

FINE CHINESE WORKS OF ART

Tuesday June 24, 2014
San Francisco



Bonhams



FINE CHINESE WORKS OF ART

Tuesday June 24, 2014 at 10am

San Francisco

BONHAMS

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

PREVIEW

Saturday June 13, 12pm to 5pm
Sunday June 13, 12pm to 5pm
Monday June 13, 12pm to 5pm

BIDS

+1 (800) 223 2854 x23550
+1 (415) 861 8951 fax

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

SALE NUMBER: 21772

Lots 8001 - 8380

CATALOG: \$35

INQUIRIES

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Automated Results Service
+1 (800) 223 2854

Online bidding will be available for
this auction. For further information
please visit:
www.bonhams.com/21772

Please see pages 2 to 8
for bidder information including
Conditions of Sale, after-sale
collection and shipment.

ILLUSTRATIONS

Front cover: Lot 8298
Inside front cover: Lot 8218
Session page: Lot 8313
Inside back cover: Lot 8242
Back cover: Lot 8078

Bonhams

220 San Bruno Avenue
San Francisco, California 94103
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Bond No. 57BSBGL0808

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:

8218	8251
8245	8252
8246	8253
8247	8254
8248	8256
8249	8257
8250	8258

- During this auction, clients will be expected to pick up all property from Bonhams by 9am on Thursday July 3, 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) 474-7447.
- 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) 474-7447 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

CONDITIONS OF SALE - CONTINUED

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.

(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. 23550.

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. 23550.

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/21772 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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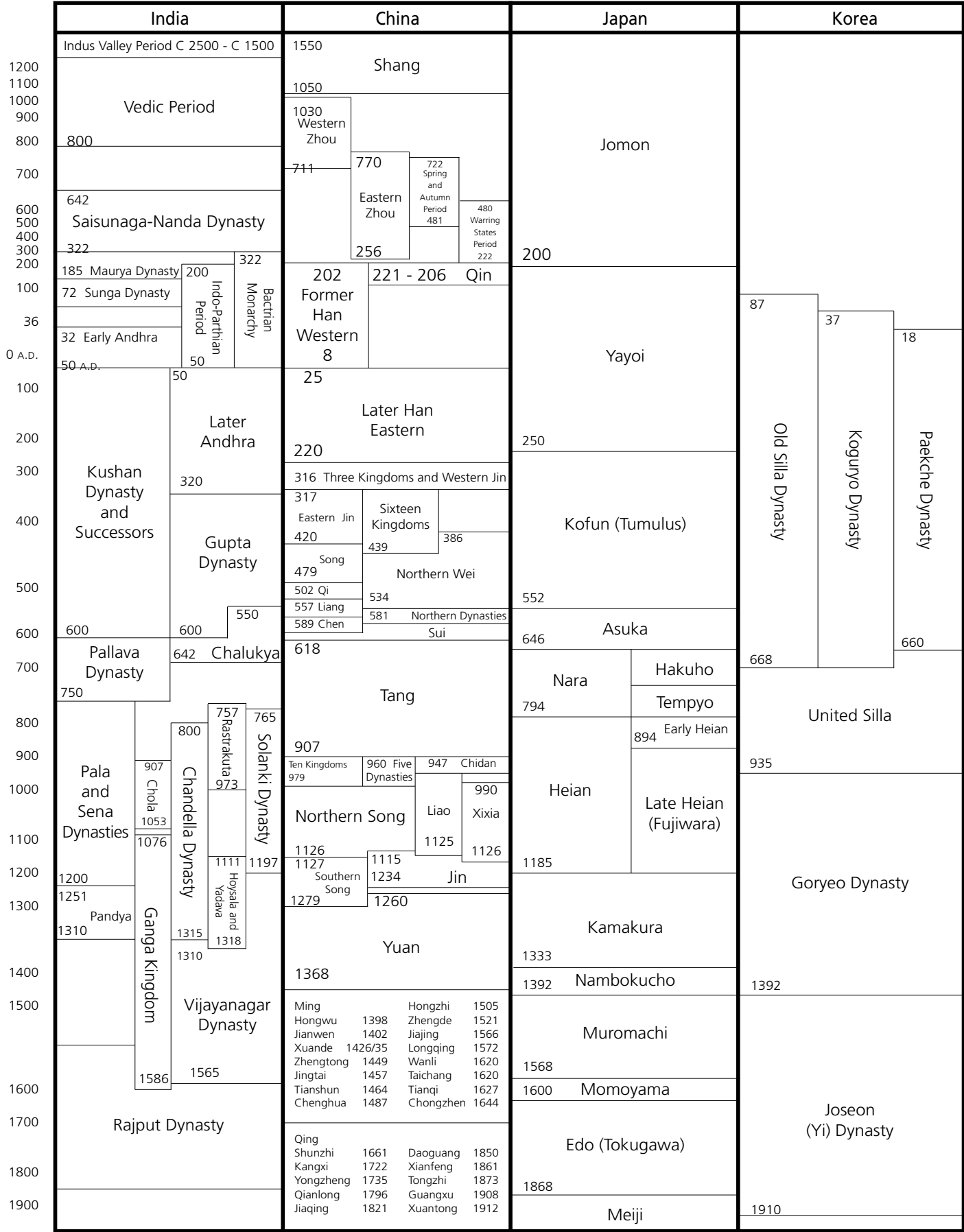
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CHRONOLOGICAL CHART OF INDIA, CHINA, JAPAN AND KOREA



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AUTHORSHIP

Wang Hui

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

Attributed to Wang Hui

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

School of Wang Hui

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

After Wang Hui

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

“Signed”

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

“Bearing the signature of” or “inscribed”

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

CERAMICS, PORCELAINS AND OTHER WORKS OF ART

Famille Verte Ovoid Vase

Kangxi Mark and Period

When the piece is, in our opinion, a work of that period, reign or dynasty and marked as such, the date and mark appear in bold below the description.

Famille Verte Ovoid Vase

Kangxi Period

When the piece is, in our opinion, a work of that period, reign or dynasty, the date appears in bold below the description.

Famille Verte Ovoid Vase

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

PHONETICS OF THE PINYIN AND WADE-GILES SYSTEMS

The following phonetic chart is provided as a pronunciation aid.

Initials syllables:

Pinyin	Wade-Giles
an	en
e	o
i	ih
i	u (si/ssu)
ie	ieh
ong	ung
ue	ueh
ui	uei
uo	o
yi	i
YOU	YU
YU	YU

Final syllables:

Pinyin	Wade-Giles
b	p
p	p'
d	t
t	t'
g	k
k	k
zh	ch
k	ch
ch	ch'
q	ch'
z	ts, tz
c	ts' tz'
r	j
x	hs

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INCLUDING

Property from a Bay Area Private Collector
Property from a California Gentleman
Property from a Florida Collector
Property from a Gentleman
Property from a Hawaiian Collection by descent through the family, Hong Kong pre-1960's
Property from a Honolulu Collector
Property from a Los Angeles Collection
Property from a Mexico City Collection
Property from a Pacific Northwest Collector
Property from a Pebble Beach Estate
Property from a Pennsylvania Collection
Property from a Piedmont California Lady
Property from a Private Collection
Property from a Private Collection in the Pacific Northwest
Property from a Private Collection, Rancho Mirage, California
Property from a Private Collection, Seattle, formerly in the collection of Tang Shao Yi, first premier of China
Property from a Private San Francisco Collection
Property from a San Francisco Estate
Property from a Santa Barbara Family
Property from a Seattle Family Collection
Property from a Singapore Family Collection
Property from a Sonoma County Collector since 1958
Property from a Southwest Collection
Property from a Swiss Collection
Property from an Arizona Private Collection
Property from the Clavere Collection, Purchased in Beijing before 1938

Property from the Collection of Dr. Wallace B. Smith (1880-1971), San Francisco, by Descent
Property from the Collection of Emmanuel Gran, by descent
Property from the Collection of General Yu Jishi, by descent
Property from the Collection of Harold Stack
Property from the Collection of Wayne D. Cannon, Scarborough, New York
Property from the Dr. Gerber Estate
Property from the Dr. Richard E. Fuller Collection, by descent
Property from the Estate of Arthur Edwin Fowle
Property from the Estate of Patricia Mitau Rhein (1928 - 2013), San Francisco
Property from the Estate of Polly W. Kennedy Spanaway, WA, by descent
Property from the Estate of the Crosthwaite Family
Property from the Hosobuchi Family Collection
Property from the Kenneth and Harle Montgomery Foundation
Property from the O'Brien Collection of Asian Art
Property of a Bay Area Family Collection
Property of a Lady
Property of a Private North American Collector
Property of a Washington Collector

CHINESE WORKS OF ART



JADE AND HARDSTONE CARVINGS

PROPERTY FROM A PRIVATE SAN FRANCISCO COLLECTION



8001

8001

A MOTTLED JADE TWO-SECTION BELT BUCKLE MING DYNASTY

Each section carved with lobed edges and a chilong entangled in a lingzhi fungus spray partially undercut from the curving surface with a floriform button on the underside, one section terminating in a loop and the other in a dragon head hook with horns forming a cloud-collar lappet above the line-incised mane; the pale gray-green matrix marked with veins of darker gray and brown hue and some natural fissure lines.

4 3/4in (12cm) long

\$5,000 - 7,000

Provenance

ex-collections C. Hanson and R. Rivkin;

acquired from Ashkenazie & Co., San Francisco, prior to 1990

For another two-section belt buckle of grayish-white jade and floriform buttons from the Chi-ju Chai collection, ascribed to the 14th/15th centuries, see James C. Y. Watt, *Chinese Jades from Han to Ch'ing*, 1980, cat. no 184, p. 194.



8002

8002

A GRAYISH-WHITE JADE DRAGON BELT HOOK YUAN/MING DYNASTY

Carved in high relief with tight curves defining the ears, browline and silhouette of a single-horned dragon head facing a young chilong with deeply drilled ears, its sinuous body also rendered in tight curves across the wide spatulate handle of fairly thin section arching over by a rectangular-sectioned loop on the underside; the pale gray-green matrix marked with veins of pale gray mixed with pin-point black inclusions and tiny patches of faint golden-brown hue.

5in (12.7cm) long

\$3,500 - 5,000

Provenance

ex-collections C. Hanson and R. Rivkin;

acquired from Ashkenazie & Co. San Francisco prior to 1990

The narrow, squared snout and curling ears on the single horned dragon head as well as the wide, thin handle and rectangular loop on the underside of this lot all resemble a jade belt hook excavated from a Yuan period tomb unearthed in 1972 at Wahutong village in a southern suburb of Xi'an. See *Zhonghua Guobao* (National Treasure: Collection of Rare Cultural Relics of Shaanxi Province), 1999, pp. 286-287, where the swelling shape of the handle was described as resembling the musical instrument pipa.

8003

**A TWO-SECTION WHITE JADE BELT BUCKLE
18TH/19TH CENTURY**

Each section gently curved, finely carved in high relief and undercut on top with a split-tailed chilong and cub, each grasping a lingzhi stem in its jaws, one section terminating in a dragon-head hook, the other with a wide aperture that forms the loop, each section with a circular flower-head button to the concave underside; the evenly-toned matrix well polished, displaying cloud-like inclusions and natural fissure lines.

5in (12.8cm) long

\$5,000 - 7,000

Provenance

ex-collections C. Hanson and R. Rivkin;

acquired from Ashkenazie & Co., San Francisco, prior to 1990

8004

**A RETICULATED WHITE JADE BELT HOOK WITH HORSE AND
MONKEY DECORATION
18TH/19TH CENTURY**

The horse head forming the hook and the curving handle deeply undercut with a monkey climbing amid long ribbons tied to crossed ruyi scepters at the base of the curving handle reversed by an oval button; the brightly polished matrix displaying a very faint green cast with cloudy white inclusions and tiny patches of pale yellow.

4 1/8in (10.6cm) long

\$3,000 - 4,000

Provenance

ex-collections C. Hanson and R. Rivkin;

acquired from Ashkenazie & Co., San Francisco, prior to 1990

For another white jade belt hook of similar date, combining the horse head with a monkey crawling down a peach branch, see Bonhams, London, Sale 20850, lot 156. The horse and monkey combination illustrates the rebus *mashang fenghou* (may you quickly be appointed to a high position). See Terese Tse Bartholomew, *Hidden Meanings in Chinese Art*, 2006, p. 114.

8005

**A FINE WHITE JADE BELT HOOK WITH DRAGON DECORATION
18TH CENTURY**

The dragon-head hook finished with delicately drilled jaw and fine line-incising to the mane that also accents the mane of the chilong grasping in its mouth a lingzhi fungus branch as it crawls across the curving handle, reversed by a circular button; the subtly polished matrix displaying a very faint green cast overall, a tiny yellow patch on the dragon head hook and some cloudy white inclusions across the handle.

5 5/8in (14.2cm) long

\$3,500 - 4,500

Provenance

ex-collections C. Hanson and R. Rivkin;

acquired from Ashkenazie & Co., San Francisco, prior to 1990



8003



8004



8005



8006

8006

**A MOTTLED JADE BELT BUCKLE
DEPICTING AN ELEPHANT
17TH/18TH CENTURY**

The elephant with up-turned trunk turning its head backward toward a ribboned scepter raised in relief on a tasseled blanket, the reverse finished with a concave surface surrounding an animal-head hook facing a button engraved with a shou medallion; the matrix mottled in veins of medium gray and pale gray-green, with some pale russet staining in natural surface fissures.

3in (7.7cm) wide

\$3,000 - 4,000

Provenance

ex-collections C. Hanson and R. Rivkin;
acquired from Ashkenazie & Co., San Francisco, prior to 1990

The combination of a *ruyi* scepter carried on an elephant (*qixiang*) appears to be a visual pun illustrating the phrase *jixiang ruyi* (may all that you wish for come true). See Terese Tse Bartholomew, *Hidden Meanings in Chinese Art*, 2006, p. 237.



8007

8007

**A GOOD WHITE JADE BELT BUCKLE
LATE QING DYNASTY**

Carved as a recumbent horse looking backwards at the monkey mischievously pulling on the ribbons cascading from the horse's mouth, all rendered in rounded relief and undercutting with line-incised details across the thinly sectioned surface, the concave underside finished with a fantastic animal-head hook facing a circular button; the off-white matrix softly polished and marked with a faint yellow vein across the lower body of the horse.

3 1/2in (9cm) wide

\$2,500 - 3,500

Provenance

ex-collections C. Hanson and R. Rivkin;
acquired from Ashkenazie & Co., San Francisco, prior to 1990

Terese Tse Bartholomew has identified the combination of a monkey and horse as a visual rebus for the wish 'may you immediately be appointed to a high position' (*ma shang feng hou*) - a fitting buckle for an aspiring civil official. See her *Hidden Meanings in Chinese Art*, 2006, p. 114.

8008

**TWO FINE WHITE JADE BELT HOOKS
18TH CENTURY**

The first with a goose head forming the hook and two goslings intertwined with grain deeply undercut on the handle reversed by squared C-scrolls incised below a floriform button, the milky white matrix displaying some tiny patches of faint yellow; the second with a praying mantis head for the hook facing a cicada with raised C-scroll decoration on the wings reversed by an oval button, the matrix displaying a very faint green cast.

3 1/2in (9cm) long

\$2,500 - 3,500

Provenance

ex-collections C. Hanson and R. Rivkin;
acquired from Ashkenazie & Co., San Francisco, prior to 1990

For two garment hooks with mantis and cicada decoration, see James C.Y. Watt, *Chinese Jades from the Collections of the Seattle Art Museum*, 1989, cat. nos. 46 & 47, pp. 70-71, as Song or later. For a goose and gosling belt hook from the Michael S. L. Liu collection, see the University of Hong Kong exhibition, *Virtuous Treasures: Chinese Jades for the Scholar's Table*, 2008, cat. no. 125, p. 202, as Qing dynasty.

8009

**A FINE WHITE JADE DRAGON BELT HOOK
17TH CENTURY**

Featuring a dragon head hook with deeply undercut jaw facing a single-horned chilong with curling beard, tail and line-incised mane deeply undercut from the curving handle, the handle finished with a concave edge to the sides and reversed by an oval button; the softly polished matrix of very pale greenish white hue with some russet stain accenting the upper surface of the hook and the facing chilong.

4 3/4in (12cm) long

\$3,500 - 5,000

Provenance

ex-collections C. Hanson and R. Rivkin;
acquired from Ashkenazie & Co., San Francisco, prior to 1990

For a similar belt hook with recessed edge and scrolled beard to the qilong facing the dragon head, see the example excavated from a Ming Jiajing period tomb at Longhuaxiang, Shanghai, published in *Zhonghua Chutu Yuqi Quanji*, 2005, vol. 7 (Jiangsu, Shanghai), p. 220.

8010

**A FINE WHITE JADE HORSE AND MONKEYS BELT HOOK
18TH CENTURY**

The horse head well-modeled and its mane defined in incised parallel lines as it faces two monkeys contending for a fruiting peach branch finished with deep undercutting and reversed by a round button; the milky white matrix displaying icy white inclusions and a pale yellow patch.

4 1/2in (11.5cm) long

\$2,800 - 3,500

Provenance

ex-collections C. Hanson and R. Rivkin;
acquired from Ashkenazie & Co., San Francisco, prior to 1990

For a very similar belt hook in the collection of Michael S. L. Liu, see the Hong Kong University exhibition, *Virtuous Treasures: Chinese Jades for the Scholar's Table*, 2008, cat. no. 127, p. 203, as Qing dynasty.



8008



8009



8010



8011

8011

**AN UNUSUAL WHITE JADE
GARMENT HOOK
18TH CENTURY**

Depicting a composite mythical beast with tiny ears raised on its raptor-like head curled downward from the long neck, the feathers on the winged body curving feathers and a curving leg terminating in a cloven hoof, the underside finished with a large circular button; the celadon-tinged matrix subtly polished and displaying milky white inclusions.

4 1/8in (10.5cm) long

\$3,000 - 5,000

Provenance

ex-collections C. Hanson and R. Rivkin;
acquired from Ashkenazie & Co., San
Francisco, prior to 1990



8012

8012

**A JADE BELT BUCKLE IN THE SHAPE
OF A CAMEL
18TH/19TH CENTURY**

Depicting in full, rounded relief a dromedary resting while a tiny animal crawls onto its back, the reverse deeply hollowed to form two circular buttons; the matrix of uniform color with a pale celadon cast displaying a faint natural fissure line and a subtle polish.

3 1/2in (9cm) wide

\$3,000 - 5,000

Provenance

ex-collection C. Hanson and R. Rivkin;
acquired from Ashkenazie & Co., San
Francisco, prior to 1990

The buckle illustrates an apt proverb for an official - *ren zhong dao yuan* (the load is heavy and the road long). The depiction here seems to have a touch of humor as the little animal on its back resembles a mouse rather than the camel's calf.

8013

**A WHITE JADE BELT BUCKLE
DEPICTING THE HEHE TWINS
18TH CENTURY**

Of oval profile, carved in rounded relief and fine line-incising with two long-haired figures seated together, one holding a basket while the other holds a bird and a lotus flower, the concave reverse finished with two floriform buttons, one button incorporating a patch of pale brown hue in the pale greenish-white matrix also marked with some cloudy white inclusions.

2 7/8in (7.3cm) wide

\$2,500 - 3,500



8013

8014

**A YELLOW JADE BELT HOOK WITH RUSSET SKIN
17TH CENTURY**

The dragon head hook carved with a raised snout on the partially reticulated jaw, the line-incised eyelashes and long mane as it faces the young chilong also partially undercut from the wide spatulate handle, the sides incised in a woven pattern and the button on the reverse carved as a five-petal flower head; the olive green matrix retaining a richly colored russet skin across the top.

5 1/4in (13.3cm) long

\$4,000 - 6,000

Provenance

ex-collections C. Hanson and R. Rivkin;
acquired from Ashkenazie & Co., San Francisco, prior to 1990

See the yellow jade dragon belt hook with wide, spade shaped body, ascribed to the 17th century, from the *Gerald Godfrey Private Collection of Fine Chinese Jades*, Christie's, Hong Kong sale, 30 October 1995, lot 821. Also compare with the snout of the dragon head and a large floriform button on a large greyish-white belt hook from the Lizzadro Collection, ascribed to the Late Ming Dynasty, 16th/17th century, in Christie's, New York, sale 2803, 21 March 2013, lot 818. A third belt buckle of similar form, as Ming was offered in the Beijing Hanhai sale, 2 July 2001, lot 1332.

8015

**A GROUP OF THREE ARCHAISTIC BELT ORNAMENTS
LATE QING DYNASTY**

The first a nephrite belt slide of rectangular silhouette with scrolled terminals, the top carved as a sinuous chilong holding a lingzhi fungus branch using a russet layer in the otherwise pale greenish-white matrix also visible on the underside finished with an undercut rectangular hook below a larger rectangular-sectioned loop; the second a jadeite belt slide with raised cloud and boss pattern in relief carved across a translucent russet layer in the pale greenish-white matrix, the underside finished with a large rectangular sectioned loop; the third a belt buckle imitating the shape of a belt slide, its curved surface deeply undercut from a russet layer in the otherwise greenish white matrix forming two chilong entangled amid lingzhi fungus branches, the underside finished with an undercut rectangular sectioned hook and an oval button.

4 to 3 1/8in long (10 to 8cm) long

\$3,000 - 4,000

Provenance

ex-collections C. Hanson and R. Rivkin;
acquired from Ashkenazie & Co., San Francisco, prior to 1990

8016

**A SMALL YELLOW JADE BELT HOOK
LATE QING DYNASTY**

Carved with an archaistic feline head that forms the hook and an oval reserve of C-scrolls rising in low raised relief across the curving handle, terminating on the reverse with faceted edges below a circular button, the olive green matrix marked with some opaque pale russet veins and natural hairline fissures.

3 3/8in (8.5cm) long

\$3,000 - 4,000

Provenance

ex-collections C. Hanson and R. Rivkin;
acquired from Ashkenazie & Co., San Francisco, prior to 1990



8014



8015



8016



8017

8017

**TWO JADE BELT BUCKLES
17TH/18TH CENTURY**

The first a two-section belt buckle of 'chicken-bone' type with curled chilong raised in relief on each section, one facing the oval-cut loop and the other a hook of dragon-head form, the outside edge drilled with three holes and the underside finished with a circular button, the highly altered grayish-white matrix marked with pale crimson and yellow-green patches; the second a 'salt and pepper' jade rectangular buckle with cusped corners, carved in deep relief with a baby boy kneeling below a lotus plant and reversed by two circular buttons, the mottled gray matrix displaying darker patches of charcoal gray and black as well as some natural surface fissures.

4 3/4 and 2 1/4in (12 and 5.7cm) wide

\$2,500 - 3,500

Provenance

ex-collections C. Hanson and R. Rivkin;
acquired from Ashkenazie & Co., San Francisco, prior to 1990

8018

**A RARE AGATE BELT HOOK CARVED
WITH BUDDHIST SYMBOLS
17TH/18TH CENTURY**

The hook formed as a dragon head with curling horns and delicately line-incised mane visible on both sides as it faces the spatulate handle carved in raised relief with C-scrolls surrounding a lozenge, cash, ingot, and triple jewel that comprise four of the Eight Auspicious Buddhist Symbols, the curving underside finished with an oval button; the translucent matrix of pale straw hue with patches of deeper gold and some natural surface fissures left at the tip.

6 1/8in (15.5cm) long

\$2,500 - 3,500

Provenance

ex-collections C. Hanson and R. Rivkin;
acquired from Ashkenazie & Co., San Francisco, prior to 1990

Compare to a slightly longer agate belt hook carved with the eight Buddhist symbols, dated approximately 1700, illustrated and discussed in *Later Chinese Jades, Ming Dynasty to Early Twentieth Century from the Asian Art Museum of San Francisco*, by Michael Knight, He Li, and Terese Tse Bartholomew, San Francisco, 2007, cat no. 9, p. 50.



8018



8019

8019

**A WHITE JADE HORSE-HEAD GARMENT HOOK
18TH CENTURY**

The horse head carefully rendered with delicately incised lines accenting the ears and defining the mane as it falls across the neck resolving into a circular-sectioned handle that arches upward above the oval button, the off-white matrix of fairly even hue with some opaque white inclusions.

6 1/8in (15.5cm) long

\$2,500 - 3,500

Provenance

ex-collections C. Hanson and R. Rivkin;
acquired from Ashkenazie & Co., San Francisco, prior to 1990

8020

TWO JADEITE BELT ORNAMENTS

The smaller a 19th century belt buckle of rounded rectangular form, thickly sectioned with some natural depressions and russet-stained fissure lines across the face carved with prunus blossoms blooming under the light of a moon, the reverse finished with a small rectangular hook facing an undercut cross bar, the pale green matrix mottled with veins of icy white and apple green veins; the second a belt hook crisply carved and undercut with a dragon head hook facing a chilong enveloped in lingzhi fungus branches reversed by an oval button carved in shallow relief with cloud scrolls that repeat on the curving underside, the matrix richly veined in shades of emerald green and black with some icy white inclusions.

2 5/8 and 3 1/2in (6.8 and 9cm) long

\$3,500 - 5,000

8021

A GROUP OF THREE JADEITE DRAGON BELT HOOKS

Each similarly carved with a reticulated layer of light to bright leaf green over a pale green or grayish white layer with icy white inclusions: the first carved with two contending chilong reticulated below the dragon head and reversed by an oval button; the second combining a lotus flower and chilong reticulated below the dragon head and reversed by a rounded rectangular button; the last displaying the more usual chilong with lingzhi fungus branch directly facing the dragon head and an oval button on the underside.

3 3/8 to 3 1/2in (8.5 to 9cm) long

\$1,500 - 2,000

Formerly in the collections of C. Hanson, and R. Rivkin.
Acquired from Ashkenazie & Co. San Francisco prior to 1990.

8022

**A GROUP OF THREE SMALL JADE BELT HOOKS
LATE QING/REPUBLIC PERIOD**

Each with contrasting strata in the matrix exploited for the decoration: the first with a cloud collar head facing a fruiting peach branch issuing from a flying bat, all carved and undercut from the mottled apple green layer in the greenish white matrix reversed by a circular button; the second carved as a lingzhi fungus branch with the fungus head hook and a reticulated panel of peach, bamboo, blossom and lingzhi fungus worked in an off-white layer above the mottled gray and black matrix with another lingzhi fungus head forming the button on the reverse; the third displaying two layers of mottled pale green enveloping a golden russet stratum, the hook deeply undercut with a shou medallion, cloud collar and bat facing a russet colored lotus leaf below a water bird resting on a flowering iris branch and reversed by an oval button.

3 1/8 to 3 3/8in (8 to 8.5cm) long

\$2,000 - 3,000



8020



8021



8022



8023

8023

**A GROUP OF THREE JADEITE
BELT BUCKLES**

LATE QING/REPUBLIC PERIOD

The first of mottled green and brown with a prominent vein of apple green along the top left accenting the dragon head hook with drilled jaw and the deeply undercut chilong grasping a long branch of lingzhi fungus in its mouth; the second of icy white and pale lavender visible in the drilled dragon head hook while the deeply undercut chilong holding a flowering branch has a tiny patch of pale green; the third marked with a stratum of opaque golden brown used for the top of the dragon head hook with its partially drilled jaw and the chilong carrying a lingzhi fungus branch, all above a mottled greenish white ground with abundant icy white inclusions.

3 3/8 to 3 1/2in (8.5 to 9cm) long

\$1,500 - 2,000

8024

TWO JADEITE BELT HOOKS
LATE QING DYNASTY

The first of ovoid section with a shallow russet layer left across the flat face carved and engraved with a lion and its cub playing with a ribbon-tied brocade ball, the russet staining also visible along one side of the mottled gray-green matrix finished on the underside with a concave surface beneath a wide rectangular flat hook and narrow cross bar; the second of rounded rectangular silhouette with an undulating surface preserving the shape of the original boulder as well as its russet-stained skin now carved as lush peony blossom covering the mottled gray-green matrix visible on the underside finished with an oval button and an undercut rectangular cross bar.

3 and 3 1/4in (7.7 and 8.2cm) wide

\$1,800 - 2,500

Provenance

ex-collections C. Hanson and R. Rivkin;
acquired from Ashkenazie & Co., San
Francisco, prior to 1990



8024

8025

**TWO GREEN JADEITE DRAGON BELT HOOKS
19TH CENTURY**

The smaller belt hook displaying a crested dragon head with drilled jaw facing a long-maned chilong rising in relief from the curving handle reversed by a circular button, the matrix mottled in veins of icy white and pale moss green; the larger belt hook more elaborately finished with undercut antlers and jaw on the dragon head hook, deeply undercut chilong and the leiwen pattern etched along the outside edge of the curving handle reversed by a circular button with twisted rope border, the icy white matrix displaying contrasting patches of light to dark apple green.

3 1/4 and 3 1/2in (8.4 and 9cm) long

\$3,000 - 4,000

Provenance

ex-collections C. Hanson and R. Rivkin;
acquired from Ashkenazie & Co., San Francisco, prior to 1990

8026

**A JADEITE BELT BUCKLE OF BAT FORM
LATE QING DYNASTY**

The russet skin of the irregularly shaped pebble carved in raised relief with deep undercutting to form the bat with outspread wing while the underside with a rectangular hook and transverse cross bar displays a pale gray-green layer mottled with icy white inclusions.

3 3/8in (8.7cm) wide

\$2,000 - 3,000

Provenance

ex-collections C. Hanson and R. Rivkin;
acquired from Ashkenazie & Co., San Francisco, prior to 1990

8027

**TWO DRAGON-DECORATED JADEITE BELT HOOKS
LATE QING DYNASTY**

Each with a dragon-head hook and undercut chilong carved from a russet layer in the matrix: the larger belt hook reversed by an oval button, the underlying matrix of cloudy grayish-white; the smaller belt hook presenting a more crystalline appearance with icy white inclusions in the gray matrix and a round button on the underside.

3 7/8 and 3 5/8in (9.8 and 9.2cm) long

\$2,000 - 3,000

Provenance

ex-collections C. Hanson and R. Rivkin;
acquired from Ashkenazie & Co., San Francisco, prior to 1990

8028

**TWO TWO-SECTION JADEITE BELT BUCKLE SETS
LATE QING/REPUBLIC PERIOD**

Each set similarly carved in deeply undercut relief with a coiled chilong fronting each curving rectangular section, a rounded rectangular button on the underside and a dragon head forming the hook: one set layered with dark russet brown above a mottled gray core and the other of pale golden brown on a mottled greenish white ground.

3 1/2in (9cm) long

\$2,500 - 3,500

Provenance

ex-collections C. Hanson and R. Rivkin;
acquired from Ashkenazie & Co., San Francisco, prior to 1990



8025



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8029

**A RARE DRAGON AND PHOENIX WHITE JADE BELT HOOK
18TH/19TH CENTURY**

The double-horned dragon head with drilled jaw, line-incised brow line and short mane facing the phoenix with undercut crest, her feathers enhanced with cross-hatching and parallel line incising, the underside carefully contoured with outlines of the tail feathers below the circular button with raised center, the softly polished matrix displaying a pale celadon cast with some cloudy white inclusions.

4in (10.2cm) long

\$2,500 - 3,500

Provenance

ex-collections C. Hanson and R. Rivkin;
acquired from Ashkenazie & Co., San Francisco, prior to 1990

For another dragon and phoenix belt hook from the collection of Sze Tak Tang, dated as Ming-Qing, see the Hong Kong Museum of Art catalog by Ip Yee, *Chinese Jade Carving*, 1983, cat. no 245, pp. 272-273



8030

8030

**A GROUP OF THREE JADE SCABBARD BUCKLES
QING DYNASTY**

Each of similar rectangular silhouette with curving terminals and reversed by a rectangular openwork slot: the first of pale greenish-white hue with cloudy white inclusions, carved across the top with raised C-scrolls; the second of pale greenish-white hue with cloudy white inclusions, incised with an animal head facing a recessed rectangular reserve filled with raised circular bosses; the third of pale greenish-white hue with streaks of pin-point black and cloudy white inclusions, a rectangular panel of C-scrolls carved above a animal mask.

3 to 4 1/2in (7.5 to 11.5cm) long

\$3,000 - 4,000

Provenance

ex-collections C. Hanson and R. Rivkin;
acquired from Ashkenazie & Co., San Francisco, prior to 1990

For a similar belt slide incorporating raised C-scrolls and an animal mask, see Spink & Son. Ltd., *Chinese Jade*, 1991, cat. no. 147, pp. 69-70, as Qing dynasty (11.3cm long).

8031

**A SPINACH JADE DRAGON BELT HOOK
17TH/18TH CENTURY**

Carved in high, rounded relief and fine line-incising to form the dragon head with drilled jaw, the undercut chilong with trailing mane on the wide, curving handle and the floriform button on the underside; the matrix polished to a soft luster and mottled in shades of dark leaf green with pin-point black inclusions.

4in (10.2cm) long

\$3,000 - 4,000

Provenance

ex-collections C. Hanson and R. Rivkin;
acquired from Ashkenazie & Co., San Francisco, prior to 1990

8032

**A TWO-SECTION SPINACH JADE
BELT BUCKLE
18TH CENTURY**

Each of curving rectangular section, deeply undercut and finished in rounded relief with a coiled chilong on each face and reversed by a circular button, the hook on one side formed as a dragon head and the loop on the other worked as a cylindrical bar; the mottled leaf green matrix displaying natural fissure lines and pin-point black inclusions.

4 1/8in (10.5cm) long

\$3,000 - 4,000

Provenance

ex-collections C. Hanson and R. Rivkin;
acquired from Ashkenazie & Co., San Francisco, prior to 1990

8033

**TWO JADE DRAGON BELT HOOKS
QING DYNASTY**

The larger displaying a two-horned dragon head with drilled jaw facing a deeply undercut chilong with parallel lines incised along its long mane and accenting its legs as it grasps a lingzhi fungus branch in its mouth, both carved from a richly hued layer of black and russet staining in the gray-green layer marked with some opaque straw colored patches, natural fissure lines and carved with an oval button on the reverse; the second also displaying a two-horned dragon with drilled jaw facing a deeply undercut chilong holding a stem in its mouth, both carved from a mottled pale russet layer in the otherwise pale gray-green matrix finished on the reverse with an oval button.

3 3/4 and 3 3/8in (9.5 and 8.5cm) long

\$2,800 - 3,500



8031



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TWO JADE DRAGON BELT BUCKLE SETS

The first an 18th/19th century set carved from honey colored nephrite, each of the two sections fronted with a chilong in raised relief and reversed by a circular button above an incised rock and bamboo motif, the hook on one section formed as a dragon head and the loop section incised with a ribboned scroll incised along a natural fissure line in the matrix; the second, a late Qing set of rectangular silhouette with cusped corners, a dragon head forming the hook and both faces carved in very shallow relief with chilong framed by a leiwen border, the reverse undercut with a transverse rectangular loop, the translucent matrix displaying pale moss green and icy white markings. 4 1/2 and 3 7/8in (11.5 and 10cm) long

\$2,800 - 3,500

Provenance

ex-collections C. Hanson and R. Rivkin;
acquired from Ashkenazie & Co., San Francisco, prior to 1990

8035

TWO BELT BUCKLE SETS

QING DYNASTY

The first reticulated in three sections from a single piece of nephrite that includes a rectangular-sectioned loop topped with a standing animal finial joining two bi disks, each carved to the front with a dragon and reversed by a field of circular bosses, the stone of pale gray-green with veins of pale charcoal gray; the second a two-section belt buckle carved from opaque white glass with undercut chilong facing the dragon-head hook on one side and the oval sectioned loop on the other, each reversed by a circular button.

4 1/2 and 4in (11.5 and 10cm) wide

\$2,000 - 3,000

Provenance

ex-collections C. Hanson and R. Rivkin;
acquired from Ashkenazie & Co., San Francisco, prior to 1990



8035

8036

A THREE-SECTION WHITE JADE BELT BUCKLE

19TH CENTURY

Designed as a circular shou medallion with convex face set between opposing three-lobed loops, each loop covering a stylized bat with its head forming the hook, the reverse of each section undercut with a rectangular crossbar; the center section displaying a slightly stronger cast of pale gray-green than the two hooks and all three marked with some cloudy white inclusions.

6 1/2in (16.5cm) wide

\$4,000 - 6,000

Provenance

ex-collections C. Hanson and R. Rivkin;
acquired from Ashkenazie & Co., San Francisco, prior to 1990



8036



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8037

**A LARGE JADE BI WITH RAISED RELIEF DRAGON DECORATION
17TH CENTURY**

The perforated circular disc carved in high relief with a long-tailed chilong facing a younger cub, both with delicately line-incised details, reversed by four dissolved taotie masks formed from raised scrolls and separated by tiny triangles of crosshatching at the outer edge; the pale olive green matrix displaying a large vein of deep russet staining that fades to lighter shades in the network of tiny fissure lines.

5 1/8in (13cm) diameter

\$4,000 - 6,000

Provenance

acquired in 1990 from Ashkenazie & Co., San Francisco

For a bi of smaller diameter (7.4cm), but with similar decoration of chilong reversed by four dissolved taotie masks, see the example from the collection Mr. J. C. Thomson included in *Chinese Jade throughout the Ages*, cat. no. 298, listed on p. 93, as Song-early Ming, 13th-15th century, and illustrated in *Transactions of the Oriental Ceramic Society* vol. 40, 1973-75 as 298 a & b. See also cat. no. 350 (8.4cm diameter), listed and illustrated in the same two volumes, with chilong similar to this lot, but reversed with a field of 'raised dots with incised details' as 14th-15th century.

8038

A LARGE GREEN JADE CONG

Of square section drilled with a transverse circular hole surrounded by a set-in rim and base of rounded corners, the tall walls tapering inward and the corners cut with fifteen rows of stylized animal masks in the Liangzhu style formed in raised relief with delicate incised details; the matrix of mottled white and medium gray-green hue.

14 3/4in (37.5cm) high

\$3,000 - 4,000



8038



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8039

**AN ARCHAISTIC CARVED JADE LIBATION VESSEL
17TH/18TH CENTURY**

Supported on an oval foot, its deep U-shaped body slightly waisted toward its rim, the elegantly channelled spout, opposing a pierced and deeply undercut handle in the form of a chiling climbing up to the rim, a smaller chiling coiled at its side, the exterior walls with incised and subtly raised bands of cloud scrolls and additional chiling between key-fret and vertical lappet patterns; the stone of a pale green tone, with patches of russet markings.

4 7/8in (12.4cm) high

\$20,000 - 30,000

Provenance

formerly in the Collection of Dr. Hugh Shire

Exhibited

Victoria and Albert Museum, 1st May-22nd June 1975: *Chinese Jade throughout the Ages*, an exhibition organized by the Art Council of Great Britain and the Oriental Ceramic Society

Published

John Ayers and Jessica Rawson, *Chinese Jade throughout the Ages*, Oriental Ceramic Society, London, 1975, plate 311, p. 97, as Yuan/Ming dynasty; and *Transactions of the Oriental Ceramic Society* vol. 40 (1973-1975), same pagination.



8039 (reverse)



8040

8040

**AN ARCHAISTIC OLIVE GREEN JADE
PLAQUE, HUANG
18TH CENTURY**

The thinly sectioned arc drilled with a suspension hole at the top, carved to both sides in delicate rounded relief with raised C-scrolls imitating Warring States pendants and terminating in open-jawed animal heads at each end; the translucent olive green matrix displaying some pale russet patches and a gold metal repair to one animal head.

5 1/4in (13.5cm) wide

\$5,000 - 7,000

Provenance

acquired in 1990 from Ashkenazie & Co. San Francisco.



8041

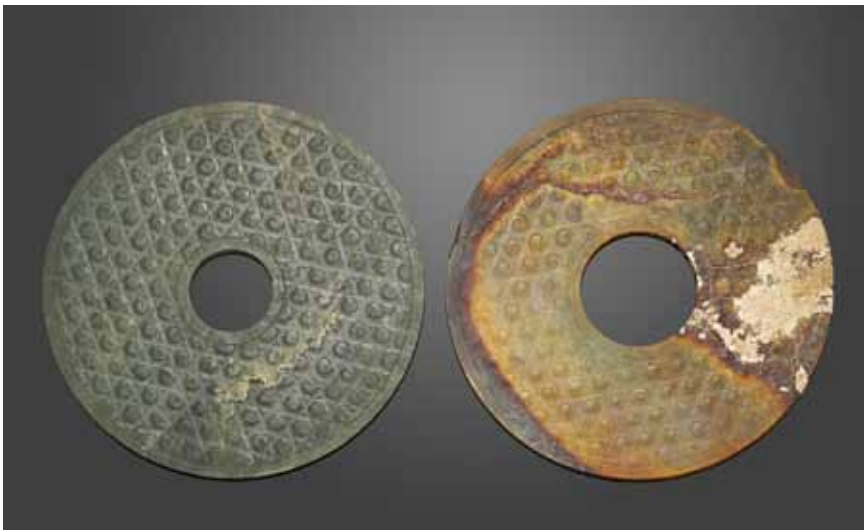
8041

**AN ARCHAISTIC GREEN JADE TABLET
WITH INCISED DECORATION
18TH/19TH CENTURY**

Of trapezoid form with the indentations cut along the sides and the corners of the base cut, an oval hole drilled within an inclined panel rising on one side, the front and back etched in fine lines with three differing horizontal reserves of scroll work; the translucent dark olive-green matrix showing patches of alteration along the outer edges and cloudy inclusions throughout.

8 1/8in (20.7cm) long

\$3,000 - 5,000



8042

8042

TWO ARCHAISTIC JADE BI

Each thinly sectioned and similarly drilled with a circular hole to the center: the first displaying a matrix of mottled leaf-green hue with opaque white veins and fissure lines, carved to both sides with hexagonal-sectioned reserves forming slightly faceted ridges each incised with a comma pattern; the second of pale to dark russet with natural fissure lines and prominent patches of opaque straw color, also worked with an incised grid forming hexagonal reserves around conical bosses, each also incised with a comma pattern.

5 1/2in (14cm) diameters

\$2,500 - 3,500

Provenance

acquired from S. Bernstein & Co., San Francisco

8043

AN ARCHAISTIC NEPHRITE CARVING OF A MANDARIN DUCK

The seated duck shown with deeply undercut areas beneath the crest and the stalk of grain held in its mouth, the upper surfaces delicately line-incised with abstract hook and scroll patterns forming the wings and tail feathers while the down on the underside is suggested by tiny parallel lines surrounding the webbed feet rendered in shallow raised relief; the pale greenish-white matrix showing a large area of russet staining with some pale russet-stained natural fissure lines.

4 1/8in (10.5cm) long

\$3,000 - 4,000

For a yellow jade goose water pot with similar archaistic linear decoration to the head and wings from the collection of Gerald Godfrey, see Christie's Hong Kong Sale, 30 October 1995, lot 834, also as Qianlong period (4in/10.2cm long).



8043

8044

A SMALL CARVED JADE ANIMAL GROUP QING DYNASTY

Depicting a recumbent ram and her kid resting on her side with its tiny head undercut from its front paw, while behind them sits a dog with curling tail and crossed front paws also deeply undercut in rounded relief and the underside of each animal defined in relief; the pale gray-green matrix displaying patches of golden brown and darker russet hue as well as some russet stained natural fissure lines.

2 3/4in (7cm) long

\$4,000 - 6,000

Provenance

acquired in 1990 from Ashkenazie & Co., San Francisco



8044

8045

A YELLOW JADE RECUMBENT DOG QING DYNASTY

Shown resting with its front legs crossed in front of its head turned toward the right, a fluffy tail across its right hind leg and its rear legs indicated in raised relief on the underside, the pale olive green stone marked with cloudy straw-colored inclusions, pale to dark russet staining and some natural fissure lines.

3 1/8in (8cm) long

\$3,000 - 5,000



8045



8046

8046

**A LARGE JADE PEACH GROUP
QING DYNASTY**

The two flattened peaches joined together and hanging from an undercut woody stem with naturalistic curling leaves, the pale grayish-white matrix marked with pin-point black inclusions and pale golden brown staining that accents the natural contours of each peach.

8in (20.3cm) greatest length

\$12,000 - 18,000

Provenance

acquired in 1990 from Ashkenazie & Co., San Francisco



8047

8047

**A MOTTLED SERPENTINE LIBATION CUP
QING DYNASTY**

Of irregular oval section, its thin walls displaying an orchid plant drawn in incised lines behind lingzhi fungus stems in high relief growing from a gnarled branch handle topped with chilong while others climb across the right side and up the front wall; the deeply undercut surfaces all polished to a soft luster and richly colored in shades of russet against a pale yellow-green ground also marked with russet stained fissure lines.

6 3/4in (17cm) long

\$8,000 - 12,000

Provenance

acquired in 1990 from Ashkenazie & Co., San Francisco



8048



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8048

**AN ARCHAISTIC JADE LIDDED CUP, ZHI
19TH CENTURY**

The cylindrical cup with a loop handle, three animal heads forming the feet around a flat base, a facing pair of strap-work fantastic beasts carved in delicate relief against a ground of raised circular bosses on the exterior walls, the subtly stepped cover centered with a button-shaped finial rising amid three recumbent beasts along the outside edge; the pale gray-green matrix of both sections marked with opaque patches of straw color, golden-brown staining and long fissure lines.

4 7/8in (12.5cm) high

\$2,000 - 3,000

For a similarly decorated jade cup and lid of more uniform gray-green hue, see *Late Chinese Jades : Ming Dynasty to Early Twentieth Century from the Asian Art Museum of San Francisco*, 2007, cat. no. 231, pl 215, as early 20th century. Earlier examples from the Victoria & Albert Museum, London, as well as the source of zhi form from Han burials were illustrated and discussed by Suning Sun-Bailey in 'Gained in Translation,' *Orientalisms*, July 1991, pp. 25-27.



8051

8049

AN ARCHAISTIC JADE BEAKER

Of deep U-form, raised on a spreading and hollowed pedestal foot, the exterior surrounded with a field of neatly executed spiral scrolls in subtle relief and incised lines bordered above and below by engraved horizontal bands with more diffuse scroll patterns; the stone of mostly opaque straw color, possibly the result of alteration, with smaller patches of pale to medium gray green nearer the foot.

4 5/16in (11cm) high

\$3,000 - 5,000

Provenance

acquired from Ashkenazie & Co., San Francisco, 1990

The beaker seems to be related to excavated examples such as the one found in 1976, from Luobowan No. 1 tomb at Gui Xian, Zhuang Zu Autonomous Region, Guangxi province, dated Western Han: see *Zhongguo yuqi quanji*, volume 4 (Qing, Han, Nanbei Chao), Hong Kong, 1994, no. 19, illustrated p. 14. See also the beaker with its original bronze and jade platform base excavated from the tomb of Zhou Mei, second king of Nan Yue illustrated in *Xi Han Nan Yue Wang Mu*, 1991, plates 119.1-4.



8052

8050

AN ARCHAISTIC MOTTLED GREEN JADE CIRCULAR BOX AND COVER

Of compressed globular form with bands of raised spirals, incised rope and raised interlocking strap-work scrolls encircling the curving walls, the box raised on a circular foot ring and the flat top of the cover reticulated with a U-shaped loop and loose ring of twisted rope form surrounded by a band of six flower petals; the translucent olive green matrix marked with long veins of opaque straw hue.

3 1/8in (8cm) diameter

\$2,500 - 4,000

Provenance

acquired from S. Bernstein & Co., San Francisco

The box appears to be a mirror of the piece excavated from the Western Han tomb of Zhao Mei, second king of Nanyue, discovered in 1983. See *Xi Han Nan Yue Wang Mu*, 1991, pl. 120.1; and *Zhongguo chu tu yu qi quanji*, 2005, volume 11 (Guangdong, Guangxi, Fujian, Hainan, Hong Kong, Macao, Taiwan), p. 138.

8051

A WHITE JADE TEAPOT WITH LOBED WALLS 18TH CENTURY

The vertical ribs on the surface carefully rounded and following the graceful curve of the oval body supporting a simple loop handle and opposing spout, the circular base finished with a concave center and the stepped lip cut to hold a replacement cover; the milky white matrix of the teapot displaying pale golden-brown veins and natural fissures lines, more prevalent on the right side; the replacement cover of later date, carved with flatter ribs and terminating in a lotus bud finial with pale coffee-brown veins in the matrix.

5 3/4in (14.5cm) height of teapot and cover

\$3,000 - 5,000

Provenance

acquired from S. Bernstein & Co., San Francisco

PROPERTY FROM ANOTHER OWNER

8052

A WHITE JADE RHYTON CUP 18TH/19TH CENTURY

The square sided vessel carved to depict a libation cup with two dynamic chilong clambering playfully on its surface, one peering over the top into the interior, the pale white stone carved with a wide *taotie* band near the center set between two key fret bands at the rim and foot.

4in (10.2cm) high

\$4,000 - 6,000

PROPERTY FROM A PRIVATE COLLECTION, RANCHO MIRAGE, CALIFORNIA

8053

**A FINE JADE LUOHAN AND GROTTO
18TH CENTURY**

Deeply undercut and hollowed to depict the Buddhist adept seated on a woven mat, a book and lighted incense burner resting on a ledge above his shoes, the deep recesses of a cave illuminated by holes in the ceiling covered with overhanging willow branches on the front while a pine tree, lingzhi fungus and hanging moss grow on the faceted rock faces of the surrounding sides; the pale gray-green matrix displaying cloudy white inclusions, some natural fissure lines and pale russet stains.

6in (15cm) high

\$20,000 - 30,000

The theme of a luohan in a grotto appears frequently in jade carvings from the Ming period onward. See James C.Y. Watt's discussion of a deeply undercut luohan in a grotto from the collection of the Fogg Art Museum, ascribed by him to the late 17th-early 18th century in *Chinese Jades from Han to Ch'ing*, 1980, cat. no. 104, pp. 122-123. See also the luohan and grotto group of similar size and deep undercutting sold in Christie's, Hong Kong sale 2711, 27 May 2009, lot 1977.

Although of Buddhist origin, the luohan became appropriate subject matter for the scholar's desk: their withdrawal from the world to pursue a life of Buddhist meditation mirrored the scholar-official's ideal of retiring from the cares of civil office. See, for example, the white jade circular plaque from the collection of Andrew K. F. Lee, included in the exhibition *Virtuous Treasures: Chinese Jades for the Scholar's Table*, Hong Kong, 2007, cat. no.47, p. 111.



8053



8054



8056



8055

PROPERTY FROM ANOTHER OWNER

8054

A YELLOW JADE RECTANGULAR PLAQUE

Of thin section with rounded corners and a suspension hole drilled at the top between two facing dragons with scrolling bodies placed above a rectangular reserve of a young mother holding a baby and a New Year's flowering branch while two other children beside her light celebratory fire crackers, the reverse carved with matching dragons above a twenty-eight character inscription bearing the signature *Zigang*; the matrix of very even color and understated surface polish.

1 7/8in (5cm) high

\$6,000 - 8,000

PROPERTY FROM THE COLLECTION OF EMMANUEL GRAN, BY DESCENT

8055

**A DELICATE YELLOW JADE PURSE-FORM POMANDER AND COVER
18TH CENTURY**

Carefully hollowed, of flattened semi-circular form, skillfully carved to the front and reverse in shallow relief with grooves imitating the pleats of a silk purse and gathered at the short neck, each of the narrow sides with a pair of apertures for attachment, the matching cover with two small loops to its underside for fastening of the silk cord to the receptacle; the greenish-yellow stone with patches of russet inclusions.

2 5/8in (6.7cm) wide

\$3,000 - 4,000

Compare to a jade carving in similar form, dated Ming dynasty, illustrated in *Chinese Jade, From the Neolithic to the Qing* by J. Rawson, British Museum Press, London, 1995, fig. 25:33.

PROPERTY FROM ANOTHER OWNER

8056

**A WHITE JADE CARVING OF TWO BOYS
18TH/19TH CENTURY**

One youngster reclining on top of a large drum holding a lingzhi fungus as the other leans with a chime in his hand, nicely carved from the pale white stone.

1 7/8in (5cm) high

\$2,000 - 3,000



8058

PROPERTY FROM A BAY AREA PRIVATE COLLECTOR

8057

**A RETICULATED JADE HAT FINIAL
YUAN DYNASTY**

Skillfully carved in openwork depicting five egrets standing amidst the intertwining stems of lotus and sagittaria, the domed finial with a flat base pierced with four small holes for attachment; the stone of a grayish tone exhibiting russet and black inclusions.

1 3/4in (4.5cm) high

\$1,500 - 2,500

PROPERTY FROM AN ARIZONA PRIVATE COLLECTION

8058

**A RETICULATED JADE BELT PLAQUE
MING DYNASTY**

Of oval silhouette and deeply undercut in two planes to depicting a sinuous two-clawed chilong crawling amid leaf-filled peony branches, its head and legs accented with parallel line incising, the pale grayish-white matrix marked with some natural fissure lines and faint russet staining.

3 1/2in (9cm) wide

\$3,000 - 5,000

For two similarly shaped and reticulated dragon plaques from the Lizzadro Collection, dated to the Ming/early Qing dynasty, 14th-17th century, see Christie's, New York, Sale 2803, 21 March 2013, lot 806.

PROPERTY FROM ANOTHER OWNER

8059

A CARVED WHITE JADE PENDANT

Of rectangular profile with a suspension hole in a crown of fungus shaped clouds above a cusped frame surrounding a flowering branch with further cloud scrolls below, the reverse inscribed with an imperial poem of twenty-eight characters; the subtly polished matrix of even color with a faint celadon cast.

2 1/4in (6.5cm) high

\$6,000 - 8,000

Provenance

formerly in a Florida private collection

The poem on the reverse was reputedly written by the Qianlong emperor on a flower painting by the court painter Zou Yigui (1688-1772).



8057



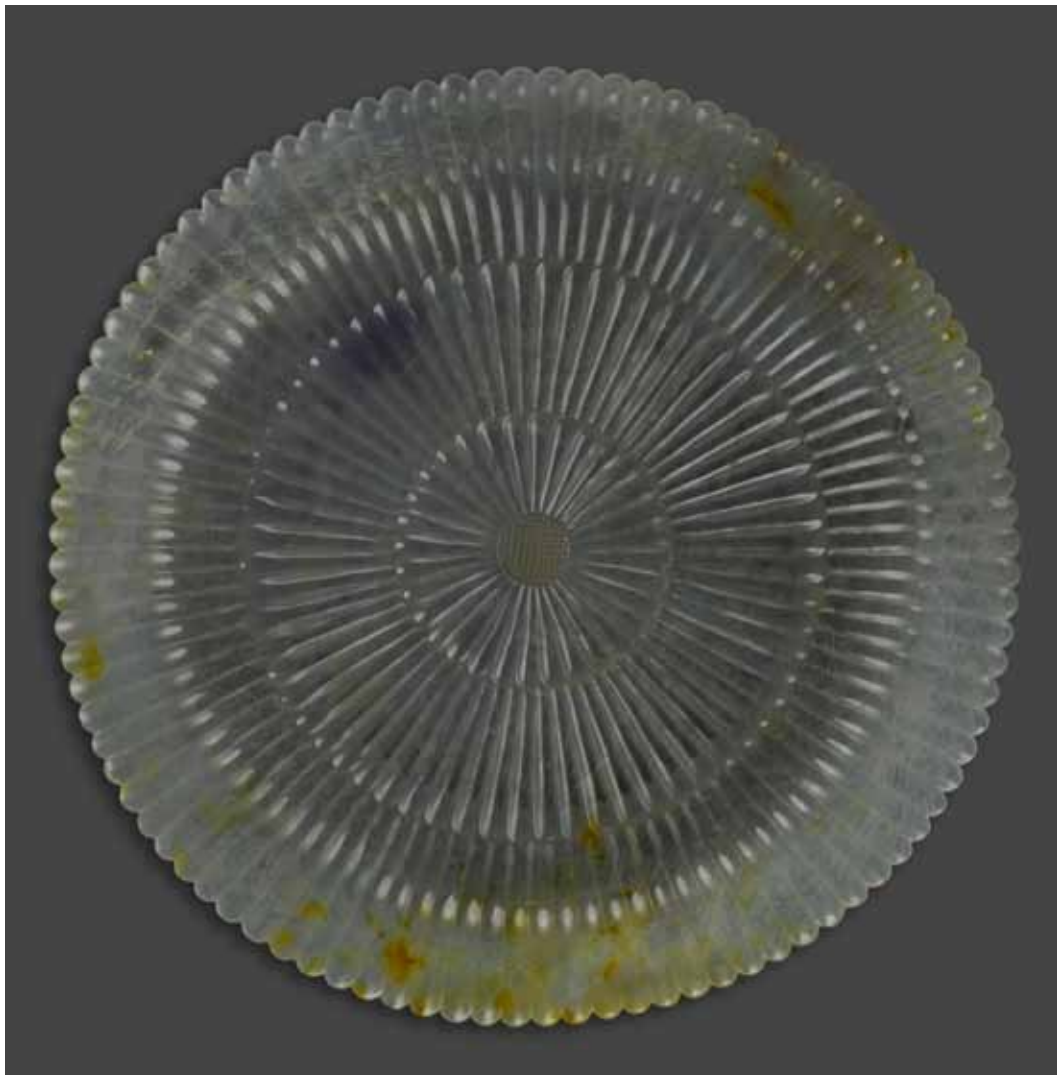
8059



8060



8061



8064



8062

PROPERTY FROM AN ARIZONA PRIVATE COLLECTION

8060

**A CARVED NEPHRITE STUDY OF QILIN
MING DYNASTY OR LATER**

The animal's head with undercut beard, open jaw, bulging eyes and curled brow line, turned backwards toward its bushy tail with delicate line-incising as it crouches with its front legs extended and back legs bent; the gray-green matrix richly colored with russet patches, opaque straw inclusions and natural fissure lines.

3 1/8in (8cm) high

\$8,000 - 12,000

8061

**A NEPHRITE BIRD, FLOWER AND BAMBOO GROUP
19TH CENTURY**

Deeply undercut to define a long-tailed phoenix perched on a faceted rock to one side of a blossoming prunus tree and leafy bamboo stalks; the faint gray-green matrix displaying a vein of pale russet used for the prunus tree and some darker russet staining.

2 7/8in (7.3cm) high

\$2,000 - 3,000

8062

**AN INSCRIBED JADEITE ARCHER'S RING
DATED BY INSCRIPTION TO 1803**

The cylindrical form finished with a flat edge to the top, a rounded edge to the base and a thin sheet of silver lining the interior, the exterior wall incised in gilt to read *Jiaqing ba nian kuihai run eryue shuori Jingji shanzhuang ci chen Ying He* (imperially bestowed on his servant Ying He at the Jingji summer residence on the first day of the second intercalary month, kuihai, the eighth year of Jiaqing); the mottled pale green matrix displaying rich russet staining and long natural fissure lines.

15/16in (2.4cm) high

\$3,000 - 5,000

Ying He (1771-1840) was a Manchu of the Plain White Banner, who earned his jinshi degree towards the very end of the Qianlong reign. Though clearly initially esteemed enough to be bestowed this elegant ring on March 23rd, 1803, Ying He would go on to have a tumultuous career during the Jiaqing era, finally being condemned to hard labor towards the end of the Jiaqing emperor's reign. The Jingji shanzhuang itself, a palace built in Tianjin by Jiaqing's father the Qianlong emperor, was destroyed during World War II.



8063

PROPERTY FROM ANOTHER OWNER

8063

**A NEPHRITE LION DOG AND CUB
MING DYNASTY**

The parent grasping in its squared jaw a deeply undercut ribbon issuing from the brocade ball beneath its left front paw and looking backward toward a young pup climbing up its back; the clenched teeth and manes of both animals and the brocade pattern on the ball all delicately line-incised on the subtly polished surface of the pale olive green stone marked with opaque straw inclusions, natural pitting and surface fissures.

3 1/2in (9cm) long

\$5,000 - 8,000

Provenance

Gump's, San Francisco, 1968

For a jade lion with two cubs from the collection of Gerald Godfrey, of similar composition, jaw shape and line-incised details, see Christie's, Hong Kong Sale, 30 October 1995, lot 877, also as Ming dynasty (7in/17.7cm long).

PROPERTY FROM A PACIFIC NORTHWEST COLLECTOR

8064

**A LARGE MUGHAL STYLE TRANSLUCENT JADEITE DISH
18TH/19TH CENTURY**

Thinly sectioned as a chrysanthemum flower head with cross hatched incising used for the circular anther surrounded by three successive rows of fluted petals forming the shallow well and conforming lobed rim supported on a foot formed as two rows of conjoined petals surrounding another flower head; the translucent matrix of very pale greenish-white hue with amber colored patches and milky white inclusions.

9 1/4 (23.5cm) diameter

\$7,000 - 9,000

Provenance

purchased from The Jade Collector, 1994



8065

PROPERTY FROM ANOTHER OWNER

8065

A GRAYISH-WHITE JADE BOULDER OF CRANES AND PINE

Deeply undercut, incised and carved in rounded relief depicting two elegant cranes side to side with their heads raised up, each holding a lingzhi spray in its beak, standing upon a rock formation issuing gnarled pine branches, one side further ornamented with lingzhi heads and a bat; the evenly-hued matrix of a pale gray tone, marked with a few small white patches; its matching wood stand carved with cloud scrolls.

4 3/4in (12.1cm) high

\$15,000 - 25,000

Provenance

ex Hartman collection



8065 (reverse)

PROPERTY FROM A PACIFIC NORTHWEST COLLECTOR

8066

A PEACH-FORM JADE BOWL

The large boulder deeply hollowed and undercut in the form a massive opened peach on a reticulated branch with smaller fruit and curling leaves also supporting two ladybugs and five auspicious bats, the pale olive green matrix marked with some pin-point black inclusions and russet staining; *together with an 18th century cinnabar lacquer cover to a court necklace storage box, carved in high relief with opposing pairs of dragons separated by shou medallions set within cloud scrolls rising from a mountain and wave pattern carved around to the central opening, the box cover now used as a stand for the jade bowl.*

8in (20.2cm) length of jade bowl

7 3/4in (19.7cm) diameter of cinnabar lacquer cover

\$20,000 - 30,000

Provenance

purchased from The Jade Collector, 1998



8066

PROPERTY FROM A PRIVATE SAN FRANCISCO COLLECTION

8067

**TWO MOTTLED JADE CARVINGS OF FABULOUS BEASTS
QING DYNASTY**

The larger carving possibly depicting a bixie with its bifurcated tail and single horn standing with an arched back supporting its young pup, the straw colored matrix displaying large patches of rich russet hue and stained fissure lines; the second an oval-sectioned reticulated plaque depicting two facing chilong on an oval bi disk engraved on the reverse with cloud scrolls, the opaque pale brown stone marked with lighter and darker veins and natural fissure lines.

3 3/4 and 2 1/2 in (9.5 and 6.4 cm) long
\$2,000 - 3,000

It is possible that the larger carving could have functioned on the scholar's table as a brush rest: see the example in gray jade carved as two confronting dragons, from the collection of Humphrey K. F. Hui, included in *Virtuous Treasures: Chinese Jades for the Scholar's Table*, 2008, cat. no. 71, p. 140.



8067

PROPERTY FROM VARIOUS OWNERS

8068

**A LARGE WHITE JADE COVERED MOON FLASK WITH DRAGON DECORATION
20TH CENTURY**

Of flattened baluster form with a pair of archaistic horned animal head and loop handles suspending loose rings on either side of the waisted neck carved in delicate raised relief with a composite lotus flower surrounded by a border of leaves that repeat on the conforming cover, the leaf forms also visible on the scrolling tendrils that fill the background to a four-clawed dragon, a flaming pearl and four of the Eight Buddhist Emblems that appear on the opposing oval faces of the body, the deeply recessed flaring foot incised with a leiwen band that repeats along the rim of the vase and the cover; the matrix displaying a faint green tinge with milk white inclusions, natural fissure lines and some gray colored inclusions on one side.

12 1/4in (31cm) high

\$50,000 - 70,000

Provenance

formerly in a Florida private collection, by repute

A very similar jade dragon vase, dated Qianlong, was sold by Christie's, Hong Kong, Sale 2891, 30 November, 2011, lot 2971. Another similarly designed example with a slightly bulbous mouth and without cover, also dated Qianlong, was sold by Sotheby's, Hong Kong, Sale 0331, 8 October 2010, lot 2628.



8068



8069

8069

**A CARVED JADE CENSER
QING DYNASTY**

Carved with a flared foot beneath an ovoid body incised in archaistic patterns below a slightly waisted mouth rim supporting a pair of opposing beast heads carved in raised relief separated by similar beast head handles suspending separately carved rings, the stone of gray green hue displaying subtle icy inclusions; surmounted by a carved hardwood fitted lid centered by a coral finial.

5 1/4in (13.4cm) length over handle

\$5,000 - 7,000

8070

A CELADON JADE TEAPOT

Of compressed globular form with thinly sectioned walls raised on a low, narrow foot, the loop handle reticulated as a dragon head, the interior wall showing a group of drill holes that form a sieve for the curved spout and the domed cover also drilled with a transverse hole through the recessed button finial; the pale gray-green matrix of fairly even hue with some cloudy white inclusions.

3 1/2in (8.9cm) high

\$8,000 - 12,000

**PROPERTY FROM THE DR. RICHARD E.
FULLER COLLECTION, BY DESCENT**



8070

8071

**A WELL-CARVED WHITE JADE
RUYI SCEPTER
18TH CENTURY**

Depicting one sage holding a scepter a second holding a giant peach and their young attendant a lingzhi fungus branch as they stand beneath a towering pine tree carved across the scalloped face of the scepter head, its curved handle widening slightly along its length with five auspicious bats flying amid clouds and a flowering branch on the underside; the pale greenish-white matrix polished to a soft luster, displaying patches of golden russet stain and a natural fissure line on the underside.

16 1/4in (41.3cm) long

\$20,000 - 30,000



8071



8071 (detail)



8072

PROPERTY FROM ANOTHER OWNER

8072

A RETICULATED JADE CENSER WITH FLORAL DESIGN

The censer of compressed globular form raised on a spreading foot, its walls intricately undercut and carved with a primary design of composite peony flowers and leaves in raised relief from a background of scrolling tendrils that repeat on the convex walls and domed finial to the cover, the substantial handles on the censer also deeply undercut as a single five-petal flower issuing from densely leafed stems; the pale greenish-white matrix of both sections well-matched in color, with line-incised details enriching the subtly polished surfaces.

6 3/4in (17cm) length across handles

4in (10cm) height overall

\$15,000 - 25,000

For a prototype from the Qianlong period, see the reticulated censer and cover with peony decoration included in *China: the Three Emperors, 1662-1795*, cat. no. 228, pp. 300-301 & p. 448. See also the reticulated censer with ring handles and cover, with similar peony decoration, from a Minneapolis collection sold in Bonhams, San Francisco, Sale 19433, lot 8080.



8073

PROPERTY FROM THE COLLECTION OF WAYNE D. CANNON, SCARBOROUGH, NEW YORK

8073

A SPINACH JADE TRIPOD CENSER AND COVER

The censer of circular section with a convex base raised on three short cabriole legs issuing from lion heads, the upright walls surrounded with a wide relief band of stylized dragons separating a pair of U-shape handles above loose rings hanging from loops reticulated as climbing chilong, the domed cover centered with a recumbent qilin finial surrounded by three smaller rams separating shaped reserves of stylized phoenix; the brightly polished matrix of deep leaf green hue mottled with pale white veins and inky black inclusions.

8in (20.2cm) length across handles

\$15,000 - 20,000

Provenance

acquired in China between 1958-1962



8074



8075

PROPERTY FROM VARIOUS OWNERS

8074

A FINE WHITE JADE-HANDLED KNIFE AND SCABBARD 18TH CENTURY

The metal knife blade attached to a tapering jade handle carved in shallow relief to one side with a three-clawed scaly dragon, the well-hollowed scabbard with gilt metal collar carved with another three-clawed dragon appearing above a sinuous chilong while a line of graceful leaf scrolls and composite flower heads rises on the opposite side; the subtly polished matrix of both sections well-matched in color and displaying a faint gray-green cast.

10 1/8in (25.7cm) overall length

\$10,000 - 20,000

Provenance

Formerly in the collection of Janette Edwards Groman, purchased in Hong Kong between 1938-41, thus by descent through the family

8075

A WHITE JADE DRAGON BELT PLAQUE MING DYNASTY

Of rectangular form, deeply undercut with a double layer of scrolling tendrils as the background to a dragon striding toward the right above rocks and waves, its body partially hollowed with drill marks on the otherwise flat, polished surface of the reverse; the matrix displaying a pale gray-green cast.

2 1/2 x 3in (6.5 x 7.5cm)

\$3,000 - 5,000



8076

**A RARE CARVED WHITE JADE THREE-RING ARMILLARY DISC, HUN YI
18TH CENTURY**

Each of the three rings cut from a circular cross-section of jade and carved to both sides in delicate raised relief: the outer ring displaying four mountains rising from waves, joined to the middle ring by a circular tenon rising above two of the four pairs of opposing dragon heads with dissolved bodies rendered in C-scrolls, the tenons on the innermost ring aligning with depictions of the Northern Dipper and the moon; the surfaces subtly polished, displaying a very faint green cast with some pin-point black inclusions and opaque straw colored patches visible.

4 3/8in (11.2cm) diameter

\$80,000 - 120,000

This three-section disc is based on an armillary sphere, an instrument of astronomical observation, known in China since the Han period. Metal versions from the Qing court were included in the 2005 exhibition *China: The Three Emperors*, organized by the Royal Academy, London: see, for example, the small armillary sphere of silver gilt and sandalwood, inscribed with the name of Ferdinand Verbiest, one of the Jesuits at the court of Kangxi, and dated by inscription to 1660, cat. no. 86, p. 195 and p. 411. Another example, possibly meant as a curiosity rather than a functioning instrument, is the sphere painted on a table behind a beauty holding a time piece, one scroll from a set of twelve beauties painted for the future Yongzheng emperor, included in the same exhibition as cat. no. 173, illustrated and discussed on p. 258 and pp. 431-432.

See also the painting *Jiuzhou ruyi tu* (all things good on earth) by the court painter, calligrapher and poet Wang Chengpei (c. 1725-1805), published in the 2002 exhibition organized by the Macau Museum of art, *Hai guo bo lan : Qing dai gong ting xi yang chuan jiao shi hua shi hui hua liu pai jing pin* (The golden exile : pictorial expressions of the school of western missionaries' artworks of the Qing dynasty court), cat. no. 58. The painting includes a small bronze armillary sphere on a stand, along with auspicious blossoms arranged in vases, a jade ruyi scepter and a smaller bronze container meant to complement the two-line poem composed by the Qianlong emperor.

The only example in jade, comparable to this lot, was sold in Sotheby's, Hong Kong, HK0372, 8 April 2011, lot 2804.



8076



8077

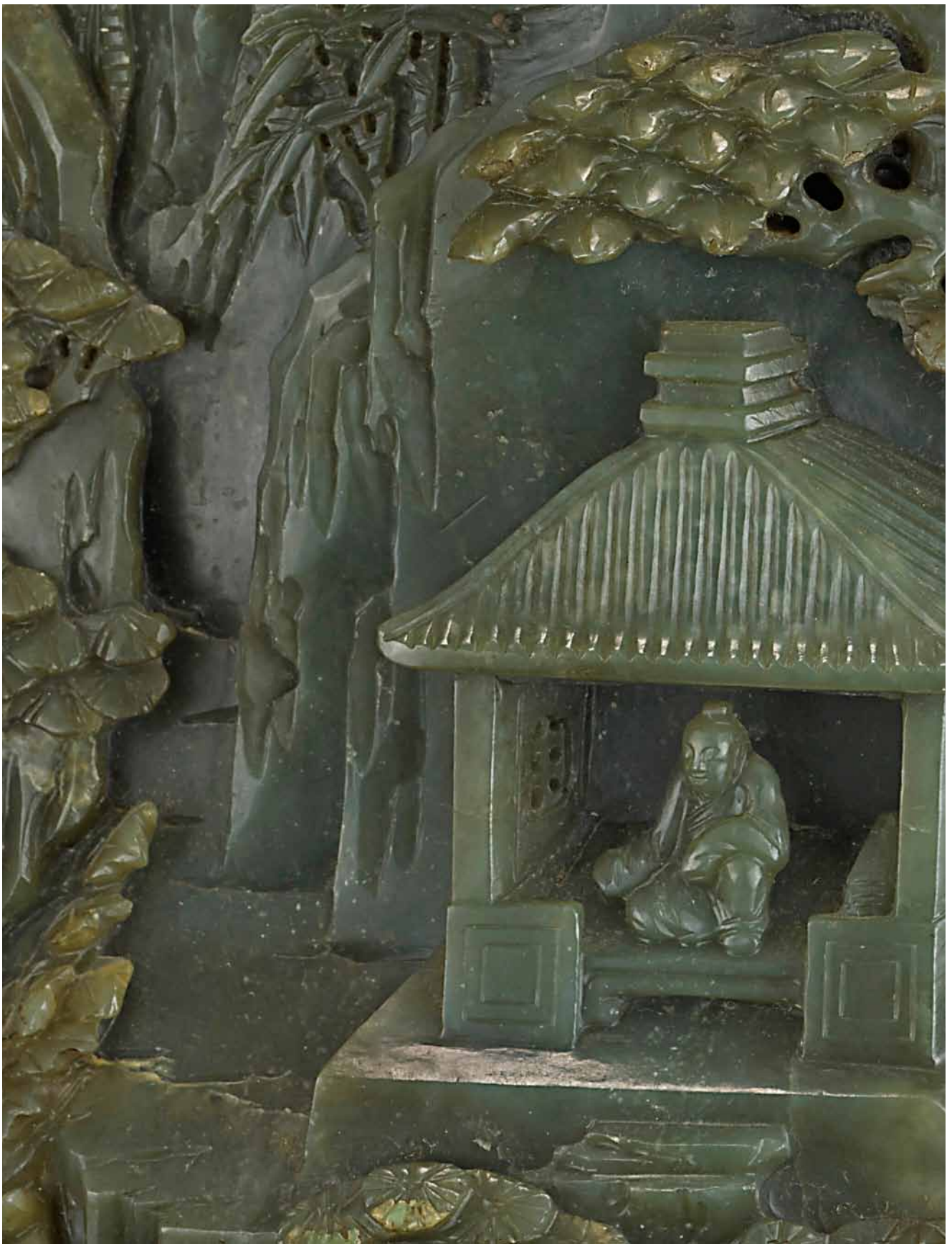
8077

**A GREENISH-WHITE JADE SHALLOW BOWL
QIANLONG MARK, 18TH/19TH CENTURY**

The low, curving walls cut into ten lobes fronted with raised strap-work and palmetto-shaped leaves framing shou-characters and ribboned chimes, the flat base raised on four low feet and bearing a four-character *Qianlong nian zhi* mark in clerical script to the center; the subtly polished matrix displaying cloudy white and straw colored inclusions as well as some russet-stained natural fissures.

6 3/4in (17cm) diameter

\$15,000 - 25,000



8078 (detail)

PROPERTY OF A BAY AREA FAMILY COLLECTION

8078

**AN IMPRESSIVE LARGE SPINACH JADE BOULDER
18TH/19TH CENTURY**

Of vertical profile, the massive ovoid form boulder skillfully and extensively carved with a continuous scene depicting a remote mountainous setting, with a contemplating scholar seated in an open hut by a cliff surrounded by pine and wutong trees, another bearded figure crossing a bridge above a meandering river, the reverse exhibiting an auspicious scene of a deer running towards a pine, and a crane in flight; the olive toned green matrix cast with patches of russet inclusions.

15 1/2in (39.4cm) high

\$60,000 - 90,000

Among jade carvings, carved boulders represent a landscape microcosm where the owner can visualize meandering through its paths and sitting in pavilions contemplating nature. This example is an unusually large specimen for its date and finely executed carving. The high relief and undercutting of details can be related to carvings of the Qianlong period, as exhibited by the imperial spinach green jade 'tiger hunt' plaque and the inscribed spinach jade 'Xianglu Feng' brushpot from the Harold E. Stack collection, sold in Bonhams, Hong Kong, 24 November 2012, lots 204 and 208. See also a slightly smaller comparable celadon jade boulder, illustrated in Robert Kleiner, *Chinese Jades from the Collection of Alan and Simone Hartman* Hong Kong, 1996, plate 128.



8078



8079

PROPERTY FROM A PACIFIC NORTHWEST COLLECTOR

8079

**A YELLOW AND RUSSET JADE ARCHAISTIC EWER, GUANG
20TH CENTURY**

Of oval section with a flared foot, flattened ovoid body and trumpet neck rising to a curving spout above a chilong in high relief while the undercut handle on the opposing side is formed as a mature dragon, the body of the vessel and the recessed base both deeply hollowed; the subtly polished matrix marked with contrasting veins of rich russet hue.

5 1/8in (13cm) high

\$10,000 - 15,000

Provenance

acquired from S. Bernstein & Co., San Francisco, 1995



8080

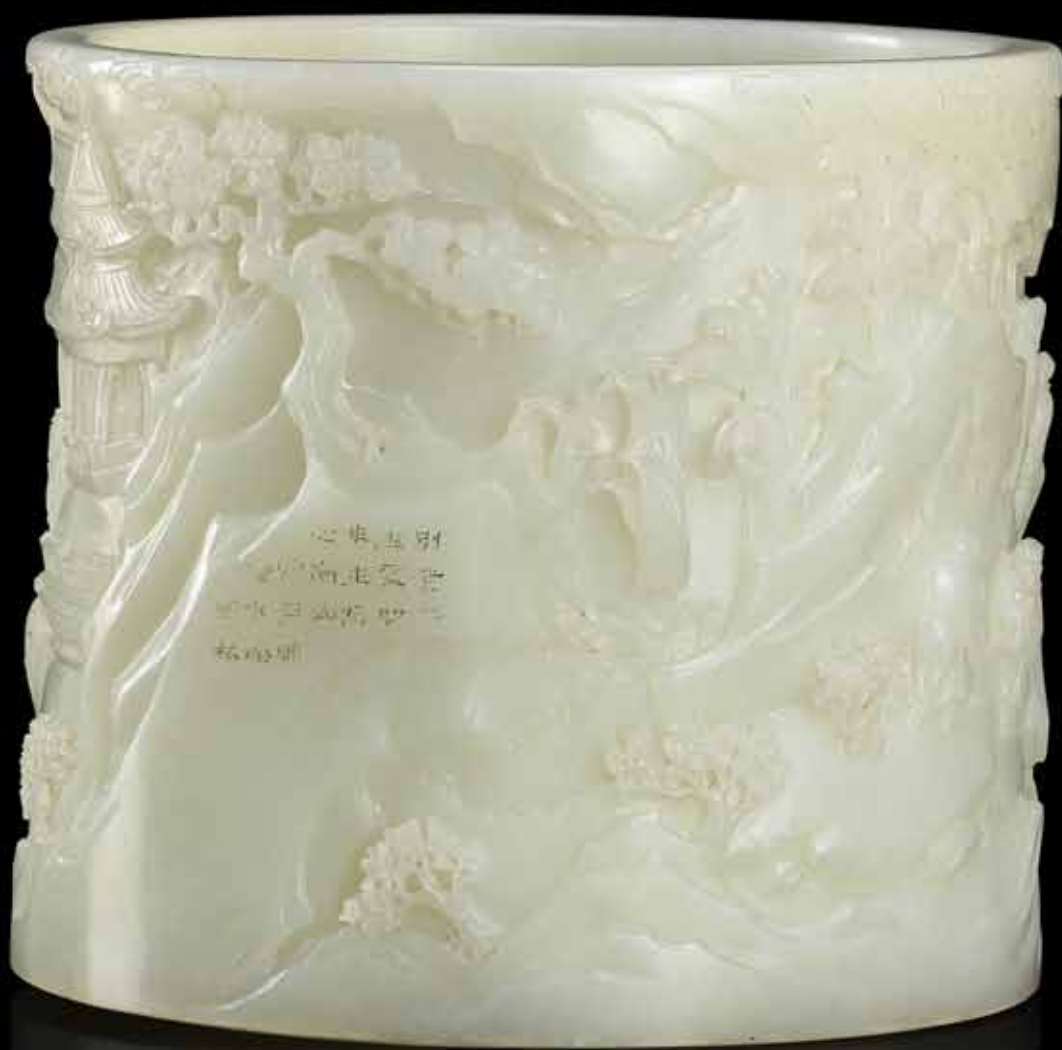
8080

**A MUGHAL STYLE CARVED NEPHRITE BOWL OF
CHRYSANTHEMUM FLOWER SHAPE
18TH/19TH CENTURY**

Carved in shallow raised relief with butterflies in flight against rows of chrysanthemum petals forming the exterior and interior walls, floor, conforming rim and base of the thinly sectioned bowl; the placement of the butterflies masking some of the natural fissures and russet-stained veins in the translucent matrix of pale sea-green hue.

4 3/8in (11cm) diameter

\$6,000 - 8,000



8081



8081

PROPERTY FROM THE COLLECTION OF HAROLD STACK

8081

AN INSCRIBED WHITE JADE BRUSH POT

Of broad cylindrical form, finely worked in varying levels of relief with a continuous landscape of faceted rocks and pine trees dividing two groups of scholars, one group preparing to gather around a large stone table near a colossal garden rock with engraved inscription above, the other group assembled around a small table and on the verandah of a ceremonial hall to the left of a second inscription on a rock face; the two inscriptions in *kaishu* highlighted in gilt and the matrix of very faint greenish cast with cloudy white inclusions.

6 1/8in (15.7cm) diameter

5 1/8in (13.1cm) high

\$50,000 - 70,000

Provenance

Spink & Son Ltd., London, 29 October 1986

The inscription to the right of the ceremonial hall reads and translates as:

bie ye ju you chu,
xian lai sheng yin xin.
nan shan dang hu yong,
feng shui ying yuan ling.

'Retired, I now live in a secluded place,
when there is leisure time I feel like being a hermit.
Mount Zhongnan is right in front of my lattice window,
and the gardens are reflected in the River Feng.'

The inscription is an excerpt from a poem by the famous Tang dynasty hermit Zu Yong. Although he was successful in the official examinations, achieving the title of *jìnshi* in 724, Zu was never appointed with any official titles and decided to live in seclusion with other reclusive scholars.

The second inscription above the other assembly of scholars is an excerpt from a poem by the Tang scholar Bai Juyi (772 – 846), which also records the pursuit of a casual and free life by reclusive scholars.

The Zhongnan mountains (also known as Taiyi mountains) are a branch of the Qin Mountains located in Shaanxi Province, south of Xian, which was a crucial Daoist location. Located within these mountains is Lou Guan Tai, where the famous Daoist sage Laozi is said to have resided. The Zhongnan mountains have been a popular dwelling place for Daoist hermits since the Qin dynasty. As the mountains were in very close proximity to the ancient capital of Changan, officials who incurred the imperial court's wrath often fled to these mountains to escape punishment.

For a white jade brush pot with figures in landscape from the Qing court collection, preserved in the Palace Museum, Beijing, see *The Complete Collection of Treasures of the Palace Museum: Jewellery II*, 2008, no. 197, p. 236.



8081



8082

8082

A PAIR OF MUGHAL STYLE RETICULATED NEPHRITE BOWLS AND COVERS
18TH CENTURY

Each cover of compressed globular form deeply undercut with a design of composite lotus flowers and palmetto-shaped leaves growing from graceful scrolling tendrils that surround a central flower head on the top and repeat around the curving walls, the curving walls of the bowl reticulated *en suite* and supported on a well-cut waisted foot ring; the translucent matrix in each section of well-matched pale olive-green hue marked with pin-point black inclusions.

5 3/8in (13.8cm) diameter

\$20,000 - 30,000

Provenance

S. Bernstein & Co., San Francisco, 1994

Illustrated

S. Bernstein & Co., *Ritual and Belief: Chinese Jade and Related Art*, San Francisco, 1993, pl. 40

PROPERTY FROM ANOTHER OWNER

8083

A JADE RECTANGULAR PENDANT PLAQUE

Finished along the top and the base with tiny scalloped edges, the face displaying a vertical reserve of two children picking lingzhi fungus below a pine tree and a horizontal panel dragons facing a drill hole that repeats on the reverse above an inscription in running script bearing the signature *Zigang*; translucent off-white matrix displaying tiny russet veins throughout.

2 1/8in (5.5cm) high

\$2,000 - 3,000

PROPERTY FROM A SWISS COLLECTION

8084

A SMALL GREENISH-WHITE JADE VASE
18TH CENTURY

Of flattened baluster form and oval section with reticulated strap handles to the neck, a taotie mask band in raised relief against a leiwen ground on the well-hollowed body rising from a deeply recessed foot; the translucent matrix displaying cloudy white patches and a few pin-point dark inclusions.

4in (10cm) high

\$2,500 - 4,000

8085

A GROUP OF FIVE NEPHRITE TOGGLES

The first a white jade pendant in the form of four interlocking loops terminating in animal heads, with attached 14kt suspension loop; the second a white jade rectangular sectioned plaque with convex face, reticulated and cut in high relief with an official on his donkey accompanied by a young boy carrying a banner inscribed *san yuan*, the concave surface of the underside also brightly polished; the third a white grasshopper perched atop rice stalks, the stalks and the insect's legs deeply undercut; the fourth a pale greenish-white rectangular pendant with drill hole and reticulated crown above a reserve depicting a bearded sage seated by a garden pavilion and reversed by a seven-character inscription sealed *wen wan*; the last a pale greenish-white jade plaque of a butterfly with outspread wings displaying decorative drill holes and engraved details reversed by a drilled loop for attachment to another surface.

3 1/8in (8cm) length of grasshopper

\$2,000 - 3,000



8083



8084



8085



8086

PROPERTY FROM A GENTLEMAN

8086

A PAIR OF JADE CIRCULAR COVERED BOXES WITH RETICULATED DECORATION

Each of compressed globular form and thin section, the cover reticulated with a lotus blossom to the center of an archaistic bi disk, in turn surrounded by a reticulated band of interlace, then incised string bands and finally another band of archaistic strap-work in very delicate raised relief while a narrow leiwen band is incised to the outside edges of the cover and the base raised on a well-cut narrow foot ring; the pale greenish-white matrix of well-matched color in each section and exhibiting cloudy white inclusions.

4in (10cm) diameter

\$10,000 - 15,000

PROPERTY FROM AN ARIZONA PRIVATE COLLECTION

8087

A RETICULATED NEPHRITE SCEPTER

Naturalistically worked as a curving branch deeply undercut with peaches and pomegranates issuing from tiny twigs and a larger branch that curls around to form the oval head undercut with two large pomegranates amid blossoms and leafy twigs; the pale gray-green matrix displaying some pale russet patches, opaque white inclusions and polished to a soft luster.

9in (23cm) long

\$5,000 - 7,000

For another scepter naturalistically rendered with pine, bamboo and prunus branches forming the reticulated head and lingzhi fungus along the branch handle, see S. Marchant & Son, *80th Anniversary Exhibition of Chinese Jades from Han to Qing*, 2005, cat.no 11, p. 14, as Qianlong period.



8087

PROPERTY FROM THE COLLECTION OF HAROLD STACK

8088

**A MUGHAL STYLE CARVED JADE MARRIAGE BOWL
QIANLONG MARK**

The bowl of compressed globular form with a pair of handles deeply undercut as composite lotus blossoms spreading outward above delicately rendered tendrils and leaves, the flowers and leaves repeated in rounded raised relief on scrolling tendrils around the in-curving rim and exterior walls above a waisted foot, the recessed base bearing the *six-character mark* engraved within a double ring and highlighted with gilt; the matrix of pale melon-green hue marked with tiny patches of olive-green throughout and a dark russet vein near one handle.

11 1/4in (28.5cm) length across handles

8 1/4 (21cm) diameter of bowl

\$60,000 - 80,000

Provenance

Christie's, London, 15 July 1983, lot 778



8088



8089



8090



8091



8092

PROPERTY FROM A HONOLULU COLLECTOR

8089

TWO WHITE JADE PENDANT PLAQUES

The first of rectangular section with indented sides, the suspension hole drilled within a lingzhi fungus band above a reserve carved in delicate raised relief with a young boy with a lingzhi fungus branch in his hand, and reversed by the rectangular seal *ruyi jixiang* in raised seal script; the second an oval-sectioned pendant with reticulated dragons separated by a double-gourd reserve framing the auspicious characters *daji* on one side and *xixi* on the other in raised seal script.
 2 3/4in (7cm) high

\$2,500 - 4,000

8090

A WHITE JADE RECTANGULAR PENDANT PLAQUE

The suspension hole drilled at the top center of lingzhi fungus heads and clouds above a square reserve with cusped corners carved in delicate raised relief with a young boy holding a pole strung with a ribboned chime while a pair of fish are tied together with a ribbon in the lower left corner, the reverse similarly finished with ten seal-script characters forming a felicitous couplet.
 2 3/8in (5.2cm) high

\$2,500 - 4,000

8091

A WHITE JADE FIGURE OF SHOULAO WITH CHILD 19TH CENTURY

The formidable, bearded figure wearing a long robe, his left hand holding a ruyi scepter, with a young boy standing to his right holding a vase, some details finely rendered with incised lines; the white stone with minimum inclusions polished to a soft luster.
 3 3/8in (8.6cm) high

\$3,000 - 5,000



8093

PROPERTY FROM ANOTHER OWNER

8092

A FINE WHITE JADE GOOSE

Carved with the head turned backwards, grasping in its beak a lingzhi stem, its carefully defined feet tucked beneath its body, incised with a *shou* character; the lustrous stone of attractive creamy white tone, cast with russet inclusions and fissure lines.

3in (7.6cm) long

\$6,000 - 8,000

PROPERTY FROM A HONOLULU COLLECTOR

8093

A RETICULATED WHITE JADE PENDANT PLAQUE

Drilled with a suspension hole to the top worked as lingzhi fungus scrolls above an elaborately shaped rectangular plaque with reticulated edges surrounding a butterfly flying above melon vines in delicate raised relief, the reverse similarly finished at the top above a rectangular seal incised with the three characters *fu, shu* and *lu*.
 2 3/4in (7cm) high

\$2,000 - 3,000

PROPERTY FROM A SAN FRANCISCO COLLECTION

8094

A GROUP OF ELEVEN JADE PEBBLES

Each varying in size and shape but of similar pale gray-green color with russet staining, natural fissure lines and natural depressions on their surfaces.

1 1/4 to 3in (3.4 to 7.5cm) long

\$2,000 - 3,000

PROPERTY FROM ANOTHER OWNER

8095

**A PAIR OF JADEITE ARCHAISTIC BIRD-FORM COVERED CONTAINERS, NIAOZUN
20TH CENTURY**

The domed cover of each well-hollowed vessel shaped as a raptor head with reticulated flanges forming a crest and repeated to the front and back of the supporting body with deeply undercut legs, curling tail feathers and dragon-shaped spirals raised on relief to each wing; the matrix of each vessel mottled in shades of icy white, pale lavender and pale to dark leaf green marked with russet-stained natural fissures.

12 1/2in (32cm) high

\$50,000 - 70,000

Provenance

Formerly in the Richard Moody Collection
The Schedel Foundation, Ohio

The vessels were inspired by Shang and Zhou ritual bronzes such as the owl-shaped zun preserved in the Victoria & Albert Museum (see William Watson, *Ancient Chinese Bronzes*, 1962, pl. 36b), the Yale University Art Gallery (see Christian Deydier, *Chinese Bronzes*, 1980, fig. 36, p.55) and other institutions. A late Qing jadeite bird vessel of similar shape and scale was sold in Bonhams, Hong Kong, Sale 18592, 24 November 2010, lot 252 (29.8cm high).



8095



8096



8097



8098

PROPERTY FROM A PACIFIC NORTHWEST COLLECTOR

8096

**A WELL-CARVED GREEN AND GOLDEN BROWN JADEITE
BRUSH WASHER
20TH CENTURY**

Deeply undercut and reticulated as a chilong crawling across a flattened lingzhi fungus branch toward a flying bat with two of the fungus heads recessed as reservoirs for water; the thinly sectioned matrix of translucent golden-brown hue marked with apple green patches and cloudy inclusions.

10 3/8in (26.2cm) long

\$6,000 - 8,000

PROPERTY FROM VARIOUS OWNERS

8097

A FINE RETICULATED AGATE CARVING

Cleverly utilizing the natural color variations of the stone, deeply undercut and carved in relief depicting an auspicious group of fruits and animals including a leafy Buddha's hand citron, peaches, pomegranate, bat, and a split-tailed chilong.

2 1/2x 1 1/2in (6.4 x 3.8cm)

\$2,000 - 3,000

8098

A GREEN JADE HORSE

Its head with jaw open and nostrils flared turning backward as it reclines, its back finished with a curving ridge, the tail and the mane accented with parallel lines, the belly smoothly rounded and the hooves on the underside carefully contoured; the softly polished matrix of rich gray-green hue displaying some cloudy inclusions, natural fissure lines and pale russet staining.

4 3/4in (12cm) long

\$6,000 - 8,000

Provenance

private California collection

8099

A WHITE JADE MINIATURE SEATED FIGURE OF THE BUDDHA

Subtly carved and polished with a lotus bud topping his ushnisha, an urna raised on his broad forehead, a swastika centering his chest and his joined hands undercut above his legs locked in the posture of meditation; the matrix of even white hue with some cloudy inclusions.

3in (7.7cm) high

\$2,000 - 3,000

8100

**A JADE BELT HOOK MOUNTED AS A MIRROR HANDLE
THE BELT HOOK QING DYNASTY**

The belt hook carved in a Yuan style with a chilong facing the dragon-head hook finished with a flat snout and drilled jawline, the reverse of the curving handle reticulated with a square-sectioned loop hanging from the rectangular loop, the matrix of pale gray-green hue with some pale russet staining; now attached to a silver and silver mesh mirror mount with colored enamel highlights, leaf green jadeite and other colored stone cabochons alternating with raised shou characters that surround a circular off-white jade roundel reticulated with a pearl border surrounding the center shou medallion.

4 7/8in (12.5cm) length of belt hook

10in (25.3cm) overall length of mirror and handle

\$5,000 - 7,000

The curling ears, squared snout and rectangular loop on the underside of this handle resemble a jade belt hook excavated from a Yuan period tomb unearthed in 1972 at Wahutong village in a southern suburb of Xi'an: see *Zhonghua Guobao* (National Treasure: Collection of Rare Cultural Relics of Shaanxi Province), 1999, pp. 286-287. A second example, reticulated with what appears to be the same loose square loop hanging from the underside as found on this lot, was sold in the Tianjin Wenwu auction, 28 August 2003, lot 372, also as Yuan dynasty (12.7cm long).



8099



8100



8101



8102

PROPERTY FROM THE COLLECTION OF EMMANUEL GRAN, BY DESCENT

8101

A GROUP OF EIGHT CARVED JADE MINIATURE FIGURES AND ANIMALS

Including a seated sage, a seated Guanyin, a standing immortal and deer group, a crouching man and tiger group, a water buffalo, a ram, a crouching tiger and a chilong.

1 1/4in (3.2cm) height of tallest

\$1,200 - 1,500

Provenance

the collection of Dimitri Emanuel Gran, by descent

8102

**FOUR PAIRS OF CARVED JADE SHOES
LATE QING/REPUBLIC PERIOD**

Consisting of a pair of yellow jade men's shoes, a conjoined pair of white jade men's and women's shoes, a single black and white jade man's shoe conjoined with a woman's slipper and a conjoined pair of pale nephrite men's shoes and women's slippers.

1 9/16in (4cm) length of largest

\$1,000 - 1,500

PROPERTY FROM ANOTHER OWNER

8103

A WHITE JADE PENDANT OF LYCHEE BRANCH SHAPE

Of flattened oval form and deeply undercut to create a leafy branch suspending three small and one large lychee fruit, each incised with various diaper patterns and the largest fruit inscribed as an abstinence plaque with the characters *zhaijie* in a rectangular reserve to one side and *bolgomi targa* in Manchu script to the other side; the matrix displaying a very faint green cast.

2 3/4in (7cm) high

\$3,500 - 5,000

PROPERTY FROM AN ARIZONA PRIVATE COLLECTION

8104

**A RETICULATED WHITE JADE HAIRPIN, BIANFANG
18TH/19TH CENTURY**

Of spatulate form terminating with a transverse C-hook at one end, the thinly sectioned body reticulated in delicate relief with incised details and faceted edges forming a diagonal *wanzi* diaper pattern above and below two bats separated by peach branches, the reverse finished flat and both sides of the celadon-tinged matrix polished to a soft luster.

10 1/2in (26.7cm) long

\$1,500 - 2,500

The *bianfang* was threaded across the top of the elaborate headdress of wire-covered black silk, *qitou*, worn by Manchu ladies of high rank.



8103

PROPERTY FROM ANOTHER OWNER

8105

**A WHITE JADE CIRCULAR SEAL PASTE BOX AND COVER
LATE QING/REPUBLIC PERIOD**

Of compressed globular form, the cover delicately carved in shallow relief with a stylized shou and bat roundel surrounded by a border of alternating cloud collar and trifold forms, the undecorated walls of the conforming base raised on a low, narrow foot ring; the cover and base both thinly sectioned, polished to a soft luster, displaying a faint green cast with patches of pale russet and some pin-point dark inclusions.

3in (7.7cm) diameter

\$2,000 - 3,000



8104



8105



8106



8107

PROPERTY FROM A SWISS COLLECTION

8106

A GROUP OF NEPHRITE CARVINGS QING DYNASTY AND EARLIER

The first an oval-sectioned belt buckle retaining the natural contour and russet staining of the pale greenish-white boulder, the underside finished with a circular button and oval hook; the second a toggle in the shape of a bird, its beak and up-turned left wing forming a suspension loop near a second drill hole through the body, the curve of the wing echoed in the tail feathers and the off-white matrix marked with russet staining; the third an oval toggle formed as two recumbent pups joined front to back, their tiny ears and legs carefully rendered, the olive-green matrix marked with rich russet staining; the fourth a pendant of flattened ovoid form carved as a lotus flower falling across overlapping lotus leaves with curled edges and delicately incised veins, the pale greenish-white stone retaining patches of golden brown stain along one side; the fifth a flattened oval pendant of fairly thin section worked as a bat hovering over lingzhi fungus plants with a suspension loop drilled below one fungus stem, the pale greenish-white stone retaining patches of pale russet; the sixth a slightly faceted pebble carved in delicate relief with a chilong perched on the top, peering downward at a bat flying across a cloud, the drill hole for suspension running beneath the shoulder of the dragon and the pale greenish white stone displaying patches of pale russet. [6]

2 1/4in (5.7cm) height of largest pendant

\$5,000 - 7,000

PROPERTY FROM A PACIFIC NORTHWEST COLLECTOR

8107

TWO WHITE JADE BELT BUCKLE SECTIONS 18TH/19TH CENTURY

Probably from two different belt buckle sets, each with a raised button to the underside: one designed in a ruyi-head shape with a loop, carved in high relief with a split-tailed chilong holding a lingzhi branch in its mouth; the other of square form with indented corners, terminated with a dragon-head hook, its top deeply undercut with a sinuous chilong.

2 1/4in (6.3cm) length of each section

\$3,000 - 5,000

Provenance

Warren Imports, 1985



8108



8109



8110

PROPERTY FROM VARIOUS OWNERS

8108

A SMALL WHITE JADE BUDDHA'S HAND CITRON LATE QING DYNASTY

The oval pebble hollowed out and undercut to form the fingers as the fruit dangles from a leafy branch with multiple drill holes for suspension, the milky white matrix displaying some natural fissure lines and pale russet inclusion; now mounted in a 14K gold setting by Frederick Prete, Highland Park, Illinois.

2in (5cm) height of jade

3 1/4in (8.2cm) height including gold mount

\$3,000 - 5,000

8109

A WHITE JADE PENDANT OF A BABY BOY

The deeply undercut oval plaque depicting the baby intertwined with ribbons issuing from an embroidered ball, the off-white matrix of even hue; now mounted onto a 14k gold wire mesh mount with chain.

1 3/4in (4.5cm) length of jade

2 1/8in (5.5cm) width of gold wire mount

\$1,500 - 2,000

Provenance

Marshall Field & Co., Chicago, by repute

8110

A MOTTLED GREEN JADEITE CHILONG PLAQUE

Of elongated oval profile and thin section, deeply undercut and finished in rounded relief as a sinuous chilong intertwined with lingzhi fungus branches, the brightly polished matrix of bright apple green hue with icy white inclusions; 18k gold mount.

2 3/4in (7cm) length of jadeite

\$1,000 - 1,500

Provenance

purchased from Marshall Fields & Co., Chicago, 1981



8111

PROPERTY FROM A PACIFIC NORTHWEST COLLECTOR

8111

**A MUGHAL STYLE NEPHRITE BOWL WITH FIGURE DECORATION
REPUBLIC PERIOD**

Thinly sectioned with a flared rim and a wide, curving well raised on a flared foot, the exterior walls carved in rounded relief with four female figures carrying various attributes as they ride upon a phoenix, bat and two fu-lions, the floor engraved and colored with a twenty-eight character inscription bearing the date *Qianlong jiawu early Spring* (1774) and the seal *Qian*; the translucent matrix displaying a faint gray-green cast and a pale russet-stained natural fissure line.

4 3/8in (11.7cm) diameter

\$10,000 - 15,000

Provenance

acquired from the Jade Collector, 1986

For another Mughal style bowl in the collection of the Asian Art Museum of San Francisco, carved with similar female figures, see *Later Chinese Jades Ming to Early Twentieth Century from the Asian Art Museum of San Francisco*, 2007, ca. no. 384, p. 332.

**PROPERTY FROM THE COLLECTION OF
WAYNE D. CANNON, SCARBOROUGH,
NEW YORK**

8112

**A MUGHAL STYLE SPINACH JADE BOWL
LATE QING/REPUBLIC PERIOD**

Of compressed globular form, delicately engraved with a leiwen band on the outside edge of the stepped rim meant to hold a now-lost cover, the curving walls carved in high relief with composite lotus flowers rising from a reticulated ground of dense leaves and ribbon-tied lotus sprays above a flower petal band rising above the wide, neatly squared foot ring; the mottled leaf green matrix displaying veins of lighter hue, natural fissure lines and pin-point black inclusions.

8 7/8in (22.5cm) diameter

\$7,000 - 9,000

Provenance

acquired in China between 1958-1962

8113

**A GROUP OF MINIATURE
JADEITE CARVINGS**

Including a mottled green and white melon-form box and cover, realistically worked with eight curving lobes that surround the truncated stem centering the cover; and two standing baby boys, the taller baby holding a bird in his right hand, the smaller boy with his left palm raised upward, each of mottled pale green hue with a drill hole entering the top of the head. [3]

2in (5cm) diameter of box

2 1/4in (5.5cm) height of taller boy

\$2,000 - 3,000

Provenance

acquired in China between 1958-1962

**PROPERTY FROM A SAN FRANCISCO
COLLECTION**

8114

TWO ARCHAISTIC JADE CARVINGS

The first a Neolithic style axe formed from a pebble flattened into a tapered edge, the stone of medium gray-green with extensive russet and cloudy white inclusions; the second a Han style miniature standing figure dressed in a peaked bonnet above a bearded head formed as a raised triangle, the pale olive green matrix also displaying russet stains in the tiny natural fissures lines across the surface and finished with a drill hole running downward from the top of the bonnet to the base of the left sleeve.

5 1/8 and 3 3/8in (13 and 8.3cm) high

\$2,000 - 3,000

Provenance

acquired from S. Bernstein & Co., San Francisco



8112



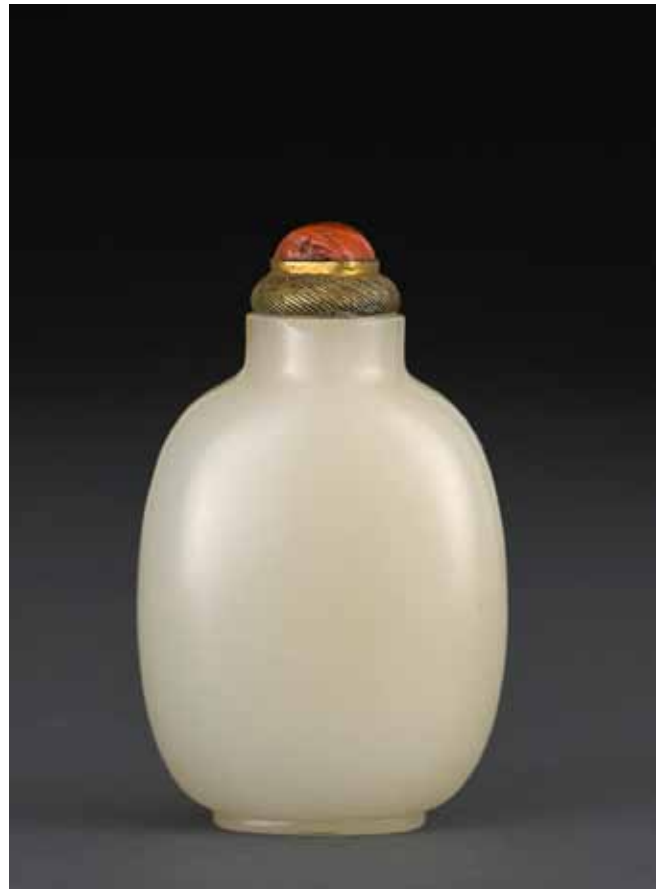
8113



8114



8115



8116



8117

SNUFF BOTTLES

PROPERTY FROM A PRIVATE SAN FRANCISCO COLLECTION

8115

A CARVED WHITE JADE PHOENIX SNUFF BOTTLE

20th century

Of rounded rectangular form, flat lip and foot, slightly splayed foot ring, carved to either side in relief with a pair of facing phoenixes, the well polished white stone, displaying cloud-like inclusions.

2 3/8in (6cm) high

\$2,500 - 3,500

8116

AN OVAL WHITE JADE SNUFF BOTTLE

1700-1820

Well-hollowed, of oval profile, flat lip, slightly raised flat foot, the surfaces absent of decoration to accentuate the perfect white stone polished to a soft luster.

2 1/2in (6.4cm) high

\$3,000 - 5,000

This lot is being sold without the stopper.

8117

A ROUNDED SQUARE WHITE JADE SNUFF BOTTLE

1780-1880

Well-hollowed, of rounded square form with a cylindrical neck, flat lip, straight oval foot ring, the surfaces undecorated to accentuate the evenly hued white lustrous stone.

2 1/2in (6.5cm) high

\$3,000 - 5,000

Provenance

labels of S. Bernstein & Co., San Francisco and S. Bulgari Collection, Rome

8118

A FILIGREE-MOUNTED WHITE JADE SNUFF BOTTLE

Jade bottle 1750-1860; gilt-metal filigree decoration 1955-1965

Of oval form, flat rim and foot, very short oval foot ring, carved in rounded relief with two mock mask-and-ring handles, the bottle carved from lustrous white stone with limited inclusions, mounted within gilt metal scrolling filigree work inset with jadeite, and pink hardstones.

2in (5.1cm) high

\$2,500 - 4,000

8119

A CARVED RUSSET AND PALE GREEN NEPHRITE SNUFF BOTTLE

1750-1850

Of rounded rectangular form with straight neck, flat lip, oval foot ring, carved in rounded relief to one side with a vigorous dragon head emerging from dense clouds above a mountain peak and waves, reversed with a contemplating scholar sitting on a rock formation beneath a gnarled pine tree, the stone of mostly pale green cast with white spots and large patches of russet inclusions.

2 5/8in (6.7cm) high

\$1,200 - 1,800



8118



8119



8120

8120

A DUAL COLOR OVERLAY DECORATED GLASS SNUFF BOTTLE

Daoguang, 1821-1850

Of compressed globular form, with waisted neck, flat lip, adorned with opaque pink glass overlay heightened with a thin layer of grayish-blue in some areas, carved to one side depicting a coiled snake confronting a turtle, reversed with a bat taunting a tiger, the neck surrounded by vertical lappets, the tail of the snake forming the foot ring, the clear glass bottle densely suffused with minute white 'snow flakes'.

2 1/2in (6.4cm) high

\$2,500 - 3,500

Provenance

acquired from Ashkenazie & co. San Francisco, 1990

Comparable to the present example is a group of distinctive snuff bottles dated 1790-1850, discussed and illustrated in the exhibition catalog *Chinese Snuff Bottles in the Collection of Mary and George Bloch*, Robert Kleiner, British Museum Press, 1995, pp. 247-251, plates 164-167. According to Mr. Kleiner, this group of distinctively designed and executed bottles "may well all have been made within the same workshops. They are characterised by carving in very deep relief, in two layers of overlay on a body of a third colour, the colours usually making startling contrasts, and with a band of pendant acanthus leaves."

The present example shares several similarities with the above mentioned bottles except that the artisan is more innovative with the use of the second layer of overlay and the subject matter is light-hearted and humorous when compared to the traditional themes.

This lot is being sold without the stopper.



8121

8121

**TWO OVERLAY DECORATED GLASS
SNUFF BOTTLES**

1780-1850

The first carved through green, aubergine, blue and yellow overlay applied to bubble glass, depicting bats holding peaches amidst clouds, the oval foot ring formed with green overlay; the second an opaque café au lait bottle with a dual overlay of cinnabar-red on green, depicting cranes and bats in flight above the sun, and a pavilion surrounded by rocks and waves, with a seal mark reading *tian zi*.

2 3/4 and 3in (7 and 7.6cm) high

\$1,200 - 1,800

The second bottle illustrated and published in *The Collector's Book of Snuff Bottles* by Bob C. Stevens, John Weatherhill. Inc., New York, 1976, p.70, plate 215.

Comparable overlay-decorated glass bottles with the same color combination, categorized as Yangzhou, are seen from the Bloch Collection. Refer to the catalog book, *Chinese Snuff Bottles, A Miniature Art from the Collection of Mary and George Bloch*, 1994, Urban Council, Hong Kong, Hong Kong Museum of Art, pp. 191-192, plates 134 and 135.

The second bottle is being sold without the stopper.



8122

TWO GLASS SNUFF BOTTLES

The first a compressed globular bottle, 1780-1880, the white body graduating into a light caramel color towards its lower section, the neck, foot, and body applied with honey-toned glass overlay, carved with a continuous scene of a seated monk meditating at the foot of a hill, facing a river, and a scholar playing a *qin* in a boat floating away from a pine on the bank; the second a pear-form yellow glass bottle with an unusual square neck, flat lip, recessed foot, carved to either side with a vibrant, coiling dragon with long whiskers, separated with a string of coins at either side of the shoulders; the slightly translucent glass infused with opaque striations and some black specks.

2 1/2 and 2 1/8in (6.4 and 5.3cm) high

\$1,200 - 1,800

Provenance

first bottle with overlay decoration from Ashkenazie & co. San Francisco, 1990.

8123

**TWO MILKY WHITE GLASS
SNUFF BOTTLES**

18th/19th century

Both well-hollowed, the first of tapering ovoid form, with a waisted neck, flat rim, short circular foot ring, delicately designed as a lotus bud; the second a flattened pear-shaped bottle, applied with carved green overlay to present two archaic chilong roundels to the front and reverse, separated by two mock mask-and-ring handles.

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

\$1,200 - 1,800



8123



8125

8124 NO LOT

8125

TWO CARVED AGATE SNUFF BOTTLES
1750-1870

The first a well-hollowed rounded square bottle, flat rim and foot, carved in rounded relief to one side depicting a catfish and lotus flower, reversed with two bats holding a coin, the carving details well coordinated with the color variation of the stone; the second an oval bottle with a flat rim and foot, carved in relief with a continuous scene depicting a lotus pond with animals including two cranes, a Mandarin duck, snail, frog and a crab, the pale grayish-brown stone with opaque green, russet and dark needle-form inclusions, some cleverly applied to the carving theme.

2 1/4 and 2 1/8in (5.7 and 5.4cm) high
\$2,000 - 3,000

The decorative subject on each of the bottles represents some of the classic auspicious themes that often appear on traditional Chinese art. The images are applied for their identical pronunciation with auspicious terms. For example, lotus known as *lianhua* in Chinese is a pun for 'continuous', and catfish, *nianyu*, is close in pronunciation to 'year' and 'abundance'. The image of the two together signifies 'May you continuously have plenty year after year'. *Hidden Meanings in Chinese Art*, Terese Tse Bartholomew, Asian Art Museum of San Francisco, 2006, pp. 142-143.

The second snuff bottle in the lot is being sold without the stopper.



8126

8126

TWO CARVED CHALCEDONY SNUFF BOTTLES
1820-1880

Both very well-hollowed, the first of rounded square form, flat lip and foot, the front with a rich layer of russet skin, finely carved to depict the Hehe Twins; the second of flattened globular form, with a very slightly recessed lip and foot, the front with black and russet patches, carved with a bat and a coin, reversed with irregular concentric bands formed with numerous dark specks.

2 and 2 3/8in (5.1 and 6cm) high
\$2,000 - 3,000

8127

TWO SHADOW AGATE SNUFF BOTTLES

1780-1880

The first of ovoid form, with a flat lip and foot, utilizing the natural marking of the stone, carved in relief depicting a continuous scene of a boy pulling a buffalo around a pine tree; the second a very well-hollowed natural pebble-form bottle, cleverly deploying the natural shades of the stone and finely carved to present two swimming goldfish.

2 5/16 and 2 3/8in (5.8 and 6.1cm) high

\$2,500 - 3,500

8128

TWO CARVED CHALCEDONY SNUFF BOTTLES

1750-1850

Both very well-hollowed, the first of rounded square form with a flat lip and foot, cleverly utilizing the dark patches of the stone and carved in relief depicting a playful tiger jumping over rocks, with a swooping bat nearby; the second designed in the shape of a purse, its square-form neck imitating pinched pleats that extend over the shoulder.

2 1/8in (5.4cm) high

\$2,000 - 3,000

The second bottle is being sold without the stopper.



8127



8128



8129

8129

**AN INSCRIBED CHALCEDONY
SNUFF BOTTLE**

1850-1950

Well-hollowed, of rounded square form, flat lip and foot, the front applying the white and russet layers of the stone carved to depict two dragons amongst swirling clouds, one spewing water from its mouth, reversed with a neatly incised poem expressing one's determination to achieve an ambition; the semi-translucent stone of a faint gray tint.

2 3/4in (7cm) high

\$1,500 - 2,500

8130

THREE QUARTZ SNUFF BOTTLES

The first a spade form amethyst bottle, 1740-1850, flat rim and foot, the purplish stone with a very faint gray tint displaying cloud-like inclusions; the second and third 'hair' crystal snuff bottles, one of rectangular profile, flat lip, slightly convex foot, the clear matrix with natural fissures and thick black 'hair' inclusions mostly to one of the wide faces and neck area; the other of oval form, 1750-1880, flat lip, with an oval foot ring, the smoky color matrix cast with dark patches and black 'hair' inclusions.

2 3/8 to 2 7/8in (6 to 7.3cm) high

\$1,500 - 2,000

The second bottle in this lot is being sold without the stopper.



8130

8131

TWO CARVED AGATE SNUFF BOTTLES

1850-1950

Both of rounded square form, the first with a slightly concave front face, carved through the deeper-colored layer of the stone depicting a herd boy on a buffalo in conversation with a bearded man; the second carved to the front in high relief with a tethered horse, the deeper brown inclusions of the stone cleverly used in the carving detail; each stone of caramel tone.

2 3/8in and 2 1/4in (6.1cm and 5.7cm) high

\$2,000 - 3,000

Provenance

the first acquired from Ashkenazie & co. San Francisco, 1990



8131

**PROPERTY FROM A
FLORIDA COLLECTOR**

8132

AN ELEGANT WHITE JADE SNUFF BOTTLE

1720-1800

Very well-hollowed, the flattened globular form bottle with a flat lip and foot, skillfully carved in low relief depicting a placid scene of two birds perched on a floating branch; the soft-hued white stone with intriguing cloud-like inclusions and a long natural fissure line well blended with the exquisite design.

2 1/8in (5.4cm) high

\$6,000 - 8,000

8133

A FINE WHITE JADE SNUFF BOTTLE

1720-1820

Well-hollowed, of rounded shape, flat lip, raised and recessed foot, each main face with a circular panel framing a subtly raised double happiness character, the mostly white stone exhibiting patches of pale gray inclusions.

1 7/8in (4.7cm) high

\$3,000 - 5,000

This lot is being sold without the stopper.



8132



8133



8134



8135



8136

8134

A PEACH-FORM WHITE NEPHRITE SNUFF BOTTLE

1820-1940

Utilizing the natural shape of the stone, carved around the sides in relief depicting a leafy branch of peaches, double-gourds and scrolling tendrils, with an auspicious bat to the shoulder of the bottle; the mostly white stone displaying icy white inclusions and a layer of rich russet skin.

2in (5.1cm) high

\$3,000 - 4,000

8135

A PEBBLE-FORM NEPHRITE SNUFF BOTTLE

1740-1850

Very well-hollowed, retaining in its natural form of the pebble, carved along the contour of the fissure lines at the lower section on one side depicting a leafy peach; the stone of a pale celadon tone with small patches of white inclusions and a rich russet skin.

2 3/8in (6cm) high

\$2,000 - 3,000



8137

8136
**TWO MOLDED AND ENAMELED
PORCELAIN SNUFF BOTTLES**

1780-1820

The first of flattened ovoid form, with a waisted neck, gently everted mouth rim, slightly concave oval foot, molded and undercut with the eight Buddhist treasures and flowers with scrolling tendrils, all covered with coral red enamel except for the mouth rim, the foot ring and a *Qianlong nian zhi* mark painted in gold; the second of tapering ovoid form, its waisted neck rising to a metal-mounted mouth rim, concave oval foot, molded and undercut to one side with a dragon and reversed with a phoenix, all on a ground filled with cloud scrolls and flames, covered with a layer of turquoise blue enamel, traces of gilt to foot ring.

2 7/8 and 2 3/4 in (7.3 and 7cm) high

\$1,000 - 1,500

The present examples belong to a prototype of molded porcelain bottles often seen during the late Qianlong and Jiaqing period. A number of similar bottles were sold in our rooms including two from the Bloch Collection, sold in Hong Kong, 23 November, 2010, sale 18592, lot 36, lot 91, and lot 96.

8137
**AN INSIDE-PAINTED GLASS
SNUFF BOTTLE**

Zhou Leyuan, cyclically dated 1892

Of rounded rectangular form with a flat lip and slightly convex oval foot, the interior painted in ink and limited soft-hued colors depicting a continuous landscape featuring a palace nestled among trees in the foreground, with a bridge over a waterway winding through low hills and immense mountains in distance; dated *renchen* (1892), signed *Zhou Leyuan in Beijing at Xiangou Lei*, with a painted red seal reading *yuan yin*.
2 3/8 in (6cm) high

\$2,500 - 4,000

Zhou Leyuan was active in Beijing between 1881 and 1893. His literati style of painting allowed him to transcend the stigma of commercialism, and influenced numerous later snuff bottle painters, including Ma Shaoxuan, Ding Erzhong and Ye Zhongsan. Whilst works depicting a wide range of subject matter are known, Zhou Leyuan preferred painting landscapes, which are reminiscent of paintings of the Song, Yuan and Ming dynasties.



8138

PROPERTY FROM A GENTLEMAN

8138
**AN INSIDE-PAINTED GLASS
SNUFF BOTTLE**

Ma Shaoxian, cyclically dated *jiachen* (1904)
Of flattened globular form, slightly narrowing towards its waisted neck, flat lip, slightly convex foot surrounded by a splayed foot ring, painted in soft-hued shades and black ink depicting a battle scene from the Ming dynasty novel *Romance of the Three Kingdoms*, one side dated *jiachen zhongchun* (mid-spring of 1904), followed with a signature.

2 in (5.1cm) high

\$1,500 - 2,500

Ma Shaoxian is the nephew of Ma Shaoxuan. It is known that Ma Shaoxian attempted to follow his uncle's style and his early works often bore the signature of Ma Shaoxuan until he established his own fame.

For other examples with similar subject matter by Ma Shaoxian, see Bonhams, London, 16 May 2013, sale 20579, lot 184; Bonhams, New York, 16 September 2013, sale 20998, lot 8092. Refer also to *Chinese Snuff Bottles from the Collection of Mary and George Bloch*, British Museum, London, Robert Kleiner, 1995, Catalog, p. 648, no. 423.



8139

PROPERTY FROM A FLORIDA COLLECTOR

8139

AN AMBER-BROWN GLASS ELEPHANT-FORM SNUFF BOTTLE

19th century

Very well hollowed, skillfully carved in the form of an elephant supporting a *hu*-shaped vase on its back, the vase rising from a diagonal border of stylized lingzhi-heads above a tasseled textile with a diaper pattern, the feet of the beast forming the foot of the bottle.

2 3/16in (5.6cm) high

\$2,000 - 3,000

A few elephant-shaped glass snuff bottles, of more rounded form, have been recorded as related to the Beijing Imperial glassworks. One from the Bloch Collection, sold in Bonhams, Hong Kong, 27 May 2012, sale 20309, lot 141; another, from the J & J Collection, sold at Christie's, London, 13 May 2008, sale 7581, lot 6.

The word for 'vase' and 'elephant' in Chinese are homonymic with 'peace' and 'signs' or 'things to come'. Therefore the design of an elephant carrying a vase creates a pun to indicate a sign of peaceful times. During the Qing dynasty, elephants carrying vases on their backs were featured in parades to celebrate the Emperor's birthday.



8140

8140

A SMALL BLUE GLASS SNUFF BOTTLE WITH WHITE OVERLAY DECORATION

1750-1850

Well-hollowed, of exquisite ovoid profile, flat rim, slightly convex oval foot, the translucent sapphire blue bottle presenting stunning contrast to the white overlay carving of floating prunus branches and the high oval foot ring.

2 1/8in (5.3cm) high

\$3,000 - 4,000

PROPERTY FROM ANOTHER OWNER

8141

A BLACK AND WHITE JADE SNUFF BOTTLE

Well-hollowed, of compressed globular form with a slightly waisted neck, subtly recessed rim and foot, finely carved to one side in relief depicting a scholar and his attendant each holding a book, engaged in a conversation near a waterfall in a mountainous setting, with an auspicious bat hovering above a gazebo, reversed with a sage and his attendant walking along a pathway in a rocky landscape, the carving details carefully designed to best utilize the natural color variations of the matrix, dominated with charcoal black and cast with white and gray.

3in (7.6cm) high

\$7,000 - 9,000

This lot is being sold without the stopper.



8141



8142

**PROPERTY FROM A
FLORIDA COLLECTOR**

8142

**A GREEN OVERLAY GLASS
SNUFF BOTTLE**

1780-1860

Well-hollowed, of compressed spherical form, flat rim, slightly convex foot, carved through a single overlay of emerald-green to form the design of either double-gourds or beans on a leafy vine to the main sides, faux mask-and-ring handles to shoulders, and slightly splayed foot ring, the bottle of milky white suffused with opaque 'snowflakes.'

2in (5.1cm) high

\$2,000 - 3,000

8143

**TWO AVENTURINE-SPLASHED
SANDWICHED GLASS SNUFF BOTTLES**

1740-1820

The first of ovoid form built on a flat foot, the green body suffused with gold aventurine and red glass patches; the second a compressed globular-form bottle rising from a raised and flat foot, with gold aventurine glass splashes against a green ground; the flat rim and the foot of each bottle revealing layers of green and blue colors.

2 and 1 3/4in (5.1 and 4.5cm) high

\$3,000 - 4,000



8143



8144

PROPERTY FROM A HONOLULU COLLECTOR

8144

A WHITE JADE SNUFF BOTTLE

19th century

Well-hollowed, of rounded square form slightly tapering down towards the foot, its shoulders flanked with two raised mask-and-ring handles; the pale greenish-white stone marked with opaque white inclusions.

2 1/8in (5.4cm) high

\$3,000 - 5,000

8145

A WHITE JADE SNUFF BOTTLE

1880-1940

Of compressed spherical form with a short cylindrical neck, flat lip, slightly recessed foot, carved in low relief with nine archaic *ding*, each inscribed with the name of the vessel, the two vertical form inscriptions reading *Shang mo Zhou chu zhi qi, qi wannian yongbao yong* (vessels from the late Shang and early Zhou, treasures lasting for ten-thousand years), the underside incised with *guyu jiu ding* characters; the stone of even white tone.

2 1/8in (5.4cm) high

\$3,000 - 5,000



8145

PROPERTY FROM VARIOUS OWNERS

8146

A CARVED WHITE JADE SNUFF BOTTLE

1740-1850

Of tapering oval form with a waisted neck, flat lip, gently recessed foot, delicately carved in low relief with a brocade ribbon tied around the bottle, with a mock mask-and-ring handle to each side of the shoulders.

2 3/8in (6cm) high

\$2,000 - 3,000

Objects with brocade wrapping design can be found on porcelains, scholar's objects, and other Chinese arts. Traditionally, favorite objects were wrapped in brocade cloths and often related to imperial subjects.

This lot is being sold without the stopper.



8146

8147

A WHITE JADE DOUBLE GOURD SNUFF BOTTLE

With a relatively thin and slightly recessed rim, the exterior walls of the bottle carved in high relief with leafy vines, additional double gourds, and a bat, the gently recessed base carved with an apocryphal four-character Qianlong mark, the stone an even white color with limited inclusions, polished to an attractive soft luster.

2 1/2in (6.4cm) high

\$1,500 - 2,500

This lot is being sold without the stopper.

8148

A WHITE JADE SNUFF BOTTLE

Well-hollowed, of oval profile with a waisted neck, gently recessed lip, flat foot, the white stone with a very faint celadon tinge cast with cloud-like inclusions.

2in (5cm) high

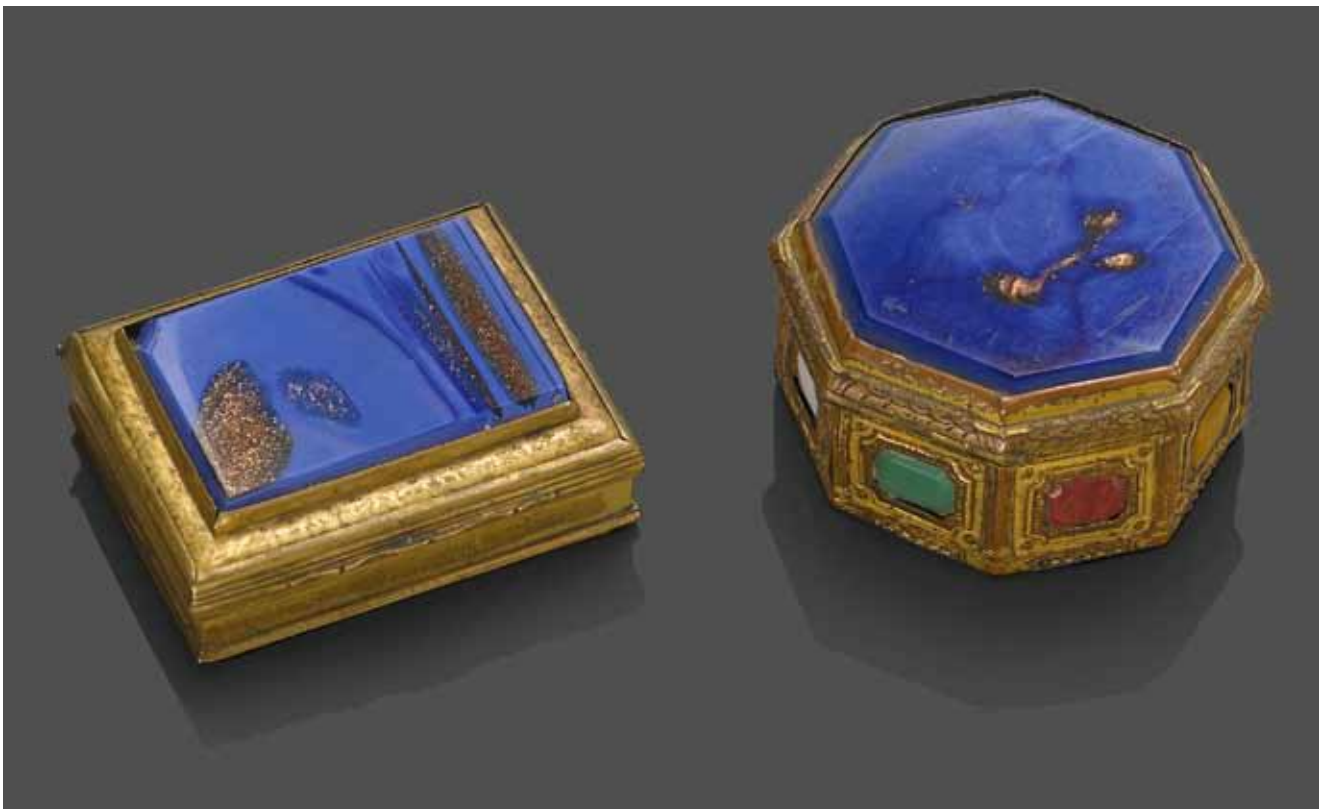
\$2,000 - 3,000



8147



8148



8149

PROPERTY FROM THE COLLECTION OF EMMANUEL GRAN, BY DESCENT

8149

**TWO FINE HINGED GILT BRONZE AND GLASS SNUFF BOXES
18TH/19TH CENTURY**

The first of simple rectangular form, the lid slightly angled and etched with scrolling design surrounding a raised rectangular collar inset with a deep sky-blue glass plaque infused with aventurine gold patches and bands of varied shades; the second of octagonal profile, with carefully etched details, the side walls inset with glass tiles in various colors, below the deep sky-blue glass plaque well-fitted to the lid, infused with rich aventurine gold splashes and striations of variegated blue.

first box: 1 7/8 x 2 1/4 x 3/4in (4.8 x 5.7 x 2cm)

second box: 1 1/8in (2.9cm) high; 2 1/4in (5.7cm) diameter

\$10,000 - 15,000



8150

PROPERTY FROM ANOTHER OWNER

8150^Y

**A VERY FINE AND RARE GILT BRONZE OVAL SNUFF BOX
QIANLONG, CIRCA 1740-1770**

The lavishly gilt oval container decorated to its sides with four ogee reserves containing flowers in full bloom amongst dense leaf scrolls, the hinged cover finely inset with carved stones of jadeite, colored quartz, lapis lazuli, and coral, depicting two succulent peaches with leafy branches surrounded by five bats in flight, all against a ground filled with cloud wisps, the cover interior set with a mirror.

2 1/2 x 3 3/8 x 1 1/4 in (6.4 x 8.2 x 3.2 cm)

\$60,000 - 90,000

The design of five bats together is known as *wu fu* (five blessings) in Chinese culture. They refer to longevity, wealth, healthy and balanced body and mind, good virtue, and peaceful death.

Compare a very similar snuff box, from the Speelman Collection, sold in Bonhams, Hong Kong, 24 November 2013, sale 21607, lot 18.

Another exceptional and very similar 'five bat' box and cover cataloged as being gold is in the Palace Museum, Beijing, see *Treasures of the Imperial Court: The Complete Collection of Treasures of the Palace Museum*, Xu Qixian, Hong Kong, 2004, p. 219, pl. 194, fig. 1.



8151



8152

TEXTILES

PROPERTY FROM THE DR. GERBER ESTATE

8151

A MANCHU NOBLEWOMAN'S EMBROIDERED SUMMER GAUZE INFORMAL ROBE, DANPAO 19TH CENTURY

Intricately worked in a combination of fine counted stitch and knotted stitch with colorful roundels of peonies, butterflies and auspicious fruit surrounded by scattered blossoms and more butterflies above a tall lishui border embroidered with bat roundels, the black gauze ground neck bands, shoulder bands and cuffs embroidered *en suite* with similar roundels surrounded by Flowers of the Four Seasons.

51in (129.5cm) long

\$5,000 - 7,000

PROPERTY FROM ANOTHER OWNER

8152

A PURPLE GROUND SILK BROCADE DRAGON ROBE 19TH CENTURY

The nine dragons woven in fine gilt wrapped threads amid clouds above a lishui border loosely woven in white and richly colored silk threads with some details in flat gilt-wrapped threads against the vibrant purple ground, the neck bands and cuffs tightly woven in polychrome threads on a tight black silk ground.

52 1/2in (133.5cm) long

\$5,000 - 8,000

PROPERTY FROM THE ESTATE OF POLLY W. KENNEDY SPANAWAY, WASHINGTON, BY DESCENT

8153

A MANCHU WOMAN'S SUMMER GAUZE ROBE WITH COUNTED STITCH EMBROIDERY LATE QING DYNASTY

The dark gray silk ground displaying large baskets of flowers amid seasonal flower sprigs and butterflies worked in white and subdued colors on the gray silk gauze ground, the ivory gauze ground sleeve bands worked in brighter hues counted stitch with flowers and other motifs, the black gauze neck and border bands combining couched gilt threads with *sanlan* decoration in satin stitch.

52 3/4in (134cm) long

\$5,000 - 7,000

PROPERTY FROM THE CLAVERE COLLECTION

8154

AN EMBROIDERED GAUZE VEST FOR THE WIFE OF AN OFFICIAL, XIA PEI LATE QING/REPUBLIC PERIOD

The black silk gauze ground embroidered in couched gilt threads with dragons, the surrounding decoration of clouds, birds of the twelve civil ranks and the lishui borders all defined in counted stitches of white and colored threads, the applied rank badge worked *en suite* with a silver pheasant of the fifth civil rank; the vest now altered into a cape with the addition of black summer gauze fabric in a floral pattern to both sides.

39 1/2in (100.5cm) long

\$2,000 - 3,000

Provenance

purchased in Beijing before 1938



8153



8154



8155

PROPERTY FROM A CALIFORNIA GENTLEMAN

8155

**A SUIT OF CEREMONIAL ARMOR WITH HELMET
LATE QING DYNASTY**

Including a jacket, paired shoulder guards and underarm gussets, a center flap and a left flap at the lower edge of the jacket, and a wraparound divided skirt resembling chaps, the surfaces of each section mounted with evenly spaced gilt metal studs over dark fabric woven with gilt threads trimmed with black velvet edging, lined with flower-patterned pale blue silk, all with either ties, or gilt metal ball-and-loop buttons for attachment, the shoulder guards attached with gilt metal plates chased with dragons on reticulated scrolling ground; two gilt and silvered circular metal plates for front and back, each bordered with a band of reticulated dragons and clouds; a bow case and a quiver for holding arrows; a tasselled red and blue fabric quiver strap mounted with gilt metal buckles and a hood; a helmet attached with applied dragon pendants, surmounted with an elaborate finial ornamented with fur, feathers, and pearl beads.

77in (196.5cm) width of jacket, 28 (71.2cm) height of jacket, 38in (96.5cm) height of skirt, 20 3/4in (52.7cm) height of helmet excluding feather

\$30,000 - 50,000

Examples of Qing dynasty armors and related topic have been illustrated and discussed in a number of books including *China: The Three Emperors, 1662-1795* Evelyn Rawski and Jessica Rawson (editors), London, Royal Academy of Arts, 2005, fig. 51, pp. 156-157, *Imperial Silks: Ch'ing Dynasty Textiles in The Minneapolis Institute of Arts* Robert D. Jacobson, The Minneapolis Institute of Arts, 2000, volume I, cat. #136, pp. 344-345, and *Chinese Dress from the Qing Dynasty to the Present*, Valery Garrett, Tuttle Publishing, Singapore, 2007, fig. 40-43, pp. 27-29.

Compare also to Chinese ceremonial armors, dating from 19th century to early 20th century sold in Bonhams, San Francisco rooms, including 29 June 2009, sale 17321, lot 8124, 13 December 2010, sale 18412, lot 5024, and 17 December 2013, sale 21033, lot 8252.



8155



8156

PROPERTY FROM A SANTA BARBARA FAMILY

8156

**A FINE KESI-WOVEN SILK DRAGON ROBE
19TH CENTURY**

Its nine dragons woven in fine gilt-wrapped threads against the dark indigo blue ground filled with clouds and auspicious emblems above a wide lishui border, all woven in shades of blue, dark yellow and white with painted details in black outline and color, the midnight blue neck band and horse-hoof cuffs finished *en suite*.

56 14in (143cm) long

\$12,000 - 18,000

PROPERTY FROM A LOS ANGELES COLLECTION

8157

**A RARE EMBROIDERED SILK PARTIAL THEATRICAL
COSTUME FOR A WARRIOR
19TH CENTURY**

The ivory satin ground jacket with attached shoulder pads and underarm pads, the two-panel skirt embroidered in couched gilt threads with four-claw dragons amid brightly colored clouds and flaming pearls above a lishui border, with precious objects added to the lishui borders on the bases of coat and skirt; the applied trim including yellow metal bosses sewn on black velvet strips, gilt-woven brocade strips in assorted bright colors that also appear in the padded-cloud scroll edging, the green ground brocade repeating in elaborate padded cartouches applied to the base of each skirt panel.

32 1/4in (82cm) length of jacket

34in (86.5cm) length of skirt

\$8,000 - 12,000

For similar theatrical costumes, see Robert D. Jacobsen, *Imperial Silks: Ch'ing Dynasty Textiles in The Minneapolis Institute of Arts*, 2000, volume 1: cat. no., 178, a yellow ground warrior jacket and skirt with very similar embroidery, border bands and applied cartouches to the skirt (42.8.127a,b), pp. 440-1, as late 19th century; and cat. no. 179, a red silk ground jacket with similar embroidery and border bands (42.8.117), pp. 442-3, as early 19th century.



8157

8158

TWO SILK BROCADE FRAGMENTS
12TH/13TH CENTURY

Of tabby weave, the first decorated with rounded triangle patterns woven with gold threads, each pattern depicting a recumbent antelope with its head turning to its rear under a full moon, and surrounded by exotic plants, the second of deep purple ground, woven with gold threads outlining repeating patterns of running hares and flowers; each framed and glazed.

28 5/8 x 12 7/8in and 14 x 9in (73 x 33 and 35.5 x 22.8cm)

dimensions of fabric

\$3,000 - 5,000

The characteristic technique of gilded fabric further matured during the Song, Liao and Jin periods in China. The use of fabric woven with gold threads became more common. Quite a few examples of such have been recovered from excavations. One of the most significant finds is the Jin period tomb of Yan Wanyan, in Acheng, Heilongjiang province, dating from 1162. Most of the examples from the tomb have a ground of plain tabby or twill weave. For more details and illustrated examples refer to *Chinese Silks*, eds. Dieter Kuhn and Zhao Feng, New Haven & London, Yale University Press, Beijing, Foreign Language Press, 2012, pp. 282-286, fig. 6.23a-6.23b, fig. 6.26-6.27.



8158



8159



8160



8161



8162



8163

PROPERTY FROM A PRIVATE SAN FRANCISCO COLLECTION

8159

A LARGE IVORY GROUND KESI-WOVEN SILK PANEL

LATE QING/REPUBLIC PERIOD

The large rectangular panel enclosing charming potted flowers, archaic vessels, auspicious objects and scholar's favorites, surrounding a quadrilobate medallion of similar design with a large leafy peony to the center, framed by bands of squared scrolls, lotus flowers, and paired dragons writhing through further leaf scrolls, all woven in soft-hued shades and some gold threads against an ivory ground with a slight pink tinge.

104 1/2 x 67 in. (265.5 x 170.3 cm)

\$4,000 - 6,000

8160

A GROUP OF FOUR PALE BLUE GROUND BROCADE SILK PANELS LATE QING/REPUBLIC PERIOD

Each woven in soft-toned color combination with repeating alternating rows of lotus and peony blossoms separated by trailing leaves and butterflies, all against a subdued pale blue ground with a faint gray tint, all adopted for curtains with wooden rings along each top border; lined with cotton backings.

82 x 56in (208 x 142cm) dimensions of each panel

\$2,500 - 4,000

PROPERTY FROM VARIOUS OWNERS

8161

A POLYCHROME SILK BROCADE COLLAR TO A DRAGON ROBE, PILING 18TH CENTURY

Woven in two sections and joined at the center to form two dragons facing a flaming pearl amid clouds, the motifs woven into the midnight blue ground with white and colored threads and fine gilt-wrapped threads used for the manes and scales of the dragons; the surrounding black silk brocade border bands woven in a flower and leaf pattern of gray and dark brown.

10 1/2 x 33 3/4in (26.7 x 85.7cm)

\$4,000 - 6,000

8162

TWO RED VELVET GROUND EMBROIDERED DRAGON ROUNDELS 17TH/18TH CENTURY

Each worked in gilt wrapped threads couched onto the faded red velvet ground to form a front-facing dragon surrounding a flaming pearl bordered by clouds and fire above waves and water, the eyes of each dragon highlighted in black and white threads.

10 and 10 1/4in (25.3 and 26cm) long

\$3,000 - 5,000

8163

A PAIR OF EMBROIDERED SILK MILITARY RANK BADGES 19TH CENTURY

Each centered with a bear of the fifth military rank surrounded by bats, clouds, plants and garden rocks above a tall lishui border rendered in fine polychrome and white silk threads on the midnight blue ground, the leiwen border on each square worked in couched gilt threads.

11 x 12in (28 x 30.5cm)

\$2,500 - 4,000

8164

No lot

SCHOLARS' OBJECTS, LACQUER & GLASS

PROPERTY OF A BAY AREA FAMILY COLLECTION

8165

**A PAIR OF FINE CINNABAR LACQUER BOXES AND COVERS
QIANLONG MARKS, LATE QING/REPUBLIC PERIOD**

Each of lobed form, with similar motifs, superbly carved in relief to the sloping sides of the box on each lobe through layers of rich cinnabar lacquer with a reserve fronted with immortals or monks crossing an ocean, with an elaborate pavilion and mountains in the distance, the sides of the cover similarly decorated, surrounding a large central panel to the top enclosing an idyllic pictorial scene depicting an immense water-surrounded palace compound, with a lush variety of trees and plants rising from ornamental rocks, populated with one hundred boys at play, and ethereal maidens at idle ease, the upper center with a square reserve inset with a metal plaque cast with *Daqing Qianlong yu zhi* six-character mark in regular script, the conforming foot carved with key-fret patterns, the interior and the base covered with a lustrous black lacquer.

20in (50.8cm) diameter of each

\$20,000 - 30,000



8165



8166

PROPERTY FROM A BAY AREA PRIVATE COLLECTOR

8166

**A CARVED THREE-COLOR LACQUER RUYI SCEPTER
18TH/19TH CENTURY**

Finely carved through layers of red, green and ochre, the ruyi-form head decorated with a bearded official figure holding a tablet in a terrace with lush trees and rocks, the gently arched shaft carved with some of the Buddhist emblems terminated with a smaller ruyi head, connecting three rounded rectangular sections, the central section featuring a vase holding a ruyi scepter emerging from crashing waves, with bats in flight amid cloud scrolls, the sides carved with key-fret patterns, the reverse with flower head-filled geometric diapers.

15in (38cm) long

\$3,000 - 5,000

8167

**A PEACH-FORM CINNABAR LACQUER COVERED BOX
QING DYNASTY**

The two halves well fitted, carved to the exterior through the red lacquer to form flower-head diamond patterns to the sides, the cover topped with a peach-shaped reserve framed by raised and skillfully carved bats, enclosing a landscape with a Daoist figure holding a double gourd, followed by a boy holding a lingzhi branch, all against various geometric-patterned grounds, the interior and the flat base covered with black lacquer.

2 5/8in (6.7cm) high

\$4,000 - 6,000



8167



8168

PROPERTY FROM ANOTHER OWNER

8168

**AN ASSEMBLED CINNABAR LACQUER BOX AND COVER WITH QIANGJIN DECORATION
18TH CENTURY**

Of circular form with low curving walls molded into sixteen lobes: the flat top of the cover displaying five dragons amid clouds and each lobe filled with another dragon, the designs incised onto the faded cinnabar ground and filled with gold lacquer except for the black dots forming the dragons' eyes; the box coated with a richly hued cinnabar ground and each lobe filled with two flowering branches, mountain peak and waves outlined in the same technique but also highlighted in darker lacquer; the interior of each section and the recessed base finished in black lacquer.

17 7/8in (45.5cm) diameter

\$5,000 - 7,000



8169

PROPERTY FROM A LOS ANGELES COLLECTION

8169

**A CINNABAR LACQUER VASE
18TH CENTURY**

Of quatrelobed section and flattened baluster form, carved in intricate relief around the neck with strap-work lappets against a flower and hexagonal diaper ground that also surrounds the four shaped reserves on the body, the larger reserves on the faces depicting the Eight Immortals reversed by sages in landscape settings while the narrower side panels feature flower and bird subjects, the recessed base within the flared foot and the interior surface of the vase covered in black lacquer.

12 1/4in (21cm) high

\$8,000 - 12,000



8170



8170 (detail)

PROPERTY FROM VARIOUS OWNERS

8170

A PAIR OF SOAPSTONE SEALS

QI BAISHI, DATED BY INSCRIPTION TO 1932

Of simple rectangular section carved in stone of predominantly russet hue surrounding large patches of gray green to the first seal and caramel to the second; the first, incised to the side to read *Shenbo Xiansheng zheng kan renshen dong Qi Huang*, the underside carved intaglio to read *Wang Shen zhi yin*; the second incised to the side to read *Baishi*, the underside carved in relief to read *Shenbo*; together with a pair of celadon glazed porcelain seals, of slightly taller and narrower rectangular section, the undersides repeating the inscriptions on the soapstone seals. [4]

2 1/8in (5.4cm) height of soapstone pair

\$30,000 - 50,000

Provenance

dedicated by the artist to Wang Shenbo (1895-1989), thereafter to the current owner by descent



8171



8172

8171

A GROUP OF FIVE SOAPSTONE SEALS TAO SHOUBO (1901-1997)

The first, surmounted by a recumbent horse finial, the side incised *Shoubo ke yu Taizhou*, the underside incised to read *Wang Shen Zhencang*, the stone of predominantly cream hue with areas of pinkish tinge; the second, surmounted by a lion dog and cub finial, the side incised to read *Yisi nian* [1965] *yuanxiao Shoubo ke shi nian liushi you si*, the underside perhaps incised to read *jieshi meijing yi pian duan*, the stone of mottled hues and veins of crimson and gray; the third bearing an arching archaistic finial, the side incised to read *Rutong Xiansheng yinzhi (?) shoubo zhi*, the underside incised to read *Wang Rutong hua*, the stone of olive green hue; the fourth, of irregularly rectangular shape, the side incised to read *Shoubo*, the underside reading *Wang Rutong*, the stone of caramel hue with notable crimson veins; the fifth of rectangular section with smooth corners, the sides incised *yisi* [1965] *san yue Shoubo*, the underside carved to read *Rutong ? Zuo*, the stone of mottled hues of olive and caramel.

1 3/4in (4.5cm) height of first and tallest

\$2,000 - 3,000



8173

8172

A GROUP OF ELEVEN SEALS

Including eight of varied types of crimson and caramel soapstone of which four are surmounted by carved figural finials, two cast bronze nesting seals of which one is surmounted by a lion and cub finial, and one of irregular rectangular section likely carved from mother of pearl; the undersides to five inscribed with the name *Wang Rutong*, the undersides of four inscribed with the name *Wang Shen*, one uninscribed at the base, and one inscribed in a four character calligraphic phrase; two of the seals bearing an inscription by Wu Weimin along the sides, one of these with a *jiyou* date (1969) and one with a *jiachen* date (1964), one incised to the side with a dedication to a *Shenbo Xiansheng* and bearing a *dinghai* (1947) date and a signature reading *Yumin*, one with faint inscription to the side possibly reading *Zhi chang fang han*, one with faint inscription to the side reading perhaps *dinghai qiuchu* (1947) *Yuecheng fang Han*.

2 1/4in (5.8cm) height of tallest

\$1,000 - 1,500

8173

A TINTED SOAPSTONE CARVING OF GUANYIN 18TH/19TH CENTURY

Seated in royal ease with a scroll in one hand and a mala in the other resting on the raised left leg, her impassive features, a tall chignon, and the edges surfaces of her garments delicately incised and the designs highlighted in black and red pigments on the pale ivory-yellow stone ground.

6 1/4in (16cm) high

\$3,000 - 5,000

Provenance

paper label reading Yamanaka & Co. 245 Fifth Ave. N.Y.



8174

8174

**A HONGMU BOOK-FORM BOX
LATE QING/REPUBLIC PERIOD**

The two short sides line-incised to suggest a pile of books enclosed by a wrapper carved in high relief with narrative scenes of beauties and a scholar filling the top and two long sides, the largest panel at the top inlaid in a silver wire border where the title of the book would be, the narrow panel to the left forming the sliding door to the interior, the flat base without decoration.

4 1/2 x 11 1/2 x 8 1/2in (11.5 x 29.2 x 21.5cm)

\$5,000 - 7,000

PROPERTY FROM THE O'BRIEN COLLECTION OF ASIAN ART

8175

A TAIHU STYLE SCHOLAR'S ROCK

Of vertical profile, the striking creamy white stone with irregular outline, pierced throughout by numerous holes, displaying recesses and pitting to some surfaces, well fitted within a carved ebonized wood base.

15 1/8in (38.3cm) high including base

\$2,000 - 3,000



8175

PROPERTY FROM A GENTLEMAN

8176

**A LARGE AND UNUSUAL HONGMU RUYI SCEPTER WITH
MOTHER-OF-PEARL INLAY, JADE AND GILT METAL MOUNTS
THE JADE 18TH/19TH CENTURY**

The wood handle inlaid with mother-of-pearl circular plaques on the sides and bats, birds and auspicious emblems on the front that repeat on the delicately chased gilt metal mounts surrounding the off-white jade plaques depicting Shoulao on the scepter head, two younger immortals at the center and a crane amid pine and lingzhi fungus at the base.

25in (63.5cm) long

\$10,000 - 15,000

PROPERTY FROM THE CLAVERE COLLECTION

8177

**A STRING OF ONE-HUNDRED FOUR AMBER BEADS
LATE QING/REPUBLIC PERIOD**

Each of similar size strung on orange silk floss, probably from a court necklace (*chaozhu*), but lacking four of usual one-hundred eight principal beads as well as the spacers, counter weight cord and three subsidiary stands of beads for a complete court necklace.

23 1/4in (59cm) long

\$3,000 - 5,000

Provenance

purchased in Beijing before 1938



8176



8177

PROPERTY FROM THE O'BRIEN COLLECTION OF ASIAN ART

8178

**A HUANGHUALI STORAGE CHEST, GUANPIXIANG
18TH CENTURY**

Composed of two doors and a hinged top fitted with a surface mounted brass ruyi-shaped plate and hasp over fish-form plates and pulls mounted to the miter, mortise and tenon constructed doors opening to reveal a long drawer and staggered smaller drawers each labeled with medicine and herb types and fitted with brass pulls; the two-board sides are fitted with brass square bail handles and tenoned into the solid stepped base which is finished with an elegant beaded apron, the whole chest composed of finely figured wood.

14 x 13 5/8 x 9 1/2in (35.8 x 34.7 x 24.2cm)

\$25,000 - 40,000

Provenance: William Chen, Hong Kong

Compare two similar huanghuali chests, dated to the 18th century, in the Liang Yi Collection, illustrated by C. Evarts in *Liang Yi Collection: Small Objects*, Hong Kong, 2007, pp. 104-5, nos. 55-6. Another similar chest from the Minneapolis Institute of Arts illustrated by R. Jacobsen and N. Grindley in *Classical Chinese Furniture* in the Minneapolis Institute of Arts, Minneapolis, 1999, cat. 67, p. 187.



8178



8179



8180



8181

8179

**A HUANGHUALI BRUSH POT, BITONG
18TH/19TH CENTURY**

Of simple cylindrical form carved with very subtly waisted walls, the slightly concave underside centered by a circular hole and a separately carved fitted plug.

7 3/4in (19.5cm) high

\$3,500 - 4,500

8180

**A HUANGHUALI BRUSH POT, BITONG
19TH CENTURY**

Of straight cylindrical form, the underside centered by a circular hole and separately carved fitted plug, the wood of deep honey tone displaying the fine grain.

7in (18cm) high

\$3,000 - 4,000

8181

**A PAIR OF ZITAN BRUSH POTS
QING DYNASTY**

Each of slightly concave section and raised on three pad feet with beaded lip and foot rim, the wood well figured and polished to a lustrous sheen.

4 1/2 and 4 3/4in (11.4 and 12.1cm) high

\$2,000 - 4,000

PROPERTY FROM VARIOUS OWNERS

8182

**A CHENGXIANGMU (ALOEWOOD)
BOULDER OF MOUNTAINS**

Of horizontal format, resembling mountain peaks with ragged appearance to the front, the reverse carved with *wan [qiao] ling* (mountains of ten thousand ravines) characters; with a matching carved wood stand.

*10in (25.4cm) wide; 6 3/4in (17.2cm) high
exclusive of wood stand*

\$12,000 - 18,000

Provenance

acquired from a Japanese private collector by repute

8183

**A HUANGHUALI BRUSH POT, BITONG
19TH CENTURY**

Of subtly waisted cylindrical form tapering slightly towards the base, the underside centered with a separately carved fitted plug, the wood of characteristic golden brown hue.

6 3/4in (17.5cm) high

\$2,500 - 4,000



8182



8183



8184

8184

A CHENXIANGMU (ALOEWOOD) CARVING OF A DOUBLE-GOURD GROUP

The exterior walls carved in high relief and undercut with leafy vines and scrolling tendrils, further decorated with auspicious bats, the lower section carved with five smaller gourds bearing similar decoration, all covered with a layer of dark lacquer, with a fitted lid *en suite*.

9in (22.8cm) high

\$20,000 - 30,000

8185

**A LARGE HUALI BRUSH POT, BITONG
EARLY 20TH CENTURY**

Carved from a single section of wood, with limited manipulation to present the natural appearance of gnarled surfaces, a separate plug forming the slightly recessed base; the richly figured wood of variegated tone.

8 x 13 3/4in (20.2 x 35cm)

\$2,500 - 3,500

8186

**TWO HUANGHUALI BRUSH POTS, BITONG
18TH CENTURY**

Each of simple cylindrical form, one hollowed with thick walls supported on a slightly concave base centered with a hardwood plug, the other of thin walls supplemented with a wide separately fitted base, surfaces showing golden hue.

6 and 5 3/4in (15.5 and 14.5cm) high

\$2,500 - 4,000

8187

**A HARDWOOD TABLE SCREEN MOUNTED WITH
MARBLE PLAQUES
LATE QING DYNASTY**

Constructed with a rectangular hardwood panel inset with six various-shaped Dali marble plaques laid in two columns, each inscribed with a title describing the landscape scene formed by the natural markings of the stone, each with two seals painted in red, the panel fitted within a matching stand with traverse feet, the apron and spandrels reticulated with bamboo and blooming prunus.

31in (78.8cm) high

\$5,000 - 7,000



8185



8186



8187



8188

8188

**A RETICULATED WOOD FLOOR SCREEN
MOUNTED WITH A FAMILLE VERTE
ENAMELED DISH
THE DISH KANGXI PERIOD
THE FLOOR SCREEN LATE QING/
REPUBLIC PERIOD**

The dish painted in the characteristic palette with an audience scene taking place in a garden pavilion surrounded by a diapered border, the *conch shell mark* on the reverse drawn in underglaze blue within a double ring; mounted in a reticulated wood frame inset with eight triangular porcelain plaques painted *en suite* with figural medallions and the corners filled with four bats of lighter colored wood, the supporting stand with transverse feet reticulated with similar patterns.

13in (33cm) sight diameter of dish

41 1/4in (105cm) overall height of floor screen

\$4,000 - 6,000

8189

**A MOTHER-OF-PEARL INLAID
WOOD TABLE SCREEN WITH
EMBROIDERED PANEL
LATE QING/REPUBLIC PERIOD**

The removable glazed panel housing an ivory ground embroidery of a peacock and other exotic birds in a lush garden with butterflies and flowering plants, framed by a mother-of-pearl inlaid floral meander in the elaborate hardwood frame further embellished with figures and floral vignettes supported by bracket feet.

23 3/4in (60.5cm) high

\$8,000 - 12,000



8189

8190

**A FLUTED GLASS VASE
IMITATING REALGAR
QIANLONG MARK AND OF THE PERIOD**

Of octagonal section molded with shallow concave flutes that form the tall neck, compressed globular body and tall foot, the shallow circular recess to the base engraved with the *four-character mark* in regular script within a square frame; the opaque orange glass streaked with irregular veins of brown and olive green.

5 3/8in (13.7cm) high

\$15,000 - 25,000

For a similar pair of fluted vases imitating realgar in the collection of James Biddle, (5in/12.7cm high), see Claudia Brown and Donald Rabiner, *Clear as Crystal, Red as Flame: Later Chinese Glass*, 1990, cat. no 29, p. 65. See also the example sold in Christie's, London, Sale 7762, lot 14 (14.6cm high); and the vase from the Shorenstein Collection sold in Christie's, Hong Kong, Sale 2831, 1 December 2010, lot 2925 (5 5/8in/14.2cm high).



8190

8191

**A PAIR OF SAPPHIRE BLUE GLASS VASES
WITH PAINTED ENAMEL DECORATION
YONGZHENG MARKS**

Each of tapering ovoid form with a waisted neck, its canted rim heightened in gold color, decorated on rich sapphire blue with enamels of various shades to the front depicting mirrored images of birds perched on peony branches rising behind rocks next to lily blossoms, the reverse inscribed in black with a two-line poem and painted with three seal marks; the recessed base centered with the *four-character mark* within a square in pale blue.

6 1/2in (16.5cm) high

\$6,000 - 8,000



8191

BRONZES, METALWORK & CLOISONNE ENAMEL

PROPERTY FROM THE COLLECTION OF GENERAL YU JISHI, BY DESCENT

8192

**AN ARCHAIC BRONZE TRIPOD FOOD VESSEL, DING
LATE SHANG DYNASTY**

The deep bowl of the vessel with a single band of taotie mask decoration at the center, surmounted with loop handles and raised upon three cylindrical legs, the interior of the bowl containing a pictogram inside the mouth rim, the surface of the vessel with mineral encrustations of deep green and brown hues.

7 1/2in (19cm) high

\$30,000 - 50,000



8192



8193

PROPERTY FROM ANOTHER OWNER

8193

**AN ARCHAIC BRONZE WINE VESSEL, JUE
EARLY SHANG DYNASTY**

The deep U-shaped body cast around the exterior with a band composed of three raised horizontal string-bands spanned by a C-shaped handle below a wide flaring rim opposed by a long spout and a pair of upright posts with capped finials, all supported on three splayed triangular blade-form supports, with extensive malachite encrustation.

6 7/8in (17.5cm) high

\$4,000 - 6,000

Provenance

the collection of Dimitri Emanuel Gran,
by descent

**PROPERTY FROM A
PENNSYLVANIA COLLECTION**

8194

**A GROUP OF TWELVE BRONZE
GARMENT HOOKS
WARRING STATES TO HAN DYNASTY**

Including two with silver-inlaid geometric patterns on the arched rounded shafts, each terminated with an animal head hook, raised circular button to the underside; four with long spatulate shafts, each terminated with a small animal head, the faceted top inlaid in gold sheet and silver wire with scrolls and geometric designs, some with turquoise and turquoise glass at the interstices, each with a circular button to the underside with further inlaid work; the seventh and the eighth with shorter shafts, one ended with a animal head and the faceted surfaces with traces of gilt, the other inlaid with turquoise tiles; three with cast animal design to the shafts; the last a miniature hook designed as a goose in a rudimentary style.

2 to 9 3/4in (5.1 to 24.8cm) high

\$3,000 - 5,000



8194

8195

AN INLAID BRONZE VESSEL WITH RING HANDLES

18TH CENTURY OR LATER

The flat foot supporting a body of flattened ovoid section cast with ring handles at the convex shoulders beneath a very thin everted mouth rim, the exterior surfaces inlaid in gilt in neat horizontal rows of repeating S-scrolls above a band of ruyi lappets encircling the foot; the possibly enhanced patina displaying large areas of malachite encrustations and isolated areas of deterioration to the metal.

3in (7.6cm) high

\$2,000 - 3,000



8195

PROPERTY FROM VARIOUS OWNERS

8196

AN UNUSUAL BRONZE FOOTED BASIN IN THE SHAPE OF A FANTASTIC BEAST

The whimsical container displaying an open-jawed beast with a pair of capped horns turning at one end of the compressed ovoid body raised on four short feet and a handle at the opposing end in the form of an arched dragon, the opposing sides cast with rows of convex bosses above tendril scrolls issuing from an animal head holding a tassel, the metal finished with a chocolate brown patina.

22in (56cm) long

23 3/4 pounds (52.5kg)

\$8,000 - 12,000



8196

8197

A CAST BRONZE TRIPOD CENSER AND COVER

17TH/18TH CENTURY

The censer thickly cast with a pair of curving strap handles rising from the compressed globular body and attached by horizontal posts to the wide rim, the cylindrical neck trimmed with stepped ridges, the three sturdy cabriole legs issuing from fierce lion heads with curling manes that complement the fu-lion poised on a reticulated and ribboned ball cast as the finial to the associated cover.

15 1/2in (39.5cm) height of censer

18 3/4in (47.5cm) height including cover

35 1/2 pounds (16.2kg) weight overall

\$6,000 - 8,000



8197



8198

PROPERTY FROM A SEATTLE FAMILY COLLECTION

8198

**A GILT-SPLASHED BRONZE HU-FORM VASE
XUANDE MARK, 18TH/19TH CENTURY**

Cast with raised horizontal bands accenting the mouth, waisted neck and compressed ovoid body raised on the flared foot, the animal masks with loops applied to shoulder supporting loose rings and the golden brown patina enlivened by patches of gilt that also appear on the deeply recessed base surrounding a rectangular recess bearing the *six-character mark* in raised regular script.

12in (30.5cm) high

7 pounds (3.2kg)

\$15,000 - 25,000

For a gold-splashed bronze vase of similar dimensions (*12in/30.5cm high*) and shape but cast with the four-character mark *dan er bu yan*, see Sotheby's, New York, Sale 8834, lot 79, as 17th century.



8199



8200

PROPERTY FROM ANOTHER OWNER

8199

**A CAST BRONZE CENSER
QIANLONG**

The globular body raised on three tapered feet and set off by paired c-shaped handles under a plain flat rim, a six character Qianlong seal mark cast into the base.

4 1/2 inches (11.5cm) high

\$3,000 - 4,000

PROPERTY FROM A SINGAPORE FAMILY COLLECTION

8200

**A CAST BRONZE CENSER
YU TANG QING WAN MARK, 18TH CENTURY**

Crisply cast with a raised edge to the wide rim, stepped edges to the waisted neck and a compressed globular body raised on three short waisted legs, the surfaces finished in a golden brown patina and the *four-character mark* cast in high relief within a recessed square centering the underside.

5 1/2in (14cm) diameter

2 3/8 pounds (1.1kg)

\$3,000 - 5,000



8201



8202



8203



8204

**PROPERTY FROM THE COLLECTION OF EMMANUEL GRAN,
BY DESCENT**

8201

**A GROUP OF SIX SMALL BRONZE VESSELS
17TH/18TH CENTURY**

Including a vase in archaic cong-form rising from a splayed circular foot, cast with four columns of panel along its vertical corners, separated by lozenge and scrolling patterns, each panel further divided into eight reserves enclosing horizontal bars on a ground with a key-fret design; a small water coupe with sloping side walls carved with flowers and bird, the underside incised with a *maker's mark*; four miniature hu-form vessels, comprising one with squared sides flanked with two slightly raised lion-mask handles, the second built upon a tall flared foot with everted mouth, its waist cast with two string bands, the third and fourth each mounted with a pair of animal masks and small loops serving the handles, one of flattened form, the other with rounded sides.

1 3/8 to 8 1/8in (3.5 to 20.6cm) high

\$1,500 - 2,500

8202

**A GROUP OF THREE SMALL GILT BRONZE CONTAINERS
18TH CENTURY**

Comprising a rectangular covered box with shaped feet, the box and cover with incised, gilt key-fret borders, a miniature tapering square vase with a circular hole drilled to the bottom, and a miniature footed bowl; each with a classic flower-and-bird design cast in relief, some with undercutting, the applied gilt finish displaying a rich contrast to the black lacquer paint on the exterior walls.

2 5/8 x 3 3/4 x 1 3/8in (6.7 x 9.6 x 3.5cm) dimensions of box

\$2,000 - 3,000

8203

**SIX BRONZE MINIATURE VESSELS
QING DYNASTY**

Consisting of two globular vessels, one cast with lappet panels and animal masks, the other as water reeds with frog handles, both with cast inscriptions; two ovoid vases with animal handles, an amphora vase and a cylindrical vase with *bixie* decoration. [6]

4 3/4in (12.1cm) height of tallest

\$1,500 - 2,500

Provenance

the collection of Dimitri Emanuel Gran, by descent



8205

PROPERTY FROM A PENNSYLVANIA COLLECTION

8204

**A 'SUNSPOT' BRONZE FOOTED CENSER
QING DYNASTY**

Displaying a deep brown patina adorned by splashes of gilt, the twisted rope form handles surmounting a flat mouth rim atop an inset neck above convex sides, each of the three nodes of the lobed underside of the vessel centered by a short tapered cylindrical foot surrounding the impressed six-character *Xuande* mark within a square cartouche.

4 1/2in (11.5cm) high, 1 1/2lbs (0.6kg)

\$2,000 - 3,000

PROPERTY FROM THE DR. GERBER ESTATE

8205

**A GILT BRONZE FIGURE OF AN ARHAT
18TH/19TH CENTURY**

The figure attired in monk's robes and depicted seated in the 'European posture' of two legs pendant over a rectangular double mattress plinth, the hands held at chest level in the vitarkamudra of discourse and drilled to hold a now lost identifying implement, the hems of his garment and the mattress incised in scrolling floral patterns, the face and neck finished in 'cold gold' and pigments, the underside sealed and centered by an incised visvajra.

6 1/4in (16cm) high

\$3,000 - 5,000

Two arhats dated to the 18th century seated on similar mattresses and identified as Cudapanthaka and Bakula were offered in Christie's, Paris, 8 June 2010, lot 360.



8206



8207

PROPERTY FROM A SOUTHWEST COLLECTION

8206

A SMALL GILT BRONZE CENSER 18TH/19TH CENTURY

Thickly cast for its size with a flat rim to the waisted neck, a pair of loop handles on the body of compressed globular shape supported on a spreading foot, the deeply recessed base cast with a *two-character mark* possibly reading *chuan gu* (transmit the past) in raised relief within a square reserve.

5 1/8in (13cm) length across handles

1 1/4 pounds (600 grams)

\$3,000 - 5,000

PROPERTY FROM ANOTHER OWNER

8207

AN ARCHAISTIC BRONZE PAPERWEIGHT IN THE FORM OF A BEAR CUB

The recumbent cub cast scratching with its right back paw behind its right ear that forms a continuous raised curve with the fur along the jawline, the jawline and the tail highlighted with incised parallel lines and the surfaces finished in a mottled golden brown patina.

2 3/4in (9.3cm) long

\$2,000 - 3,000

An earlier prototype for this cub is preserved in the Han jade bear in the British Museum: see *Chinese Jade throughout the Ages*, 1975, cat. no 190, p. 70. Another jade example in the form of a bear cub attacked by an eagle, was offered in the Marchant *85th Anniversary Exhibition of Chinese Jades Tang to Qing*, 2010, cat. no. 81, pp. 108-9, as Tang/early Ming. In both jade figures, the fur around the cub's head is indicated with the same parallel incised lines that appear on the tiny bronze sculpture.



8208

PROPERTY FROM THE COLLECTION OF EMMANUEL GRAN, BY DESCENT

8208

**A GROUP OF FIVE SMALL BRONZE VESSELS
LATE MING TO QING DYNASTY**

Including three incense burners each bearing a *Xuande nian zhi* mark, one of oval shape, the sides rising from three short feet, cast with opposing flower petals, its everted rim topped with two uprising loops serving the handles; the second supported on a low circular foot, its waisted cylindrical form inspired by the archaic design of *gui*, flanked with two dissolved 'halberd' handles; the third a miniature globular censer supported on three cabriole feet, with two animal masks and tiny loops flanking its sides; the fourth unusually designed in the shape of square battlement, with two opposing lion-head handles; the fifth a miniature hand warmer with a cover finely reticulated with scrolls, the underside with a cartouche reading *Mingqi*.

2 to 4in (5.1 to 10.2cm) high

\$2,000 - 3,000

8209

NO LOT



8210

PROPERTY FROM ANOTHER OWNER

8210

**A CANTON ENAMELED METAL AND
HARDWOOD TABLE SCREEN
18TH/19TH CENTURY**

The rectangular metal plaque painted in black and enamels of the famille rose palette on a white enamel ground to depict quail on a shoreline amid rocks, and flowers in bloom and insects on a dotted ground; set within a simple wood frame supported on a stand with reticulated aprons and spandrels attached to transverse bar feet.

16in (40.65cm) high; 17in (43cm) wide

\$6,000 - 8,000

**PROPERTY FROM A LOS
ANGELES COLLECTION**

8211

**A CANTON ENAMELED
METAL JARDINIÈRE
18TH CENTURY**

Of rectangular shape with cusped corners to the squared rim painted with lotus and dragon scrolls in bright colors on a yellow ground repeated on the corner feet, the conforming concave walls featuring shaped reserves of flowers and birds on a white ground framed by colorful bats, knotted ribbons and paired dragon roundels separating delicately drawn diaper patterns from a field of flowers and leaves, the interior finished in pale sky blue enamel and the base in white centered with a blue dragon plaque.

5 3/8 x 11 1/4 x 8 1/2in (13.5 x 28.5 x 21.5cm)

\$10,000 - 15,000



8211

PROPERTY FROM A GENTLEMAN

8212

**A FINE GILT AND CLOISONNÉ
ENAMELED METAL SCEPTER WITH
JADE MOUNTS
18TH CENTURY**

The head, center and tip inlaid with pale greenish-white jade plaques carved with the Three Abundances - peach, citron and pomegranates - on reticulated wanzi diaper grounds; the front and back surfaces of the scepter worked with gilt wire outlining brightly hued lotus flowers, green leaves and dark blue strap-work set into a turquoise ground, the exposed metal surfaces finished in gilt with and turquoise or blue enamels filling in the recessed decorations.

17 3/4in (45cm) long

\$6,000 - 8,000

For a cloisonné enameled scepter of slightly larger size (19 3/4in, 50cm long) with similar reticulated jade panels and colored enamel inlay to the exposed gilt metal surfaces, see *Chinese Cloisonné: The Clague Collection*, plate 42, pp. 98-99 (as early 18th century). A second cloisonné enameled scepter of similar type and size (18 3/4in, 46.6cm long), embellished with furong plaques instead of jade, was sold in Christie's, Hong Kong, Sale 2125, 28 October 2002, lot 775, as (Qianlong period).

**PROPERTY FROM A SOUTHWEST
COLLECTION**

8213

**A HUANGHUALI WOOD BOX AND
CLOISONNÉ-INSET COVER
THE CLOISONNÉ PLAQUE 18TH CENTURY**

The upright walls of the box and cover following the cloud collar silhouette of the metal plaque on the top with gilt-trimmed edges and wires outlining a classic lotus flower and leaf scroll design picked out in white and colored enamels on the turquoise enamel ground.

5 7/8in (14.7cm) long

\$4,000 - 6,000



8212



8213



8214



8215

PROPERTY OF A PRIVATE NORTH AMERICAN COLLECTOR

8214

A PAIR OF TURQUOISE GROUND CLOISSONNÉ ENAMELED VASES

Each of archaistic hu form and inlaid with mirror images of the Hundred Deer pattern combining deer with cranes, dragonflies and rural dwellings in a continuous landscape with prominent rocks and waves in black, white and colored enamels across the curving walls, the flared feet encircled with composite flower heads and leaves, the recessed base and exposed metal along the mouth and interior neck of each vase finished in gilt.

11 1/2in (29cm) high

\$8,000 - 12,000

8215

**A PAIR OF CLOISSONNÉ ENAMELED METAL GU-FORM VASES
LATE QING DYNASTY**

The interior of each neck, the ribbed center knob and the spreading foot outlined in wire with composite lotus flowers and buds on leafy scrolls and the design colored with red, dark blue, yellow, white and shades of green on a dark turquoise ground, the leiwen and flower head bands finishing the lower neck enameled *en suite* and the exposed metal surfaces showing remains of gilt, better preserved on each recessed base.

13 1/2in (34.5cm) high

\$10,000 - 15,000

PROPERTY FROM VARIOUS OWNERS

8216

**A LARGE CLOISSONNÉ ENAMELED DEEP BOWL
JINGTAI MARK, QING DYNASTY**

Of inverted bell form with a noticeably flared rim, inlaid across the well and exterior walls with a composite lotus flower and leaf scroll pattern against a turquoise ground, the flower heads in white, blue, yellow, ochre and iron red, the leaves on the stems and those across the foot and recessed base filled with blue and green enamels while the square reserve on the base bears the four-character *Da Ming Jingtai* mark in black, white and iron red enamel.

10 7/8in (27.5cm) diameter

\$4,000 - 6,000

Provenance

acquired in Belgium in 1950s

8217

**A GOLD REPOUSSÉ BELT
LATE QING/REPUBLIC PERIOD**

Composed of eleven hinged rectangular plaques, each individual plaque with a repoussé floral border, the interior with either a design of birds and flowers, sea life, a dragon amid clouds or a figure with crane, the gold a high karat content, 275 grams total; *together with* a repoussé gold plaque, of rectangular form, the thin sheet hammered with a design of butterfly, fish, insects and flowers, with figures and crane at the center, pierced with holes along the outer border, the gold of a high karat content, 25 grams.

1 3/8 x 2 3/4in (3.5 x 7cm) each plaque; the plaque 3 14 x 5 5/8in (8.3 x 14.4cm)

\$14,000 - 16,000



8216



8217

SCULPTURE

PROPERTY FROM THE KENNETH AND HARLE MONTGOMERY FOUNDATION

8218

**A RARE LIMESTONE STANDING FIGURE OF A BODHISATTVA
TANG DYNASTY, WITH LATER ELEMENTS**

Standing in tribhanga pose on a tiered lotus pedestal base, the lithe body set off by the elegant folds of his robe falling in rhythmic folds and stopping short of his bare feet, his left arm missing at the elbow and right hand raised in *vitarka mudra* and held closely at his small, sloping shoulders supporting a youthful face and downcast eyes framed by a three-point crown centered on a seated Amitabha Buddha. 48in (121.8cm) high

\$100,000 - 150,000

The present figure appears to be closely related in style to figures in the Longmen cave temples near Luoyang in Henan province. Compare the example from one of the Longmen grottoes, illustrated in Li Yin, *Treasure of Ancient Chinese Sculptures*, Taipei, 1997, p. 62. See another Tang figure from Shaanxi province exhibiting similar features in Osvald Siren, *Chinese Sculptures from the Fifth to the Fourteenth Century*, Bangkok, 1998, pl. 413A. Another example related in style but smaller from the Shanghai Museum is illustrated in *Ancient Chinese Sculpture Gallery*, The Shanghai Museum, Shanghai, 1996, pl. 59.

The present sculpture has been in the United States and in the current family's possession prior to 1970.



8218



8218



8219

PROPERTY FROM VARIOUS OWNERS

8219

**A FINE CARVED WOOD FIGURE OF GUANYIN
17TH/18TH CENTURY**

The massive figure wearing voluminous robes seated contemplatively with hands in *dhyana* mudra and chest adorned with pendant jewels above a broad face framed by plaited locks and high chignon beneath an Amitabha centered crown, the robes once richly polychromed in vermilion, green and gilt with traces of sumptuous brocade patterns remaining.

52in (132.2cm) high

\$25,000 - 35,000



8220

8220
A FINE CARVED WOOD FIGURE OF A SCHOLAR
18TH CENTURY

The stout figure seated with downcast eyes framed by a scholar's cap adorned by a floral finial and dressed in a plain robe generously draped on his rotund body and fastened at the right shoulder, a ruyi scepter in his right hand, his face with applied gilt and his robe showing traces of a rich vermillion color, later black and gilt lacquer base.

36 1/2in (92.7cm) high
\$10,000 - 15,000



8221

8221
A GILT AND LACQUERED WOOD FIGURE OF GUAN PING
18TH CENTURY

The figure wearing a long robe and elaborate armor adorned with animal masks, standing upon a later matched rectangular platform, his youthful face vividly rendered with downcast eyes focused on his left hand possibly meant to hold a wrapped seal box, the other hand raised in *itarjani* mudra.

34 5/8in (88cm) high excluding platform
\$4,000 - 6,000

Guan Ping was a military general serving under the warlord Liu Bei in the late Han Dynasty. He was the eldest son of Guan Yu. Since the deification of Guan Yu in the Sui Dynasty, Guan Ping and Zhou Cang would appear at the sides of Guan Yu in statues placed in temples and shrines. Guan Ping is often presented without a beard, sometimes holding a seal box in his hand.

BOOKS

PROPERTY FROM THE HOSOBUCHI
FAMILY COLLECTION

8222

**TIBETAN MANDALAS:
THE NGOR COLLECTION
BSOD NAMS RGYA MTSO. 2 VOLUMES**

Kodansha International, Tokyo, 1983;
first edition, one of 300 copies; oversize
hardcover, each in full-cloth slipcase.
Volume I: plates illustrating the Ngor
Monastery collection of 139 mandalas;
volume II: textual explanation in English,
Japanese, Tibetan and romanized Sanskrit
to the iconography in the first volume.
\$5,000 - 8,000

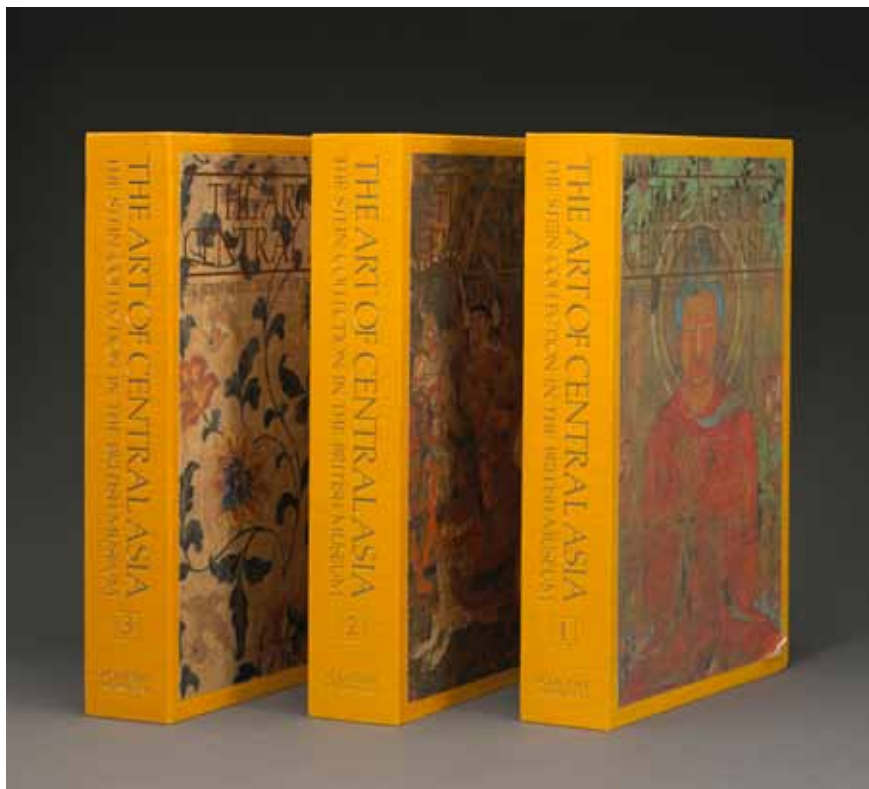
8223

**RODERICK WHITFIELD
THE ART OF CENTRAL ASIA: THE STEIN
COLLECTION IN THE BRITISH MUSEUM.
3 VOLUMES**

Kodansha International Limited, Tokyo, Japan,
1982. Hardcover, as stated limited English
language edition of 550 copies.
Each volume covered in red cloth and ecru
artificial vellum with stamped gold front and
spine, dark yellow cloth covered storage
boxes printed *en suite* each with color photo
detail on front. Volumes 1 and 2 subtitled
respectively **DUNHUANG I** and **DUNHUANG
II**; volume 3 subtitled **TEXTILES,
SCULPTURE AND OTHER ARTS.**
\$2,500 - 4,000



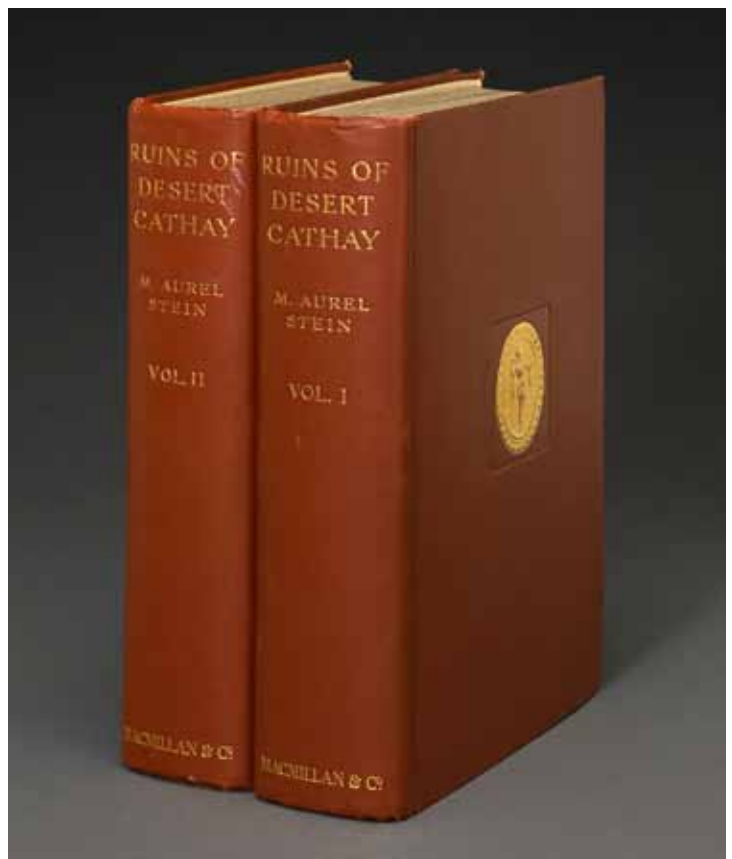
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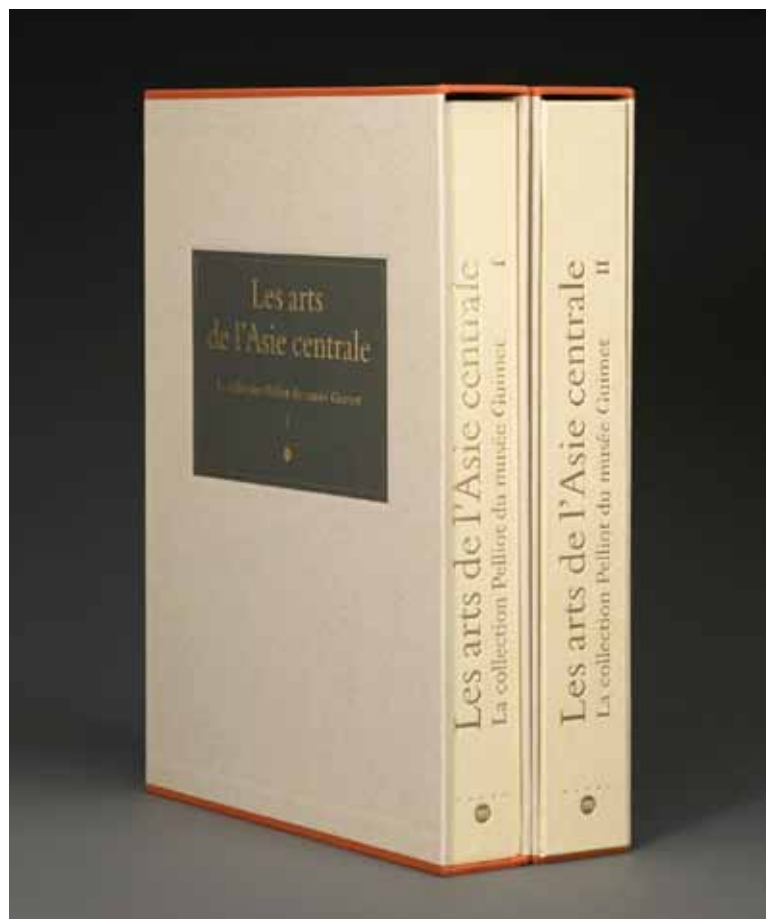
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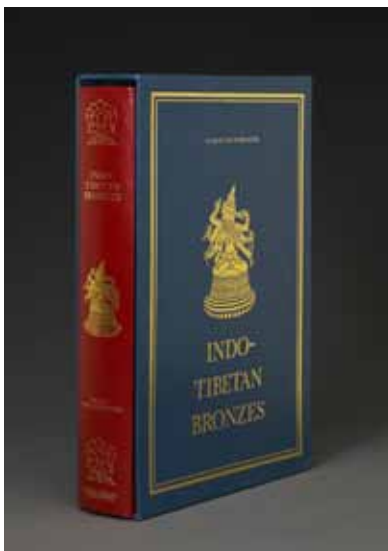
8224



8225



8226



8226

8224

**[SIR] M. AUREL STEIN
RUINS OF DESERT CATHAY.
PERSONAL NARRATIVE OF EXPLORATIONS IN CENTRAL ASIA
AND WESTERNMOST CHINA, IN TWO VOLUMES**

London, Macmillan & Co., Limited, 1912, first edition; each volume with original brown cloth binding, gilt lettering on spine and gilt medallions on the upper cover.

\$800 - 1,200

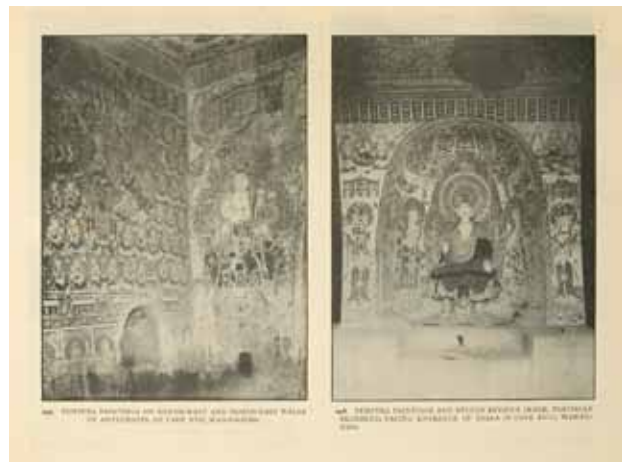
8225

**JACQUES GIES & RODERICK WHITFIELD (EDITORS)
LES ARTS DE L'ASIE CENTRALE: LA COLLECTION PELLIOTT
AU MUSÉE GUIMET.**

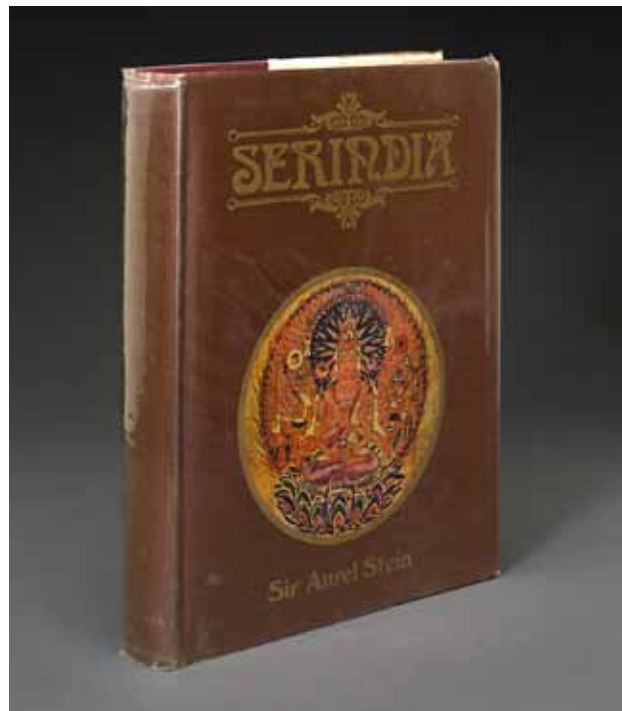
Serindia Publications, London, 1996.

Including two volumes, hardcover, in slipcases; the third accompanying volume, **THE ARTS OF CENTRAL ASIA: THE PELLIOT COLLECTION IN THE MUSÉE GUIMET**, also hardcover, of translations by Hero Friesen; the three volumes packed in the two original cardboard cases. [3]

\$1,500 - 2,500



8227



8227

8226

**ULRICH VON SCHROEDER
INDO-TIBETAN BRONZES**

Visual Dharma Publications, Hong Kong, 1981, stated first edition; original red artificial leather binding and blue artificial leather slip case, both with gilt titles and decoration.

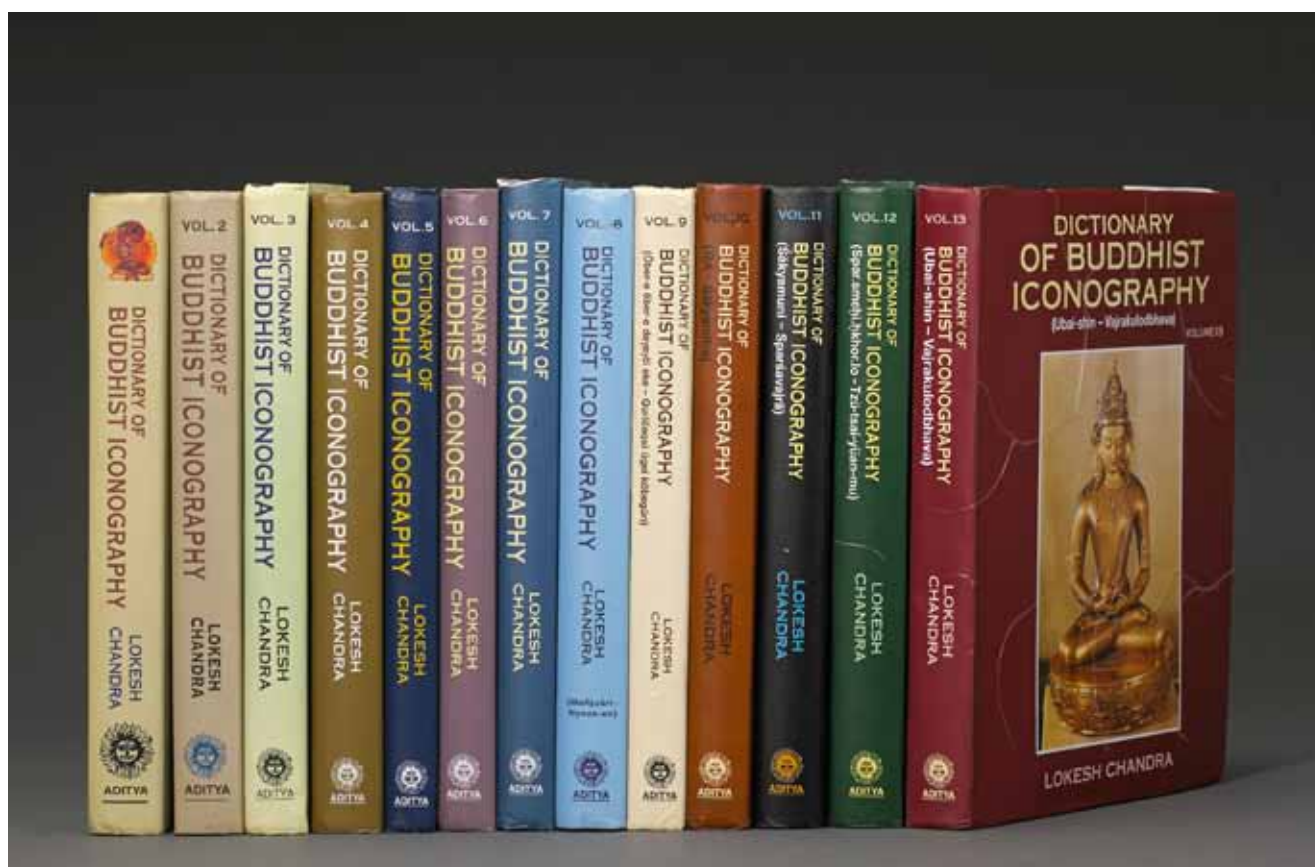
\$1,200 - 1,500

8227

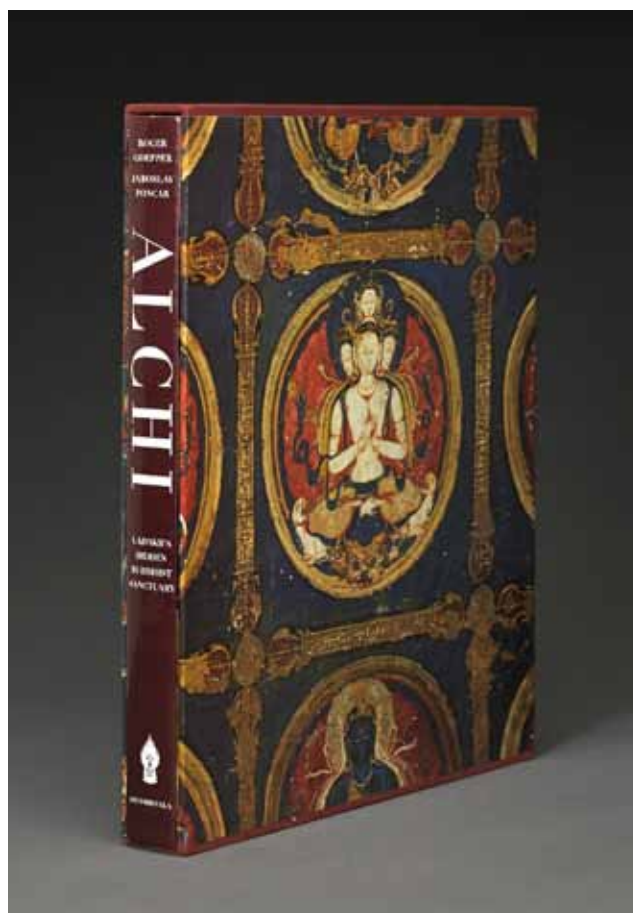
**[SIR] AUREL STEIN
SERINDIA: DETAILED REPORT OF EXPLORATIONS IN
CENTRAL ASIA AND WESTERNMOST CHINA.
CARRIED OUT AND DESCRIBED UNDER ORDERS OF H.M.
INDIAN GOVERNMENT, 5 VOLUMES**

Motilal Banarsidass, Delhi, 1980 reprint of the first edition, 1921, by Oxford University Press, London. Four volumes in hardcover, black cloth, each with original printed paper dust jacket under a plastic cover; volumes 1-3 of text, volume 4 of plates; volume 5 a portfolio case with folding maps.

\$1,000 - 1,500



8228



8229



8230



8231

8228

**LOKESH CHANDRA
A DICTIONARY OF
BUDDHIST ICONOGRAPHY:
13 VOLUMES**

Aditya Prakashan, New Delhi, India; each volume with its original dust cover.

Including:

volume 1 (Abarokiteishubara - Amoghavajra), first reprint: 2003;

volume 2 (Amoghavikramin - Bzod.par.smra.ba.can), first reprint: 2003;

volume 3 (Cagan Acala - Dhupa), first published: 2001);

volume 4 (Dhyana-paramita - Gzuns.las.byun.bahi lha.mo Nor.rgyun.ma), first published: 2002;

volume 5 (Haakashu - Jyotisrabha ? Buddha), first published 2002;

volume 6 (Kabira-jin - Lva.va.pahi Bde.mchog), first published: 2002;

volume 7 (Ma.bdud - Manjushiri), first published: 2003;

volume 8 (Manjusri - Nyoze-en), first published: 2003;

volume 9 (Ober-e ober-e dagagci eke - Quricaqui ugei kobegun), first published: 2003;

volume 10 (RA - Sakyamitra), first published: 2004;

volume 11 (Sakyamuni - Sparsavajra), first published: 2004;

volume 12 (Spar.smehi.hkhor.lo - Tzu-tsai-yuan-mu), first published: 2004;

volume 13 (Ubai-shin - Vajrakulodbhava), first published: 2004.

\$600 - 800

8229

**ROGER GOEPPER & JARASLOV PONCAR
ALCHI, LADAKH'S HIDDEN BUDDHIST
SANCTUARY: THE SUMTSEK**

Shambhala Limited Editions, Boston, 1996, as stated 'published in a limited edition of 1,500 copies for North America;' original dust jacket over red cloth cover and original slipcase.

\$300 - 500

8230

**WLADIMIR ZWALF
A CATALOG OF THE GANDHARA
SCULPTURE IN THE BRITISH
NATIONAL MUSEUM.
2 VOLUMES**

The British Museum, London, 1996, first edition, hardcover; each with black cloth binding and gilt-stamped spine, original paper dust covers and black cloth-covered slipcase; volume 1, text, volume, 2 plates.

\$800 - 1,200

8232



8231

**SIR AUREL STEIN AND FRED H. ANDREWS
WALL PAINTINGS FROM ANCIENT
SHRINES IN CENTRAL ASIA:**

**RECOVERED BY SIR AUREL STEIN,
K.C.I.E AND DESCRIBED BY FRED H.
ANDREWS, O.B.E.**

**PUBLISHED UNDER THE ORDERS OF THE
GOVERNMENT OF INDIA, 2 VOLUMES**

Oxford University Press, London, 1948, hard cover, first edition. Volume 1: text, green paper and blue cloth, spine printed in black; volume 2, plates, in oversize cloth-covered folio with gilt-stamped front.

\$800 - 1,200

8232

**DEBORAH KLIMBURG-SALTER
THE KINGDOM OF BAMIIAN:
BUDDHIST ART AND CULTURE OF THE
HINDU KUSH**

Instituto Univeritario Orientale, Dipartimento di Studi Asiatici and the Istituto Italiano per il Medio ed Estremo Oriente, Naples/Rome, 1989; original dark green soft cover edition, an 'Associated project to the Unesco Silk Roads Project;' English text and black and white photographs, including a discussion of the now-destroyed 38-meter Great Buddha at Bamiyan.

\$600 - 800



8232A

8232A

TAPESTRY AND EMBROIDERY IN THE COLLECTION OF THE NATIONAL PALACE MUSEUM

Gakken Co., Tokyo, 1970. [*Guoli Gugong Bowuyuan Kesi Cixiu*] Including two volumes (with original cardboard box). Introductory essay in Chinese and Japanese and frontispiece calligraphy by Wang Yunwu. **\$800 - 1,200**



8236

8233

**GIUSEPPE TUCCI
TIBETAN PAINTED SCROLLS.
3 VOLUMES**

La Libreria dello Stato, Rome, 1949, translated into English by Dr. Virginia Vacca; three volumes, hardcover, red cloth binding. Volumes 1 and 2 containing the text, each with a deteriorated heavy paper slip case; volume 3 a fold-out portfolio bound and stamped *en suite* containing the plates. **\$3,000 - 5,000**

8234

WALL PAINTINGS OF THE HORYUJI MONASTERY

Kyoto, 1951. [*Horyuji kondo hekigashu*]. Collection of large heavy stock prints in cloth case. Enclosed with explanatory essay by Ichimatsu Tanaka (with original cardboard box). **\$600 - 800**

8235

**GONDA RAIFU ET AL.
SHINSAN BUTSUZO ZUKAN**

Bukkyo Chinseki Kankokai, Tokyo, 1931. [*A Revised Compendium of Buddhist Sculptural Iconography*]. Five traditionally bound volumes (inclusive of index), within traditional slipcase. **\$300 - 500**



8237

8236

THREE HUNDRED MASTERPIECES OF CHINESE PAINTING IN THE PALACE MUSEUM.

National Palace Museum and National Central Museum, Taichung, 1959. [*Gugong minghua sanbai zhong.*] Including six volumes enclosed in two traditionally bound cloth cases in the Chinese style (with original cardboard boxes). Essays by Wang Yunwu and Wang Shijie in Chinese and Wang Shih-chieh and Chia-Luen Lo in English. **\$2,500 - 4,000**

8237

**ELLSWORTH, ROBERT HATFIELD
LATER CHINESE PAINTING AND CALLIGRAPHY, 1800-1950**

Random House, New York, 1986. [*Zhongguo Jindai Shuhua*] Including three volumes within a cloth box. Introductory essay by James C. Y. Watt. **\$800 - 1,200**

RHINOCEROS HORN CARVINGS

PROPERTY FROM ANOTHER OWNER

8238^Y

A RHINOCEROS HORN LIBATION CUP 17TH/18TH CENTURY

The exterior sides of the flattened conical section of horn undercut and carved in raised relief to depict wizened scholar officials and/or immortals and their boy attendants amid a continuous rocky riverside tableau of waterfalls and crashing waves, the interior well of the cup unusually further incised and undercut to depict gnarled pine boughs, waterfalls, and cranes; the horn displaying a patina of variegated russet and chocolate hue.

4 3/4in (12cm) high

\$90,000 - 120,000



8238



8238 (detail)



8240



8240 (reverse)



8239



8241

**PROPERTY FROM THE COLLECTION OF WAYNE D. CANNON,
SCARBOROUGH, NEW YORK**

8239^Y

**A SMALL RHINCEROS HORN RITUAL VESSEL, DING
17TH/18TH CENTURY**

The diminutive vessel raised on three plain flared feet supporting a low set body carved with a band of gui-dragons separated by raised six vertical flanges under a key fret decorated rim and u-shaped handles, the delicate wood cover carved with ascending rows of key fret bands under knob finial.

2 1/2in (6.4cm) high vessel only

\$7,000 - 9,000

Provenance

acquired in China between 1958-1962

PROPERTY FROM VARIOUS OWNERS

8240^Y

**A CARVED RHINCEROS HORN LIBATION CUP
17TH/18TH CENTURY**

Finely carved and undercut with a continuous scene of paired phoenix birds standing in a grotto under a brilliant sun, and by a single crane perched on a rocky outcropping with others in flight, the two scenes separated by a gnarled pine tree forming the libation cup handle, the horn a rich honey color throughout.

3.5in (8.8cm) high

\$50,000 - 70,000

8241^Y

**A RHINOCEROS HORN LIBATION CUP
18TH CENTURY**

The honey-colored horn designed as a mallow flower, its exterior carved in high relief with branches of leafy magnolias, with a split-tailed chilong under the pouring mouth-rim opposing another undercut chilong with wind-blown mane serving as the handle.

5in (12.7cm) long

\$15,000 - 20,000

8242^Y

A PAIR OF RHINOCEROS HORN PRESENTATION CARVINGS

19TH CENTURY

Each massive tusk carved as an elegant lotus plant, with radiating leaves and flower-heads extending the length of the carved horn, and set into an elaborately worked hardwood base undercut with further flowers, stems, and leaves.

\$100,000 - 200,000



8242



8243



8243 (reverse)

8243^Y

**AN ELEGANTLY CARVED RHINOCEROS
HORN LIBATION CUP
17TH/18TH CENTURY**

Of flaring rounded conical profile, carved as a section of a pine tree, the exterior walls realistically detailed with knots and whorls of bark rendered with irregular roundels, the rim slightly canted and decorated with openwork branches, the undercut handle formed by sturdy branches extending across the exterior of the vessel, the horn of a warm honey tone graduating to a darker shade; with a matching reticulated wood stand.

6 1/4in (15.8cm) wide

\$30,000 - 40,000

Provenance

acquired in China in the early 1950s by a Baltimore art collector, and thence by a family member in California since 1970



8244

PROPERTY OF A PRIVATE TEXAS COLLECTION

8244^Y

**A CARVED RHINOCEROS HORN LIBATION CUP
17TH/18TH CENTURY**

The dark brown body elegantly carved as an opened blossom, the exterior with delicate branches of flowering camellias, and prunus, the stems twisting to form a small handle and foot, with a hard wood stand.

5 1/2in (14cm) long

\$40,000 - 60,000

REGULATED SPECIES MATERIALS AND CITES PERMITS

The export of a lot from the United States or import into certain countries may be subject to export or import regulations, licensure and/or other restrictions; in particular, lots containing plant or animal materials such as ivory, rhinoceros horn, tortoiseshell, coral, whalebone or certain types of woods, irrespective of age or value, may require the granting of one or more export or import licenses or certificates, or may be banned from import altogether by some countries. Moreover, the ability to obtain an export license or certificate does not insure the ability to obtain an import license or certificate in another country. Lots that contain such regulated species materials may also not be eligible for exportation or for re-importation into the United States if they are not at least 100 years of age, and, under current law, lots containing African Elephant Ivory may no longer be re-imported into the United States regardless of age. In addition, resales of lots containing certain regulated species materials may be subject to restrictions in some jurisdictions.

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Upon request, Bonhams can refer the purchaser to a third party agent to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that any necessary licenses or certificates can be obtained. Please contact the Specialist Department for a suggested list of shipping agents prior to placing a bid if you are uncertain as to whether a lot is subject to export/import license or certificate requirements or related restrictions.

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在競標有"Y"字母標誌的拍品前，請務必閱讀本目錄拍賣規則中有關對"Y"拍品的重要說明。請注意：對Y拍品相關法律條文的理解，包括申請進出口許可證，是買方自身的責任和義務。任何相關疑問，請致電諮詢本公司亞洲藝術部：(415) 503 3358。



FURNITURE

PROPERTY FROM THE O'BRIEN COLLECTION OF ASIAN ART

8245

**A HUANGHUALI SIDE TABLE
19TH/EARLY 20TH CENTURY**

The single panel top set into a mitered, mortise and tenon frame of well figured wood above a beaded apron with shaped ruyi spandrels bisected by tubular legs tenoned to a framed shelf.

31 3/4 x 28 3/8 x 14 7/8in (80.9 x 72.2 x 36.5cm)

\$10,000 - 15,000

8246

A HUANGHUALI ALTAR TABLE

18TH CENTURY

The floating panel top set into a mitered, mortise and tenon frame over a plain beaded apron with U-shaped spandrels joined to tubular supports and paired cross braces.

32 1/4 x 76 5/8 x 20 1/4in (82 x 194.5 x 51.5cm)

\$60,000 - 80,000



8246



8247

**A JUMU SIDE TABLE
17TH/18TH CENTURY**

The two-board top set into a mitered, mortise and tenon frame above a plain beaded apron
butted to C-shaped spandrels bisected by elegant faceted supports and paired cross braces.

32 7/8 x 63 3/4 x 22 7/8in (83.5 x 162 x 58cm)

\$10,000 - 15,000



8248

8248

**A PAIR OF HUANGHUALI ROSE CHAIRS, MEIGUIYI
19TH CENTURY**

Each framed back and side panels elegantly carved and pierced with the Three Friends of Winter tenoned to a recessed paneled seat and *xiangcai* beaded apron joined to straight supports and box stretchers.

34 3/4 high (88.5cm)

\$25,000 - 40,000

Provenance

Bangkok - Oriental Hotel, 2006



8249



8250

8249

**A YUMU RECESSED SIDE TABLE
18TH/19TH CENTURY**

The thick solid board demountable top showing traces of old lacquer and set off by everted scrolled ends over a beaded apron with pierced cloud-form spandrels housed in rectangular supports tenoned through to slab feet and tongue and grooved to elaborately carved panels of dense scroll work.

37 3/8 x 84 1/4 x 19 7/8in (95 x 214 x 50.5cm)
\$8,000 - 12,000

Provenance

Schoeni, Hong Kong

8250

**A PAIR OF SOFTWOOD YOKE BACK
ARM CHAIRS, YINXING
18TH/19TH CENTURY**

The curved top rail flattened at the midpoint and joined to a plain, S-curved back rest tenoned into the framed seat while the wings are supported by shaped back rails running through the seat, the tubular arm rests supported by two short posts at the front and mid section tenoned to the matted hard seat above a carved *xiangcai* apron and box stretchers.

46 3/4in high each (118.7cm)
\$5,000 - 7,000

8251

**A PAIR OF JUMU ROUND-CORNERED
TAPERED CABINETS, YUANJIAOGUI
18TH/19TH CENTURY**

The beaded frame double doors opening to reveal a central two-drawer shelf below a single shelf and with removable stile, the frame and supports carved with incense stick and concave molding, the wood well-figured.

73 3/4 x 37 3/8 x 20 5/8in (187.5 x 95 x 52.5cm)
\$15,000 - 20,000

8252

**A LONG HARDWOOD LOW
TABLE, HETAOMU
17TH/18TH CENTURY**

The three-board top set into a mitered, mortise and tenoned frame over a plain apron half-lapped to short legs terminating on horse-hoof feet.

19 1/4 x 76 1/8 x 26 3/4in (83 x 161.5 x 58cm)
\$6,000 - 9,000

Provenance

Schoeni, Hong Kong



PROPERTY FROM VARIOUS OWNERS

8253

**A PAIR OF HUANGHUALI HORSESHOE BACK CHAIRS
17TH/18TH CENTURY**

The five-section curved top rail tenoned into an elaborate S-shaped splat carved with two panels showing a single vase incorporated into a ruyi head above a landscape montage of a flowering plum issuing from stylized rockwork near a potted lingzhi branch, the upper section framed by beaded brackets repeated under the back splat which is tenoned into the hard seat once pierced for caning and now fitted with a woven mat, the arm rests supported by back posts run through the seat to form the hind legs, a central curved short post and a continuous front rail, the seat butted to a humpback apron joined by vertical posts over box stretchers.

38 1/2in (97.8cm) high

\$70,000 - 100,000



8253



8254

8254

**A HUANGHUALI TWO DOOR CABINET
LATE QING/REPUBLIC PERIOD**

The rectangular cabinet set with well-figured double doors and a removable stile opening to reveal a two drawer shelf over a lower shelf and storage compartment fronted by a multi-panel beaded apron and plain sides over U-shaped aprons.

41 3/4 x 26 3/8 x 13 3/4in (106 x 67.2 x 34.8cm)

\$8,000 - 12,000

8255

**A FINE HUANGHUALI ALTAR COFFER
19TH CENTURY**

The rectangular paneled top set into a miter, mortise and tenon frame joined to upturned scrolled terminals over pierced ruyi-headed brackets flanking three drawers and double doors fitted with *baitong* surface-mounted hardware, the solid wood panels well-figured.

34 1/2 x 77 1/2 x 21 1/2in (87.5 x 197 x 54.5cm)

\$40,000 - 60,000



8255



PROPERTY FROM A PIEDMONT CALIFORNIA LADY

8256

A ZITAN ALTAR TABLE

LATE QING/REPUBLIC PERIOD

The two-board paneled top set into a mitered, mortise and tenon frame above a plain waist and humpback stretcher apron fitted with vertical bracket posts on the short and long side and tenoned to squared supports and hoof feet.

34 3/4 x 76 x 21 1/4in (88.5 x 193 x 54cm)

\$50,000 - 80,000

Provenance

collection of a former Shanghai family, brought into the United States in the 1930's



8257

8257

**A FOUR PANEL PORCELAIN PLAQUE
INLAID HARDWOOD SCREEN
REPUBLIC PERIOD**

Each panel divided into four sections mounted with finely painted porcelain plaques depicting vignettes of figures in conversation in landscapes, birds and flowers, ritual vessels and landscape all in discrete hardwood frames mounted in well-figured burlwood panels all over a beaded U-shaped apron and rectangular pierced panels.

71 1/2 x 79in (181.5 x 201cm) overall

\$20,000 - 30,000

Provenance

collection of a former Shanghai family,
brought to the United States in the 1930's



8257 (details)





8258

8258

**A CARVED WOOD LOW TABLE
MOUNTED WITH AN ENAMELED
PORCELAIN PLAQUE
REPUBLIC PERIOD**

The rectangular plaque decorated with two peach medallions rendered in mirror image, the center of the fruit embellished with a four character inscription reading *wan shou wu jiang* enclosed by a floral diaper and swag border surrounding a yellow ground field of eight pink dragons grasping floral branches as they cavort on a yellow fret of further flower heads under a key fret border band, the plaque framed by two richly figured burl wood panels set into a miter, mortise and tenon frame with down-turned scrolling ends finished in ruyi-headed terminals flanking a pierced apron of key fret and *xiangcai* decoration joined to upright segmented supports supporting fan-shaped cut-out panels.

17 x 52 1/4 x 19 1/4in (43.2 x 132.8 x 48.8cm)

\$5,000 - 8,000

Provenance

collection of a former Shanghai family, brought into the United States in the 1930's

**PROPERTY FROM THE ESTATE OF
MURIEL SELDON, PARIS, FRANCE**



8259

8259

**A MIXED WOOD MIRROR STAND
LATE QING/REPUBLIC PERIOD**

Constructed as a rectangular case with a pair of front doors opening to five interior drawers, all beneath a balustrade above with reticulated panels of lotus flowers and leaves on the flat top supporting the mirror stand and five-section screen behind it, also constructed with reticulated panels; now attached to a rectangular hardwood table with humpback stretchers and scalloped aprons.

36 3/4 x 29 x 16 1/2in (3.3 x 73.7 x 42cm)

mirror stand

21 1/4 x 30 5/8 x 17 3/4in (54 x 77.5 x 45cm)

attached table

\$10,000 - 15,000

**PROPERTY OF A
WASHINGTON COLLECTOR**



8260

8260

A PAIR OF ZITAN VENEER ALTAR TABLES

Each paneled top of miter, mortise and tenon construction above an apron and spandrels elaborately carved with dragons emerging from swirling clouds and contesting flaming jewels, the decoration repeated on the beaded supports tenoned into embellished slab feet, the interior of the supports enhanced with attached pierced key fret panels.

32 7/8 x 41 x 17 1/4in (83.4 x 140.1 x 40.4cm)

\$5,000 - 7,000

CERAMICS





8261

PROPERTY FROM VARIOUS OWNERS

8261

**A LARGE SICHUAN GREY POTTERY HORSE
HAN DYNASTY**

Modeled standing at rest on its four legs, its strong neck forming a graceful arch echoed by the hogged mane that terminates between its ears perked forward above an open jaw revealing clenched teeth, the removable docked tail separately molded, the surfaces showing remains of brown pigment and burial earth.

43 1/4in (110cm) high

\$7,000 - 9,000

Another Sichuan painted gray pottery horse of slightly larger size, but formed in three sections, was sold in Bonhams, San Francisco, Sale 21614, 4 March 2014, lot 1044.

8262

**A PAIR OF POLYCHROME PAINTED POTTERY WARRIORS
TANG DYNASTY**

Each molded in an unusual pose of a sower held with both hands behind his back as he stands with his booted feet upon a kidney bean-shaped plinth, dressed in padded armor worn over his tunic and a helmet topped with a tassel finial framing his face modeled with foreign features; the gray pottery surfaces showing remains of colored pigments applied over gesso.

31 1/4in (79.5cm) high

\$4,000 - 6,000

The result of Oxford Authentication Ltd thermoluminescence test sample no: C104q71, dated 29 July 2004, is consistent with the dating of this lot.



8262

8263

**AN EXCEPTIONAL PAIR OF SANCAI-GLAZED FIGURES OF
ZHENMUSHOU
TANG DYNASTY**

Each of the tomb guardians seated half-recumbent on a hollow reticulated plinth, modeled with a powerful body resembling a lion, its long forelegs with cloven hooves attached with wing-shaped flanges, one displaying human features with bearded face, intense and focused eyes, thick eye brows, its large flaring elephant-like ears flanking a flame-like horn on top of its unglazed head; the second figure with two massive horns and wing-shaped flanges rising from a fierce leonine head; each figure covered predominantly with chestnut glaze interrupted with green and colorless glaze.

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

\$15,000 - 25,000





**PROPERTY FROM A PEBBLE
BEACH ESTATE**

8264

**A RARE LONGQUAN CELADON
MOLDED JAR
SOUTHERN SONG DYNASTY,
12TH/13TH CENTURY**

The cylindrical body finely molded at the top with three graduated horizontal lobes supporting a dragon curled around the vessel pursuing a flaming jewel above a lower section elegantly carved with stiff petals above a flared foot, the vessel covered in and out with a pale green glaze extending to the slightly flared foot burnt orange red in the firing, the cover surmounted with a crouching bird.

10in (25.4cm) high

\$10,000 - 15,000

For related jars see Chu Boqian, *Longquan yao qingci* (Celadons from Longquan Kilns), no. 105, page 138; Sotheby's London, 12 May, 2010, lot 144.

8265

**A LONGQUAN CELADON MOLDED
SEAL PASTE BOX
NORTHERN SONG DYNASTY**

The circular box finely molded on the cover with two lotus flowers above a single leaf, covered in and out with a pale celadon glaze wiped clean at the narrow concave foot.

1 5/8in (4.2cm) high; 3 9/16in (9cm) diameter

\$1,200 - 1,500



8264



8265



8266



8268



8269



8267

8266

**A LONGQUAN CELADON BOWL
NORTHERN SONG DYNASTY**

The deep well-potted bowl carved on the exterior with stiff petals under a flared rim, the interior finely carved at the cavetto with a band of six flower heads covered with a thin transparent glaze; *together with* a small 'twin fish' dish covered with a brilliant celadon glaze, the recessed base burnt orange in the firing. [2]

6 5/8in (17cm) and 5in (12.5cm) diameters

\$3,000 - 5,000

Provenance

both dishes with a paper label reading 'Frank Caro, successor to C. T. Loo;' the carved bowl with paper label reading 'Ann C. Woolworth'

8267

**A LONGQUAN CELADON DISH
MING DYNASTY**

Strongly potted in circular form with a concave rim, the central well molded with a peony spray under a ribbed cavetto, covered overall in a rich celadon glaze, the recessed foot burnt orange red in the firing.

13 1/2in (34.3cm) diameter

\$3,000 - 5,000

Provenance

the base with paper label attached reading 'Ann C. Woolworth 30'



8270

8268

**A LONGQUAN CELADON DISH
MING DYNASTY**

Heavily potted and of circular form with concave everted rim, the interior well impressed with a double vajra below a ribbed cavetto, the whole covered with a rich celadon glaze stopping under the recessed foot burnt orange in the firing.

8 7/8in (22.6cm) diameter

\$1,000 - 1,500

Provenance

the base with paper label reading 'Ann C. Woolworth 19'

8269

**TWO LONGQUAN CELADON VASES
MING DYNASTY**

Each similarly fashioned of tapered cylindrical form raised on a narrow foot and carved with abstracted leaf-form petals under a main diaper banded panel of free-form flowers set off by a narrow whorl band at the shoulders and a short waisted neck, covered overall with a brilliant celadon glaze stopping short of the foot burnt orange in the firing.

9 and 8 3/4in (22.8 and 22.2cm) high

\$3,000 - 5,000

8270

**A LONGQUAN CELADON DISH
MING DYNASTY**

Stoutly potted with ribbed interior centered on a molded floral spray under a plain, everted rim, the exterior without decoration, covered overall with a deep celadon glaze stopping at the foot rim burnt red in firing.

13 1/8in (33.4cm) diameter

\$2,500 - 4,000

Provenance

the base with paper label reading 'Ann C. Woolworth 31.'



8272



8271



8273

8271

**A CELADON GLAZED MALLET VASE
KANGXI/YONGZHENG**

The low-set body tapering in to narrow shoulders and a long, cylindrical neck, the surface covered with a pale transparent glaze of celadon hue, the recessed foot carved with a triple ring.

8 3/4in (22.3cm) high

\$3,000 - 5,000

Provenance

with paper label adhered to the foot reading 'Ann C. Woolworth 15', and another reading '1833.'

8272

**A RARE PAIR OF CELADON GLAZED DISHES
JINGWEITANG MARK, QIANLONG**

Each superbly molded as a mallow flower, the five petals fashioned into separate compartments radiating from the circular flower head and covered with a pale celadon glaze, the recessed base sealed *jingweitangzhi* in underglaze blue.

5 1/2in (14cm) diameters

\$20,000 - 30,000

This particular form and hall mark are both listed in Geng Baochang, *Ming Qing ciqu jian ding*, Beijing, 1993, p. 383 as Qianlong period.

8273

**A CELADON GLAZED 'BAMBOO' NECK VASE
18TH CENTURY**

Of compressed globular form, the elegantly potted vessel raised on a circular ring foot supporting a compressed globular belly set off with three molded rings below a strongly tapered shoulder under a double ring waisted neck under two further single rings below a cupped mouth, the vessel covered by a sea-green translucent glaze wiped from the canted, buff foot and continuing into the interior.

6 3/4in (17.5cm) high

\$6,000 - 8,000

Provenance

the foot with a torn paper tag reading 'Frank Caro successor to C.T. Loo A142'

Vases molded in the bamboo shape are recorded in Southern Song as found in Chu Boqian, *Longquan yao qingci* no. 113, 114, pages 146 and 147. This type in its compressed globular *biji* shape with molded rings is found in Yongzheng and Qianlong examples.

8274

**A CELADON GLAZED PEAR-FORM VASE
19TH CENTURY**

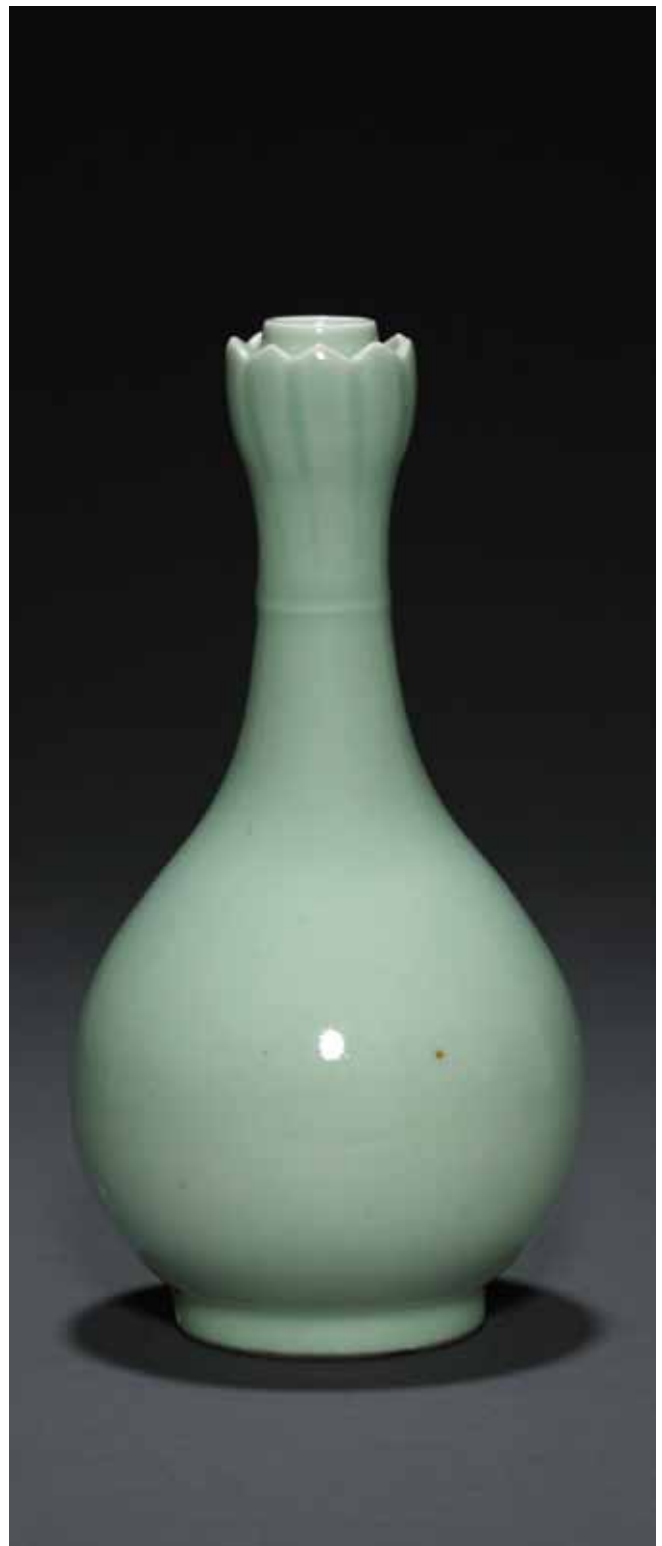
The ovoid body raised on a shallow foot rim and tapering into a long neck molded with a single ring and extending to a garlic mouth enclosed in a ten petal collar, covered with a thin celadon glaze, the recessed foot marked with a six character Yongzheng mark, *together* with a celadon glazed globular jar of melon form molded with eight recessed ribs.

9 1/2in (24.2cm) and 3 3/4in (9.6cm) high

\$3,000 - 5,000

Provenance

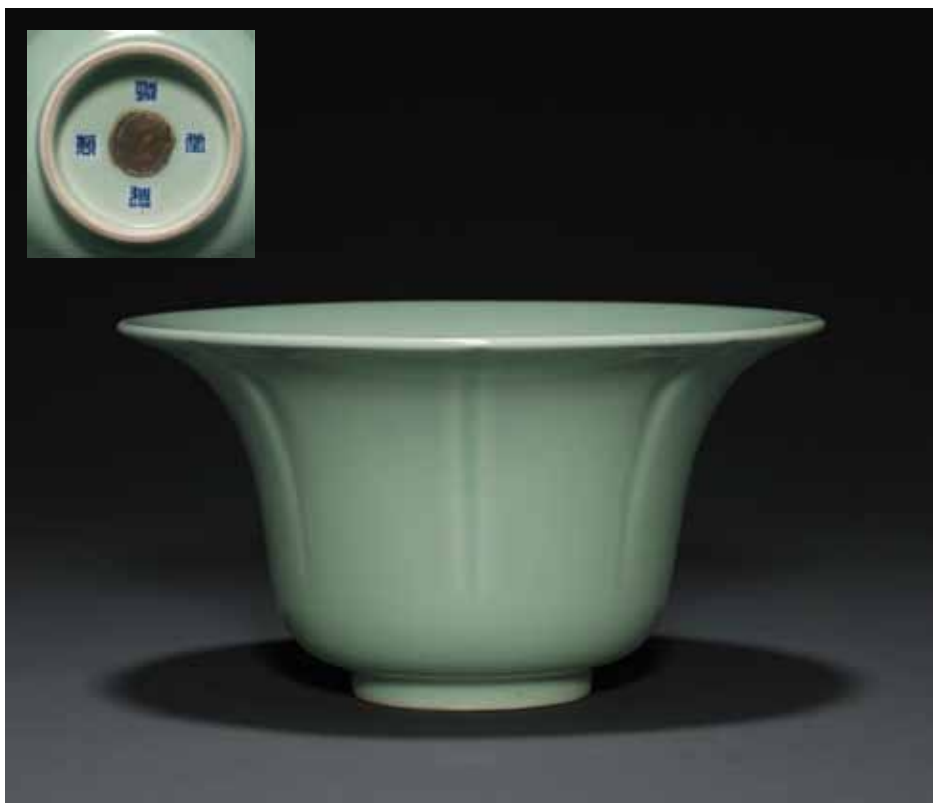
both with paper labels reading 'Frank Caro successor to C.T. Loo, A165' and 'FC 1663' respectively.



8274



8275



8276



8277

8275
**A MINIATURE CELADON GLAZED
 'BAMBOO' VASE**
18TH CENTURY

The globular body molded with a single ring at the midpoint and four further rings on the neck and shoulders to simulate bamboo, the cylindrical neck supporting a cupped mouth, covered overall with a pale celadon glaze of bluish tinge.

6 5/8in (16.8cm) high
\$2,000 - 3,000

Provenance

the base with paper label reading 'Frank Caro successor to C.T. Loo, C 3638 KL'

8276

A CELADON GLAZED DEEP DISH
ZHENDETANG MARK, DAOGUANG

Raised on a narrow foot ring and tapering outward to a widely flared mouth, elegantly molded with a wide, flaring mouth, the exterior simulating an eight-petalled flower raised on a narrow foot ring, the undecorated interior pierced at the well for drainage, the recessed foot showing the *four-character mark* surrounding the aperture.

5in (12.8cm) high; 9 3/8in (23.8cm) diameter
\$10,000 - 15,000

**PROPERTY FROM A SONOMA
 COUNTY COLLECTOR**

8277

**A LONGQUAN ARROW VASE WITH
 INCISED DECORATION**
MING DYNASTY

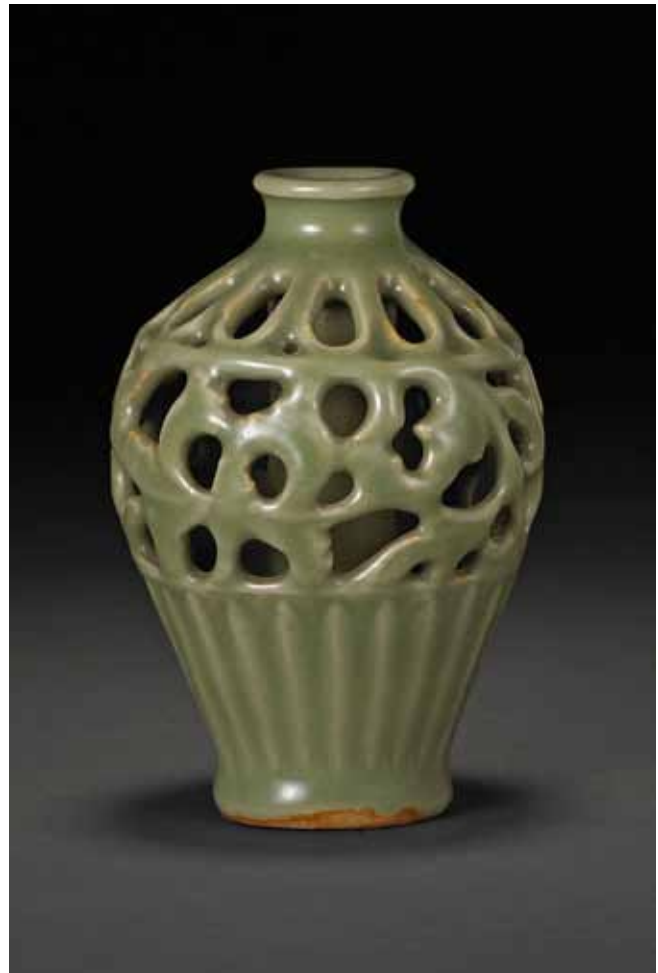
Of pear form with two cylindrical ringed handles applied vertically to the waisted neck, the surfaces incised with bands of stiff leaves, peony flowers and leafy branches above a molded band of raised lotus petals radiating outward above the tall foot, the limpid olive green glaze covering the neck and exterior walls, with accidental splashes adhering to the cinnamon-burnt surfaces of the unglazed and deeply recessed base.

7 1/8in (18cm) high
\$4,000 - 6,000

Provenance

purchased in Japan in the 1950s

For a Longquan vase of similar form and height (17.2cm) excavated in 1985 from a Ming site at Liantang, Pucheng district in Fujian, see Zhu Boqian (ed), *Longquan yao qing ci*, 1998, cat. no. 241, p. 256.



8278

8278

**A RARE RETICULATED LONGQUAN
 CELADON MEIPING**
MING DYNASTY

Thickly potted with a rolled rim and short neck that continues as a cylinder visible through the walls of inverted pear form cut with a band of flower petals at the shoulder and another of leafy scrolls above the molded band of elongated lotus petals around the body, the pale olive glaze stopping unevenly along the outer edges of the flared foot and also visible on the otherwise unglazed base where the exterior walls join the base of the cylindrical core.

5 1/4in (13.4cm) high
\$8,000 - 12,000

Provenance

purchased in Japan in the 1950s

For a larger Longquan bottle vase with reticulated walls (11 3/4in/29.8cm high), see Sotheby's, New York, Sale 8009, 22 & 23 September 2004, lot 205, also as Ming dynasty.



8279

**PROPERTY FROM THE ESTATE OF
PATRICIA MITAU RHEIN (1928 - 2013),
SAN FRANCISCO, CALIFORNIA**

**8279
A LONGQUAN CELADON PEAR
SHAPED VASE
MING DYNASTY**

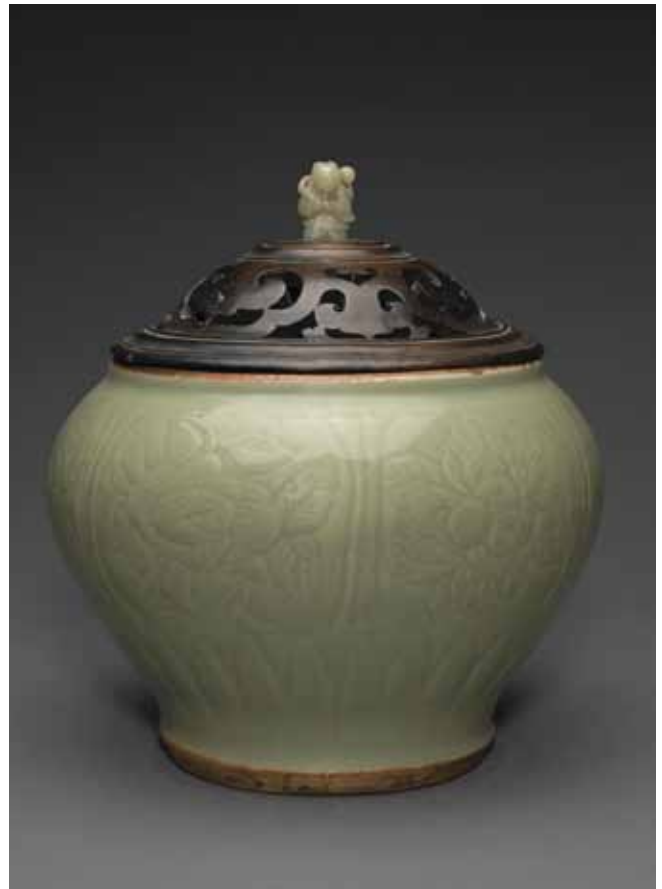
The ovoid body tapering into a waisted neck and set off by paired serpent-headed handles suspending single rings and linked by a raised double band repeated on the flared rim, the body elegantly carved with chrysanthemum flowers and radiating leafy stalks under a brilliant celadon glaze exhibiting a strong crackle on the neck, the suspended rings covered with red and green lacquer carved with five clawed dragons contesting flaming jewels.

15 3/4in (39.7cm) high
\$6,000 - 8,000

**8280
A LONGQUAN CELADON GUAN
MING DYNASTY**

The stoutly potted compressed globular body carved with six reserves of *sanduo* under a short, rolled rim and covered with a pale celadon glaze, the base and rim burnt orange red in the firing.

9 1/2in (24.2cm) high
\$2,500 - 3,200



8280

**PROPERTY OF A PRIVATE NORTH
AMERICAN COLLECTOR**

**8281
AN APPLE GREEN GLAZED OVOID JAR
KANGXI**

Thickly potted with a short, waisted neck and a body of compressed ovoid form, displaying a dense web of russet-stained craze lines in the white glaze visible on the interior, the recessed base and beneath the leaf green enamel layer applied to the exterior walls, the flat mouth rim and the carefully formed foot both finished with a russet wash.

11 1/2in (29cm) high
\$3,000 - 5,000

PROPERTY FROM ANOTHER OWNER

**8282
A BLUE GLAZED BOTTLE VASE WITH
INCISED DECORATION
MING DYNASTY, 16TH CENTURY**

Thickly molded with a rolled rim to the short, waisted neck, the elongated ovoid body incised with a pattern of lotus plants in bloom beneath a rich cobalt blue glaze of fahua type covering the exterior walls and stopping neatly along the canted edge of the unglazed base, the interior of the neck covered with turquoise enamel.

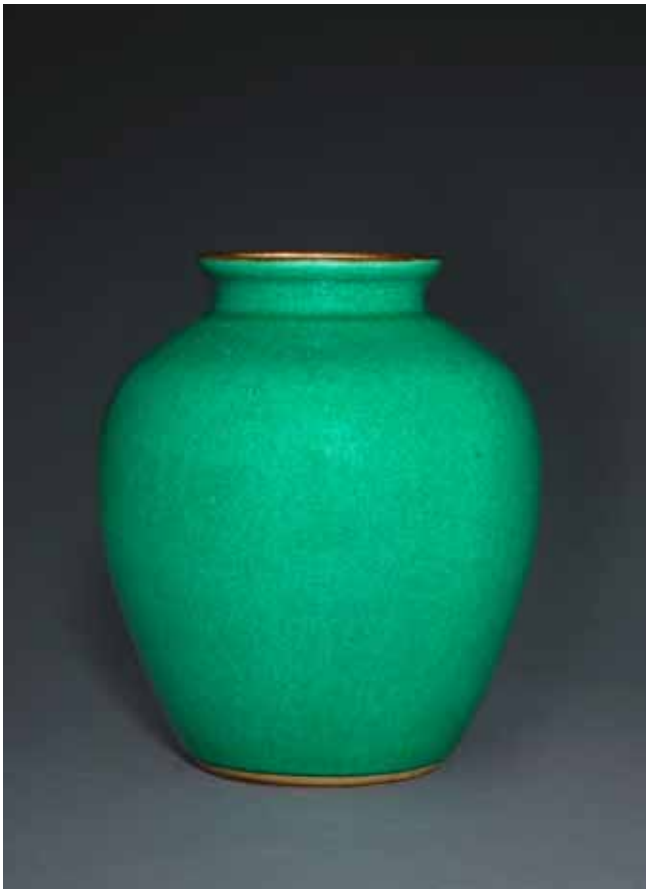
14 1/2in (37cm) high
\$4,000 - 6,000

Provenance

ex-collection Edward H. Bennett, Chicago, Illinois

Nathan Bentz & Co., San Francisco and Santa Barbara, California, by repute

For two vases of similar size and shape in the Qing Court Collection, each with floral decoration rendered in brightly hued fahua enamels, see *Complete Treasures of the Palace Museum, Zayoucai, Susancai (Miscellaneous Porcelains, Plain Colored Porcelains)*, 2009, cat. nos. 193 and 194, pp. 242-245, each as Jiajing period (63.4 and 60cm high). For a similarly glazed cobalt jar of fahua type from the collection of J.T. Tai & Co., see Sotheby's, New York, Sale 8722, 22 March 2011, lot 93.



8281



8282

PROPERTY FROM A GENTLEMAN

8283

**TWO POWDER BLUE AND GILT
DECORATED ROULEAU VASES
KANGXI**

Each of cylindrical form tapering into a narrow neck molded at the midpoint with a single ring under a banded mouth rim, one decorated to the front and back with hanging vases filled with a profusion of seasonal flowers reserved on a floral diaper ground under four reserves of fronted chrysanthemums at the shoulder and floral sprays at the neck, the other with 'ghosted' decoration of figures in a garden.

17 3/4 and 18in (45.2 and 45.7cm) high

\$3,000 - 5,000



8283



8284

PROPERTY FROM ANOTHER OWNER

8284

**A TURQUOISE GLAZED LONG NECKED VASE
18TH CENTURY**

Molded with a flared rim to the neck and a compressed globular body raised on a tall foot, the turquoise glaze displaying a dense web of craze lines as it covers the interior neck, the exterior walls and also dripped onto the otherwise unglazed surface of the recessed base.

16in (40.5cm) high

\$4,000 - 6,000

PROPERTY FROM THE CLAVERE COLLECTION

8285

**A BLUE GLAZED DEEP DISH
QIANLONG SIX-CHARACTER MARK AND OF THE PERIOD**

Its curving well and exterior walls covered with a dark cobalt wash that thins along the rim to expose the underlying white body beneath a colorless glaze also applied across the recessed base centered with the *six-character mark* in underglaze blue seal script.

6 1/2in (16.5cm) diameter

\$2,500 - 4,000

Provenance

purchased in Beijing before 1938

**PROPERTY FROM THE COLLECTION OF EMMANUEL GRAN,
BY DESCENT**

8286

**A GROUP OF THREE DEHUA SEATED GUANYIN
17TH/18TH CENTURY**

Each wearing a long loosely-draped robe, seated in royal ease, the Goddess of Mercy and Compassion with a gently-contoured face framed by her hair neatly bound by a tiara, and partially covered by a shawl, the larger modeled with her right hand resting on her right knee, seated upon a rock formation platform carved from boxwood; the others each with the draped left hand on the left knee; covered by a layer of glaze in either creamy-white or of a faint caramel tinge.

3 to 5 5/8in (7.6 to 14.4cm) high

\$2,000 - 3,000

PROPERTY FROM VARIOUS OWNERS

8287

**A COPPER RED GLAZED DEEP DISH
QIANLONG SIX-CHARACTER MARK AND OF THE PERIOD**

Its wide, curving well and exterior walls displaying a dark raspberry red wash that thins along the mouth rim to display the underlying white body beneath a celadon-tinged glaze also visible on the recessed base centered with the *six-character mark* in underglaze blue seal script.

6 1/2in (16.5cm) diameter

\$4,000 - 6,000

8288

**A COPPER RED GLAZED BOWL
YONGZHENG SIX-CHARACTER MARK AND OF THE PERIOD**

Its wide, curving well displaying a clear, celadon-tinged glaze that continues over a raspberry red layer of copper red on the exterior walls and across the deeply recessed base displaying the *six-character mark* in regular script surrounded by a double ring drawn in underglaze blue.

6in (15.2cm) diameter

\$8,000 - 10,000



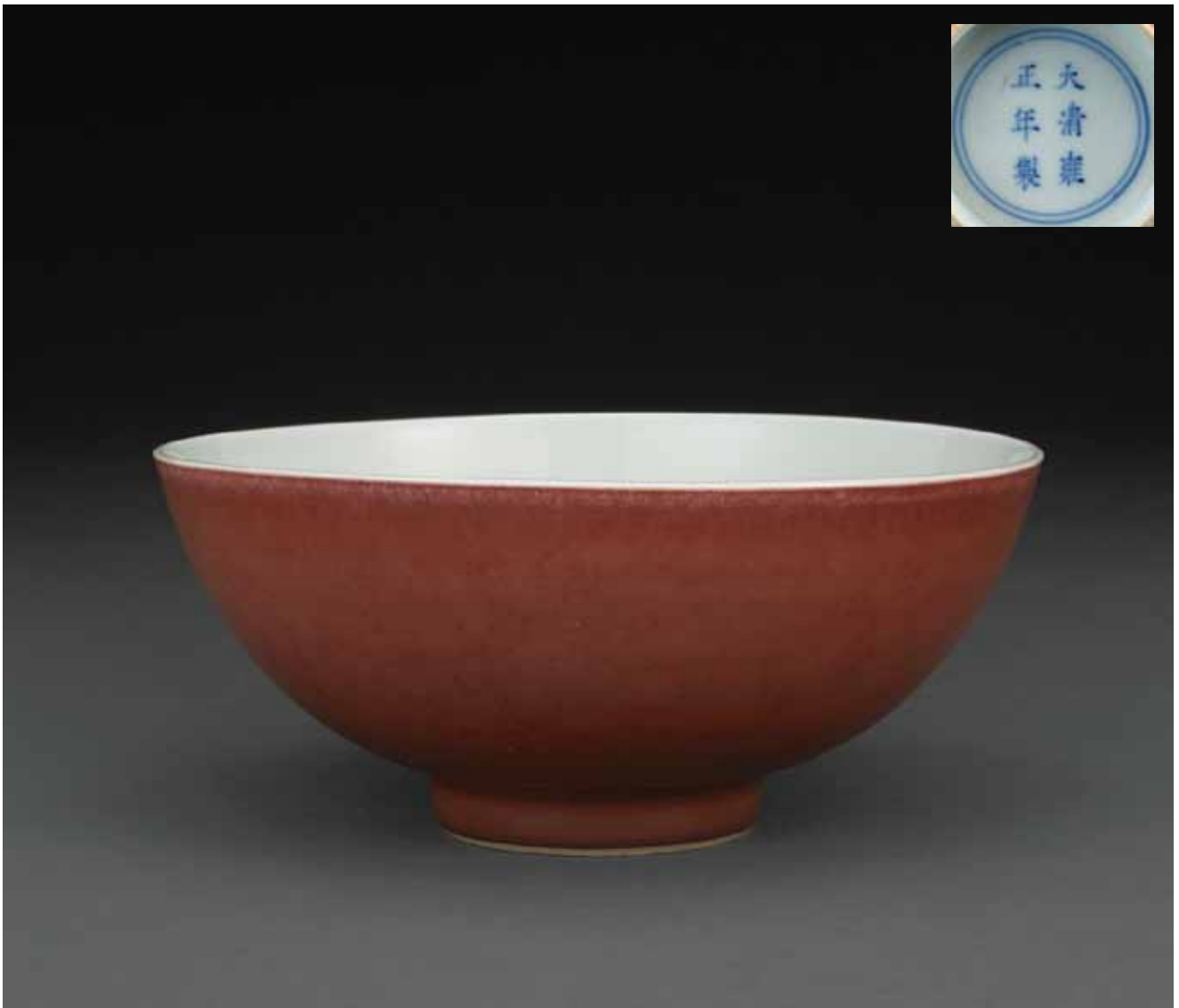
8285



8286



8287



8288



8289

PROPERTY FROM A GENTLEMAN

8289

**A YELLOW GLAZED BOWL
QIANLONG SIX-CHARACTER MARK AND
OF THE PERIOD**

Raised on a short foot ring, the bell-form bowl flaring elegantly outward at the rim and covered in and out with a pale yellow glaze stopping evenly at the foot.

7 3/8in (18.8cm) diameter

\$3,000 - 5,000

**PROPERTY FROM THE CLAVERE
COLLECTION**

8290

**A COPPER RED GLAZED DEEP DISH
DAOGUANG SIX-CHARACTER MARK
AND OF THE PERIOD**

Its curving well and exterior walls covered with a dark 'liver red' wash that thins along the flared rim to expose the underlying white body beneath a colorless glaze with pale celadon tinge where applied across the recessed base centered with the *six-character mark* in underglaze blue seal script.

7 1/8in (18.2cm) diameter

\$2,500 - 4,000

Provenance

purchased in Beijing before 1938

PROPERTY FROM ANOTHER OWNER



8290

8291

**A FINE TEADUST GLAZED PEAR-
SHAPED VASE
QIANLONG SIX-CHARACTER IMPRESSED
SEAL MARK AND OF THE PERIOD**

Stoutly molded with a long cylindrical neck spreading above the compressed globular body raised on a tall and slightly flared foot, the speckled dark and light olive glaze of fairly even hue covering all surfaces except the iron washed foot and burnt a pale chocolate brown over the impressed *six-character mark* in seal script to the center of the recessed base.

13in (33cm) high

\$40,000 - 60,000

For Qianlong vases of similar shape and glaze, see the example in the Victoria and Albert Museum, illustrated in Rose Kerr, *Chinese Ceramics, Porcelain of the Qing Dynasty*, pl. 25, pp. 47-48 (*35cm high*); and Christie's, New York sale 2580, 13-14 September 2012, lot 1554 (*12 5/8in/32.1cm high*).



8291

PROPERTY FROM THE COLLECTION OF DR. WALLACE B. SMITH (1880-1971),
SAN FRANCISCO, BY DESCENT

8292

**A PAIR OF YELLOW GLAZED COVERED JARS
GUANGXU**

Each of compressed ovoid form with a pair of animal head handles on the shoulder and a short neck supporting a domical cover finished with a lotus petal band around the finial, the recessed base of the jar bearing the impressed six-character *Qianlong* mark.

17in (43cm) high

\$80,000 - 120,000

This pair of jars copies the form of jars specially made for use in ceremonies at various imperial altars. For jars from the *Qianlong* period in iron red and in sky blue glazes in the Victoria & Albert Museum (both Salting Bequest, 27cm high), see Rose Kerr, *Chinese Ceramics: Porcelain of the Qing Dynasty 1644-1911*, 1986, fig. 9, pp. 23-24 and fig. 15, p.32. A yellow glazed example with gilt string bands from the same period (28cm high) in the Nanjing Museum, was published in *Zhongguo Qingdai Guanyao Ciqi*, 2003, p. 353. See also the rare white glazed jar sold in Christie's, Hong Kong, Sale 2309, 30 May 2006, lot 1303 (27.1cm high).



8292



8292



8293



8294



8296

PROPERTY FROM ANOTHER OWNER

8293

**A PAIR OF BLACK GROUND JARDINIÈRES WITH GILT AND ROBIN'S EGG BLUE DECORATION
QIANLONG MARKS, REPUBLIC PERIOD**

Each of rectangular form with cusped corners, the canted walls molded in relief with a band of clouds, dragons and flaming pearls above larger taotie masks separated by further dragons, all picked out in gilt on a black ground dotted enameled *en suite* and bearing a six-character mark in seal script impressed between two drainage holes.

6 3/4 in (17 cm) long

\$6,000 - 8,000

PROPERTY OF A LADY

8294

**A BLUE 'SUNSPOT' GLAZED VASE
QIANLONG MARK, CIRCA 1900**

Of rectangular section, molded in high relief with raised flanges at corners and dividing horizontal registers of stylized dragons, taotie masks and cicada motifs to the neck, curving walls and flared foot, a pair of horned dragon head and loop handles attached to the shoulders and a second opposing pair applied to the opposite sides of the lower body, the surfaces highlighted in gilt and robin's egg blue enamels on the matte black ground and the deeply recessed base bearing the six-character mark stamped in seal script.

15 in (38 cm) high

\$8,000 - 12,000

8295 No lot



8297

PROPERTY FROM VARIOUS OWNERS

8296

**A BLUE AND WHITE GOURD VASE
CHONGZHEN**

Its long spreading neck painted with two bands of stylized tulip plants in bloom separated by a convex band encircled with flowering lotus plants, all above the compressed globular body displaying a landscape with a sage standing before the emperor and his attendants gathered in front of a wheeled throne, the lustrous glaze covering all surfaces except the pad of the tall foot.

14 in (35.5 cm) high

\$4,000 - 6,000

The tulip plants, a similar figural scene and the shape itself are documented on vases ascribed to the Chongzhen period (1635-1644): see the Oriental Ceramics Society of Hong Kong exhibition, *Transitional Wares and Their Forerunners*, 1985, nos. 41 and 42, pp. 100-101 and cat. no. 70, p. 115. Another example of the same form with tulip decoration, as Ming-Qing transition, mid-17th century, was included in the New York Japan Society exhibition *The Burghley Porcelains*, 1986, cat. no. 4, pp. 86-87 (38 cm high).

8297

**A SMALL BLUE AND WHITE DEEP BOWL
JIAJING SIX-CHARACTER MARK AND OF THE PERIOD**

Of inverted bell form raised on a short foot, the floor of the interior well displaying a circular sun over rocks rising from waves drawn in outline and washes of purple-tinged blue also used to paint the two horses and one qilin prancing through clouds separated by further rocks and waves on the exterior walls, the six-character mark written in regular script within a double ring on the deeply recessed base.

6 1/8 in (15 cm) diameter

\$6,000 - 8,000

Provenance

acquired in Japan, 1958-1960



8298 (detail)

PROPERTY FROM A MEXICO CITY COLLECTION

8298

TWO MASSIVE BLUE AND WHITE OVOID JARS KANGXI

Each formed with a flared neck of slightly different height but painted with the same upright leaf band on the exterior, triangular-sectioned band of pearls around the shoulder and above the base of the elongated ovoid body displaying composite lotus flowers and curly leaves surrounding six circular landscape reserves: the first of boatmen eating lunch on deck; the second of scholars on a hillside bluff near their rural retreat looking onto the hills, water and architecture around them; the third of huntsmen on horseback shooting their prey with arrows; the fourth a village complete with arching bridge to a ceremonial hall; the fifth of two skiffs with fisherman plying their nets; the sixth of two hunters on horseback with arrows, a hunting hawk and hunting dog; the lustrous glaze covering all surfaces except the wide foot and recessed base.

36 7/8in (93.5cm) high

\$100,000 - 200,000

Provenance

the collection of Salvador Ugarte, Mexico City
Ralph Chait, New York, 1950s

Tall jars and vases of this type are often referred to as *soldier* or *dragoon* vases, after the famous group of 151 Chinese blue and white porcelains which Augustus the Strong of Saxony received in 1717 from Friedrich Wilhelm I of Prussia, in exchange for 600 Saxon dragoons. For surviving examples, now exhibited in the Bogengalerie at the Zwinger Pavilion, see Ulrich Pietsch, Anette Loesch and Eva Stroba, *The Dresden Porcelain Collection: China, Japan, Meissen*, 2006, p. 6 and pp. 18-19.

A pair of massive jars with covers from the same period sold in Bonhams & Butterfields, San Francisco, Sale 15409, 18 December 2007, lot 4368. For a single jar and cover with decoration similar to lot 4368, traceable to the original Saxon collection, see Bonhams, London, Sale 18827, 12 May 2011, lot 317; and another pair with domed covers sold in Bonhams, London, Sale 20580, 7 November 2013, lot 61.



8298





8299

PROPERTY OF A PRIVATE NORTH AMERICAN COLLECTOR

8299

**A UNUSUAL BLUE AND WHITE GARLIC HEADED BOTTLE
TRANSITIONAL TO KANGXI**

Its long, waisted neck and truncated pear-form body painted in cobalt line and wash with the scattered sprigs of bamboo, water weeds, seasonal blossoms and berries separated by rows ascending and descending leaves set between double rings on the exterior walls, the lustrous glaze stopping neatly above the curving edge of the base, unglazed except for an accidental splash visible across a small concave recess at the center.

15 1/4in (38.7cm) high

\$3,000 - 5,000

Provenance

Sotheby's, New York, 23 September 1995, lot 460

Similar scattered branches of foliage and flowers, combined with a descending leaf band, decorate a pair of covered jars (32cm high) included in S. T. Yeo and Jean Martin, *Chinese Blue & White Ceramics*, 1978, cat. no. 253 & 254, pp. 222-223, as Transitional Ming/Ching 1630-1660.

PROPERTY FROM VARIOUS OWNERS

8300

**A BLUE AND WHITE ROULEAU VASE
KANGXI**

The cupped mouth, cylindrical neck and shoulder encircled by delicately drawn bands of key fret, clouds and ruyi patterns, setting off the cylindrical body decorated with cranes flying over a mountainous setting for auspicious deer walking amid ancient pines, all rendered in brilliantly hued washes and outlines of cobalt beneath a lustrous glaze covering all surfaces except the rounded foot ring.

18 1/8in (46cm) high

\$10,000 - 15,000



8300

8301

**A BLUE AND WHITE ROULEAU VASE
KANGXI**

Painted in graded washes and outlines of cobalt with lotus flowers, bronze-shaped vases and other objects for the scholar's table encircling the tall body and other decorative bands drawn around the cupped rim, the cylindrical neck with its raised string band and the base above the foot, a double ring centering the recessed base and all surfaces except the foot pad covered with glaze.

18 1/8in (46cm) high

\$8,000 - 12,000

PROPERTY FROM A PRIVATE COLLECTION

8302

**TWO BLUE AND WHITE OVOID COVERED JARS
KANGXI**

The near pair decorated in graduated hues of deep cobalt blue, surmounted by domical lids displaying two boys holding a wrapped zither (qin) and a lotus leaf, atop shoulders displaying wide and ornate ruyi-lappet bands of vine and lotus motifs above detailed continuous figural tableaux of scholar/officials accompanied by beauties and attendants within elaborate interior and exterior settings, the recessed clear glazed bases unmarked and centered by a double ring.

14in (35.5cm) high

\$4,000 - 6,000

PROPERTY FROM VARIOUS OWNERS

8303

**A SMALL BLUE AND WHITE BALUSTER VASE
KANGXI**

Painted with bands of pearls and T-scrolls to either side of the raised string band surrounding the flared neck above Shoulao holding a peach and Liu Hai with his three-legged toad standing below, the lustrous glaze covering all surfaces except the pad of the set-in foot, a double ring in underglaze blue centers the recessed base.

7 3/4in (19.7cm) high

\$4,000 - 6,000



8301



8302



8303



8304



8305



8306

8304

A BLUE AND WHITE YEN YEN VASE

KANGXI

The tapered ovoid body surmounted by an elongated cylindrical neck and wide, flared rim, decorated on the upper and lower sections with a fantastic waterway with moored boats and meandering foot paths leading to sequestered dwellings and high peaks, with scholars and attendants traversing the mountain paths, rendered in deep cobalt blue, the recessed foot with double ring.

17 5/8in (44.7cm) high

\$10,000 - 15,000

8305

A SMALL BLUE AND WHITE BRUSH BATH

KANGXI

Of compressed globular form with a ribbed lip and waisted neck painted as opposing taotie masks, each with a snout formed as a cloud collar lappet separated by false ring handles painted to the curving walls of the body, the celadon-tinged glaze covering all surfaces except the narrow foot pad, the recessed base scratched with an owner's mark reading *lien*.

4 1/2in (11.5cm) diameter

\$3,000 - 4,000

8306

A BLUE AND WHITE BALUSTER VASE

KANGXI

Of traditional 'Phoenix Tail' shape consisting of a tall and wide trumpet-shaped mouth atop an inverse pear shaped body rising from a flared foot, the exterior sides covered in continuous landscape tableaux of scholars in mountain landscapes rendered in subtly gradated hues of deep cobalt blue, the vessel raised upon a slightly set-in foot rim encircling the recessed base centered by an underglaze blue double ring.

17 1/2in (44.5cm) high

\$3,000 - 5,000

8307

A PAIR OF EXPORT BLUE AND WHITE BASINS WITH SCALLOPED RIMS

KANGXI SIX-CHARACTER MARK AND OF THE PERIOD

Each wide, canted rim painted with dissolved wanzi diaper patterns separating petal-shaped reserves of beauties alternating with flowers and garden rocks that continue downward onto the cavetto and further beauties appearing in a roundel across the flat floor, the reverse painted with flower sprays above cloud-collar lappets and the recessed base displaying the *six-character mark* in regular script enclosed by a double ring.

13 1/4in (34cm) diameter

\$10,000 - 15,000

Provenance

purchased from Christie's, London, early 1990s, by repute

8308

AN UNDERGLAZE BLUE SOFT PASTE PORCELAIN MEIPING
KANGXI SIX-CHARACTER MARK AND OF THE PERIOD

The inverted pear-shaped body tapering into high rounded shoulders under a short waisted neck, the sides covered in a densely composed vine and floral ground enclosing large figural and One Hundred Antique reserves, the recessed base centered by the *six-character mark* within a cobalt blue double ring.

9in (23cm) high

\$2,500 - 4,000

Provenance

bearing label reading Chait Galleries, New York



8307



8308



8309



8310



8311

8309

**A BLUE AND WHITE FOOTED BOWL
QIANLONG SIX-CHARACTER MARK AND
OF THE PERIOD**

Molded with a flared rim in the shape of a Tibetan butter lamp, painted in richly hued cobalt line and wash with an eight-sectioned rosette across the floor of the well, eight Sanskrit characters surrounded by leafy vines issuing composite lotus flowers on the exterior walls and jeweled pendants encircling the tall spreading foot, the *six-character mark* written in a single line of seal script along the lower edge of the deeply recessed base.

4 1/4in (10.6cm) high

\$3,000 - 5,000

Provenance

Nathan Bentz, Santa Barbara, California

A footed bowl of similar shape and decoration but slightly larger size is in the collection of the Asian Art Museum of San Francisco (5 1/4in/13.2cm high): see *Chinese Ceramics: A New Comprehensive Survey*, 1996, ca. no. 595, pp. 291 and 321, where He Li mentions that these cups were designed for use in religious rituals or as gifts to Mongolian or Tibetan aristocrats.



8312

PROPERTY FROM ANOTHER OWNER

8312

**A BLUE AND WHITE LANDSCAPE PLAQUE
20TH CENTURY**

Painted in underglaze cobalt wash, outline and texture strokes with a solitary boatman on a waterway separating scholars and a servant resting on the way to a rural retreat in the right lower corner while other buildings dot the tree-filled hills below a flock of birds in the background; mixed burlwood and lacquered wood frame.

15 1/4in x 10in (38.8 x 25cm) porcelain plaque

22 5/8 x 15 1/4in (57.5 x 38.8cm) wood frame

\$4,000 - 6,000

8310

**A LARGE BLUE AND WHITE
EXPORT CHARGER
QIANLONG**

Its wide rim painted with flower sprigs issuing from cloud collar lappets and diaper bands while the central well displays a boat resting on a foreground shoreline with a rural hut and a dwelling in the background landscape; the underside undecorated and all surfaces glazed except the foot pad, the glaze burnt a pale cinnamon brown where thinly applied along the rim.

18in (45.7cm) diameter

\$2,500 - 4,000

**PROPERTY OF A PRIVATE NORTH
AMERICAN COLLECTOR**

8311

**A BLUE AND WHITE CIRCULAR BOX AND
COVER WITH DRAGON DECORATION
GUANGXU MARK, REPUBLIC PERIOD**

Its domed cover painted with three dragons contending for a flaming pearl amid clouds across the domed cover and two other dragons chasing pearls above waves around the curving walls of the box raised on a tall foot, the deeply recessed base bearing the *six-character mark* in regular script.

107/8in (27.5cm) diameter

\$5,000 - 7,000

8313

**TWO RARE LARGE WUCAI ENAMELED JARDINIÈRES
KANGXI SIX-CHARACTER MARKS AND OF THE PERIOD**

Each identically painted in black and brightly hued enamels with peaches separated by pine and bamboo branches along the rim, the canted walls with clouds, bats, cranes and a gilt-painted sun above a pair of birds perched on peach branches on one container and the other displaying a herd of deer walking amid faceted rocks and billowing waves on the other, while the recessed waist above each foot is filled with a band of pine and bamboo branches; the underside of each rim painted in underglaze blue with the *six-character mark* in a single line of regular script beneath a celadon-tinged glaze covering the exterior and upper interior walls, the unglazed foot and base centered with a circular drainage hole.

23 3/4in (60.5cm) diameter

13 1/2in (34.5cm) high

\$60,000 - 80,000

Provenance

formerly in the collection of Tang Shaoyi, first premier of China

The pine and bamboo decoration on the rim and recessed waist is related to two pale green glazed jardinières, of similar shape and size,

in the Nanjing Museum: one, with birds on lychee branches illustrated in Xu Huping (ed), *Zhongguo Qing Dai Guanyao Ciqi*, 2003, p. 65; the other displaying birds on bamboo branches, published in the exhibition *Qing Imperial Porcelain* organized by the Nanjing Museum and the Art Gallery, Chinese University of Hong Kong, 1995, cat. no. 22. In both Nanjing examples, a shou medallion replaces the peach included in the rim band of this lot; but the recessed waist is filled with similar bamboo and pine branches.

Other variants in the recessed waist decoration on this group of large jardinières from the Kangxi period include flowering branches on the celadon glazed example with wucai enamel decoration in the Palace Museum, Beijing: see *The Complete Treasures of the Palace Museum, Wucai, Doucai (Porcelains in Polychrome and Contrasting Colors)*, 1999, cat. no. 149, p. 163. A third pattern, of lotus flowers and leaf sprays, fills the recessed waist of a famille verte enameled jardinière sold in Christie's, Hong Kong, Sale 2369, 29 May 2007, lot 1492. A fourth example with Hundred Crane decoration in wucai enamels on the walls and recessed waist was sold in Sotheby's, London, sale 517, 14 November 2000, lot 170.





8313 (detail)



8313



8314

PROPERTY OF A PRIVATE NORTH AMERICAN COLLECTOR

8314

**A FAMILLE VERTE ENAMELED FIGURAL DISH
KANGXI**

Potted with a flared rim to the wide curving well and painted in brightly hued enamels, the seated figures possibly identified as Li Tiegua leaning on his gourd, Han Zhongli with his fan leaning on a wine jar, and Lu Dongbin with a sword at his back to the front of a demon-like attendant holding a wine ewer, the reverse without decoration except for a flower sprig within a double ring painted in underglaze blue on the recessed base within the concave double foot ring.

11 1/4in (28.5cm) diameter

\$4,000 - 6,000

PROPERTY FROM ANOTHER OWNER

8315

**A FAMILLE VERTE ENAMELED EXPORT JAR AND COVER
KANGXI**

Of square section with canted walls molded into a baluster form with spreading foot, the faceted walls striped in green and black outline to frame individual cells filled with landscape, flowers and rocks and assembled decorations for the scholar's table painted in brilliantly hued enamels on the colorless glaze that stops along the edge of the flat, unglazed base, the conforming cover decorated *en suite*.

19 3/4in (50cm) high

\$4,000 - 6,000

PROPERTY FROM A SOUTHWEST COLLECTION

8316

**A SMALL FAMILLE ROSE ENAMELED COVERED JAR
JIAQING MARK**

Of ovoid form with a slightly inverted circular foot, painted around the sides in pleasant enamels depicting a group of svelte beauties in fancy costumes at a landscaped terrace with blooming flowers, enjoying a lavish and cultured gathering, one group playing musical instruments around a graceful dancer in front of a moon gate, the other three figures standing in front of rocks, one holding a fan and flowers, the others holding a qin and a stack of books respectively, the sloping shoulder of the vase painted with lotuses and leaf scrolls surrounding a straight neck fitted with a knobbed cover decorated with additional scrolling flowers, some details richly gilt, the underside centered with the *six-character mark* in seal script painted in iron red.

5 1/2in (14cm) high

\$20,000 - 30,000



8315





8317



8317 (reverse)

PROPERTY FROM ANOTHER OWNER

8317

**A DOUCAI-DECORATED PRUNUS AND MAGPIE DISH
KANGXI SIX-CHARACTER MARK AND OF THE PERIOD**

Depicting two magpies alighting on a flowering prunus branch rising amid bamboo, a garden rock and fence in a roundel to the center of the well while bamboo, prunus and camellia branches appear on the exterior walls, all outlined in underglaze blue and colored with overglaze enamels, the *six-character mark* on the recessed base drawn in underglaze blue regular script within a double ring.

6 1/8in (15.6cm) diameter

\$30,000 - 50,000

Provenance

Christie's, London, Sale 7997, 8 November 2011, lot 443

Terese Tse Bartholomew has identified the combination of magpies, prunus branch and bamboo as a rebus for 'double happiness for the bride and groom' (*zhumei shuangxi*): see *Hidden Meanings in Chinese Art*, 2006, p.52, 2.17.11.



8318

PROPERTY FROM THE CLAVERE COLLECTION

8318

**AN UNDERGLAZE BLUE AND GREEN ENAMELED JAR AND COVER
QIANLONG SIX-CHARACTER MARK AND OF THE PERIOD**

The jar of compressed and inverted pear form outlined in underglaze blue with ribboned *bajixiang* set between pearl and cloud collar bands along the shoulder, a pair of dragons chasing flaming pearls amid clouds above a band of jeweled lotus petals and the designs highlighted in leaf green enamel, the recessed base displaying the six-character mark in underglaze blue seal script, the repaired cylindrical cover decorated *en suite*.

8 1/4in (21cm) height overall

\$15,000 - 25,000

Provenance

purchased in Beijing before 1938

The jar and cover are of a well-known type. See the example from the Tianminlou Foundation, included in Louise Alison Court and Jan Stuart, *Joined Colors: Decoration and Meaning in Chinese Porcelain*, 1993, cat. no.45, p. 117. See also Sotheby's, Hong Kong sale 0358, 8 April 2011, lot 3165.



8318 (detail)



8319

PROPERTY FROM VARIOUS OWNERS

8319

A PAIR OF COVERED ALTAR VESSELS WITH IRON RED AND GILT DECORATION GUANGXU SIX-CHARACTER MARKS AND OF THE PERIOD

Each thickly potted with a stout stem joining the wide bowl to the foot of inverted saucer shape, painted with bands of dragons amid clouds and waves in shades of iron red with black dots forming the dots of the dragons, combined with leiwens bands and gilt striping that extends onto the domed cover with button finial; the interior of each foot impressed with the *six-character mark* in a single line of regular script beneath the colorless glaze.

11 3/8in (28.7cm) high

\$10,000 - 15,000

Provenance

a Palm Springs collector, inherited from a relative resident in China during the 1920s

For a comparable ceremonial vessel and cover with similar iron-red dragon decoration and an impressed six-character mark, see Christie's, London sale 7847, 11 May 2010, lot 247, cataloged as a *dou* and of the period. The decoration differs slightly when comparing the London example and to this pair: the continuous leiwens band painted around the rims of the bowl and cover on this pair contrast with a simpler band on the London example of repeated squared S-scrolls. Also each of the waves beneath the dragons on the London lot show a patch of spume in reserve; but on this lot, the spume appears irregularly on the waves surrounding the feet and is drawn in groups of three around the base of the bowl.

For another Guangxu mark incised in a single similar to those found on this lot, see the covered altar vessel of *deng* form in cobalt glaze sold in Christie's, Hong Kong, Sale 2309, 30 May 2006, lot 1305.



8320

PROPERTY OF A PRIVATE NORTH AMERICAN COLLECTOR

8320

**A PAIR OF FAMILLE ROSE ENAMELED EXPORT BALUSTER JARS AND COVERS
YONGZHENG**

Each potted with a tall neck and body of inverted pear form flaring slightly toward the recessed foot, the shoulder painted with large descending lappets framed by phoenix birds picked out in black and gilt with shades of rose and iron red predominating in alternation with shorter lappets displaying a pale turquoise blue ground, all above opposing landscape-filled cartouches separated by flowering branches in elegant vases, the domed covers with lotus bud finials enameled *en suite*.

20 1/4 in (51.5 cm) high

\$15,000 - 25,000

Provenance

Sotheby's, London, 1 December 1981, lot 194



8321



8322

PROPERTY FROM ANOTHER OWNER

8321

A PAIR OF FAMILLE ROSE ENAMELED FRUIT AND BUTTERFLY BOWLS DAOGUANG SIX-CHARACTER MARKS AND OF THE PERIOD

in bright enamels with butterflies drawn to ripe, bursting balsam pears hanging from leafy vines intertwined with bamboo, the design extending over the mouth rim and into the interior, the *six-character mark* written in underglaze blue seal script to each recessed base.

4 1/4 in (11 cm) diameter

\$10,000 - 15,000

A similar pair of fruit and butterfly bowls, also with Daoguang marks and of the period, were sold in Christie's, New York, Sale 2463, 16 September 2011, lot 1661.

PROPERTY FROM THE ESTATE OF THE CROSTHWAITE FAMILY

8322

A PAIR OF ENAMELED DISHES GUANGXU

Each gaily decorated on the exterior with an interlocking ground of *wanci* and double-T patterns in coral red on a yellow round enclosing four circular shou character and *wufu* medallions set off by ruyi headed bands at the rim and foot ring, the coral ground interior enameled with a network of five-petal blossoms suspending double gourds and leafy foliage under a gilt ruyi-headed band at the rim, the yellow enameled recessed base centered with a precious symbol.

6 3/4 in (17.2 cm) diameter

\$3,000 - 5,000

PROPERTY FROM ANOTHER OWNER

8323

AN ENAMELED PLAQUE 18TH/19TH CENTURY

Of rectangular section enameled with a group of worthies and their youthful attendants in a mountainous landscape partially wreathed in clouds, two of the scholar-officials conversing on a cliff and gazing down at their three elderly companions engaged in a game of *wei qi* beneath the branches of twin pine trees, a deer and crane accompanying the group.

19 1/4 x 15 1/8 in (49 x 38.5 cm)

dimensions of plaque

30 1/4 x 22 1/5 in (76.7 x 52.7 cm)

dimensions of frame

\$15,000 - 25,000

8324

AN ENAMELED PLAQUE MOUNTED TABLE SCREEN CIRCA 1900

Depicting a flock of Mandarin cranes in flight above their companions perched in the branches one of a pair of pine trees, others resting on a rocky outcropping sheltering a deer and four fawns feeding in the lush landscape, now mounted as a two-section table screen.

16 1/2 x 12 in (42.3 x 30.4 cm) *dimensions*

of plaque

24 5/8 x 15 3/8 in (62.5 x 39.1 cm)

dimensions overall

\$6,000 - 8,000

8324A

AN ENAMELED PLAQUE OF SWALLOWS REPUBLIC PERIOD

Of tall rectangular section displaying a fluttering group of five swallows cavorting amid a wispy frond of willow branches while isolated apricot blossoms float by, all beneath a lengthy poetic inscription with a *xinwei* date (equivalent to 1931) and bearing a partially effaced dedication and signature reading *Yinbing zhai zhu Liu Yucheng* and bearing seals reading *Yu* and *Cheng* and bearing an additional seal in the lower right corner possibly reading *Yinbing*.

15 in (38 cm) *visual height of porcelain*

\$6,000 - 8,000

Liu Yucheng was an alternative name of the the Republic era ceramicist Liu Yucen (1904-1969).

According to *Hidden Meanings in Chinese Art*, (Bartholomew, San Francisco 2006), the combination of apricot petals, sparrows and willows is a traditional decorative grouping that augurs success on the imperial examinations.



8323



8324



8324A



8325

200 | BONHAMS

PROPERTY FROM A GENTLEMAN

8325

**AN UNUSUAL PAINTED POTTERY GROTTO MODEL
OF IMMORTALS
LATE 19TH/EARLY 20TH CENTURY**

Formed as a mountainous landscape of multiple plateaus supporting eight separate mythical figures including the Hehe exian, Guandi, Kuixing and others gaily dressed under an auspicious swimming carp below, one mountain incorporating a banner reading Yiju Qunying.

21 1/2in (54.7cm) high

\$8,000 - 12,000

**PROPERTY FROM THE COLLECTION OF GENERAL YU JISHI,
BY DESCENT**

8326

**A BLACK AND GILT ENAMELED VASE WITH POLYCHROME
ENAMELED LANDSCAPE ROUNDELS
REPUBLIC PERIOD, DATED BY INSCRIPTION TO 1947**

Molded with a flared neck, pear-form body and serpentine handles of ruyi scepter shape supporting applied wanzi characters, twin fish and chimes hanging from twisted rope loops, all picked out in gilt that also highlights the bands of stiff leaves and auspicious bats around the neck, the clouds and ribbons in raised relief on the mottled black ground surrounding two circular reserves of landscapes painted in fencai enamels on a glazed white ground, the glazed white ground also visible on the interior of the neck and the recessed base within the foot ring inscribed *Zhonghua minguo sanshiliu nian* (36th year of the Chinese Republic) and the two-character seal *Zhongzheng* in iron red seal script.

12 3/8in (31.5cm) high

\$15,000 - 25,000

The seal *Zhongzheng* in the inscription, was a sobriquet used by President Chang Kai-shek. This vase is one of a number extant examples that he commissioned in 1947 at a new Ceramics College (*Taoci Zhuanke Xuexiao*) which he opened at Jingdezhen, which remained open for only one year due to China's civil war."

8327

**AN UNUSUAL FAMILLE ROSE ENAMELED PRESENTATION VASE
REPUBLIC PERIOD, DATED BY INSCRIPTION TO 1947**

Of urn form flanked by dramatically high strap handles, intricately painted in gilt and polychrome enamels throughout, the body displaying four oval reserves including a fisherman on his boat, a crane and pine tree, a recluse seated in a landscape and two birds perched amid willow and flowering branches, the recessed base inscribed in iron red seal script *Zhonghua minguo sanshiliu nian* (Republic of China, 36th year) followed by the seal *Zhongzheng*.

15in (38cm) high

\$30,000 - 50,000

The seal *Zhongzheng* in the inscription, was a sobriquet used by President Chang Kai-shek. This vase is one of a number extant examples that he commissioned in 1947 at a new Ceramics College (*Taoci Zhuanke Xuexiao*) which he opened at Jingdezhen. A pair of these vases was sold in Christie's, New York, Sale 2427, 25 March 2011, lot 1829.



8326



8327



**PROPERTY FROM A
HAWAIIAN COLLECTION**

8328

**A FINE ENAMELED VASE
REPUBLIC PERIOD**

Brilliantly enameled with court women and children playing on a garden terrace, the children holding festive banners, toys and auspicious symbols under the watchful eye of their attendants, the scene enclosed at the rim with a band of pink *gui* dragons under an elaborate network of precious symbols and fronted lotus at the neck set off by a pair of peach branch handles, the base repeating the decoration over an underglaze blue key fret banded foot, the base bearing a four-character *Qianlong yuzhi* seal mark.

15 7/8in (40cm) high

\$20,000 - 30,000

Provenance

acquired in Hong Kong before 1960s

PROPERTY FROM ANOTHER OWNER

8329

**A SMALL POLYCHROME ENAMELED
BALUSTER VASE
QIANLONG MARK, REPUBLIC PERIOD**

Carefully molded with a flared rim to the spreading neck and compressed ovoid body raised on a tall, flared foot, the mouth and foot area painted in shades of black and gilt with jeweled pendants and foliate borders while the body displays an eagle perched on a fantastic rock looking toward the setting sun surrounded by waves, the recessed base bearing the *four-character mark* written in iron red seal script on a gilt ground.

6in (15cm) high

\$10,000 - 15,000

The depiction of the eagle standing on a rock amid waves may be meant to recall the phrase (*qingchao duli*). First appearing in Chinese court painting during the early Ming period, the eagle represented the righteous official standing alone amid the intrigues of court life, where the *qingchao* can be a homophone for either 'clean court' or 'clean tide.' See Hou-mei Sung, *Decoded Messages: The Symbolic Language of Chinese Animal Painting*, 2009, pp. 33-34.

**PROPERTY OF A PRIVATE NORTH
AMERICAN COLLECTOR**

8330

**A FAMILLE ROSE ENAMELED CHARGER
WITH FIGURAL DESIGN
HONGXIAN MARK, REPUBLIC PERIOD**

Thickly potted with a flared rim, shallow curving well and raised on a wide double foot ring, the well painted in bright enamels with a pitched battle taking place while an emperor and his attendants watch from the top of a hill, the recessed base bearing the *four-character mark* in iron red regular script.

15 3/4in (40cm) diameter

\$4,000 - 6,000



8329



8330



8331

PROPERTY FROM VARIOUS OWNERS

8331

A LARGE DEER-HANDLED VASE WITH MILLEFLEUR DECORATION QIANLONG MARK, LATE QING/REPUBLIC PERIOD

Of archaistic hu form, the pair of deer heads painted in in sepia and black, the body of full pear form painted in famille rose enamels with flower heads on a gilt ground surrounding two oval reserves, one of the calligrapher Wang Xizhi conversing with an aged lady fan maker and the other of officials sighting a dragon in the sky amid clouds, the recessed base bearing the *six-character mark* in iron red seal script on a square white reserve surrounded by turquoise enamel also applied to the interior.

18 3/4in (47.8cm) high

\$15,000 - 18,000

8332

A YELLOW GROUND AND POLYCHROME ENAMELED JARDINIÈRE DAYAZHAI MARK, REPUBLIC PERIOD

Of deep fishbowl form with a celadon-tinged glaze covering the interior walls, the exterior walls painted in white and brilliantly hued enamels with a fruit-laden peach tree, nandina berries, lingzhi fungus and narcissus in bloom beneath the oval reserve bearing the *three-character mark* within a dragon-decorated band painted in sepia gilt and a pastel-enameled band filling the concave recess below the rolled rim, all against the lemon yellow ground stopping neatly along the unglazed foot pad and recessed base.

18 3/4in (47.5cm) high

\$4,000 - 6,000



8332

PROPERTY FROM THE ESTATE OF ARTHUR EDWIN FOWLE

8333

AN UNDERGLAZE BLUE AND FAMILLE ROSE ENAMELED STICK-NECK VASE QIANLONG MARK, LATE QING/REPUBLIC PERIOD

Painted in underglaze blue with a cloud collar band below the rim, Eight Buddhist Treasures on a leafy band at the shoulder and another band of waves and rock above the foot, the long neck and compressed ovoid body painted in white and richly hued enamels with chrysanthemum branches in full bloom, the recessed base bearing the *six-character mark* in underglaze blue seal script.

18 3/4in (47.8 cm) high

\$7,000 - 9,000

Provenance

from the collection of Arthur Edwin Fowle (1886-1955), Los Altos, California

PROPERTY FROM ANOTHER OWNER

8334

A WUCAI DECORATED CIRCULAR COVERED BOX WANLI MARK, LATE QING/REPUBLIC PERIOD

Of compressed globular form, painted in underglaze blue and overglaze enamels with a dragon roundel surrounded by narcissus, wisteria, poppies and a flowering branch above a key fret band on the convex surface of the cover and repeating on the walls of the box, the recessed base bearing the *six-character mark* in underglaze blue regular script.

7 1/8in (18cm) diameter

\$4,000 - 6,000

PROPERTY FROM A GENTLEMAN

8335

A SET OF FOUR MIXED WOOD HANGING PANELS INSET WITH ENAMELED PLAQUES REPUBLIC PERIOD

Each hanging panel constructed with mother-of-pearl inlay to the frame surrounding a lacquered wood floating panels inlaid with three polychrome enameled porcelain plaques painted by various hands: the upper tier including two circular plaques with young boys and two fan-shaped plaques with auspicious antiques; the second tier including two rectangular plaques depicting four of the Eight Immortals and another pair of plaques with scholars and their boy attendants bearing the signature of Xiong Wenrong and dated cyclically to the *geng-wu* year (1930), bearing seals reading *Qisi Xuan* and *Xiong Wenrong hua*; the lowest tier displaying landscapes with tiny figures; the porcelain plaques also sealed into each floating panel on the reverse.

39 1/2 x 11 7/8in (100.5 x 30cm) each

wood frame

3 3/4in (9.5cm) diameter to 7 3/4 x 4 3/4in (19.7 to 12cm) sight dimensions of plaques

\$6,000 - 8,000



8333



8334



8335



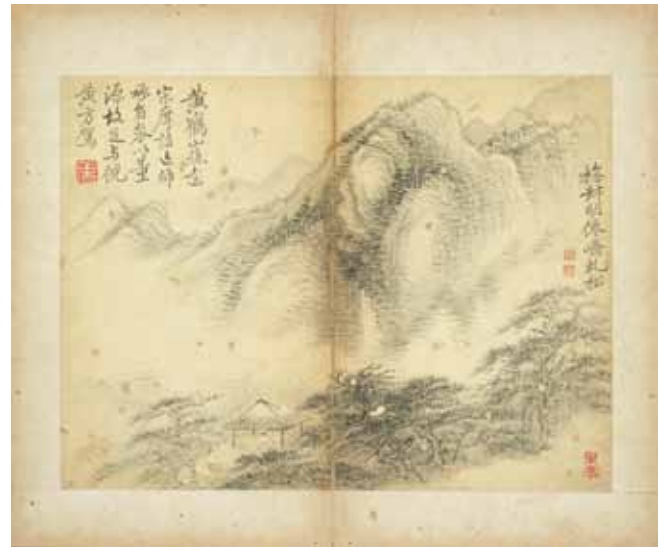
8336



8336



8337



8337

PAINTINGS

PROPERTY FROM VARIOUS OWNERS

8336

QIN YI (D. 1795)

ALBUM OF LANDSCAPES AFTER OLD MASTERS

An album of twelve paintings on double leaves, ink & color on paper; each leaf with a long inscription by the artist, three leaves dated *jiayin* or *Qianlong jiayin* (1794), each leaf signed *Wuyuan*, followed by a seal or double seal of the artist, the mounting on the left hand side of each leaf with a colophon, with an additional colophon on the reverse of the last leaf signed *Hongye An Zhu* followed by one seal. [12]

7 3/8 x 10 1/4 in (18.8 x 26cm) each double leaf

\$6,000 - 8,000

Provenance

from the collection of Wang Shenbo (1895-1989), thereafter to the current owner by descent

A native of Wuyuan, Anhui province, Wang Shenbo (汪申伯, 1895-1989) obtained a Master's degree in architecture from the École nationale supérieure des Beaux-Arts, Paris. He taught architecture at Beijing University, was head of the Public Works department in Beijing, and worked as an architectural technician at the Palace Museum, Beijing. A collector with a discerning eye and a taste for the unusual, Wang Shenbo befriended many artists from the late 1920s through the 1940s, and such luminaries as Qi Baishi and Zhao Shao'ang have dedicated paintings to Wang.

8337

**FAN ZHI'AN (17TH/18TH CENTURY)
ALBUM OF LANDSCAPES AFTER
OLD MASTERS**

An album of ten paintings on double leaves, each ink or ink and color on paper; each leaf inscribed, the last leaf signed *Zhi'an*, with a total of thirty-three seals of the artist reading *Luchou* [8], *Zhen* [7], *Zhi'an* [10], *Leting* [5], *Fan Tingzhen yin* [1], *huxiao* [1] and one other seal (illegible); the right margin of the first leaf inscribed with a title reading *Fan Zhi'an fang gu shi zheng* and signed *Hongye Anzhu jian cang* with one collector's seal reading *Hongye An*, the paintings followed by a colophon dated *Guangxu shishi nian* (1888) and signed *Wen Zhonghan*. [10]

8 1/4 x 11 in (21 x 28cm) each double leaf

\$5,000 - 7,000

Provenance

from the collection of Wang Shenbo (1895-1989), thereafter to the current owner by descent

Little is known about the painter Fan Zhi'an. An inscription on a 19th century painting mentioned Fan as a student of Yun Shouping (1633-1690), both master and student excelling in painting flowers and fruits. Fan is also counted as a follower of the Changzhou school of painting. In this album, Fan painted landscapes in the style of old masters including Mi Fu (1051-1107), Guan Daosheng (1262-1319), Cao Zhibai (1272-1355), Ni Zan (1301-1374), Wang Meng (1308-1385), and Wang Fu (1362-1416).



8338



8338

8338

**ATTRIBUTED TO ZHOU XI (ZHOU SHUXI,
17TH CENTURY)
EIGHTEEN LUOHAN**

Eighteen album leaves, each ink and color on paper; one painting bearing in seal script the signature *Jiangshang Nushi Zhou Xi* with one seal reading *Zhou Shuxi yin*. [18]

9 1/4 x 10 1/2 in (23.5 x 26.7cm) each

\$3,500 - 5,000

Provenance

private collection, San Francisco
Butterfield & Butterfield, May 21 May 1996,
sale 64480, lot 4192A

8339

**ATTRIBUTED TO CHEN SHAOMEI
(1909-1954)
SCHOLAR UNDER PINE**

Ink and color on paper, mounted, framed and glazed; bearing the signature *Shaomei Chen Zhang* with one seal reading *Chen Yunzhang*.
12 x 13 1/4 in (30.5 x 33.7cm) sight

\$3,000 - 5,000



8339



8340



8341



8342

8340

LI JIAN (1747-1799)

WINTER LANDSCAPE

Ink and color on paper, hanging scroll; inscribed and signed *Erqiao*, with one seal of the artist reading *Li Jian*.

46 3/4 x 16in (118.8 x 40.6cm)

\$2,500 - 4,000

Provenance

private collection, San Francisco

8341

ATTRIBUTED TO JIN KUN (LATE 17TH-EARLY 18TH CENTURY)

BUDDHIST FIGURES

Hanging scroll, ink and color on silk; at the lower left bearing the signature *Jin Kun* with two seals reading *chen* and *Jin Kun zhi yin*, above the painting entitled in ink on silk *nanwu ami tuofo* and signed *Cheng Qinwang* with one seal reading *Huang shi yi zi*.

29 1/4 x 14 7/8in (74.3 x 37.8cm)

\$5,000 - 7,000

PROPERTY FROM THE PORTLAND ART MUSEUM, PORTLAND, OREGON, SOLD TO BENEFIT THE MUSEUM ACQUISITION FUND

8342

STYLE OF LANG SHINING (20TH CENTURY)

LEAVING THE PALACE ON A HUNT

Horizontal scroll, ink and color on silk; bearing a signature reading *Haixi chen Lang Shining* with two seals reading *Shi* and *Ning*, preceded by a four-character title in ink on painted yellow silk with a seal reading *Shiquan Laoren zhi bao* and another title in ink on silk in Chinese and Manchu, the Chinese reading *li gong xun shou tu* with a seal reading *gu er bu xi*, followed by five colophons, four in Chinese and one in Manchu, variously bearing signatures reading *yu ti*, *Liang Shizheng*, *A Gui* and *He Shen*, with a total of thirteen seals, each colophon also bearing a stamped mark reading *Jiangnan Zhizao nucai Li Cheng gong zhi*.

25 x 258in (63.5 x 655.3cm) painting

\$8,000 - 12,000

PROPERTY FROM ANOTHER OWNER

8343

XU BAIZHAI (1777-1853)

**A SET OF EIGHT LANTERN PAINTINGS
(*deng pian*) OF THEATRICAL SUBJECTS**

Eight hanging scrolls, each ink and color on silk; each painting depicting three scenes drawn from popular operas or novels, including scenes from *Baishhechuan* (The Legend of the White Snake) and stories from the popular Ming dynasty novel compilations *Jingshi Tongyan* (Stories to Caution the World) and *Xingshi Hengyan* (Stories to Awaken the World), the side of each scene inscribed in ink with a title, each painting bearing a collector's seal reading *Wang shi Shenbo suo cang* [8]. 51 x 14in (130 x 35.6cm) the largest \$25,000 - 40,000

Provenance

from the collection of Wang Shenbo (1895-1989), thereafter to the current owner by descent

Xu Baizhai (徐白齋, 1777-1853), also known as Xu Wu (徐五), was a native of Beijing. He was a popular professional painter whose lantern paintings were known to be among the highest quality works of the type during the late 18th to early 19th centuries. He was also known to have painted such subjects as Zhong Kui the Demon Queller and scenes from Journey to the West on fan paintings.

Lantern paintings (燈畫或燈片畫) were paintings on silk mounted as the sides of lanterns, their vivid colors particularly striking as they are lit from behind. Ming dynasty lantern paintings generally depicted landscapes or bird-and-flower subjects, while works from the Qing depicted more dramatic scenes, reflecting the mass popularity of operas and dramatic novels. The large size of the paintings in the present lot likely indicates that they were mounted on lantern screens.



8343



8344



8345

**PROPERTY FROM THE ESTATE OF
PATRICIA MITAU RHEIN (1928 - 2013),
SAN FRANCISCO, CALIFORNIA**

8344

**AFTER QIU YING (19TH CENTURY)
BEAUTIES IN A GARDEN**

Four hanging scrolls now framed and glazed, ink and color on silk; each depicting three women in a garden amid rocks and flowering trees, engaging in leisurely activities such as playing *weiqi*, admiring antiques, sewing, and enjoying blossoms from trees, two paintings bearing signatures reading *Shifu Qiu Ying* with two seals. 54 x 13 1/4in (137.2 x 33.7cm) each
\$5,000 - 7,000

PROPERTY FROM VARIOUS OWNERS

8345

**ANONYMOUS (19TH CENTURY)
ONE HUNDRED BEAUTIES**

Ink and color on paper, laid on board and mounted on wood frame; depicting ladies in a garden setting variously attending to their toilette, playing music and dancing, and engaging in scholarly activities, with a group of four celestials accompanied by a phoenix observing from among clouds near the upper right, with a long inscription at the upper right, dated *guichou* (probably 1853) and bearing a signature reading *Zhuyuan Zhang Ying*. 36 3/4 x 69in (93.4 x 175.2cm)
\$5,000 - 7,000

8346

**ATTRIBUTED TO MA JIN (1900-1970)
EIGHT HORSES IN THE STYLE OF
GIUSEPPE CASTIGLIONE**

Ink and color on paper, mounted and framed; at the lower left bearing an ink inscription reading *chen Lang Shining gong hui* with one seal reading *Lang Shining* and a large square seal at the center top reading *Bishu Shanchuang*. 33 1/8 x 17 7/8in (84.2 x 45.6cm) painting
\$10,000 - 15,000

8347

**DENG FEN (1894-1964)
BEAUTY ARRANGING HER HAIR**

Hanging scroll now framed and glazed, ink and color on paper; inscribed, dated *dingyou qi yue* (seventh month of 1957) and signed *Tanshu Fen* with one seal of the artist reading *Deng Fen*. 38 x 14 1/2in (96.5 x 36.3cm)
\$5,000 - 7,000

8348

**ANONYMOUS (19TH CENTURY)
A FINE REVERSE GLASS PAINTING OF
A LANDSCAPE**

Elegantly painted with a landscape vignette depicting a boat on turbulent waters coming into shore greeted by two figures standing near a temple complex sheltered by tall trees framed by distant hills, fishing boats and a pagoda in the middle distance. 21 x 29in (53 x 73.75cm)
\$5,000 - 7,000

The temple plaque in the painting identifies it as *Fa Xingsi*, which could tie it to a 19th century complex by that name in Guangzhou.



8346



8347



8348



8349

8349

WU HUFAN (1894-1968)

COUPLET OF CALLIGRAPHY IN RUNNING SCRIPT

A pair of hanging scrolls, ink on paper; signed *Wu Hufan* followed by two seals of the artist reading *Wu Hufan* and *Qian'an*.

30 1/4 x 6 3/4in (77 x 17cm) each

\$5,000 - 7,000

8350

ZHAO PUCHU (1927-2000)

CALLIGRAPHY IN RUNNING SCRIPT

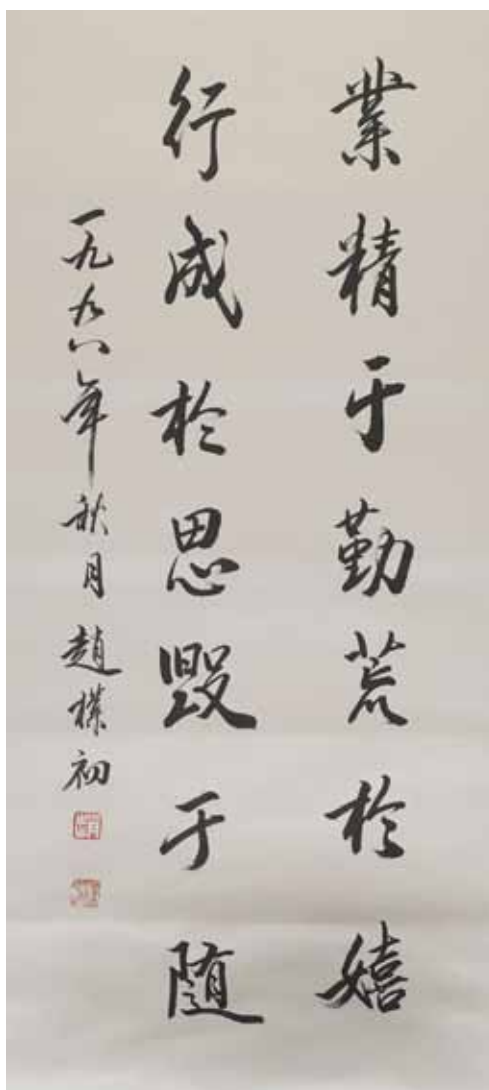
Hanging scroll, ink on paper; dated *yī jiū jiǔ bā nián qiū yuè* (an autumn month in 1998) and signed *Zhao Puchu* with two seals of the artist reading *Zhao* and *Puchu*.

37 3/4 x 17 1/4in (95.9 x 43.8cm)

\$6,000 - 8,000

Provenance

acquired directly from the artist by the former owner



8350

8351

WU SHIXIAN (1856-1919)

LANDSCAPE IN MI STYLE

Ink and color on paper, hanging scroll; inscribed with a two-line poem and stating that it is imitating the style of Mi Fu, signed *Baixia Wu Shixian* with two seals of the artist reading *Baixia* and *Wu Shixian*.

42 x 10 1/4in (106.7 x 26cm)

\$2,500 - 4,000

Provenance

private collection, San Francisco

8352

ZHAO SHAO'ANG (1905-1998)

PLANTS AND INSECT, CALLIGRAPHY

A folding fan, the painting of Plant and Insect, ink and color on paper; dedicated to *Shenbo*, dated [*minguo*] *sāi nián xīn qiū* (new autumn of 1945) and signed *Shao'ang* with one seal of the artist reading *Shao'ang*; reversed with Calligraphy in Cursive Script, ink on gold-flecked paper; signed *Shao'ang* with one seal of the artist reading *Zhao*.

9 x 19in (22.9 x 48.3cm)

\$6,000 - 8,000

Provenance

dedicated by the artist to Wang Shenbo (1895-1989), thereafter to the current owner by descent



8351

8353

TANG YUN (1910-1993) AND WU ZUOREN (1908-1997)

CRABS, CALLIGRAPHY

A folding fan, one side ink and color on paper, signed *Hangren Tang Yun*, with two seals of the artist reading *Tang Yun si yin* and *Shimiao Xuan*; reversed with Calligraphy, ink on paper, dated *bingchen* (1976), and signed *Zuoren* with one seal of the calligrapher reading *Wu Zuoren*.

7 3/4 x 22 1/4in (19.8 x 56.5cm)

\$3,000 - 5,000



8352

8353A

HUANG XIAOSHU (B. 1900) AND SHEN YINMO (1883-1971)

LANDSCAPE, CALLIGRAPHY

A folding fan, the painting by Huang Xiaoshu (b. 1900), Landscape, ink and color on paper; dated *bingshu da shu* (summer of 1946) and signed *Huang Xiaoshu* with two seals of the artist reading *Xiaoshu* and *Gongzhu*; reversed by Shen Yinmo (1883-1971) Calligraphy in Running Script, ink on paper; dedicated to *Shenbo*, signed *Yinmo* with one seal of the calligrapher reading *Yinmo zhi yin*, the bamboo frame incised with an inscription in seal script, dedicated to *Shenbo*, with an incised signature of *Jianshi* with an incised seal reading *Shen* (Shen Jianshi, 1887-1947). 7 x 19 1/2in (17.6 x 49.5cm)

\$4,000 - 6,000



8353

Provenance

dedicated by the artists to Wang Shenbo (汪申伯, 1895-1989), thereafter to the current owner by descent

8354

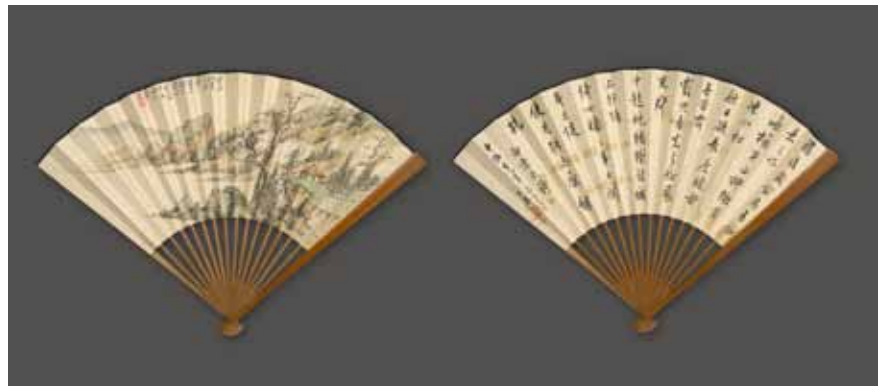
WU HUFAN (1894-1968) AND FEI XINWO (1903-1992)

LOTUS, CALLIGRAPHY

A folding fan, one side Lotus, ink and color on paper, with an inscription and dated *Yihai xia liu yue* (1935 summer, sixth month), signed *Wu Hufan* with two seals of the artist reading *Wu Wan si yin* and *Mo bao*; reversed with Calligraphy in Running Script, ink on paper, with a dedication and signed *Xinwo zuobi* with two seals of the calligrapher reading *Xinwo* and *Ren shu wei lao*.

7 1/4 x 18 1/2in (18.5 x 47cm)

\$4,000 - 6,000



8353A



8354



8355

8355
YANG MINGYI (B. 1943)
LANDSCAPE WITH GEESE

Mounted for framing, ink and light color on paper; inscribed by the artist and signed *Mingyi* with three seals of the artist.
 15 x 18 1/2in (38.1 x 47cm)
\$3,000 - 5,000

8356
YANG MINGYI (B. 1943)
LANDSCAPE

Mounted for framing, ink and light color on paper; signed *Mingyi* with one seal of the artist reading *Yang*.
 22 1/2 x 22 1/4in (57.1 x 56.5cm)
\$4,000 - 6,000

8357
WAN QINGLI (B. 1945)
SNOW LANDSCAPE

Hanging scroll, ink and color on paper; titled in seal script, with a dedication, dated *yichou chu xia* (early summer of 1985), signed *Qingli*, with five seals of the artist.
 41 3/4 x 23 3/4in (106 x 60cm)
\$2,500 - 4,000

Provenance
 E & J Frankel, Gallery New York

Trained at the Central Academy of Fine Arts in Beijing, Wan Qingli received a PhD at the University of Kansas and taught art history at the Department of Fine Arts at the University of Hong Kong. Wan studied painting with Li Keran and Lu Yanshao, and his own paintings have been exhibited in numerous international exhibitions. Currently Wan's work is the subject of the solo exhibition "Inked" at the Seattle Asian Art Museum, August 31, 2013–June 29, 2014.



8356

**PROPERTY FROM A PRIVATE COLLECTION IN THE
 PACIFIC NORTHWEST**

8358
SHU HAO (QING DYNASTY)
ZHONG KUI AND CHILD

Hanging scroll, ink and color on paper; titled *zhong zhong jian xi tu*, dedicated to *Feicun*, dated *yihai liqiu* (possibly 1935) and signed *Pingqiao Shu Hao* with two seals of the artist reading *Shu Hao* and *Zeshui Daoren*.
 44 1/2 x 12 3/8in (113 x 31.5cm)
\$4,500 - 6,000

Provenance
 from a private collection in the Pacific Northwest

A native of Ningpo, Shu Hao resided in Shanghai and enjoyed acclaim similar to those for Qian Hui'an (1833-1911) and Sha Fu (1831-1906). Skilled in painting figures in Ren Bonian's style, Shu Hao was considered one of the major Shanghai School painters of the late Qing.

The word *xi* in the title may refer to both the long-legged spider, also known as *xizi* (喜子), and the smiling boy sitting on the shoulders of Zhong Kui the Demon Queller. The spider is believed to be an auspicious symbol whose appearance predicts a happy event (see Therese Tse Bartholomew, *Hidden Meanings in Chinese Art*, Asian Art Museum of San Francisco, 2006, 2.23.1, p. 56.). Coupled with the boy child, the two were likely meant to send doubled good tidings to the painting's recipient.

PROPERTY FROM VARIOUS OWNERS

8359
LIN YONG (B. 1942)
BEAUTY WITH DOVE AND FLOWERS

Mounted for framing, ink and color on paper; titled *hua yi xiao*, dated *gengwu dong ri* (a winter's day in 1990), with three seals of the artist reading *Lin Yong*, *Nanguo hong hua* and *Dong nan xi bei zhai*.
 26 1/8 x 53in (66.5 x 134.8cm)
\$12,000 - 15,000



8357



8358



8359



8360



8361

8360
ATTRIBUTED TO PU RU (1896-1963)
SIX HORSES IN SONG STYLE

Horizontal scroll mounted for framing, ink on paper; with a poetic quatrain inscribed in ink to the right of each image of a horse, at the lower left dated *guiyou zhongdong* (mid-winter of 1933) and bearing the signature *Pu Ru* with one seal reading *Pu Ru zhi yin*.
9 x 48 1/2in (22.9 x 123.2cm)
\$6,000 - 8,000

8361
YANG SHANSHEN (1913-2004)
DOVE AND FLOWERS, 1959

Ink and color on paper, mounted for framing; dedicated to *Yisheng*, dated twelfth day of the ninth month of 1959 and signed *Shanshen* with one seal of the artist reading *Yang*.
13 1/4 x 26 3/4in (33.7 x 68cm)
\$3,500 - 5,000

8362
ZHAO SHAO'ANG (1905-1998)
POMEGRANATES AND BEETLE

Hanging scroll, ink and color on paper; inscribed, dedicated to *Xinming* and signed *Shao'ang* with one artist's seal and one collector's seal.
38 x 11 1/2in (97 x 30cm)
\$4,000 - 6,000

Provenance

Bonhams, Hong Kong, 28 November 2009, lot 169



8362

8363
GUAN LIANG (1900-1986)
OPERA FIGURES

Ink and color on paper, mounted; dated *renxu ba yue* (eighth month of 1982) and signed *Pan Yu Guan Liang* with one seal of the artist reading *Guan Liang*.
10 3/4 x 9 5/8in (27.3 x 24.5cm)
\$5,000 - 7,000

8364
SHI LU (1919-1982)
DUCKS

Ink and color on paper, mounted, framed and glazed; inscribed and signed *Shi Lu* with one seal of the artist reading *Shi Lu*.
18 x 12 1/2in (45.7 x 31.8cm)
\$6,000 - 8,000



8363



8364



8365

8365

ZHANG DAQIAN (1899-1983) AND LIN QINGNI (1914-2002)
WATERFALL LANDSCAPE, 1973

Mounted for framing, ink and color on paper; the top with an inscription by Zhang Daqian 'painted together with Qingni', dated *[minguo] liushi'er nian* (1973), signed *Yuanweng*, with two seals of the artist reading *Zhang Yuan zhi yin* and *Daqian Jushi*, the lower left with two artist's seals of *Lin Qingni* reading *Sidao Tang yin* and *Lin Qingni zuo*.

36 5/8 x 69 1/2in (93 x 176.5cm)

\$40,000 - 60,000

Provenance

Bonhams & Butterfields, 21 November 2005, Sale 13313, lot 9291



8366

8366

ZHANG DAQIAN (1899-1983) AND QIAO DAZHUANG (1892-1948)
LANDSCAPE, CALLIGRAPHY

A folding fan, the painting by Zhang Daqian, Landscape, ink and color on paper; inscribed and dated *dingmao wu yue* (fifth month of 1927), dedicated to *Shengbo* and signed *Daqian di Zhang Yuan* with two seals of the artist reading *Zhang Yuan zhi yin xin* and *Daqian*; reversed by Qiao Dazhuang, Calligraphy, ink on paper; dated *bingshu* (1946), dedicated to *Shenbo xian sheng* and signed *Dazhuang* with one seal of the artist reading *Juqiao* and another seal (illegible).

8 1/2 x 17in (21.6 x 43.2cm)

\$25,000 - 40,000

Provenance

dedicated by the artists to Wang Shenbo (1895-1989), thereafter to the current owner by descent



8367



8367



8368

8367

TANG YUN (1910-1993)

ALBUM OF TEN PAINTINGS OF BIRDS AND FLOWERS

Ten paintings mounted on an album, each ink and color or ink on paper; each painting variously signed *Tang Yun* [4], *Dashi* [2], *Laoyao* [3], and *Laoyao xie*, with ten seals reading *Dashizhai*, *Tang Yun si yin* [2], *Yao Weng* [3], and *Tang Yun* [4]; the cover of the album titled, dated *bingzi chun san yue* (third month in the spring of 1996) and signed *Juntao bai sui* ([Qian] Juntao at one hundredth year) with one seal reading *Juntao zhi xi*. [10]

3 3/8 x 6in (8.6 x 15.2cm) each

\$6,000 - 8,000

8368

OU HAONIAN (B. 1935)

PAIRED BIRDS ON SNOWY PINE

Mounted for framing, ink and color on paper; inscribed by the artist, dated *wuwu* (1978) and signed *Lingnan Ou Haonian* with two seals of the artist reading *Ou jie* and *Lingnan buyi*.

23 1/4 x 37in (59 x 94cm)

\$5,500 - 7,000



8369



8370



8371

PROPERTY FROM THE CLAVERE COLLECTION

8369

STYLE OF ZHOU PEICHUN (REPUBLIC PERIOD) STREET AND GENRE SCENES

Five rolls of paintings, three backed with silk, ink and color on paper; with inscriptions in Chinese and additional inscriptions written or typed in English, illustrating street vendors, itinerant entertainers, and water craft. [5]

6 1/2 x 51 1/2 in (16.3 x 131cm) the longest

\$2,000 - 3,000

Provenance

purchased in Beijing before 1938

PROPERTY FROM VARIOUS OWNERS

8370

FENG YUAN (B. 1952) CHILDREN AT PLAY

Hanging scroll, ink and color on paper; inscribed by the artist and dated *jimao nian dong shi er yue* (twelve month in the winter of 1999), signed *Feng Yuan* with four seals of the artist.

26 3/4 x 26 in (67.5 x 65.5cm)

\$6,500 - 8,000

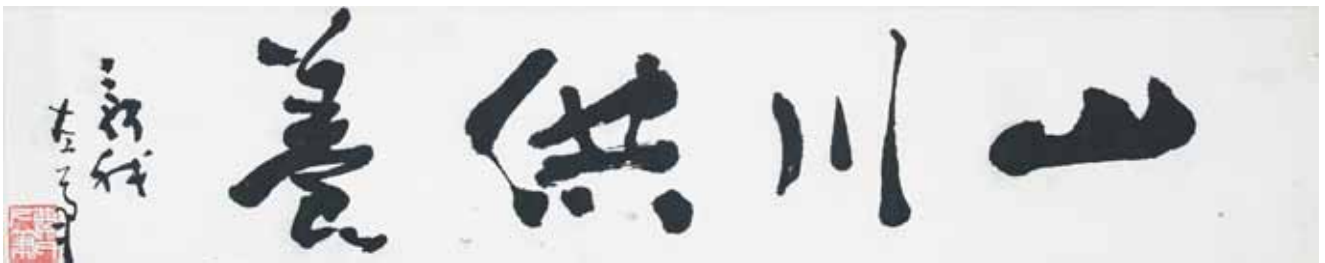
8371

FENG ZIKAI (1898-1975) FIRST STEPS

Ink and color on paper, unmounted; inscribed with a couplet, signed *Zikai* with two seals of the artist reading *Zikai shu hua* and *Shi men Feng shi*.

14 3/8 x 17 1/2 in (36.5 x 44.5cm)

\$12,000 - 15,000



8372

8372

LU YANSHAO (1909-1993)

LANDSCAPE

Handscroll, ink and color on paper; with a long inscription by the artist, dated *jiazi dong shiyi yue* (eleventh month in the winter of 1984), signed *Lu Yanshao* with three seals of the artist reading *Wan qing xuan*, *Lu Yanshao*, and *Jiading*, with a calligraphic front piece in running script by *Fei Xinwo* (1903-1992) signed *Xinwo Zuobi* followed by one seal of the calligrapher reading *Fei shi Zuobi*.

4 x 118 1/2 in (10 x 301 cm) the painting; 3 7/8 x 20 1/2 (9.8 x 52 cm), the front piece

\$40,000 - 60,000



8373

8373

HUANG JUNBI (1898-1991)

LANDSCAPE WITH MIST AND WATERFALL, 1972

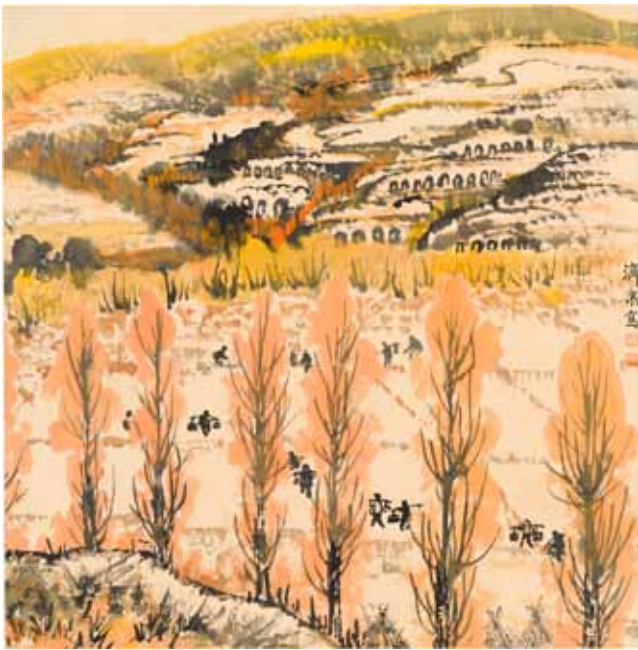
Ink and color on paper, mounted, framed and glazed; inscribed, dedicated to *Zhiwei xian sheng, Minghua fu ren*, dated *renzi qiu* (autumn of 1972) and signed *Junweng Huang Junbi* with three seals of the artist reading *Huang Junbi yin*, *Junweng*, and *Baiyuntang*.

23 1/2 x 46 1/2 in (59.7 x 118.1 cm) sight

\$70,000 - 90,000

Provenance

commissioned from the artist in 1972 in Hong Kong as a gift to the current owners



8374



8375



8376

8374

FANG JIZHONG (1923-1987)

SHAANXI LANDSCAPE

Hanging scroll, ink and color on paper; signed *Fang Jizhong*, with three seals of the artist, two reading *Fang* and one reading *Jizhong*.
26 1/4 x 26in (66.8 x 66cm)

\$4,000 - 6,000

8375

LIN YONG (B. 1942)

BEAUTY HOLDING A FAN

Ink and color on paper, mounted; dated *renshen* (1992) and signed *Lin Yong* with one seal of the artist reading *Lin Yong*.
26 1/2 x 27in (67.3 x 68.6cm)

\$5,000 - 7,000

8376

T'ANG HAYWEN (TANG HAIWEN, 1927-1991)

FIVE ABSTRACT PAINTINGS, UNTITLED

Each watercolor on paper, mounted, framed and glazed, including one triptych; each signed at lower right *Tang* and *Haiwen* in Chinese.
7 3/8 x 7 1/4in (18.7 x 18.5cm) the triptych,
4 1/8 x 4 3/4in (10.5 x 12.1cm) each of the other four

\$4,000 - 6,000

Provenance

acquired directly from the artist at his studio in Paris in the early 1980s

8377

HONG BO (B. 1966)

MT. WUYI LANDSCAPE

Hanging scroll, ink and color on paper; inscribed by the artist and dated *gengyin nian chu xia* (2010, beginning of summer), signed *Hong Bo*, with four seals of the artist reading *Hong Bo zhiyin*, *Xianshi*, *Cang hai yu ge* and *Quan sheng song yun*.
54 x 27 1/4 in (137.2 x 69cm)

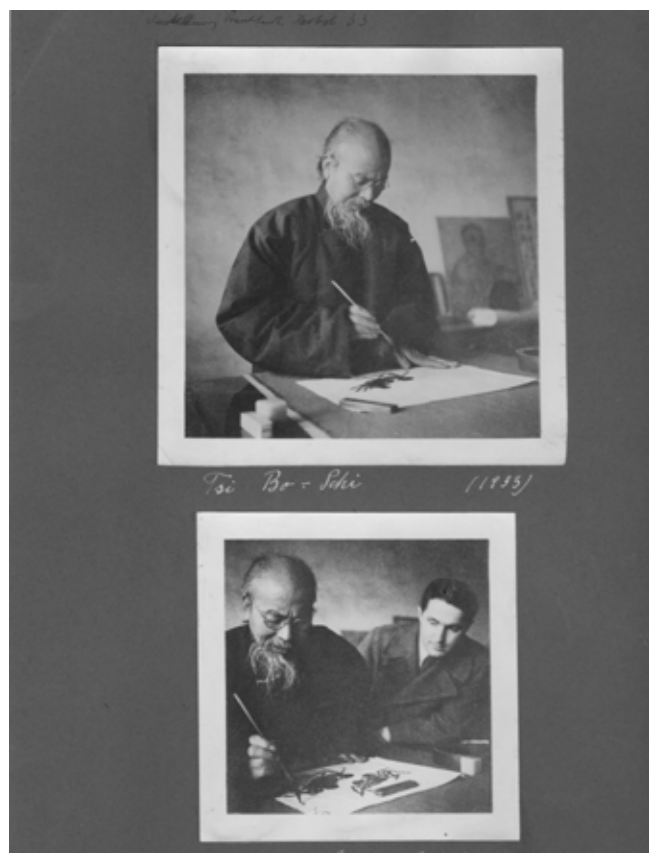
\$30,000 - 50,000



8377



8378



8378 (details)

8378

QI BAISHI (1863-1957)

AMARANTHS AND DRAGONFLIES

Hanging scroll now framed and glazed, ink and color on paper; dedicated to *Deming xian sheng* and *Minyi fu ren* and signed *Qi Huang Bai Shi* with one seal of the artist reading *Qi Da*.

43 3/4 x 12 3/4 in (111.2 x 32.4 cm) sight

\$50,000 - 70,000

Provenance

acquired directly from the artist in Beijing by Hellmut Wilhelm (1905-1990) and Maria Illich-Wilhelm, thereafter to the current owner by descent

Hellmut Wilhelm (衛德明, 1905-1990) was a noted German sinologist best known for his study and interpretation of the *I Ching*, following in the footsteps of his father Richard Wilhelm, who in the early 20th century translated the *I Ching* and other early Chinese classics for western audiences. Born in Qingdao, Shandong province, Hellmut Wilhelm returned to China in the early 1930's to work as a correspondent for western newspapers and professor of German Languages and Literature at National Peking University until shortly after the Second World War. In a letter dated 24 February 1933, Hellmut's wife Maria (敏宜 in the dedication) described their first visit to the Beijing studio of Qi Baishi, who painted and posed for photographs for the Wilhelms.

8379

ZAO WOU-KI (1921-2013)

LOST FOREST, 1955

Lithograph, framed and glazed; in the lower right margin signed *Wuji* in Chinese and Zao and dated 55.

25 x 19in (63.5 x 48.3cm)

\$3,000 - 5,000

Provenance

private collection, Virginia
purchased from Zhao Wuwei, brother of the artist, in the late 1950's in Montclair, New Jersey, thereafter to the current owner by descent

In Chapter Six of Zao Wou-ki's autobiography (Chinese edition *Zhao Wuji zi hua xiang*, *yishujia chubanshe*, Taipei, 1993, p. 109), Zao mentioned staying with his younger brother Wuwei in New Jersey for four months after the breakup of his marriage with his first wife Jinglan. The present lot was likely purchased from Zhao Wuwei shortly after Zao's sojourn.

8380

ZAO WOU-KI (1921-2013)

NOCTURNE, 1955

Lithograph, framed and glazed; in the lower left margin inscribed *Epreuve d'artiste* (artist's proof), and in the lower right margin signed *Wuji* in Chinese and Zao and dated 55.

16 3/4 x 21in (42.5 x 53.3cm)

\$3,000 - 5,000

Provenance

private collection, Michigan
purchased from Zhao Wuwei, brother of the artist, in the late 1950's in Montclair, New Jersey, thereafter to the current owner by descent

In Chapter Six of Zao Wou-ki's autobiography (Chinese edition *Zhao Wuji zi hua xiang*, *yishujia chubanshe*, Taipei, 1993, p. 109), Zao mentioned staying with his younger brother Wuwei in New Jersey for four months after the breakup of his marriage with his first wife Jinglan. The present lot was likely purchased from Zhao Wuwei shortly after Zao's sojourn.

END OF SALE



8379



8380

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