune filled with a lotus and lingzhi branch on the handle reversed by an oval button; the sixth of bulkier form than the rest, carved as a gnarled lingzhi fungus branch, a fungus head forming the hook and the button on the reverse (some with minor chips).
3 1/4 to 4 3/4in (8.5 to 12cm) long
\$2,500 - 4,000



1283



1284



1285



1286



1287

1288



1289



1290

1291

A group of three jade archer's rings

The first carved with two opposing dragons across the flat rectangular face using a the richly colored russet vein running above the otherwise mottled grey-green matrix (wear from use); the second and third of simple cylindrical section, one with rounded edges on a matrix of mottled pale to dark russet (areas polished), the other of mottled pale spinach jade with rounded and canted edges (chipped)

1 1/4in (3cm) width of first ring

\$800 - 1,200

Property from Various Owners

1292

A jadeite melon group

Skillfully carved, undercut and polished as two fruit of flattened globular shape hanging from a woody stem issuing leaves and a lingzhi fungus head; the pale greenish-white matrix displaying some milky white veins and very pale apple green patches.

2in (5cm) wide

\$1,000 - 1,500

1293

A white jade pendant plaque

Carved in shallow relief with cloud scrolls and a suspension hole filling the arched top above a rectangular reserve panel of bamboo and lingzhi fungus branches above a curving cloud scroll border and reversed by a similar rectangular reserve of an eleven-character inscription sealed *wen wan*; the off-white matrix marked with an icy white inclusion along one side.

2 1/4in (5.7cm) long

\$3,000 - 5,000

1294

A yellowish-white jade Buddha's hand citron

The fruit shown hanging from a deeply undercut and gnarled stem with subsidiary leafy twigs, the pale yellowish-white matrix displaying patches and tiny veins of faint russet hue.

4 3/4in (12cm) long

\$4,000 - 6,000

1295

A white jade figure and animal group

Depicting a bearded monkey tamer sitting on a huge plantain leaf, his monkey standing to the front while a young boy and his pup stand at the back of the leaf support, the surfaces deeply undercut and finished in rounded relief, the matrix marked with russet staining along the natural fissure lines.

3 1/2in (9cm) long

\$4,000 - 6,000

Property from the collection of Emmanuel Gran, by descent

1296

A group of reticulated jade plaques

Including a pair of thinly sectioned plaques carved and undercut to the front as beauties holding lingzhi fungus branches; the third a greenish-white plaque reticulated to one side as a vase of flowers; the fourth an elongated and translucent off-white shou medallion finished to one side; the fifth a large fu-character of opaque off-white finished to both sides; the sixth a spray of orchids and lingzhi finished to both sides from a translucent white stone; the seventh a reticulated loop plaque with peony and lingzhi carved to one side; the eighth a thickly sectioned small fu-character (reversed in the catalog photo); the ninth a mottled white and russet dragon on a cloud plaque finished to both sides; the last a pale straw colored reticulated dragon plaque finished on both sides and with transverse vertical drill hole.

2 3/8in (5cm) height of largest plaque

\$800 - 1,200

Property of a Pebble Beach Collection

1297

A group of seven jade circular plaques reticulated with movable centers

Each finished on both sides: the first with movable roundel drilled with five holes and a border of three bats; two with a quatrelobed movable roundel within a band of raised C-scrolls, one with further C-scrolls on the outer ring and the other reticulated as pairs of facing dragons; and four other plaques centered with a movable shou-medallion, two similarly decorated with raised C-scrolls and tiny cross-hatched chevrons, the third with a reticulated pearl border surrounding a band of incised leiwen pattern and the seventh with a border of raised C-scrolls surrounding a band of incised leiwen pattern (some with rough edges or tiny chips).

2 1/4in (6cm) average diameter

\$1,000 - 1,500



1291



1292



1293



1294



1295



1296



1297

1298

A group of seven jade and hardstone disks

All of thin section and reticulated in repeating concentric bands of auspicious geometric, archaistic, or animal patterns, six centered by a fitted separately carved rotating circular node; carved in stone of varied hues of pale green and gray (chips).

2 1/4in (5.5cm) average diameter

\$1,000 - 1,500

Property from Another Owner

1299

A group of seven circular jade pendants

Including three similarly carved with a movable shou medallion surrounded by a ring of raised C-scrolls with four tiny apertures and terminating in a scalloped edge; the fourth of similar construction but centered with a movable medallion reticulated as a five-petal flower; two similarly pendants, each centered with a movable shou medallion but reticulated as two concentric rings with raised C-scrolls terminating in a scalloped edge on the outer ring; the seventh finished as four reticulated bats surrounding a ring incised with a leiwen pattern (movable medallion no longer preserved).

2 1/4in (5.5cm) average diameter

\$800 - 1,200

Property of a New York Collector

1300

A mottled green, white and yellow jadeite pendant

Of rectangular form reticulated with a crown of leaf scrolls above a recessed reserve of fish swimming amid water weeds within a key-fret border and reversed by ducks swimming amid large lotus plants; the matrix displaying emerald green and golden yellow veins in mottled icy white matrix (minor chips); gold metal mount for suspension.

2 7/8in (7.3cm) long

\$1,000 - 1,500

With a report stating the piece has not treated with dye or polymer.

Provenance:

formerly in a private Los Angeles collection

Property of a Lady

1301

Three white jade carvings

Late Qing dynasty

Including a double gourd pendant, a miniature fan-form plaque carved with a butterfly, and a citron group with two bats resting on the surface, all carved from pale greenish white stone of even color (chips).

2 1/8, 2 1/8 and 5/8 in (5.3 and 4.2cm) long

\$1,500 - 2,500

Property from Various Owners

1302

A white jade reticulated plaque

Of rectangular profile, deeply undercut and carefully finished to both sides as a rampant dragon filling the center of a bi disk covered with dissolved dragons set between a crown and base designed cloud scrolls surround a partial animal mask, the matrix of fairly even hue and brightly polished.

3 1/4in (8.2cm) high

\$3,000 - 4,000

1303

A mottled greenish-white jade Buddha's hand citron paper weight

The fruit carved with sinuous overlapping fingers rising from a subsidiary twig supporting a tiny fruit and single leaf in raised relief, the pale greenish-white matrix marked with cloudy white inclusions, pale russet staining and natural fissure lines (losses).

5in (12.7cm) long

\$800 - 1,200

1304

A reticulated jade carving of a dog and pup

The parent and pup depicted resting together, their intertwined tails and legs deeply undercut within the ovoid contour of the original boulder; the gray-green matrix marked with russet staining and natural fissure lines.

4 1/4in (11cm) long

\$800 - 1,200

1305

A white jade pendant

Of rectangular form, reticulated to both sides as a shou medallion between two bats above a facing pair of dragons and a ribboned chime that frame an oval reserve inscribed *fu shou* on one side and *wan nian* on the other, the matrix of even hue and brightly polished; now mounted with gold as a brooch.

2 7/8in (7.5cm) high

\$2,000 - 3,000



1298



1299



1300



1301



1302



1303



1304



1305

1306

A jade cat and wasp group

The cat posed recumbent on one end of two overlapping plantain leaves while a wasp climbs over the upturned tips at the opposite end; the translucent off-white matrix displaying cloudy white inclusions, some dark russet patches and staining in the natural fissure lines.

3in (7.87cm long)

\$2,500 - 3,500

Property from the Harold E. Stack Collection of Chinese Jades

1307

A pale mottled green jade ruyi scepter

Late Qing dynasty

Carved as a continuous branch of lingzhi, the sinewy shaft terminating in a large two-headed outcropping, the stone a pale olive green color with scattered white mottling.

11 1/4in (28.5cm) long

\$2,500 - 4,000

1308

A very fine white jade Mughal style vase and cover

The ovoid vessel raised on a flared foot tapering into narrow shoulders set off by chrysanthemum blossoms and leafy stems repeated as the knob finial of the cover, the surface elegantly carved from the paper-thin stone with dancing Buddhist attendant deities surrounded by clusters of blossoming lotus and leafy foliage, the stone an icy white color with a few grey flecks, the foot ring encircling a recessed base bearing a four-character raised *Qianlong yuzhi* mark (minor chips).

9 5/8 in (24.4cm) high

\$15,000 - 25,000

Provenance:

Ashkenazie & Co., San Francisco, 1998

Property from a Private Denver, Colorado, Collection

1309

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) each plaque

16 1/2in (42cm) height including stand

\$20,000 - 30,000

Provenance:

purchased 2001, Manheim Galleries, New Orleans

1310

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

\$3,000 - 5,000

Provenance:

purchased 2001, Manheim Galleries, New Orleans

1311

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)

\$5,000 - 7,000

Provenance:

purchased 2001, Manheim Galleries, New Orleans



1306



1307



1308



1309



1310



1311

1312

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 greenish-white matrix marked with lighter color inclusions and natural fissure veins (chips, losses).

7 1/4in (18.5cm) high

\$10,000 - 15,000

Provenance:

purchased 2001, Manheim Galleries, New Orleans

1313

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 (cover appears to be a replacement).

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

\$10,000 - 15,000

Provenance:

purchased 2001, Manheim Galleries, New Orleans

1314

An archaistic jade carving of a cormorant

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 1/4in (5.3 x 5 x 8.2cm)

\$2,000 - 3,000

Provenance:

purchased 2001, Manheim Galleries, New Orleans

1315

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

\$3,000 - 5,000

Provenance:

purchased 2001, Manheim Galleries, New Orleans

1316

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

\$3,000 - 5,000

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.

Property from Various Owners

1317

A white jade recumbent beast

Its dog-like head with a single curving horn resting on crossed forelegs, the fluffy tail and fur along the backbone delicately engraved with a series of parallel lines; the subtly polished matrix of off-white hue with pale yellow patches preserved on the top of the horn and the base of the right front paw.

2 3/4in (7cm) long

\$2,500 - 3,500

1318

A carved jade figural group of boys washing an elephant

One boy depicted emptying a bottle of water while the other wields a brush as they sit on the back of the recumbent best, the straw colored matrix displaying a faint yellow cast.

4in (10cm) long

\$1,000 - 1,500



1312



1313



1314



1315



1316



1317



1318

Property from a Private California Estate

1319

A large carved nephrite plaque

Ming dynasty

Elegantly carved and undercut with a goose entwined in a field of lotus blossoms, fronts and rocky outcroppings, the oval plaque carved from the pale greenish white stone; now set into a pierced wood frame as part of a table screen.

4 1/2in (10.4cm) long

\$5,000 - 7,500

Property from Various Owners

1320

A white jade landscape boulder with figures

Of ovoid profile and deeply undercut to one side with three scholars seated in a grotto beneath branches as a young boy attendant leaves with a qin in his hand, the reverse depicting two bearded figures walking by a garden rock, the stone of pale greenish-white hue with pale gray and russet veins utilized for the garden rock.

4 1/2in (11.5cm)

\$4,000 - 6,000

Provenance:

Mary J. Reynolds collection, acquired in London in the 1980s

1321

A white jade pendant

Of thinly sectioned rectangular form with rounded corners, the crown with suspension hole centering a pair of dragons amid clouds that frame a rectangular reserve of three rams, the reverse finished *en suite* and inscribed *san yang kai tai* in elegant seal script, the matrix of fairly even hue finished with a subdued polish.

2 3/8in (5cm) high

\$3,000 - 5,000

Property from a Private Northwestern Collector

1322

A jade duck and lotus leaf

19th century

The pebble of fairly thin section engraved with fine line to define the wing feathers, the legs rendered in shallow relief on the underside and the lotus leaf in raised relief on the right side, the neck undercut to form a suspension loop for possible use as a toggle; the pale greenish-white stone marked with opaque straw colored inclusions on the left side and some pale russet stained natural fissure lines.

2 1/8in (5.5cm) long

\$2,000 - 5,000

1323

A green and white jadeite figure of Guanyin and Shancai

Guanyin shown seated in royal ease while holding a lotus in her raised left hand and emptying a bottle of elixir with her right, the precious fluid issuing in a large wave that also supports Shancai holding a lotus flower, the brightly polished matrix mottled in shades of pale to dark emerald green with faint lavender areas, icy white and opaque dark inclusions.

5 1/8in (13cm) high

\$2,000 - 3,000

1324

Two reticulated jadeite pendants

Each in the shape of a gourd carved to both sides from a thinly sectioned icy-white matrix marked with brilliant apple green veins: the first with deeply undercut tendrils and leaves enveloping the gourd, the second with the flowering tendrils rendered in high relief and a single drill hole for suspension.

1 1/4in (3.3cm) long

\$2,000 - 3,000

Property from a Southern California Collector

1325

A pair of spinach jade bowls

Each raised on an elegant low foot ring and carved with steeply sloping sides and everted rim, the stone a variegated 'moss and snow' color with patches of emerald green and translucent white throughout.

6in (15.3cm) diameter

2 1/2in (6.3cm) high

\$3,000 - 4,000



1319



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1321



1322



1323



1324



1325

General Works of Art

Property from the J. Russell Wherritt Administration Trust

1326
A Northern Qi style stone figural fragment

Of gray stone, possibly depicting a standing bodhisattva as suggested by the torque-like necklace encircling his neck and the crossed ropes of pearls falling over his diaphanous robes arranged in incised folds across his substantial body while a long scarf falls across what remains of his projecting forearms; the fragment drilled for support on a metal base.
19in (48cm) height of stone
21 1/2in (54.5cm) height including base
\$5,000 - 7,000

Passed through the family by descent from the estate of George H Taber, Pittsburgh, Pennsylvania

1327
A large carved wood figure of an official
Ming dynasty

The large figure carved as a seated official wearing large headgear atop his full face, his attire bearing traces of applied paint with robes falling in folds over the figure's ample girth (wormage and splits to the wood).
33 1/2in high (85cm)
\$1,000 - 1,500

Provenance;
E&J Frankel, Ltd., by repute

Property from Various Owners

1328
A gilt bronze Buddhist deity
19th century

Possibly depicting the Manjushri Bodhisattva as identified by the book on the lotus near his left shoulder, the figure attired in elaborate princely garb, his right hand held at mid-chest level and unusually molded to hold a now lost implement (possibly a sword), all raised upon a double lotus plinth, the underside sealed by a base plate centered in a visvajra (wear).
6in (15cm) high
\$2,000 - 4,000

1329
Two Tibeto-Chinese gilt bronze figures of Shakyamuni
19th century

Both similarly cast seated dhyanasana on a triangular plinth bordered by a single lotus petal band, with the left hand drilled to hold a separately cast begging bowl (one bowl missing), the right hand of one descending palm-inward in the bhumisparsha mudra, the right hand of the other figure descending palm-outward in varada mudra (surface soiling and wear to gilt, base plate damaged on figure with bowl, replacement base plate on second figure).
7 5/8in (19.5cm) high
\$4,000 - 6,000

1330
A gilt bronze figure of Guanyin
19th century

Surmounted by an asymmetrical chignon and an unusual headscarf, the figure depicted standing attired in elaborate flowing robes and holding a separately cast vessel in her left hand above her downward facing right hand cast to hold a possibly now lost willow branch or other implement, all raised upon a double lotus plinth sealed by an unmarked base plate.
9 1/2in (24cm) high;
3 lbs (1 1/2kg)
\$2,500 - 4,000

1331^Y
A tinted ivory figure of a beauty
Republic period

The youthful figure shown standing with her right hand raised and her left hand behind her back, her layered garments accented with incised borders accented in black pigment also used on her face and hair partially covered by a scarf (surface soiling); attached wood display stand.
9 3/4in (25cm) height of ivory
10 1/2in (26.5cm) height including stand
\$1,500 - 2,500

This lot has been in the United States since 1945.

1332^Y
A pair of carved ivory vases
Republic period

The vessels of thin ovoid baluster form, surmounted by fitted lids supporting large finials carved to depict the Hehe twins carrying their identifying implements, the waisted necks supporting beast head and ring handles separated by raised and undercut figural rectangular cartouches surrounded by a lotus ground all above bodies elaborately and deeply undercut to depict a teeming multitude of figures in an idyllic palace setting above a lotus petal band border supported by waisted feet also adorned in a lotus and vine scroll (losses).
11 1/4in (28.5cm) height of ivory exclusive of stand
\$6,000 - 8,000

Property from the Collection of Frank A Wesley (1924-1996), St. Louis, Missouri, acquired in Japan and Korea

1333^Y
A pair of tinted ivory warriors
Late Qing/Republic period

Depicting a male and a female dressed in elaborate armor, each standing with a deeply undercut halberd in one hand and a short sword in the other, the surfaces highlighted with sepia wash (wear, male lacking wood stand)
12 1/2in (31.5cm) height of ivory
14 1/8in (36cm) height including stand
\$1,500 - 2,500

1334^Y
An ivory carving of Shoulao
17th/18th century

The bearded God of Longevity depicted with an enlarged cranium as he stands holding a staff in one hand and a fan in the other, the surfaces retaining the natural curve of the tusk and stained with sepia wash (losses, age cracks).
10 3/4in (27.5cm) height of ivory
11 3/4in (30cm) height including wood stand
\$800 - 1,200



1326



1327



1328



1329



1330



1331



1332



1333



1334

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

1335^Y

Two carved ivory armrests

Late Qing dynasty

Each of tapered section and carved to both sides: the taller armrest deeply undercut to the front with nine scholar recluses accompanied by boy attendants amid bamboo, willow, and pine within rocky mountain temples and reversed by an scholar and attendant walking along a mountain path rendered in shallow relief; the second displaying beauties and scholars amid a lushly appointed rocky garden, all deeply undercut and reversed by a beauty and attendant standing before a massive garden rock (both armrests with surface soiling, natural fissures).

12 1/2 and 11 1/2in (32 and 29.4cm) high

\$2,000 - 3,000

Property from a Bay Area Private Collector

1336

A hardstone scholar's rock

Of irregular cloud-like form with deeply undercut drill holes and hollows meant to recall the contours of a Taihu rock, the surfaces varying in hue from pale gray to dark russet and inky black; the fitted wood stand built in two parts.

11in (28cm) height of stone

16 12in (height including wood stand)

\$800 - 1,200

Property from Various Owners

1337

A carved wood figure

Late Qing/Republic period

Depicting a bearded, drunken man in reclining position, holding a wine cup in his left hand, with a rolled-up mat and a large lotus leaf slung over his back; his facial features well defined.

4 1/2in (11.5cm) high, 4 5/8in (11.8cm) wide

\$1,000 - 1,500

1338

A bamboo carving of a buffalo and children

Late Qing dynasty

The large nodule deeply undercut to depict one boy crouched on the animal's back while holding the animal's rope tether and another boy grasping the animal's bowed head (wear, surface age cracks).

5 1/4in (13.2cm) long

\$3,500 - 4,500

Property from a Private San Francisco Collection

1339

A pair of cinnabar lacquer boxes

Qing dynasty

The fitted halves closing to form boxes of compressed globular section with lobed floriform edges, the lacquer incised away from the exterior surfaces to form concentric rings of intricately rendered lotus motifs encircling chrysanthemum blooms centering the tops, all raised upon vertical foot rims of similar design, the interior surfaces and the recessed base covered in plain black lacquer (minor losses to rims).

8 1/4in (21cm) diameter

\$3,000 - 5,000

Property from Various Owners

1340

Two rectangular lacquer boxes

The larger of pieced bamboo finished with a red and black lacquer ground, the flat top of the low cover supported on curving walls carved in delicate relief with shaped panels with remains of gilt lacquer striping on the black lacquer ground, the conforming base lacquered *en suite*, and raised on a low foot (wear, separating age crack); the second a document box of black lacquered pigskin with a pair of bail handles attached at the short ends, the curving top to the cover painted with a landscape in shades of gilt also used in combination with slight color for the floral panels on the sides and the reverse inscribed with poem by the Tang poet Wang Zhihuan (wear, lifting to the interior, possibly repainted).

26 and 24 3/4in (66 and 63cm) long

\$1,000 - 1,500

1341

A finely carved zitan wood stand

The semi-circular arching section raised upon a footed plinth and grooved to support a thin cylindrical object, the exterior surfaces intricately incised in densely composed interlocking archaic patterns terminating in kuilong dragon heads, the wood of darkly hued grain of tight whorl.

4 1/4in (10.6 cm) high

\$3,000 - 5,000

1342

A hardwood tray and brush pot

The tray carved in wood of dark hue and dense whorl to depict a thinly-sectioned lotus leaf adorned in additional shallow raised relief insect and floral motifs; the brushpot also carved of wood of dark hue and tight whorl in tall square section with indented corners and raised on four feet surrounding a recessed base.

5in (12.8cm) length of tray;

4 1/2in (11.6) height of brush pot

\$2,000 - 3,000



1335



1336



1337



1338



1339



1340



1341



1342

1343

A huanghuali brush pot

Finished with a flat rim overhanging the subtly waisted walls supported on the flat base with narrow protruding edge that resolves into three low feet, the surfaces showing an attractive grain pattern (replacement center base plug).

7in (11.75cm) high

\$1,500 - 2,500

1344

A jiqimu brush pot

Republic period

The tall trunk section of cylindrical form displaying bold patterns to the grain, finished with a circular base plate set flush with the lower edge of the walls (wear, age cracks, minor chips).

11 3/8in (28.8cm) high

\$1,500 - 2,500

Property from a Distinguished Private Collection

1345

A pieced wood table screen

Constructed as a rectangular frame with reticulated borders housing a solid wood panel carved to one side with a boy flying a kite as he rides a water buffalo and reversed by an auspicious vase of peonies placed beside a cylindrical filled with scrolls and scholar's implements; the frame fitting into a stand with uprights rising between reticulated spandrels supported on transverse feet.

27 1/8in (68.8cm) high

\$1,000 - 1,500

Provenance:

A distinguished private collector

Property from Various Owners

1346^Y

A framed kingfisher feather tableau

Qing dynasty

Reversed by a black velvet backing, the feathers of two brilliant hues of blue and accented by tinted ivory, all mounted within bent wire shaped to depict a pastoral vista of peasants, scholars, boy attendants and beasts of burden, amid pavilions, trees, bridges and distant mountains and hovels, enclosed within a shadow box framed by hardwood members carved in bands of scrolling lotus and key-fret borders in raised relief (notable losses).

26 1/2 x 21 1/2in (67.5 x 54.5cm)

dimensions inclusive of frame

\$2,000 - 4,000

1347

A group of eleven books and catalogs on Chinese furniture and a framed calligraphy by Wang Shixiang

The books including Wang Shixiang *Connoisseurship of Chinese*

Furniture: Ming and Early Qing Dynasties, Vol. I, II, 1990; Wang

Shixiang and Curtis Everts *Masterpieces from the Museum of Classical*

Chinese Furniture, 1995; Zitan: *The Most Noble Hardwood*, 1996;

Wang Shixiang *Klassische Chinesische Möbel*, 1989; *The Mr. and*

Mrs. Robert P. Piccus Collection of Fine Classical Chinese Furniture

Christie's, 1997; *Important Chinese Furniture, Formerly the Museum*

of Classical Chinese Furniture Collection, Christie's, 1996; *Beyond the*

Screen: Chinese Furniture of the 16th and 17th Centuries, Museum

of Fine Arts, Boston, 1996; Gustav Ecke *Chinese Domestic Furniture*,

1985; Wang Shixiang *Mingshi Jiaju Cui Zhen*, 1997; Wang Shixiang

Classic Chinese Furniture-Ming and Early Qing Dynasties, 1988; and

the calligraphy a poem composed and written by Wang Shixiang, dated

bingzi, (1996), mounted and framed. [12]

11 x 8in (28 x 20.2cm) dimensions of the calligraphy

\$1,000 - 1,500

Property from the Collection of Ralph C. Lee

1348

Chinese Seals: the Collection of Ralph C. Lee by Na Chih-Liang, Taipei, 1966

\$150 - 250

Metalwork

Property from Various Owners

1349

A cast bronze hu and cover

Han dynasty

Of square section with a raised band along the rim of the flared neck, the bombé walls supporting an opposing pair of animal masks with raised linear details and loose ring handles above the tall foot, the golden-brown colored exterior surfaces displaying extensive burial adhesions, brown and green patina; the cover cast from metal and patina of different hues than the jar, possibly from a different vessel, displaying four curving feet in the shape of bird heads and necks with raised linear details (assembled, cover crushed).

16 1/4in (41.5cm) height including cover

8 3/4lbs (3.9kg)

\$2,000 - 3,000

Provenance:

Christie's, South Kensington, by repute

1350

A cast bronze ding

Han dynasty, with later gilt decoration

The three-legged food vessel of compressed globular form with a pair of curving handles near the rim and three reticulated feet rising from its domical cover, the surfaces of both sections embellished gilt scroll work (wear, crack).

8 1/8in (20.5cm) length across handles

4 1/4lbs (1.9kg)

\$2,000 - 6,000

Provenance:

Bonham & Butterfields sale 15883, 3 March, 2008, lot 6516

1351

A small cast bronze tripod censer

Xuande mark, 18th/19th century

Subtly cast with loop handles rising at an angle from the narrow rim to the waisted neck and bombé walls supported on three conical feet surrounding a horizontal recess bearing the *six-character mark* in two rows of regular script (wear to patina, soot deposits).

3 3/4in (9.5cm) length across handles

1/2lb (0.2kg)

\$1,500 - 2,500

Provenance:

Christie's, South Kensington, by repute



1343



1344



1345



1346



1347



1349



1350



1351

1352

**A bronze archaistic censer with gilt-splashed decoration, gui
Qing dynasty**

Thickly cast with a flared rim, bombé walls and tall spreading foot, the arched handles terminating in a rectangular flange and the deeply recessed base cast in relief with a rhomboid grid, the dark chocolate brown patina enlivened with irregular spots of gilt (wear from use); with reticulated wood domical cover.

8 1/4in (21cm) length across handles

4 3/4lbs (2.2kg)

\$2,000 - 3,000

1353

A cast bronze bamboo-form tripod censer

Surmounted by two loop-handles, each cast as connected nodules of bamboo stalks above the body consisting of two concave bands stacked in tapered cylindrical section, all raised upon three feet also cast to resemble stylized stalks of bamboo surrounding the impressed square studio or collector's mark centering the flat base reading *shi gu zhi bao* in standard script.

5 1/2in (14cm) diameter

2 1/2lbs (1.1kg)

\$3,000 - 5,000

1354

A bronze censer in the form of two lion dogs

Late Qing/Republic period

Cast to depict the two animals at play, one beast perched upon and gnawing at the arched back of the other, the separately cast head of the first concealing the hollow interior chamber, all beneath the upraised tail of the second perhaps cast to serve as a candle pricket (minor casting flaws).

7 1/4in (18.4cm) high

4 1/4lbs (2kg)

\$1,000 - 1,500

Property from the collection of Emmanuel Gran, by Descent

1355

A baitong tripod censer

19th century

Thickly cast with a pair of flattened U-shape handles rising from the flat rim above a raised horizontal band applied with pairs of conical bosses separated by a vertical loop in the form of a dissolve taotie mask, the deep body supported on three cylindrical legs attached to a convex base centered with a rectangular reserve bearing the inscription *Da Ming Xuande nian jian zhi* in seal script (wear from use).

15 1/8in (38.5cm) high

20 3/4 pounds (9.5kg)

\$1,000 - 1,500

1356

A group of metal boxes and containers

Late Qing/Republic period

Including four brass ink-cake cases: the first of square section, with indented four characters to the cover reading *bao [] wan you*, the second a smaller square box, the cover with an incised inscription reading *Xianju shi yi yangzhi, Zhi le moru dushu* (Refine your aim of living when at leisure, the utmost joy is in reading), the third a rectangular box with incised decoration of a landscape and figures to the cover, the fourth a circular box, its cover with a red-heightened two-line poem; the fifth a set of eight various-sized pewter containers in trapezoid format, each with a blue-enameled interior, the exterior with incised botanic design to two opposing sides, the largest container also with incised characters to two sides reading *Zhongqing chi zeng* and *Ziyang xie yi* (wear, abrasions, discolorations). [5]

5 x 5 x 1 1/2in (12.7 x 12.7 x 3.8cm) dimensions of first box

\$1,000 - 1,500

1357

Two copper alloy braziers with reticulated covers

Late Qing/Republic period

The larger of compressed globular form hinged with a stout strap handle arching over the separate domed cover cut with a hexagonal basket weave design; the smaller of square section with rounded corners, canted shoulder and walls tapering inward to the flat base raised on curving corner feet and incised with the maker's mark *Yong mao hao zhi*, the conforming domed cover cut with a delicate diaper design of four-petaled flower heads (both with wear from use).

10 1/4in (28.5cm) width across handles of larger brazier

\$1,000 - 1,500

Property from Another Owner

1358

A patinated bronze peach-shaped censer

Late Qing/Republic period

The hollow peach cast lying on its side, enveloped by leafy branches with tiny peaches and bats that form the handle and supporting feet, the domed cover reticulated *en suite* and the surfaces covered with a dark brown patina (patina worn, interior worn from use).

12 13/4in (32.5cm) long

\$3,000 - 5,000

Property from the Collection of Frank A Wesley (1924-1996), St. Louis, Missouri, acquired in Japan and Korea

1359

Two Asian cast bronze bells

The first, a *Chinese* example cast with an elaborate double dragon-shaped suspension ring at the top and a raised relief band around the sides depicting four mythical beasts on a crashing wave background, all above a fluted rim along the base; the second a heavily cast *Japanese* model of a temple bell, the beast head-form loop handle surmounting nearly vertical walls above a flat mouth rim, the exterior cast in several registers of raised bosses, floral sprigs, and floral medallions, and bearing a raised attribution possibly reading *Nanryu Hoseido*.

7 1/2 and 6 1/2in (19 and 16.5cm) high;

3 1/4 and 2lb (1.5 and 0.9kg)

\$1,000 - 1,500

Property from Various Owners

1360

A silver tea caddy

Early 20th century, Mi-Thanh mark

The cylindrical container decorated to the side walls in repoussé with a continuous scene of officials and soldiers on horseback and additional figures in pavilions, the base with a shou roundel, the liner with a fu character surrounded by dragons, the slightly domed cover further decorated with figures in terrace; approximate total weight 14.4oz.

4 1/2in (11.3 cm) high

\$2,000 - 3,000



1352



1353



1354



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1356



1357



1358



1359



1360

1361

A pair of silver and gilt silver bracelets

Jingfu mark, Republic period

The ovoid rings of thin, slightly convex section, the exterior sides partially adorned in dense repeating geometric *wanzi* patterns beneath facing, separately-cast grinning gilt dragon heads elaborately rendered with moveable eyes and lithe whiskers and mane; the interior of the bracelets bearing the impressed makers mark *jingfu*.

3 3/4in (9.5cm) long

\$2,500 - 4,000

1362

A gilt metal scepter-form pomander

The scepter worked in delicate scrolling filigree overlaid in turquoise, lapis, and other semi-precious stones to form reserves of bats and peach, a shou medallion, and birds and flower motifs, separated by the phrase *jixiang ruyi* along the curving spine, the hollow head enclosed by a hinged lid opening to reveal the incense storage area (minor corrosion, wear).

15 1/4in (38.8cm) long

\$6,000 - 8,000

1363

A silver figural amulet and necklace

Late Qing/Republic period

The simple interlocking ring chain necklace suspending a pieced fabulous beast with an elaborate mane, tail, saddle on its back with movable stirrups supporting a boy in scholar's attire holding a ruyi scepter and with eight pendant chains attached to the animal's underside, each with five fish or fruit shaped pendants incised in a different Chinese character to each side, perhaps meant to form a poem possibly in Southern Chinese guild or trade jargon; approximate weight overall 10.4oz.

19in (48.3cm) total approximate height inclusive of chain and hangings;

5in (12.6cm) length of qilin

\$2,500 - 4,000

1364

A Canton enamel yellow and pink ground square-sided candlestick

19th century

Presumably part of a larger garniture set, constructed of square section consisting of several nodes supporting a drip pan finial and a larger drip pan encircling the midpoint, covered in an elaborate yellow vine and lotus ground surrounding numerous pink horizontal bands one of which bears a mark reading *Suochuoluo shizong ci zhi* (minor wear, possible restorations, lacking pricket).

19in (48.3cm) high

\$3,000 - 4,000

Property from a Private Collector Vancouver, Canada

1365

A pair of Canton enameled hu-form vases

Late 19th century

Each painted in famille rose enamels with flower heads and auspicious fruit against a pale sky blue ground to the exterior walls of the flared neck, center bulb and the flared foot, the central bulb accented with russet enamel, the interior neck with yellow enamel and the recessed base with white enamel surrounding the three auspicious fruits rendered in conforming colors (losses, areas retouched).

9 5/8in (24.5cm) high

\$3,000 - 5,000

Property from Various Owners

1366

A pair of cloisonné enameled stick-neck vases

18th/19th century

Of tianqiuping shape consisting of tall cylindrical necks supported by globular bodies atop flat recessed gilt bases, the exterior surfaces covered in elaborate vine and lotus patterns consisting of green tendrils supporting unusual blue green and yellow leaves encircling multi-hued blossoms (one with losses).

7 3/4in (19.6cm) high

\$1,500 - 2,500

1367

A group of four turquoise ground cloisonné enameled decorations

Including a pair of pieced pricket candle stands constructed as a standing beast supporting a double tiered pricket rising from a saddle blanket, the base bearing a *Qianlong* mark (one candle stand with damage); the second an ovoid vase inlaid with eight ribboned Buddhist emblems arranged in two panels; the fourth a saucer with similar ribboned emblems.

9 1/2in (24cm) height of candle stands

\$1,000 - 1,500

End of Sale



1361



1362



1363



1364



1365



1366



1367

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Fine European Furniture and Decorative Arts

Monday March 17, 10am
San Francisco

Preview
March 14-17

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An important François Linke
Louis XV style gilt bronze
mounted marquetry
bibliotheque, circa 1900
\$400,000 - 600,000



Bonhams

Chinese Art from the Scholar's Studio

Monday March 17, 10am
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Preview
March 14-16

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Zhang Daqian
The Return of My Sight (detail)
ink and color on paper
hanging scroll, 50½ x 26in
\$150,000 - 220,000

International Auctioneers and Appraisers – bonhams.com/asian

Indian, Himalayan and Southeast Asian Art

Monday March 17, 1pm
New York
Consignments now invited

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A gilt copper figure of Yogambara
Nepal, circa 13th century
7 in. (17.7 cm) high
\$150,000 - 250,000





Bonhams

Fine Oriental Rugs and Carpets

Tuesday March 18, 1pm
Los Angeles

Preview
March 15-17, 12-5pm

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A silk and metal Chinese rug
size approximately 4ft. 10in. x 7ft. 9in.
\$6,000 - 9,000

International Auctioneers and Appraisers - bonhams.com/rugs



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Fine Japanese Works of Art

Wednesday March 19, 1pm
New York

Preview
March 14-19

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Hasegawa school (early 17th century)
Beauties and patrons enjoying cherry blossoms
Ink, color, gold, applied metal and gold and silver leaf on paper
\$100,000 - 150,000

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1859 Proof Liberty \$20
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Fine Asian Works of Art

June 24, San Francisco
Consignments now invited

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Sold for \$857,000
A fine Ruyao-type vase
Qianlong seal mark and of the period



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