

CHINESE ART FROM THE SCHOLAR'S STUDIO

Monday March 16, 2015

New York



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吳

Bonhams

NEW YORK





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愛玩弗置也

壬子嘉平歲望溪陽寓齋王文治記



CHINESE ART FROM THE SCHOLAR'S STUDIO

Monday March 16, 2015 at 12pm
New York

BONHAMS

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

PREVIEW

Thursday March 12, 10am to 5pm
Friday March 13, 10am to 5pm
Saturday March 14, 12pm to 5pm
Sunday March 15, 12pm to 5pm

BIDS

+1 (212) 644 9001
+1 (212) 644 9009 fax

To bid via the internet please visit
www.bonhams.com/22379

Please note that bids must be submitted no later than 4pm on the day prior to the auction. New bidders must also provide proof of identity and address when submitting bids. Failure to do this may result in your bid not being processed.

Telephone bidding is only available for lots with a low estimate in excess of \$1000.

Please see pages 2 to 9 for bidder information including Conditions of Sale, after-sale collection and shipment.

SALE NUMBER: 22379

Lots 8000 - 8164

CATALOG: \$35

INQUIRIES

Bruce MacLaren
+1 (917) 206 1677
+1 (212) 644 9007 fax
bruce.maclaren@bonhams.com

Nicholas Rice
+1 (917) 206 1622
+1 (212) 644 9007 fax
nicholas.rice@bonhams.com

Automated Results Service
+1 (800) 223 2854

ILLUSTRATIONS

Front cover: Lot 8090
Inside front cover: Lot 8164
Page one: Lot 8101
Page two: Lot 8090
First session page: Lots 8011, 8008, 8018, 8012 and 8023
Second session page: Lot 8035
Third session page: Lot 8092
Inside back cover: Lot 8095
Back cover: Lot 8119

INTERNATIONAL CHINESE CERAMICS AND WORKS OF ART TEAM



Colin Sheaf



Dessa Goddard



Asaph Hyman

ASIA AND AUSTRALIA



Xibo Wang
Hong Kong



Gigi Yu
Hong Kong



John Chong
Hong Kong



Shaune Kong
Beijing



Susie Quek
Singapore



Yvett Klein
Sydney



Steven Zuo, Hong Kong
Chinese Paintings

EUROPE



Sing Yan Choy
London,
New Bond Street



James Hammond
London,
Knightsbridge



Rachel Hyman
London,
Knightsbridge



Rosangela Assennato
London,
Knightsbridge



Ben Law Smith
London,
Knightsbridge



Ian Glennie
Edinburgh

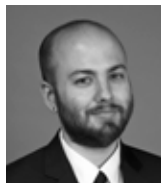


Asha Edwards
Edinburgh

USA



Bruce MacLaren
New York



Nicholas Rice
New York



Olivia Hamilton
New York



Henry Kleinhenz
San Francisco



Daniel Herskee
San Francisco



Andrew Lick
San Francisco



Ling Shang
San Francisco



Tiffany Chao
Los Angeles

ASIA REPRESENTATIVES



Hongyu Yu
Beijing



Summer Fang
Taipei



Bernadette Rankine
Singapore



Akiko Tsuchida
Tokyo

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 the catalog. If not so removed, daily storage fees will be payable to us by the purchaser as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the purchaser's risk and expense, as set forth in more detail in the "Buyer's Guide." Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the purchaser. Bonhams can provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

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

10. These Conditions of Sale shall bind the successors and assigns of all bidders and purchasers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

11. These Conditions of Sale and the purchaser's and our respective rights and obligations hereunder are governed by the laws of the State of California. By bidding at an auction, each purchaser and bidder agrees to be bound by these Conditions of Sale. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the purchaser of lots consigned hereunder) shall be resolved by the procedures set forth below.

MEDIATION AND ARBITRATION PROCEDURES

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

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

(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;

CONDITIONS OF SALE - CONTINUED

(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. 3550.

Catalogs

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

Previews

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

Estimates

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

Reserves

Unless indicated by the ▣ symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the consignor is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

Auction House’s Interest in Property Offered at Auction

On occasion, Bonhams may offer a lot in which it has an ownership interest, in whole or in part. Such property, if any, is identified in the catalog with a ▲ symbol next to the lot number.

Similarly, Bonhams may have an economic interest in a lot beyond its commission as a result of making an advance against anticipated proceeds to the consignor which is secured by the consigned property or where it has guaranteed the consignor a minimum auction price for consigned property. Such property, if any, is identified in the catalog with a ◊ symbol next to the lot number.

Bidding at Auction

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

Valid Bonhams client accounts are 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 by placing responsive or consecutive bids for a lot up to the amount of the reserve, but never above it.

We assume no responsibility for failure to execute bids for any reason whatsoever.

In Person

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

Absentee Bids

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

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

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

\$50-200	by \$10s
\$200-500	by \$20/50/80s
\$500-1,000	by \$50s
\$1,000-2,000	by \$100s
\$2,000-5,000	by \$200/500/800s
\$5,000-10,000	by \$500s
\$10,000-20,000	by \$1,000s
\$20,000-50,000	by \$2,000/5,000/8,000s
\$50,000-100,000	by \$5,000s
\$100,000-200,000	by \$10,000s
above \$200,000	at auctioneer’s discretion

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

Currency Converter

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

Buyer’s Premium

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

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment.

All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

Payment

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. For payments sent by mail, please remit to Cashier Department, 220 San Bruno Avenue, San Francisco, CA 94103.

Sales Tax

California, Arizona, Colorado, Connecticut, Florida, Georgia, Illinois, Nevada, New York, Massachusetts, Pennsylvania, Texas, Washington state and Washington DC 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.

Shipping & Removal

Bonhams can accommodate shipping for certain items. Please contact our Cashiers Department for more information or to obtain a quote. Carriers are not permitted to deliver to PO boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price will accompany all international purchases.

Collection of Purchases

Please arrange for the packing and transport of your purchases prior to collection at our office. If you are sending a third party shipper, please request a release form from us and return it to +1 (212) 644 9009 prior to your scheduled pickup. To schedule collection of purchases, please call +1 (212) 644 9001.

Handling and Storage Charges

Please note that our offices have requirements for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. Bonhams will hold all purchased lots in our gallery until Friday March 20 without penalty. After March 20 collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

Storage charges of \$5 per lot, per day will begin accruing for any lots not collected by the 31st day after the auction. Bonhams reserves the right to remove uncollected sold lots to the warehouse of our choice at the buyer’s risk and expense. Handling and storage fees will apply.

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To find out the final purchase price for any lot following the sale, please call our automated auction results line at +1 (800) 223 2854 ext. 3400. All you need is a touch-tone telephone and the lot number. Auction results are usually available on the next business day following the sale or online at **www.bonhams.com/us**.



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LOTS WILL BE AVAILABLE FOR COLLECTION FROM CADOGAN TATE BEGINNING AT 2PM ET ON TUESDAY, MARCH 24.

Address

Cadogan Tate Fine Art Storage Limited
41-20 39th Street
Sunnyside, New York, 11104

Lots will be available for collection 24hrs following transfer to Cadogan Tate every business day from 9.30am to 4.30pm ET.

Collections appointments must be booked 24 hours in advance (subject to full payment of all outstanding amounts due to Bonhams and Cadogan Tate) by contacting Cadogan Tate at (t) +1 (718) 707 2849.

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The per-lot charges levied by Cadogan Tate Fine Art Storage Ltd are as follows (plus any applicable sales tax):

FURNITURE/LARGE OBJECTS

Transfer \$75
Daily storage..... \$10
Insurance (on Hammer + Premium + tax) 0.3%

SMALL OBJECTS

Transfer \$37.50
Daily storage..... \$5
Insurance (on Hammer + Premium + tax) 0.3%

Please contact Catherine More at Cadogan Tate Fine Art Storage at
(t) +1 (718) 247 2070
(f) +1 (347) 468 9916 or
c.more@cadogantatefineart.com

For more information and estimates on domestic and International shipping, please contact Catherine More at
(t) +1 (718) 247 2070 or
c.more@cadogantatefineart.com

PAYMENT

All amounts due to Bonhams and all charges due to Cadogan Tate Fine Art Storage Ltd must be paid by the time of collection of the property from their warehouse.

TO MAKE PAYMENT IN ADVANCE

Telephone +1 (718) 707 2849 to ascertain the amount due, payable by cash, check, or credit card.

PAYMENT AT TIME OF COLLECTION

May be made by cash, check, or credit card.

Lots will only be released from Cadogan Tate's warehouse upon production of the "Collection Slip" obtained from the Cashier's office at Bonhams.

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OVERSIZED LOTS

8079
8080
8081
8082

GLOSSARY

TYPICAL HEADINGS USED IN THE CATALOG

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

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

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NO GUARANTEE OF AUTHENTICITY FOR CHINESE PAINTINGS

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

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請您在競標前仔細閱讀拍賣規則。

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

(415) 503 3358

SNUFF BOTTLES

Lots 8000-8032





8000

**PROPERTY FROM THE BENTLEY COLLECTION OF
CHINESE SNUFF BOTTLES, LONDON, UNITED KINGDOM**

8000

AN ENAMELED GLASS SNUFF BOTTLE

1767-1799

The flattened ovoid body set on a straight foot and rising to a flared mouth, elegantly enameled to the front and back with a cricket balanced on two flowering plants, the details picked out in pastel enamels.

2 3/8in (6cm) high

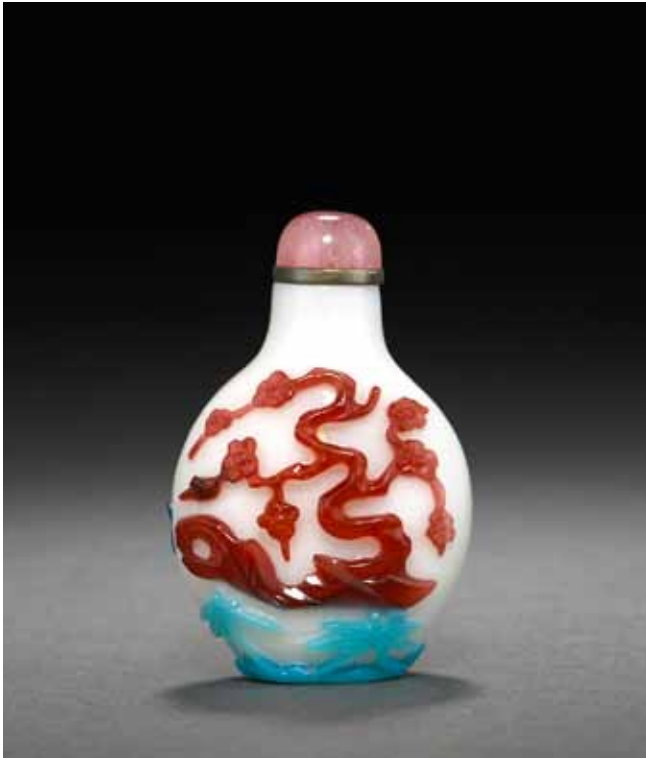
\$9,000 - 12,000

Provenance

C.Y. Tse, Hong Kong, 1987

Literature

Published *The Bentley Collection of Chinese Snuff Bottles*, The Asian Art Studio, 2008, page 67



8001

8001

A THREE-COLOR OVERLAY GLASS SNUFF BOTTLE

1800-1880

The ovoid bottle tapering to a straight rim with wide mouth, elegantly overlaid in cranberry, blue and turquoise with the "three friends of winter" on the opaque white ground, the turquoise bamboo forming the oval foot ring

2 1/8 in (5.4cm) high

\$5,000 - 7,000

Provenance

The Asian Art Studio, Inc.

Sotheby's New York, 27 March 2003, lot 368

The Jade Collector, Los Angeles, CA., November 2001

Literature

Published *The Bentley Collection of Chinese Snuff Bottles*, The Asian Art Studio, Inc., 2008, page 31



8002

8002

A GOOD OVERLAY GLASS SNUFF BOTTLE

1780-1850

Of ovoid form raised on a high oval foot ring, the opaque yellow ground overlaid in turquoise with a hunter pursuing a fleeing deer reversed by a scholar holding a brush beside a flowering bush growing from a rocky outcropping, the scenes set off by abbreviated lion mask handles, suspending single rings.

2 in (5cm) high

\$5,000 - 7,000

Provenance

The Asian Art Studio, Inc.

Sotheby's Hong Kong, 30 October 2000, lot 590

The Guo'An collection, Sweden

Sydney L Moss, London, 1967

Literature

Published *The Bentley Collection of Chinese Snuff Bottles*, The Asian Art Studio, Inc., 2008, page 59



8003

8003
A JASPER SNUFF BOTTLE

1750-1860
 The well-hollowed globular bottle raised on a recessed oval foot ring and set with paired mock lion mask handles suspending single rings under a cylindrical neck and concave mouth rim, the stone of variegated green and red color.
 2 1/8in (5.2cm) high
\$3,000 - 5,000

Provenance
 Sotheby's London, 21 June 1995, lot 40

Literature
 Published *The Bentley Collection of Chinese Snuff Bottles*, The Asian Art Studio, Inc., 2008, page 81



8004

8004
A WHITE JADE SNUFF BOTTLE

1820-1880
 The high shouldered ovoid body rising from a flat foot and tapering to a cylindrical neck and straight mouth, the even white stone carved with an rich landscape of bamboo and lingzhi growing near a waterfall with bats hovering nearby.
 2 1/2in (6.4cm) high
\$5,000 - 7,000

Provenance
 Chinese Arts and Crafts, Kowloon, 1983

Literature
 Published *The Bentley Collection of Chinese Snuff Bottles*, The Asian Art Studio, Inc., 2008, page 7



8005

8005

A BROWN OVERLAY GLASS SNUFF BOTTLE

Attributed to the Yangzhou School, 1780-1850

Of flattened ovoid form, overlaid on the milk-white ground with a lone fisherman moored near swimming ducks and a rocky outcropping reversed by a scene with Mi Fei and his attendant by a prunus tree issuing from a fantastic rock under a caption reading: "Water warms up a Spring River", the scenes set off by mock lion mask and ring handles.

2 1/4in (5.7cm) high

\$12,000 - 15,000

Provenance

Clare Lawrence, Ltd.

The Monimar Collection

Illustrated

Miniature Masterpieces from the Middle Kingdom, the Monimar Collection, Clare Lawrence, London, 1996, pp.274-275, no 131, 181.

The Bentley Collection of Chinese Snuff Bottles. The Asian Art Studio, Inc., 2008, p. 55.



8006

8006

A FINE GLASS DRAGON MEDALLION SNUFF BOTTLE

Imperial workshops, 18th century

Simulating emerald green jade, the elegant ovoid glass body raised on an oval foot ring and tapering inward to a straight wide mouth, finely molded at the front and back with medallions depicting paired dragons centered on a flaming jewel with ruyi heads and framed by lion mask handles suspending single rings, the translucent body of even tone throughout.

2 1/4in (5.7cm) high

\$10,000 - 15,000

Provenance

The Asian Art Studio, Inc.

Sotheby's New York, 1 April 2005, lot 500

The Avrina Pugh Collection, no. 54C

Literature

Published *The Bentley Collection of Chinese Snuff Bottles*, The Asian Art Studio, Inc., 2008, page 17



8007 (two views)

8007

A FINE RED OVERLAY GLASS SNUFF BOTTLE

The tall ovoid bottle raised on an oval foot ring and tapering into a long neck and straight wide mouth, richly overlaid on one side with a chrysanthemum bush issuing from a rocky outcropping and insects hovering nearby, the scene reversed by a five line poem with two seals reading *yinjin ji hua shi* "drinking as if flowers are in full bloom", all set off in high relief against the white opaque surface.

3in (7.6cm) high

\$4,000 - 6,000

Provenance

C.Y. Tse, Hong Kong, 1987

Literature

Published *The Bentley Collection of Chinese Snuff Bottles*, The Asian Art Studio, Inc., 2008, page 37

8008

A THREE-COLOR OVERLAY SNUFF BOTTLE

1820-1900

The ovoid body set on a narrow oval foot ring and tapering inward to a straight neck and narrow aperture, overlaid in high relief with a swimming carp, a frog on a leaf, and two further amphibians in shades of green, red and black set off against the opaque white surface.

2 1/4in (5.8cm) high

\$4,000 - 6,000

Provenance

Sotheby's London, 23 March 1988, lot 66

A Private Collection

The Eric Young Collection

Literature

Published *The Bentley Collection of Chinese Snuff Bottles*, The Asian Art Studio, Inc., 2008, page 50



8008



8009

8009

A GREEN OVERLAY GLASS 'DRAGON' SNUFF BOTTLE

1780-1850

The ovoid body raised on a flat oval foot ring and elegantly overlaid in a continuous band with a pair of writhing chilong in high relief on the pale opaque green surface.

2 1/2in (6.4cm) high

\$2,000 - 3,000

Provenance

Sotheby's, 24 April 1989, lot 321

The Eric Young Collection

Literature

Published *The Bentley Collection of Chinese Snuff Bottles*, The Asian Art Studio, Inc., 2008, page 39



8010

8010

A RARE GLASS OVERLAY SNUFF BOTTLE

1800-1880

The elongated baluster body rendered of translucent red glass and enclosed by a band of *wufu* cavorting in the clouds, the fine details carved in high relief against the brilliant red ground and further accented by a complimentary oval footrim.

2 5/8in (6.7cm) high

\$6,000 - 8,000

Provenance

Clare Lawrence, Ltd.

Christie's South Kensington, London, 4 October 1999, lot 160

The Gerry P. Mack Collection

Literature

Published *The Bentley Collection of Chinese Snuff Bottles*, The Asian Art Studio, Inc., 2008, page 52



8011

8011

AN OVERLAID PINK GLASS SNUFF BOTTLE

1780-1850

The ovoid body with straight mouth rim embellished with a yellow ring repeated as the oval foot ring, the surface decorated with a female immortal standing by a deer with bats in flight above, the scene reversed by a herd boy and ox crouching near grasses with a crane holding a peach branch above, the two scenes separated by a basket of peaches.

2 1/4in (5.7cm) high

\$4,000 - 6,000

Provenance

Clare Lawrence Ltd.
Sotheby's New York, 15 September 1998, lot 36
The Neal W. and Frances R. Hunter Collection
C.F. Liang, Los Angeles, CA., 1977

Literature

Published *The Bentley Collection of Chinese Snuff Bottles*, The Asian Art Studio, Inc., 2008, page 57



8012

8012

A BLUE GLASS OVERLAY SNUFF BOTTLE

1820-1880

The ovoid body tapering inward to a straight wide mouth overlaid with a blue ring repeated as an oval foot ring under a dragon rising from crashing waves and birds in flight reversed by a pavilion resting on billowing clouds with bats hovering above, all rendered on the semi-translucent white body.

2in (5cm) high

\$5,000 - 7,000

Provenance

The Asian Art Studio, Inc.
Sotheby's Hong Kong, 17 October 2001, lot 612
The Guo'An Collection, Sweden, no. 290
Ambassador X, in Beijing prior to 1940
Drouot, Paris, 8 May 1979, lot 130

Illustrated

'Kinesiska snusflaskor,' Antik & Auction, October 1989, p. 64

Literature

Published *The Bentley Collection of Chinese Snuff Bottles*, The Asian Art Studio, Inc., 2008, page 53



8013

8013

A CARVED GREEN AND PINK GLASS SNUFF BOTTLE

1780-1850

Of flattened ovoid form with straight mouth rim and set on a recessed ovoid foot rim, the opaque pink body rendered as a lotus bud emerging from a green leaf-form base, the elegant petals set off by mock lion mask handles.

2 1/2in (6.4cm) high

\$6,000 - 8,000

Provenance

Sotheby's London, 3 March 1987, lot 53
The Eric Young Collection

Literature

Published *The Bentley Collection of Chinese Snuff Bottles*, The Asian Art Studio, Inc., 2008, page 41



8014

8014

A RED OVERLAY ON WHITE GLASS SNUFF BOTTLE

Possibly Imperial, attributed to the Palace Workshops, Beijing

The flattened ovoid body set with straight wide mouth and raised on an oval convex foot rim, decorated on the front and back with "One Hundred Antiques" in red overlay on the opaque ground, the central designs framed by further ritual vessels.

2 3/8in (6cm) high

\$7,000 - 10,000

Provenance

Clare Lawrence Ltd.
The Monimar collection
Christie's London, 12 October, 1987, lot 30
The Dwyer collection

Exhibited

LACMA, Los Angeles, Ca. 1984

Literature

Miniature Masterpieces from the Middle Kingdom, the Monimar Collection of Chinese Snuff Bottles, London, 1996, pp 252-253, no. 120. 104.
The Bentley Collection of Chinese Snuff Bottles. The Asian Art Studio, Inc., 2008, p. 45



8015

PROPERTY FROM VARIOUS OWNERS

8015

A JADE SNUFF BOTTLE

1750-1820

Well hollowed and of white tone with patches of russet skin, carved in the form of two leafy persimmon, one side carved with *lingzhi*, the other with a bat flying with a ribbon-tied Buddhist *wanzi* (swastika) in its mouth.

2 3/4in (7cm) high

\$9,000 - 12,000

Provenance

A private New York Collection.

The decoration of this bottle employs two rebuses implying auspicious blessings upon the owner. The combination of persimmon and *lingzhi* is read to mean "may everything be as you wish." The *wanzi* and bat embodies can be translated as "may ten thousand blessings come upon you."



8016

8016

AN AMBER SNUFF BOTTLE

1860-1940

In the form of a natural double gourd with clusters of leaves and smaller gourds suspended from its body and a bat resting on its surface, the honey brown body of variegated tone and with patches of translucency.

2 1/4in (5.4cm) high

\$2,500 - 4,000



8017

8017

AN INSIDE PAINTED AMBER SNUFF BOTTLE

Wang Xisan 1959

Of upright rectangular form with sloping shoulders, with a flat lip and supported by an oval foot rim surrounding a recessed foot, the interior painted with a continuous scene of children at play in a garden, inscribed by the artist and dated *jihai* (1959) and signed Wang Xisan with a single painted seal, the amber a warm honey tone with an even craquelure.

2 1/8in (5.4cm) high

\$5,000 - 7,000

PROPERTY FROM A MIDWEST COLLECTION



8018

PROPERTY FROM VARIOUS OWNERS

8018

A FINE YELLOW JADE SNUFF BOTTLE

1750-1820

Very well hollowed, of flattened ovoid form raised on a recessed oval foot ring supporting a plain elegant body set with a straight mouth rim, the plain yellow-green stone of even rich tone throughout.

2 1/2in (6.3cm) high

\$10,000 - 12,000

Provenance

The Collection of Newman Page, San Francisco

A private San Francisco collection



8019



8020



8021

8019

A MINIATURE YELLOW JADE SNUFF BOTTLE

1800-1880

The small globular body raised on an recessed oval foot ring and tapering to a flared mouth with wide aperture, the stone a pale greenish yellow with a variegated russet patch to one side, well hollowed out.

1 1/2in (3.8cm) high

\$4,000 - 6,000

8020

A WHITE FIGURAL SNUFF BOTTLE

19th century

Carved in the form of a crouching Liu Hai holding a string of cash and petting his amphibian companion, the smiling figure expertly rendered from the icy white stone.

1 3/4in (4.6cm) high

\$2,000 - 3,000

8021

A LAVENDER JADEITE SNUFF BOTTLE

Of compressed oval shape set on a recessed oval foot ring and rising to a straight mouth, the lavender stone shallowly carved with butterflies in flight near a cluster of iris, reversed by branch of blossoming plum, the stone an even icy pale color throughout.

2 1/4in (5.8cm) high

\$2,000 - 3,000



8022

PROPERTY FROM A MIDWEST COLLECTION

8022

A FINE SUZHOU AGATE SNUFF BOTTLE

Zhiting School, 1750-1850

Of compressed form, with a flat lip and flat foot, the body carved with a continuous scene of a landscape, with a boy riding a water buffalo and flying a kite, with serrated rocks above, reversed with a pine, with a seven character inscription in relief in running script, clouds at the shoulder, with the design of the pine continuing on the neck.

1 3/4in (4.4cm) high

\$6,000 - 9,000

Whereas the size and shape of this bottle definitively place it with the Suzhou school, the high-quality carving, masterful use of the stone's natural coloration and the brief inscription in relief link it to the Zhiting group. For an in-depth look at the Zhiting associated snuff bottles from the Bloch collection, see Moss, Graham and Tsang, *A Treasury of Chinese Snuff Bottles*, Vol 2, part 2. no 366-379.



8023

PROPERTY FROM VARIOUS OWNERS

8023

A CINNABAR LACQUER SNUFF BOTTLE

1750-1800

Of flattened rounded form, carved in deep relief with flowering peonies, pine trees bordered by convoluted rock work, below a band of artemis leaves at the neck and above a band of petal lappets at the base.

2 3/4in (7cm) high

\$7,000 - 9,000

Provenance

Mrs. Joseph Thompson, GA

A private California Collection



8024 (two views)

8024

A WHITE JADE SNUFF BOTTLE

1880-1940

The natural pebble carved in the form of a stalk of bok choy, an insect resting on one side of the cluster of leaves, its body picked out by a small patch of dark grey inclusions in the stone.

2 7/8in (7cm) high

\$5,000 - 7,000



8025

PROPERTY FROM A MIDWEST COLLECTION

8025

A WHITE JADE SNUFF BOTTLE

1750-1820

Well-hollowed, of rounded rectangular form with a cylindrical neck, flat lip, oval foot ring, the white stone with cloud-like inclusions polished to a pleasant soft luster.

2 3/8in (6cm) high

\$4,000 - 6,000



8026

8026

A RUSSET AND GREEN JADE SNUFF BOTTLE

1780-1860

The pear form bottle resting upon an oval foot ring, rising to a spreading neck beneath its gently concave lip, the stone with a slight yellowish tone and oatmeal-like inclusions, one side carved through a layer of opaque russet skin with three rams on a rocky land adorned with auspicious lingzhi fungus, the narrow sides flanked with two faux lion mask-and-ring handles.

2 1/2in (6.4cm) high

\$4,000 - 6,000



8027 (two views)



PROPERTY FROM ANOTHER OWNER

8027

AN INSIDE PAINTED CRYSTAL SNUFF BOTTLE

By Ye Zhongsan, dated 1896

The baluster shaped bottle with straight mouth and raised on a recessed oval foot ring, elegantly painted with children playing games a clearing surrounded by rocky outcroppings and stately trees, dated *bingshen* (1896) signed Ye Zhongsan and with a painted seal.

3 1/4in (6cm) high

\$3,000 - 5,000

PROPERTY FROM A MIDWEST COLLECTION

8028

AN ETCHED WHITE GLASS SNUFF BOTTLE

Ziqing, Late Qing dynasty

Designed as an encased wine jar with high shoulders, rising from a raised oval foot to a cylindrical neck, flat lip, the front and reverse lightly etched and gilded with phrases excerpted from the inscriptions on Han dynasty bronze mirrors, including *rili qianjin*, and *da jixiang yiyong* (one thousand [pieces of] gold in profit every day, and for the great auspiciousness); signed ziqing, with an oval seal mark.

2in (5.1cm) high

\$1,200 - 1,800



8028



8029



8030



8032

8029

A WHITE JADE SNUFF BOTTLE

1740-1820

Well-hollowed, the rounded rectangular bottle with sloping shoulders, resting upon a carefully recessed foot to a short cylindrical neck, flat lip, the undecorated stone of milky-white color with minimal inclusions. *2 5/16in (5.9cm) high*

\$3,000 - 5,000

8030

A JADEITE SNUFF BOTTLE

Late Qing/Republic period

Of compressed ovoid form, with a flat everted lip, a waisted neck and a flat foot, the interior well-hollowed, the stone with shades of apple green with icy white inclusions.

1 7/8in (4.75cm) high

\$3,000 - 5,000

8031

NO LOT

PROPERTY FROM ANOTHER OWNER

8032

A YELLOW JADE SNUFF BOTTLE

1800-1880

Of flattened baluster form set with a cylindrical neck and straight rim above a recessed oval foot ring, the surface carved with a continuous scene of a bearded sage walking toward a viewing hut set by a shore and under a magnificent pine, the stone a brilliant and even yellow-green tone.

3 3/8in (6cm) high

\$3,000 - 4,000

WORKS OF ART

Lots 8033-8082





8033

PROPERTY FROM A MIDWEST COLLECTION

8033

A FINE WHITE JADE CARVING

18th century

Naturalistically carved as a group of eight shells with a bird and lotus, the details carefully articulated, the stone of translucent to opaque white with small brown and black inclusions that have been skillfully incorporated into the depiction of the shells.

2 3/8in (6cm) long

\$6,000 - 9,000



8034

8034

A SPINACH GREEN AND WHITE JADE RUYI SCEPTER

19th century

The solidly carved, curving neck and oval head supporting a conforming jade plaque of white hue carved in delicate high relief with flowers, gourd and butterfly among lush vines, above a spinach jade handle of arching form applied with two white jade plaques carved with foliage and peaches, the reverse undecorated but carved with a concave contour, the spinach jade a deep, rich green with lighter inclusions.

15in (38.1cm) long

\$10,000 - 15,000



8035

8035

A WHITE JADE MOUNTAIN

Late 19th/ Early 20th century

The mountain carved in high relief and deeply undercut, depicting a continuous, mountainous landscape, on one side showing symbols of longevity including deer and cranes with lingzhi fungus between their jaws, the other side displaying symbols of prosperity including ladies and attendants bearing large branches laden with heavy peaches and flowers; the white jade with a pale green cast and russet inclusions, with a finely carved and pierced dark wood stand.

7 3/4in (19.5cm) long

\$8,000 - 12,000



8036



8037

8036

A GROUP OF FOUR JADE CARVINGS
Late Qing/ Republic Period

The first carved and reticulated to depict a butterfly resting amid bamboo, the stone of an even white-gray hue, with the butterfly carved out from russet skin, the second being a wedge-shaped section of white jade depicting flower heads and leaves, the third being a plaque in the form of a recumbent horse with monkey and flowers forming the rebus *mashang fenghou*, a wish for career advancement, the stone of gray-green tone with dark russet skin, and the last jade being a mantis crawling upon a cylindrical flower bud, flanked by leaves, the stone of white and light green tone with russet skin.

4in (10cm) length of the longest

\$4,000 - 6,000

8037

A GROUP OF FIVE WHITE JADE CARVINGS
Late Qing/ Republic Period

The first being a carving of a dragonfly resting on the caps of three intertwined mushrooms, the second being a pair of magpies with a prunus branch illustrating a whimsical rebus of conjugal harmony, "*xishang meishao*" or "happiness up to one's eyebrows", the third being an archaic *bi* disk supporting two chillong, the fourth being a toggle depicting a monkey climbing over a giant gourd, suggesting the tale of the Monkey King and the magic gourd from "Journey to the West", and the last carving being a Buddha's hand citron perched upon its stem.

2 3/4in (7cm) width of the bi disk

\$9,000 - 12,000



8038

8038

A WHITE AND RUSSET JADE PENDANT
19th century

The pendant flat on one side and carved with a cartouche in low relief showing an image of the immortal *Cao Guojia* amid cloud scroll, all within a raised line border, the reverse carved in higher relief with a qilin prancing upon and grasping in its teeth a large lingzhi fungus, the stone of even white tone with russet inclusions to one side and the lower edge, the pendant with a perforation for suspension now mounted with a small gold-tone loop and chain.

2 1/8in (5.4cm) high

\$3,000 - 5,000



8039



8040

8039

A WHITE JADE RETICULATED PLAQUE
Late Qing/ Republic Period

Delicately carved in the round as a scene of two tropical birds and a heron nestled within a dense thicket of interlocking foliage and giant peony blossoms, the Chinese word for heron being a synonym for "pathway" and the peony symbolizing wealth and thus the decorative scheme suggesting a wish for prosperity.

3 3/4in (9.5cm) long

\$5,000 - 7,000

8040

A WHITE JADE TOGGLE
19th century

Carved in the form of four scallop shells, three birds, a lotus pad and a lingzhi fungus, the stone of even white tone.

2in (5cm) long

\$3,000 - 5,000

PROPERTY FROM ANOTHER OWNER



8041

PROPERTY FROM A MIDWEST COLLECTION

8041

A PAIR OF JADEITE TABLE SCREENS

Late Qing/Republic Period

Each panel of upright rectangular form, the front faces carved in mirror symmetry in low relief with a scene of birds and butterflies amid flowering magnolia and blossoms, the white stone with emerald inclusions, each panel with a carved wood stand.

13 1/2 x 9 3/4 in (34.3 x 24.7 cm), the jade only, exclusive of the stand

\$10,000 - 15,000



8042

**PROPERTY FROM THE COLLECTION OF
MARK S. PRATT**

8042

**TWO WHITE JADE BELT HOOKS
18th/19th century**

Including an S-shaped belt hook with a plain body terminating in a sinuously carved dragon head, together with a belt hook carved and reticulated in high relief with a chilong crawling towards an upturned dragon head terminal; each with a conforming wood stand.

4 1/2in (11.4cm) length of the longest

\$3,000 - 5,000

**PROPERTY FROM A MIDWEST
COLLECTION**

8043

**A GROUP OF SIX JADEITE AND JADE
BELT HOOKS, AND ONE BELT BUCKLE
Late Qing/ Early Republic**

Including, five jadeite belt hooks of various colors, carved in high relief with chilong confronting dragon head terminals, as well as a spinach jade belt hook of similar style, and with a russet jadeite belt buckle.

4 3/4in (12cm) length of the longest

\$6,000 - 8,000



8043

8044

TWO AGATE CARVINGS

Republic Period

The first being a carved and reticulated group depicting a ewe and lamb amid foliage, the stone ranging from dark brown with iridescent copper tones to translucent white, the second carving formed as a small plaque carved in low relief showing Budai seated beneath a pine, the banded agate stone with dark brown, light cream and translucent gray hues.

1 7/8in (4.8cm) length of the longest

\$2,000 - 3,000



8044

8045

TWO JADE CHILONG DRAGON

ORNAMENTS

19th century

The first carving being a *bi* disk, carved in low relief with the swirling figure of a chilong biting a lingzhi fungus, the stone of even white tone with a yellow cast, the second jade carved in high relief and reticulated as an ovular disk, embellished with c-scrolls, the disk supporting a dome composed of two chilong writhing amid scrolling and looping lingzhi fungus.

3 3/4in (9.5cm) length of the longest

\$6,000 - 9,000



8045

8046

A WHITE JADE RING TOGETHER WITH A

CARNELIAN PENDANT

Late Qing/Republic Period

The ring carved with the sinuous body of a chilong wrapped across its surface, the beast with a lingzhi fungus in its jaws, the carnelian pendant cleverly carved to highlight the coloration of the stone, with a monkey cavorting amid foliage and clouds.

1 9/16in (4cm) width of the pendant

\$3,000 - 5,000



8046



8047



8048

8047

A RETICULATED AMBER PLAQUE

18th/19th century

The plaque carved and incised with a scene of an eagle and a qilin gazing at one another on a rocky ground amid foliage, lingzhi fungus and lotus blossom, the amber being of a light orange tone.

3 1/2in (8.9cm) long

\$2,500 - 4,000

8048

THREE CARVED AMBER ORNAMENTS

19th century

The first carved as an oval flower head, the amber of light orange hue, the second carved as a butterfly among auspicious symbols, the amber of a rich brown tone, the last carved as a lion amid cloud scroll, the amber of an orange brown tone, all with gold tone mounts.

3 1/8in (8cm) length of the lion

\$4,000 - 6,000



8049



8050

8049

TWO CARVED AMBER PLAQUES

19th century

The first carved as a chilion and its cub amid cloud scroll, the second carved as a lion amid cloud scroll, both set in gold-tone mounts.

3 1/8in (8cm) length of the chilion plaque

\$3,000 - 4,000

8050

A GROUP OF FOUR AMBER CARVINGS

19th century

The first being a small toggle in the form of a two monkeys cavorting among plants with a horse, forming the rebus *mashang fenghou*, a wish for the advancement of imperial title, the second amber carving being a plaque with one side carved with a scene of the immortal *Zhang Guolao* upon his donkey, the reverse showing a deer and crane, all three elements being symbols of longevity, the third carving depicting lotus blossoms, buds and seed pods, all representing familial harmony and the final carving formed as a gourd wreathed in flowers and foliage.

2 1/2in (6.4cm) length of the plaque

\$2,500 - 4,000



8051



8052



8053

8051

A YELLOW JADE TOGGLE

Republic Period

The toggle carved from a pebble with a reticulated depiction of a tri-horned qilin, its head turned around to bite its own fur, the bifurcated tail sweeping down gracefully, the stone of even tone with small inclusions of lighter color, the carving now mounted for suspension with a ring marked "10K".

2in (5cm) high

\$4,000 - 6,000

8052

TWO JADE BELT HOOKS

Late Qing/ Republic Period

The first carved and undercut with a chilong striding towards a dragon terminal, a lingzhi fungus in its jaws, the white stone with a slight gray cast, the second also carved with a chilong confronting a dragon terminal, the stone of a light greenish white, with russet inclusions, both belt hooks of substantial size and weight.

4 1/4in (10.8cm) length of the longest

\$3,000 - 5,000

8053

A WHITE JADE FIGURE OF A BOY

19th century

The boy standing on one leg, his shirt open at the chest exposing his belly, a string of cash across his shoulder, the boy's face with a joyous smile, the stone of even white tone.

3in (7.6cm) tall

\$4,000 - 6,000

8054

**A SMALL ARCHAISTIC JADE
HANGING VASE**

Late Qing/Republic Period

Of archaic *you* form, with a pair of loop handles supporting a swinging, twisted rope handle, the handle surmounted by a double diamond and rope form finial, the vase well carved on both sides with an elaborate taotie mask, the shoulder carved with a diamond diaper pattern between double line borders, the plain, domed cover with a knob finial, all supported by a hollowed spreading foot, the stone of pale olive green tone with russet brown inclusions.

8 3/4in (22.2cm) high including handle

\$6,000 - 8,000



8054



8055

8055

A WHITE JADE RETICULATED CARVING
19th Century

Formed as a qilin with three horns and a scaled spine, it's offspring playfully nuzzling the mother's muzzle, their bifurcated tails meeting in a fluid swirl, the stone of even white tone.

1 7/8in (4.8cm) long

\$4,000 - 6,000



8056



8056

TWO WHITE JADE PENDANTS
19th century

The first carved as two gourds draped in vines, the stone of translucent white with a cream tone vein, the second pendant carved and reticulated with chilong perched above a rectangular cartouche incised with the image of a constellation, flanked by the scrolling forms of two beasts.

3 1/16in (7.8cm) length of longest

\$5,000 - 7,000



8057

8057

THREE WHITE AND RUSSET JADE CARVINGS

19th century

The first reticulated and hollowed to depict a squirrel climbing on a grape vine, now fitted with a gold-tone mount, the second reticulated with a scene of lotus and cattail, the last reticulated and hollowed with a design of gourds and butterfly.

2 3/8in (6cm) length of the longest

\$2,500 - 4,000

8058

A WHITE JADE PENDANT

18th century

The pendant carved with an unusual design depicting a Zhou-style archaistic bronze bell adorned with a double-headed dragon handle and elephant-form embellishments, the bell rising from the sea amid turbulent waves, a dragon leaping from the waves in pursuit of a flaming pearl, the stone of bright white tone with russet inclusions, the pendant now suspended from a reticulated wooden stand.

2.5in (6cm) length of the jade

\$4,000 - 6,000

This pendant belongs to a group of 18th century flattened bell-form jade carvings that depict a particular style of archaistic bell, imitating Zhou bronzes. In recent years, a number of 18th century, imperially commissioned gilt bronze bells of this type have come to auction.



8058



8059



8060

PROPERTY FROM THE COLLECTION OF MARK S. PRATT

8059

A FINELY CARVED JADE PEACH

18th century

The ripe fruit supported by a raised and reticulated knotty branch, further decorated with delicately curling young leaves, well formed to suggest dimension; the opaque pale cream stone with areas of black and russet inclusions.

3in (7.6cm) long

\$5,000 - 7,000

Provenance

Purchased in Hong Kong, 1962

8060

A SMALL CARVED JADE BOULDER

18th/19th Century

Of flattened irregular ovoid section, carved in shallow relief to one side to depict a scholar and attendant approaching a vine-wreathed pine, the reverse cleverly carved to highlight the stone's inclusions, with a mountain waterfall pouring from a sheer cliff into a small pool, the stone of pale olive gray and green tone with extensive russet inclusions; with conforming wood stand.

3in (7.6cm) long

\$4,000 - 6,000

Provenance

Purchased in Hong Kong, 1962



8061



8062

PROPERTY FROM VARIOUS OWNERS

8061

A CARVED WHITE JADE NECKLACE

Republic Period

Composed of twenty-two flattened oval white jade beads of slightly varied sizes, carved with a design of wrapped brocade in subtle relief and with incised patterns, tied with a lingzhi-form knot; together with a small string of five beads of the same design. [2]

19 1/8in (48.6cm) length of necklace

\$8,000 - 10,000

8062

A FINE WHITE JADE MEDALLION

18th/19th century

Skillfully undercut as two lithe, split-tailed chiling either piercing through or clinging to the side of a central circular ring, the larger chiling holding a lingzhi branch in its mouth, further detailed with a raised backbone, and its elegant long mane rendered with incised lines; the evenly hued white stone revealing cloud-like inclusions.

2 1/4in (5.7cm) diameter

\$8,000 - 10,000

8063

A CAST IRON AND LACQUERED FIGURE OF OF KSITIGARBHA

Ming Dynasty

The deity depicted as a monk, seated in *dhyanasana* on a parcel gilt double lotus base, with one palm resting in the lap and facing up, the other hand grasping a *khakkhara*, the face delicately rendered with a calm expression, attired in flowing robes with elaborate floral motifs, bearing a six-paneled crown, five of the panels centering on a depiction of the Buddha, the surface with layers of reddish brown lacquer.

22.5in (57cm) high

\$8,000 - 12,000



8063

8064

**A LARGE LACQUERED WOOD FIGURE
OF GUANYIN**

18th century

The figure seated in royal ease on a delicately carved perch formed as a heavily eroded stone outcropping, wreathed in roots and foliage, the deity bearing a serene expression, with an openwork crown and long cascading coiffure, the forehead set with a mother of pearl *urna*, the chest adorned with an elaborate jeweled necklace, wearing robes with key-fret and lotus borders carved to imitate embroidery, the robes incised with wave and lotus patterns, flowing down off her perch in pendant folds, the graceful, movable hands held in their sockets by pins, one elbow resting on a boulder surmounted by a pomegranate-form bell, the surface revealing layers of gilt and lacquer.

32.5in (82.5cm) high

\$20,000 - 30,000



8064



8065

**A VERY LARGE SILVER INLAID BRONZE
FIGURE OF GUANYIN**

Shisou Mark, Qing Dynasty

The figure standing in an elegant pose, her eyes downcast in meditative contemplation, her hair up-swept in an elaborate coiffure cascading down onto her shoulders, a beaded necklace with a stylized lotus pendant visible above the arc of her flowing robes deftly cast and inlaid with silver wire ruyi-head cloud scrolls, the figure holding a ruyi scepter, with an incised four-character *Yutang Shisou* mark in seal script on her back, the underside with a incised four-character *Yuanhe Ernian* mark in seal script.

31 1/4in (79.4cm) high

\$40,000 - 60,000

Traditional sources indicate that Shisou was a retired monk who made silver-wire inlaid bronze figures and vessels. Rose Kerr suggests that Shisou was not an individual artist, but rather a trade mark of Jiangnan craftsmen (see R.Kerr, *Later Chinese Bronzes*, London, 1990, p.65).

8065



8066

8066

A TIXI LACQUER TRAY

Ming Dynasty, 16th century

The tray in the form of an elongated rectangle with indented corners, well-carved through layers of brown and cinnabar red lacquer with a band of ruyi heads encircling a row of paired ruyi, the outer walls with additional ruyi, supported by a straight rectangular foot.

12 1/2in (31.7cm) long

\$4,000 - 6,000

For a similar tray see *2000 Years of Chinese Lacquer*, the Oriental Ceramic Society of Hong Kong and the Chinese University of Hong Kong, 1993, no. 30.

PROPERTY FROM THE COLLECTION OF MARK S. PRATT

8067

A BLACK LACQUER AND BAMBOO-WEAVE PICNIC BOX

18th/19th century

The rectangular four-tiered box with cover set into a lacquered carrying framework, secured through the cover and handle with a large metal pin, the sides of the cover and each tier composed of woven bamboo panels with canted corners, set within lacquered frames, the interior of the box covered in black lacquer, the shaped handle mounted with a central ring for suspension and braced by two gourd-form spandrels, with extensive metal mounts bracing the handle and carrying frame.

20in (50.8cm) high

\$3,000 - 5,000

Provenance

Purchased in Tokyo, 1959



8067



8068

PROPERTY FROM VARIOUS OWNERS

8068

A SMALL TIXI LACQUER BOX AND COVER

16th century

Of egg form, the sides deeply carved with pommel scrolls, revealing the black and red layers of the lacquer, together with a 19th century Japanese lacquer storage box.

3 1/2in (8cm)

\$10,000 - 15,000



8069



8070

8069

A PAIR OF CINNABAR LACQUER CIRCULAR BOXES AND COVER

18th Century

The circular boxes of gently domed form, the lacquer laid over a metal body, the surface finely carved with a dense design of flowering prunus branches, covered in buds and blossoms, the interior lacquered in black.

2in (5cm) each

\$7,000 - 9,000

8070

A CARVED CINNABAR LACQUER ZHA DOU AND COVER
18th Century

The circular vessel with a wide, projecting, cloud-lobed rim, the domed cover and rim finely carved with prunus and peony blossoms amid foliage, the cover with a green bud-form knob surrounded by a trefoil lappet border, the underside of the rim incised with peony sprays, the sides carved with a floral diaper pattern, the interior and bottom of the vessel lacquered in black.

5 7/8in (14.8cm) wide

\$4,000 - 6,000

A similar example was sold at Christie's New York, March 2012, lot 1710 of sale 2553.

8071

A FINE BOXWOOD RUYI SCEPTER

19th century

Naturalistically carved in the form of a gnarled branch entwined by vines, the three panels of the scepter taking the form of burls, heavily inscribed and dated by inscription to 1884.

15 1/4in (38.6cm) long

\$8,000 - 12,000



8071



8072 (two views)



8073

8072

A QIN-FORM DUAN INKSTONE IN A MATCHING WOOD CASE
Qing dynasty, 18th/19th century

Of tapering profile with five indentations to the longer sides and rounded end, carved in relief with seven radiating strings and studs around the recessed well designed to hold ink, the deep-colored stone with a subtle purple tinge; fitted within a wood case resting on four short feet, the cover carefully carved as cloth folds wrapping around the instrument and nicely tied with a ribbon.

3 1/8 x 6 1/2 x 1 in (7.9 x 16.5 x 2.5cm) inclusive of wood case

\$4,000 - 6,000

Published

Treasures of the Chinese Scholar, Fang Jingpei, University of Pennsylvania Museum of Archaeology and Anthropology, 1997, p.33, fig. 17

The design of the present example cleverly combined two elements of the *siyi* (the Four Arts of the Chinese Scholar), which comprises *qin* (zither), *qi* (also known as *weiqi*, or *go*, a board game involving significant strategy), *shu* (calligraphy), and *hua* (painting). Traditionally, these were the four main accomplishments required of any refined literati in China.

8073

THREE BAMBOO AND WOOD SCHOLAR'S OBJECTS

Comprising a bamboo-veneered brush pot lined with a wood rim and base, the sides skillfully carved in low relief combined with incised work depicting a tranquil landscape with a pavilion compound nestled in the shade of pine trees, a scholar standing by the shoreline gazing over the water into distance, and accompanied by his attendant holding a qin, the upper section inscribed with a line of a poem by the Tang dynasty poet Xue Neng, dated, and followed with a signature Zhuting (Qian Daxin); together with a bamboo wrist rest carved with an austere theme of rocks and lingzhi fungus, and a boxwood scroll weight carved as a bamboo branch, inscribed with Ming *[xiu]zhu zhuren*.

4 in (10.2cm) height of brush pot

\$5,000 - 7,000



8074



8075



8076

PROPERTY FROM THE COLLECTION OF MARK S. PRATT

8074

A HUANGHUALI BRUSH POT

19th century

Of cylindrical form with slightly tapered sides, the dense and prominently grained wood with a rich, dark brown patina, the base with a plugged aperture.

height 7 1/2in (19cm); width 7 1/2in (19cm)

\$1,500 - 2,500

8075

A HUANGHUALI BRUSH POT

18th century

Of cylindrical shape, the slightly recessed base composed of one piece of wood.

6 3/16in (15.8cm) high; 5 3/4in (14.4cm) wide

\$1,500 - 2,500

8076

A HUANGHUALI BRUSH POT

19th century

The brush pot is of cylindrical form with an everted outer rim and a molded foot, the wood of warm honey tone.

5 1/2in (14cm) high; 4 1/2in (11.5cm) wide

\$1,000 - 1,500



8077

PROPERTY FROM ANOTHER OWNER

8077

A HUANGHUALI DOCUMENT BOX
18th/19th century

Of rectangular form, the single panel cover with beaded edges, hinged to the lower section, set at each end with bail handles, the front with a ruyi-form lock plate.

10 3/4 x 16 1/2 x 8in (27.3 x 41.9 x 20.3cm)

\$6,000 - 8,000

**PROPERTY FROM A
JAPANESE COLLECTION**

8077A

A PAINTED LACQUER DOCUMENT BOX
17th/18th century

Of rectangular form, the cover and sides crisply painted in gilt with delicate scenes of birds and branches within double line borders, all on a brown lacquer ground, with metal bail handles and a large lock mechanism, the interior fitted with a floating tray, the interior of the cover inscribed in gilt with a running script calligraphy passage.

5 1/2 x 15 1/2 x 7 1/2in (14 x 39.4 x 19cm)

\$5,000 - 7,000



8077A



8078

PROPERTY FROM THE COLLECTION OF MARK S. PRATT

8078

A HUANGHUALI FOOD BOX AND COVER

18th/19th century

The square box and cover set into a square carrying framework, secured through the lid and handle with a metal pin, terminating in a cash-form finial, the lid revealing a single tray above a drawer, the plain handle braced by two arched spandrels adorned with chrysanthemum form pins, with metal mounts at the corners of the base, lid and handle, the wood of deep brown tone with swirls of honey-hued grain.

9 1/2in (24cm) high

\$5,000 - 7,000



8079

8079

A HUANGHUALI ALTAR TABLE

Late Qing dynasty

The single board top set into a mitered, mortise and tenon frame over a beaded apron with *ruyi* shaped heads separated by flared supports fitted on the short sides with open frames and u-shaped aprons.

34 1/2 x 60 3/4 x 18 3/4in (87.6 x 154.4 x 47.7cm)

\$40,000 - 60,000

Provenance

Acquired from Y.K. Ma, Hong Kong, 1959



8080

8080

A HUANGHUALI SIDE TABLE

18th century

Composed of well-figured wood, the two-board top set into a mitered, mortise and tenon frame over a beaded apron and hump back stretchers on the long and short sides joined to straight beaded and leaf decorated supports.

33 1/4 x 50 7/8 x 20 1/4in (84.4 x 129.3 x 51.4cm)

\$50,000 - 70,000

Provenance

Acquired from Y.K. Ma, Hong Kong, 1959



8081

8081

A HUANGHUALI KANG TABLE

18th century

The two-board top set into a mitered, mortise and tenon frame over elaborate shaped aprons carved in high relief with centered adorsed brackets framed by disintegrated zoomorphs and cloud scrolls over a beaded border extending through the cabriole legs.

17 1/8 x 52 3/4 x 30 1/4 in (43.5 x 134 x 76.8 cm)

\$30,000 - 50,000

Provenance

Acquired from Y.K. Ma, Hong Kong, early 1960's



8082

8082

A HUANGHUALI SIDE TABLE

18th century

The single board top set into a mitered, mortise and tenon frame over a u-shaped apron and flared corner brackets, the tubular legs joined by hump back stretchers on the long and short sides, the wood well-figured.

30 1/2 x 38 1/8 x 19in (77.6 x 96.8 x 48.3cm)

\$15,000 - 25,000

Provenance

Hong Kong, Y.K. Ma, 1950's

PAINTINGS

Lots 8083-8164





PROPERTY FROM A PRIVATE COLLECTION

8083

ANONYMOUS (15TH CENTURY)

A Knickknack Peddler

Hanging scroll, ink and color on silk, unsigned, with five collectors' seals reading *Qixi Dian bao*, *Yuting Tushu*, a double dragon seal, *Zijing fuyin*, and *chen Li Guangtao jingcang*. 61 x 36 1/2in (155 x 92.7cm)

\$60,000 - 80,000

佚名 貨郎圖 設色絹本 立軸 十五世紀

Provenance

Acquired by the grandparents of the current owner prior to 1890

Knickknack peddlers are a classic theme in Chinese genre painting, and as a rule, these works depict itinerant merchants surrounded by animated children ogling the toys, sweet treats, charms and oddities weighing down the merchant's cart. Originating in the Song dynasty with artists such as Su Hanchen and Li Song (active 1190-1265), these compositions were later embraced by artists working under imperial patronage in successive dynasties with the motivation of hearkening back to the glory of the Song period.

This painting is likely to have been produced under the aegis of the Ming imperial painting academy. Much of Ming court art emulates artistic styles of the Song dynasty, consciously positioning Ming society and rule as a direct successor to the Song, an era of Chinese history that was looked to as a golden age of ethnic-Han self-rule.

The merchant's cart and its contents are rendered with unusual detail in this example, and upon close inspection, one can see the speckled bamboo, gilt lacquer, carved wood and elaborately wrought metal fittings from which the cart is built. From the fabric canopy and bamboo poles are hung numerous embroidered ribbons and ornaments and we even find a group of three delicate silk mesh official's caps, made in miniature for children's costumes. The cart holds precious objects including corals, peacock feathers, bronzes, porcelains, musical instruments, books, silks, mirrors and hair ornaments. It is a fascinating record of contemporary luxuries. The peddler beats a drums as one the children causes an exquisitely rendered puppet to dance in time and a smaller child, scared by the puppet, is comforted by old older friend.

While in the Song dynasty, knickknack peddler paintings often illustrated poor peasants in authentically lively street scenes, in this Ming dynasty example we see an elderly retainer playing the role of a merchant for the entertainment of the children of an elite family, all within the cosseted confines of a flowery terrace garden. The rich details of the merchant's cart are matched by the carefully rendered clothing, and delicately drawn faces of the figures. The children wear fine earrings, torques and headdresses, as well as garments of sumptuous fabrics and furs, perhaps revealing noble, if not imperial birth. The peddler, instead of being attired in the tatters of a peasant, clothes himself in theatrically ornate silks of many colors and we note especially the gorgeously delicate shoes on all of the figures. By re-purposing the knickknack peddler trope as a lavish scene of harmonious home-life in a wealthy household, the painter suggests Ming society as prosperous and peaceful.





8084 (detail)

PROPERTY FROM THE TSAO FAMILY COLLECTION

8084

ATTRIBUTED TO LIANG KAI (ACTIVE C 1172-1204)

White Egret

Hanging scroll, ink on silk, with two collectors' seals, with a fitted gilt lacquer box.

39 x 15in (99.3 x 38.2cm)

\$100,000 - 150,000

(傳) 梁楷 白鷺 設色絹本 立軸

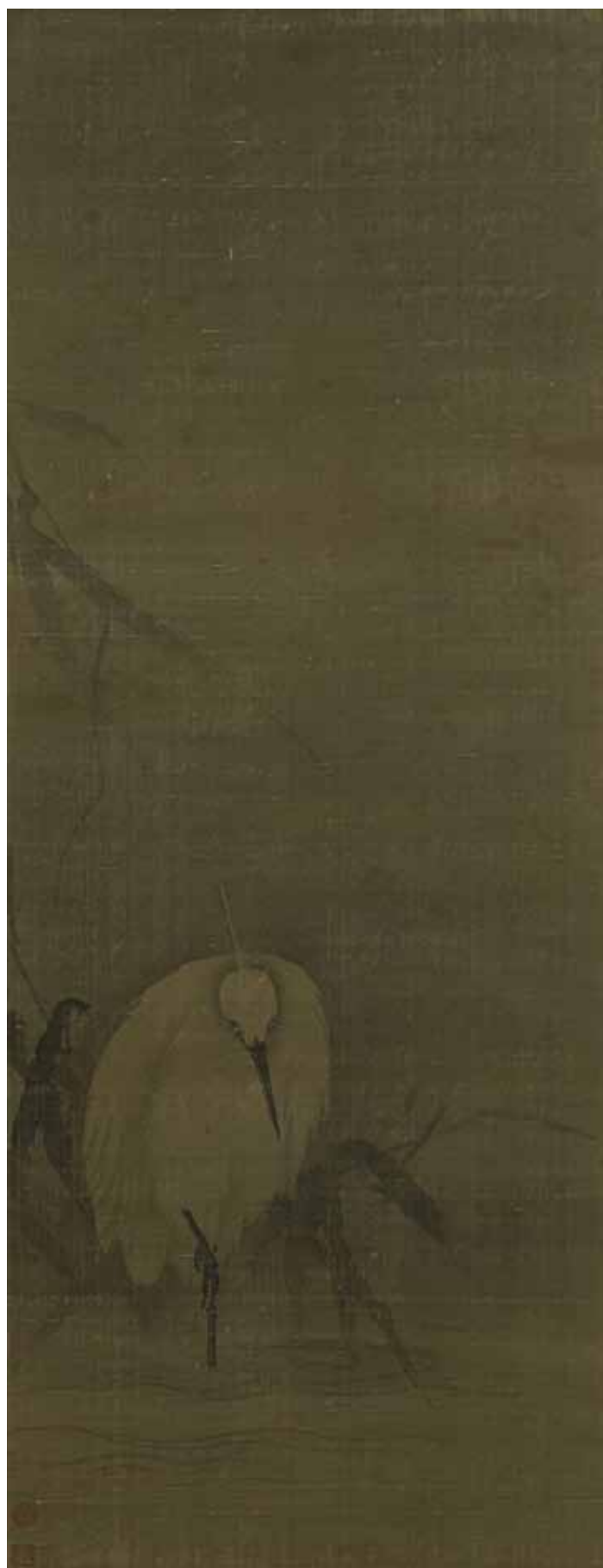
Provenance

The Tsao Family collection

Published: Teisuke Toda and Hiromitsu Ogawa comp. *Comprehensive Illustrated Catalogue of Chinese Paintings, Second Series, Volume 1: American and Canadian Collections*, University of Tokyo Press, 1998, p. 246, A53-006, as Liang Kai (1172-1204).

出版：戶田禎佑和小川裕充編，《中國繪畫總合圖錄 續編，第一卷：美國 加拿大篇》，東京大學出版會，1998年，p. 246, 圖 A53-006

Liang Kai was a painter in the Southern Song court, who later became a Chan Buddhist monk. James Cahill notes that Japanese collections tend to preserve the artist's *gonbi* paintings, while those in Chinese collections are largely in the *xieyi* style, the mode that Liang Kai is widely associated with. This particular *gongbi* work has a Japanese mounting.





8085

PROPERTY FROM VARIOUS OWNERS

8085

**ATTRIBUTED TO WEN ZHENGMING
(1470-1559)**

Landscape

Hanging scroll, ink and light color on paper, with a long inscription in *xiaokai* script, bearing a date reading *Jiajing jiawu* (1534) and a signature reading *Zhengming*, with two artist's seals and two collectors' seals.

23 x 12 3/8in (58.4 x 31.4cm)

\$40,000 - 60,000

(傳) 文徵明 山水 設色紙本 立軸

There are at least two other nearly identical compositions with this that are linked to the hand of Wen Zhengming. The first, 20 5/8 x 12 5/16 inches, with a verbatim artist's inscription and a second inscription and seals by the Qianlong emperor, is published in *The Art of Wen Cheng-ming* University of Michigan, 1976. XXIV, pp 106-107. A second version from the Mu-Fei Collection was offered in Sotheby's London, November 7, 2007, selling for GBP58,000. The Mu-Fei painting bears a different inscription, a long essay on the appreciation of tea.

8086

AFTER QIU YING (1493-1560)

Qingming Shanghe Tu, Qing dynasty
Handscroll, ink, gold and mineral pigments on silk, bearing an inscription stating that the painting copies the style of Zhang Zeduan of the Song dynasty, bearing a signature reading *Shifu Qiu Ying* and five artist's seals, with a total of twelve collectors' seals, followed by eight colophons variously bearing signatures, six reading *Wen Zhengming*, *Wang Shou*, *Lu Can*, *Wu Yi*, *Xu Yuanfu* and *Wang Shizheng*, with ten seals.
13 1/2 x 320 3/4in (34.3 x 814.7cm) the painting only

\$15,000 - 25,000

仿仇英 清明上河圖 設色絹本 手卷

[illegible]

羅門之義

曉登南河宋汴舟人說
舊市層樓滿樹繁
南河汴口舟中望
北河汴口舟中望
北河汴口舟中望
北河汴口舟中望

此書上八種不在此

陸沈山竹上 天竺寺



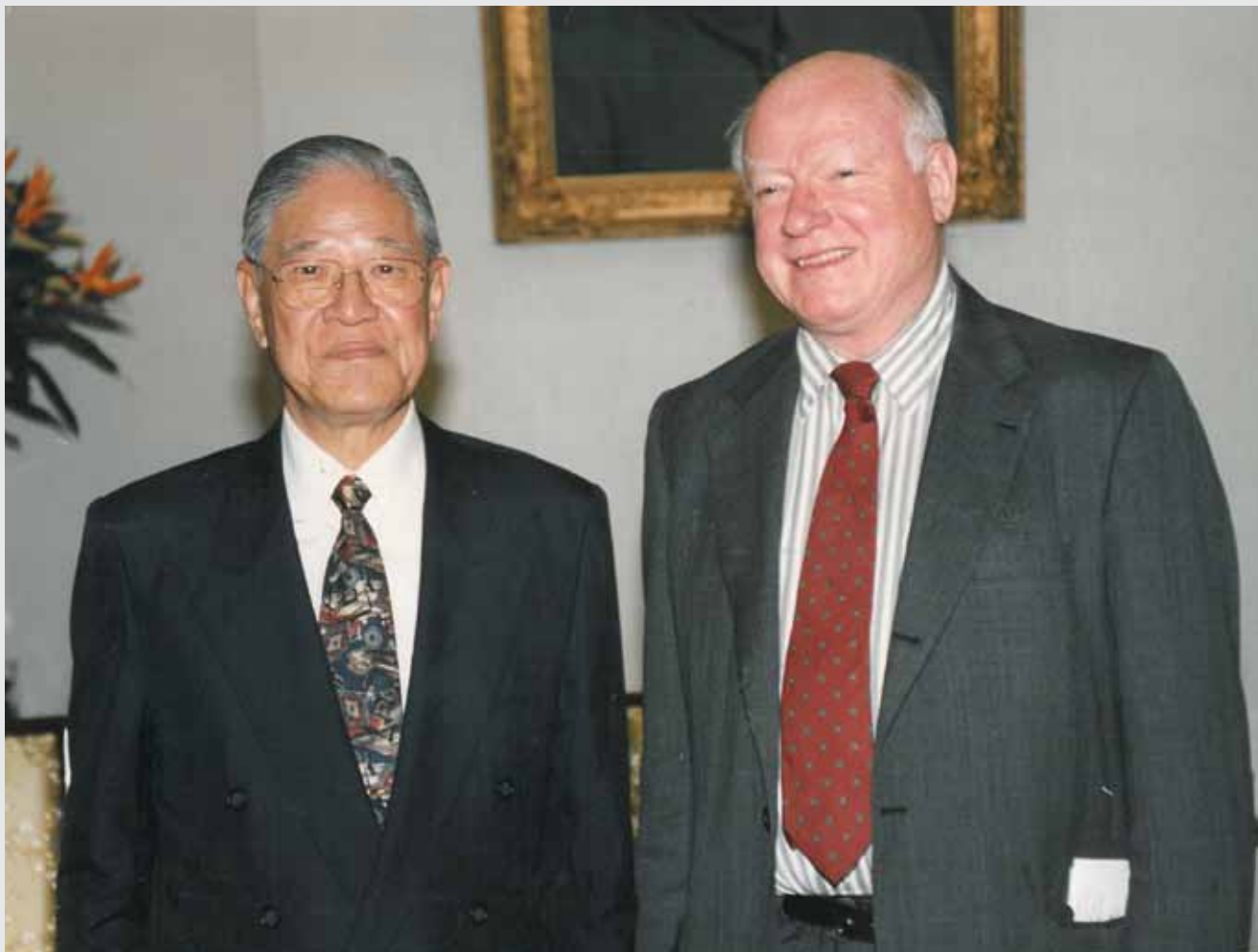
THE COLLECTION OF MARK S. PRATT

Bonhams is pleased to offer works of art from the collection of Mark S. Pratt (班立德總領事). With deep family roots in Salem, Massachusetts, and as a collateral relative of Frederick Townsend Ward (華爾, 1831-1862), Mark Pratt developed an interest in Chinese culture from an early age. A lifelong art collector, Mr. Pratt's distinguished United States State Department career afforded continuous opportunities for building an important collection over the course of sixty-five years.

Mr. Pratt made his first Chinese art purchase in 1947 while in the United States Navy aboard a ship based in Qingdao. Following his two year service with the Pacific Fleet, and with academic training at Brown University, The University of Florence, The Sorbonne, and Georgetown University, where he studied Chinese and Japanese languages and history, Mark Pratt joined the United States Foreign Service in 1956, his initial posting at the United States Embassy in Tokyo from 1957 to 1959. Moving to Taichung, Taiwan to continue Chinese language study in the years 1959-1960, his next station was Hong Kong, serving as the Mainland Economic Officer at the United States Embassy until 1963. With later posts in Laos, Washington, Paris, and Taiwan, he was head of the Taiwan desk prior to finishing his career as Consul General at the Guangdong Consulate General in 1989, his retirement ending three years' service in that position.

Witnessing the momentous geo-political transformation in Asia during the second half of the twentieth century, Mr. Pratt's keen collector's eye was also perpetually on the lookout for a treasure. Patronizing many of the most hallowed names in the Chinese art market, he discovered outstanding paintings and Song dynasty porcelain at Tokyo's Confucian Temple (Yushima Seido) and purchased works of art from Kusaka Shogado in the 1950's. In the decades that followed, the antique shops and art galleries in Taipei and Hong Kong were frequent haunts, making key purchases of Ming and Qing paintings from Chang Dingchen and fine huanghuali furniture from Y.K. Ma. Mark Pratt's diplomatic role afforded him contact with numerous living painters and calligraphers; he met Zhang Daqian on several occasions and formed a lasting bond with Tang Hong (唐鴻, born 1926), a student of Yu Fei'an who relocated to Taichung after 1949 and later to Hong Kong, concurrent with Mr. Pratt's diplomatic postings.

Mr. Pratt has donated some works to the Metropolitan Museum of Art in New York and the Peabody Essex Museum in Salem, Massachusetts, but this is the first time in sixty years that many of these objects are coming to the market. Following the initial Chinese sale in New York, additional works from the collection will be featured in the Japanese sale on March 18th, as well as future sales in San Francisco and Hong Kong.



Taiwanese President Lee Teng-hui with Mark S. Pratt
中華民國第7任總統，李登輝，與班立德總領事

邦瀚斯謹此盛意推介班立德總領事收藏的精美藝術品。出身於馬薩諸賽州塞勒姆望族，作為Frederick Townsend Ward (華爾, 1831-1862) 旁系親屬的班立德總領事早年即對中國文化產生了濃厚的興趣。作為一個矢志一生的收藏家，班立德總領事成功的美國國務院工作履歷在超過65年的時間中，為其提供了源源不斷的機遇以構築此重要的收藏。

1947年，當班立德供職于一艘以青島為基地的美國海軍艦船時，購入了首件中國藝術品。結束其在太平洋艦隊的兩年服役后，因為其在布朗大學，佛羅倫薩大學，索邦大學和喬治城大學所接受的中國和日本語言、文化、歷史方面的學術訓練，班立德于1956年加入了美國外交部。他的首個任期是1957至1959年供職于東京的美國大使館。1959年至1960年，他前往台灣台中市繼續學習中國語言文化。其後直至1963年，他前往香港擔任美國大使館的大陸經濟官。其後又依次轉任于老撾，華盛頓以及巴黎。在台灣擔任駐臺辦公室領事官后，1989年，他前往廣州領事館擔任總領事，供職3年後於此任上榮休。

目睹了二十世紀下半葉亞洲地區地緣政治的巨大變革的同時，班立德總領事作為一個熱衷的藝術品藏家，他也始終聚焦于蒐集珍稀的藝術精品。二十世紀五十年代，光顧諸多中國藝術品市場上聲譽卓著的藏家，他在日本孔廟（湯島聖堂）收穫了傑出的繪畫作品和宋瓷。其後數十年間，他頻頻穿梭于台北和香港的古董店以及畫廊，從張鼎臣處購入了重要的明清字畫，Y. K. Ma處購入了精美的黃花梨傢具。班立德總領事的外交官生涯也讓他接觸到了眾多當世的畫家和書法家。他數次和張大千會面，並且和于非闇的學生唐鴻（生於1926年）建立了長期的聯繫。後者1949年后徙居台中，後來又移居香港，和班立德總領事的幾次轉任恰恰偶合。

班立德總領事曾多次向紐約大都會美術博物館和馬薩諸賽州塞勒姆的Peabody Essex博物館捐贈藏品，但此次拍賣是近六十年中，其大部份重要藏品首次現身拍場。繼首次紐約中國藝術品拍賣后，其收藏中的其他重要藏品將陸續現身3月18日的日本藝術品拍賣，以及之後的三藩市和香港拍賣會。



8087

**PROPERTY FROM THE COLLECTION OF
MARK S. PRATT**

8087

**ATTRIBUTED TO WU BING (LATE 12TH
CENTURY)**

Ferret and Lychee

Album leaf, matted, ink and color on silk,
inscribed with a signature reading *Wu Bing*
with eight collectors' seals, two reading
Huang zi tushu, *Xiang zi jing jia zhencang*, the
others not legible.

11 5/8 x 14in (29.5 x 35.5cm)

\$8,000 - 12,000

(傳) 吳炳 鼬鼠荔枝 設色絹本 頁 鏡片



8088

8088

ANONYMOUS, 12TH-14TH CENTURY

Landscape fan

Round fan leaf, matted, ink and color on silk,
inscribed with the character *Li*, with the traces
of a seal, now illegible.

11 1/2in (29.2cm) diameter

\$12,000 - 18,000

佚名 山水扇面 設色絹本 鏡片 十二至十四世紀

Provenance

Purchased in Hong Kong, Upper Lascar Row,
1961-1963

8089

ATTRIBUTED TO DAI JIN (1388-1462)

Landscape with Travelers

Hanging scroll, ink and light color on silk,
bearing an inscription reading *Song Ling Zhan*
Yue followed by a signature reading *Qiantang*
Dai Jin, with one illegible artist's seal and three
collectors' seals, two illegible, one reading
Yunxian Wang Honglu jiangding yin.

68 1/2 x 35in (174 x 89cm)

\$8,000 - 12,000

(傳) 戴進 松齡瞻嶽 設色絹本 立軸

Provenance

Hong Kong collector Chang Ting-chen 張鼎
臣收藏, prior to 1964

The seal *Yunxian Wang Honglu jiangding yin* is
the seal for the Hong Kong-based Jigu Zhai
antique store.



8089



8090

WEN ZHENGMING (1470-1559)

Longqiu tu

Hanging scroll, ink and light color on paper, titled by the artist *Longqiu tu* and signed *Zhengming* and one seal of the artist reading *Zhengming yin*, with a colophon mounted above the paper, ink on gold fleck paper by Wang Wenzhi (1730-1802), dated *renzi* (1792) signed *Wang Wenzhi* with two seals of the calligrapher reading *Wang shi yu qing* and *Menglou*, with an additional colophon on the mounting silk dated *Daoguang jiawu* (1834) and possibly signed *Zhou Mengshi* with one calligrapher's seal.

23 x 11 in (58.4 x 28cm) the painting only

\$250,000 - 400,000

文徵明 龍湫圖 水墨紙本 立軸

Provenance

Acquired in Taipei in 1959 from Ma Jizuo (Ma Chi-tso 馬積祚, 1915-2009)

Although undated, it is most likely that the artist painted this composition in the 1540's, judging by the style. It was a period when Wen Zhengming was prolific, his style mature. In this work the picture plane is almost completely composed of competing rock forms, with varietal trees springing from seemingly improbable crevices. A foreground path leads the viewer through the composition to a wash-darkened cave, where stalactite-formed rocks hang pendant above the visitors approaching in a small boat. Although the composition is dense, it is very readable, the deftly applied washes in subdued tones giving form and depth to the scene.

The physical location of Longqiu is on Mount Yandang in eastern Zhejiang province. The pool, fed by two waterfalls, is surrounded by cliffs with odd-shaped rock formations. Despite the fact that the site is nearly inaccessible, travelers have made the arduous journey to appreciate the fantastic scenery since at least the Song dynasty, as dated by inscriptions on the cliff face. Traveling to difficult destinations to take in natural wonders has been a longstanding theme of literati culture, and such journeys are intended to be read as an expression of the traveler's unencumbered spirit.

For more on the site and its connection with literati paintings, see: Steven D. Owyong, "Viewing the Waterfall at Longqiu," *Chinese Paintings: The Saint Louis Art Museum Bulletin*, The Saint Louis Art Museum: 1985, pp. 20-21

8090 (detail)

明四家中文畫最易得贗者
 無論真而不佳亦無取也此
 軸乃衡山政性之筆雖氣
 稍勦而沈厚古澁之韻頗具
 宋元兩代之長吾友在農於
 法畫名畫為其精鑒宜其
 愛玩弗置也

壬子嘉平莫望溪陽完齋主文侯記



文律臨於上當時已推為第一而後事三百平矣以與與予共者以其
 士氣最勝也蓋極品平地深壑中素以色淡此幅層疊疊
 而深之氣甚高有峰亭倚太字獨其精思不似許可而設為政
 佳之筆一信其跡居松泉得以此示偽為如景道光甲子蓋及二十有
 五書於大額松林十周



8091

ATTRIBUTED TO TANG YIN (1470-1523)

Travelers in Autumn Mountains

Hanging scroll, ink and light color on silk,
inscribed with a poem, bearing a date of *jiajing*
renwu (1522) followed by a signature reading
Jinchang Tang Yin with an illegible seal.

71 1/2 x 37 1/2in (181.6 x 95.2cm)

\$15,000 - 20,000

(傳) 唐寅 秋山行旅圖 設色絹本 立軸

The painting is inscribed with the famous Tang poem "Departing Mount Shang at Dawn" by Wen Tingyun (812-870).

8091

8092

XIANG SHENGMO (1597-1658)

Crows in Wintery trees, 1645

Hanging scroll, ink on paper, inscribed by the artist and dated *yiyou* (1645) and signed *Xiang Shengmo* followed by the artist's seal reading *Kongzhang*.

28 1/4 x 10 5/8in (71.7 x 27cm)

\$30,000 - 50,000

項聖謨 寒林羣鴉 水墨紙本 立軸 1645年作

Provenance

Acquired in Tokyo, late 1950's

Exhibited

"Carved by Nature, Untamed Traditions in Chinese Decorative Art" Peabody Essex Museum, Salem, MA. July 27, 2004-January 30, 2005.

Xiang Shengmo was born in what is now Jiaxing, Zhejiang province to a prominent literati family of vast wealth. His grandfather, Xiang Yuanbian (1525-1590), was a noted collector and The National Palace Museum, Taipei, devoted a 2009 exhibition to the family's collection, much of which found its way into the Qing Imperial Collection after having been seized by the Qing army during the fall of the Ming dynasty. Xiang Shengmo's painting is noted for its crisp brushwork and connection to the style of Wen Zhengming (1470-1559).



8092



8093 (detail)

8093

CHEN CHUN (1483-1544)

Mi-style landscape

Hanging scroll, ink and light color on paper, inscribed by the artist and signed *Daofu* with two artist's seals reading *Baiyang shanren* and *Chen Daofu shi* with three collectors' seals reading *Liqing fujun yiwu*, *Kuai Shoushu jia zhencang* and *Shicun Lishi Jiancang*, with an exterior titleslip by Tang Hong (born 1926) and dated *renyin* (1962).

72 1/4 x 25 1/2in (183.5 x 64.8cm)

\$80,000 - 120,000

陳淳 山水 設色紙本 立軸

The collectors' seals *Liqing fujun yiwu* and *Kuai Shoushu jia zhencang* belong to the important late Qing official and publisher Kuai Guangdian (蒯光典, 1857-1911) and his nephew Kuai Shoushu (蒯壽樞, d. 1945). The same seals appear on Zhao Mengfu's (1254-1322) *Twin Pines, Level Distance* formerly in the C.C. Wang collection now in the collection of the Metropolitan Museum of Art, New York.



8093



8094

ATTRIBUTED TO LU ZHI (1496-1575)

Landscape

Hanging scroll, ink and light color on paper, inscribed and dated *Longqing gengwu* (1570), bearing a signature reading *Baoshan Lu Zhi* with two seals reading *Lu Shuping shi* and *Baoshan zi* and three collector's seals, one partial, one reading *Wang Shijing yinzi wei jun dou*.
36 5/8 x 11 1/2in (93 x 29.2cm)

\$10,000 - 15,000

(傳) 陸治 山水 設色紙本 立軸

The collector's seal reading *Wang Shijing yinzi wei Jundou* belongs to Wang Shijing (1833-1918), a Shandong native and well-regarded seal carver during the Late Qing.

8094

8095

YUAN JIE (LATE MING DYNASTY)

Landscape after Ni Zan

Hanging scroll, ink on paper, inscribed by the artist and dated *jiayin xiao chun* (spring, 1614), followed by one artist's seal reading *Yuan Jie zhiyin*, with two collectors' seals.
19 3/4 x 9 1/4 in (50.1 x 23.5 cm)

\$40,000 - 60,000

As stated in the *Zhongguo Meishujia Renming Cidian*, the artist's name is also written as Yuan Kai, while some sources, such as Qin Zuyong's *Tongyin Lunhua* record the artist as Yuan Jie. A native of Wuxi, Jiangsu province, Yuan Jie studied landscape painting with Zhang Yuanchun (1546-?).

Provenance

Acquired in Hong Kong, 1962

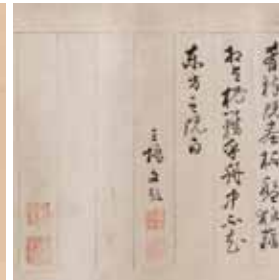
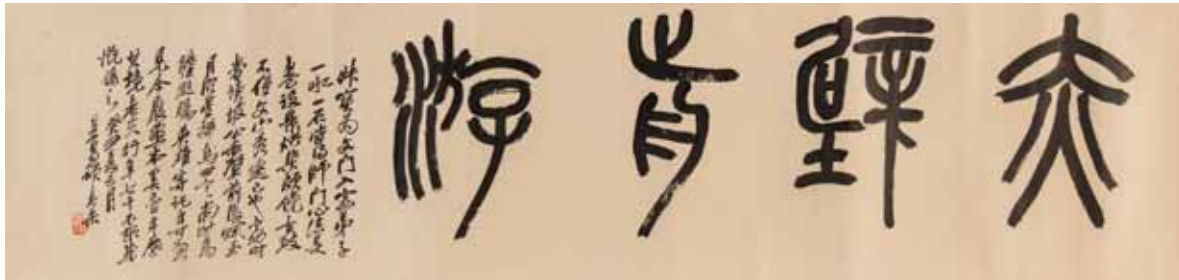
Exhibited

Perfect Imbalance, Exploring Chinese Aesthetics, Peabody Essex Museum, Salem Massachusetts, March 11, 2009 - September 8, 2009

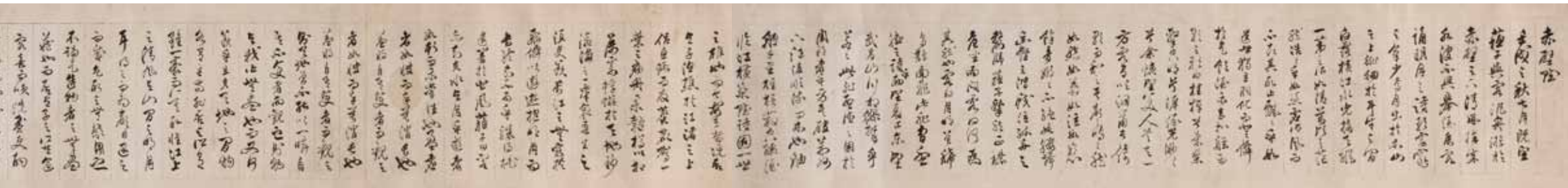
袁階(楷) 山水 水墨紙本 立軸



8095



8096



8096

ATTRIBUTED TO QIAN GU (1508-1578/87)

Ode to the Red Cliff

Horizontal handscroll, ink and color on paper, bearing a signature reading *Qian Gu* with one seal reading *Qian shi*, with three collectors' seals on the painting, including one of Wang Zhen (1867-1938) reading *Yiting dali* and one reading *Zeng zai fang zengyuan jia*; with a frontispiece and colophon by Wu Changshuo (1844-1927) ink on paper, titled in seal script followed by the colophon in running script, dated *guichou xia qi yue* (1913, summer, seventh month) signed *Wu Changshuo Laofou* with one calligrapher's seal; mounted together with calligraphy in running script signed Wen Peng (1498-1573), the text comprising the *Qianchibi fu* (Former Ode to the Red Cliff) signed *Sanqiao Wen Peng* with two calligrapher's seals reading *Wen Shoucheng yin* and *Wen Peng zhiyin*, with two collector's seals on the calligraphy; with an outer title slip by Wang Zhen (1867-1938) signed *Bailongshanren* with a calligrapher's seal *Yiting*.

11 1/8 x 69 1/2in (28.2 x 176.5cm), the painting only; 11 1/4 x 45 1/2in (28.5 x 115.5cm) the frontispiece; 11 1/8 x 100in (28.2 x 254cm) the calligraphy

\$60,000 - 90,000

(傳) 錢谷 赤壁賦 設色紙本 手卷

Provenance

Acquired in Tokyo, late 1950's

Qian Gu, a student of Wen Zhengming (1470–1559), was a native of Changzhou, in Jiangsu province and is noted for his intimate landscapes in ink and light color, often in fan and hand scroll formats.



8096 (details)



8097



8097

8097

ANONYMOUS, LATE YUAN/ EARLY MING DYNASTY

Winter Landscape

Horizontal handscroll, ink and light color on silk.

14 x 96in (35.5 x 243.8cm)

\$20,000 - 30,000

（元末/明初）佚名 寒冬山水 設色絹本 手卷



8098 (detail)

8098

ZHAO ZUO (1570/73-1633/44)

Landscape

Hanging scroll, ink and light color on paper,
inscribed by the artist and signed *Zhao Zuo*
with two artist's seals, one reading *Zhao*
Zuo zhi yin.

99 x 38 3/4in (251.5 x 98.4cm)

\$80,000 - 120,000

趙左 春山歡雨圖 設色紙本 立軸

Provenance

Acquired in Taipei in 1959 from Ma Jizuo (Ma
Chi-tso 馬積祚, 1915-2009)



8098



8099

8099

WANG JIAN (1598-1677)

Landscape fan

Folding fan leaf, mounted, ink on paper, inscribed by the artist as painted in the style of *Juran*, dated *renyin* (1662), dedicated to *Ziweng* and signed *Wang Jian* with one artist's seal reading *Jian*.

9 1/4 x 20in (23.5 x 50.8cm)

\$15,000 - 25,000

王鑑 山水 水墨紙本 扇面 鏡片

8100

SHEN ZONGJING (1669-1735)

Landscape, 1695

Hanging scroll, ink and color on paper,
inscribed by the artist with and dated *yihai*
qiu ri (an autumn day, 1695), with two artist's
seals reading *Shen Zongjing shuhua yin* and
Shuangxing caotang zhu ren.

47 3/4 x 23 3/4in (121.2 x 60.3cm)

\$6,000 - 9,000

沈宗敬 山水 設色紙本 立軸 1695年作

Provenance

Tokyo, Confucian Temple (Yushima Seido),
1950's



8100



8101

SHANGGUAN ZHOU (1665-C. 1750)

Stormy landscape

Hanging scroll, ink on paper, inscribed by the artist and signed *Zhuzhuang Shangguan Zhou* with two artist's seals reading *Shangguan Zhou yin* and *Zhuzhuang Daoren*, with an exterior titleslip inscribed by Tang Hong (born 1926) and dated *renyin* (1962).

64 x 34in (162.5 x 86.3cm)

\$15,000 - 25,000

上官周 山水 水墨紙本 立軸

8101

8102

LUO MU (1622-1706)

Landscape

Hanging scroll, ink on paper, inscribed by the artist *Yun'an Fanniu* with two seals of the artist reading *Luo Mu si yin* and *Fanniu*, with one collector's seal.

29 1/4 x 14 3/4in (74.3 x 37.5cm)

\$6,000 - 9,000

羅牧 山水 設色紙本 立軸



8102



8103

8103

LI SHIZHUO (1687-1770)

Album of eight leaves

Leaf one: ink on paper, inscribed by the artist *chen Li Shizhuo gong hui* with one seal of the artist reading *Shizhuo*, with a collector's seal on the mounting reading *Chaimeng shending*

Leaf two: ink and light color on paper, inscribed by the artist *chen Li Shizhuo gong hui* with one seal of the artist reading *Shizhuo*

Leaf two: ink and light color on paper, inscribed by the artist *chen Li Shizhuo gong hui* with one seal of the artist reading *Shizhuo*

Leaf three: ink on paper, inscribed by the artist *chen Li Shizhuo gong hui* with one seal of the artist reading *Shizhuo*, and one collector's seal

Leaf four: ink and light color on paper, inscribed by the artist *chen Li Shizhuo gong hui* with one seal of the artist reading *Shizhuo*

Leaf five: ink and light color on paper, inscribed by the artist *chen Li Shizhuo gong hui* with one seal of the artist reading *Shizhuo*

Leaf six: ink on paper, inscribed by the artist *chen Li Shizhuo gong hui* with one seal of the artist reading *Shizhuo*, with a collector's seal

Leaf seven: ink and light color on paper, inscribed by the artist *chen Li Shizhuo gong hui* with one seal of the artist reading *Shizhuo*

Leaf eight: ink and light color on paper, inscribed by the artist *chen Li Shizhuo gong hui* with one seal of the artist reading *Shizhuo*, with a collector's seal on the mounting.

4 7/8 x 6in (12.4 x 15.2cm), each leaf

\$8,000 - 12,000

李世倬 山水畫 水墨或設色紙本 畫 八開

Provenance

Acquired at Sotheby's, New York around 1985



8103



8104

HUA YAN (1682-1756)

Bird and Insect

Hanging scroll, ink and color on paper, inscribed by the artist *Xinluo shanren xie yu Jietao guan* with two artist's seals reading *Hua Yan* and *Qiuyue*, with one collector's seal, with a titleslip inscribed by Tang Hong (born 1926) dated *xinchou* (1961).

47 1/2 x 10 5/8in (120.6 x 27cm)

\$40,000 - 60,000

華岳 紅葉幽禽 設色紙本 立軸

Provenance

Purchased Taichung, Taiwan, 1959-1960

Hua Yan was a native of Fujian province, but spent his career in Jiangnan, primarily Yangzhou, and is often associated with the Eight Eccentrics of Yangzhou. He is known as a master of the arts, including painting, calligraphy and poetry in equal regard. Born to a family of limited means, he was a professional artist, painting throughout the Jiangnan region to support himself.

8104

8105

GAO QIPEI (1660-1734)

Bird and Waterfall, 1713

Hanging scroll, ink and light color on paper,
inscribed by the artist and dated *guisi* (1713)
with three artist's seals, two reading *Qipei*
and *Qieyuan* and two collector's seals, one
reading *Gu shi wenzheng zhaicang*.
22 1/4 x 12 1/4 in (65.5 x 31.1cm)

\$7,000 - 10,000

高其佩 瀑林小鳥 設色紙本 立軸 1713年作



8105



8106

8106

TANG DAI (1673-1752)

Landscape

Horizontal handscroll, ink and color on paper, inscribed by the artist and signed *chen Tang Dai gong hui* (servitor Tang Dai respectfully painted) with two seals of the artist reading *Tang Dai* and *gong hui*.

5 x 87in (12.7 x 221cm)

\$4,000 - 6,000

唐岱 山水 設色紙本 手卷

8107

BIAN SHOUMIN (1684-1752)

Geese

Two album leaves, matted, ink and color on paper, the first inscribed by the artist and signed *Bian Shoumin* with two artist's seals reading *Yigong* and *Shoumin*, with a collector's seal reading *Yuyin zhai shuhua yin*, the second inscribed by the artist and signed *Shoumin* with one artist's seal reading *Yigong*, with a collector's seal reading *Yuyin zhai shuhua yin*.

9 1/2 x 11 1/2in (24.1 x 29.2cm), each leaf

\$6,000 - 9,000

邊壽民 蘆雁圖 設色紙本 雙面 頁二幅 鏡片



8107



8108

8108

GU FANG (ACTIVE 1690-1730)

Landscape album after Song and Yuan masters, 1699

Album of twelve leaves, ink or ink and light color on paper, each leaf inscribed by the artist, signed *Gu Fang* or *Fang* with one or two artist's seals, the second leaf dated *jimao* (1699).

10 1/4 x 6 1/8 in (26 x 15.5cm) each leaf

\$20,000 - 30,000

顧昉 仿古山水畫 水墨或設色紙本 頁十二開 1699年作



8108



8109

ANONYMOUS (18TH CENTURY)

Landscape

Hanging scroll, ink and color on silk, inscribed with a poem and bearing a signature reading *Tang Yin*, followed by two seals.

50 x 27 1/2in (127 x 69.8cm)

\$3,000 - 5,000

佚名 山水 設色絹本 立軸 十八世紀

8109

8110

DU AO (18TH CENTURY)

Snowscape finger painting, 1784

Hanging scroll, ink and color on paper,
inscribed by the artist and dated *Qianlong sui*
jiachen (1784) and signed *Du Ao* with three
artist's seals two reading *Du Ao yin* and *Yizhai*.
50 1/2 x 27 1/4in (128.2 x 69.2cm)

\$4,000 - 6,000

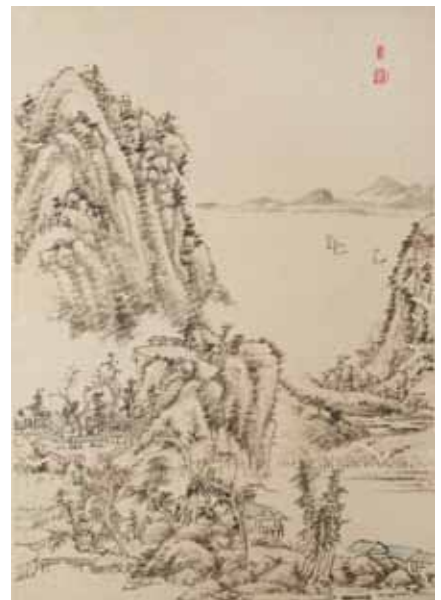
杜鰲 指畫雪景 設色紙本 立軸 1784年作

Provenance

Tokyo, Confucian Temple (Yushima Seido),
1957-1959



8110



8111

8111

FANG SHISHU (1692-1751)

Landscape Album

Album of eight leaves, four ink on paper, four ink and color on paper, each leaf impressed with one or two seals of the artist, the final leaf with a colophon signed *Songzhou* with a seal of the calligrapher reading *Wu Hu*.

10 3/8 x 7 1/4in (26.3 x 18.4cm), each leaf

\$12,000 - 18,000

方士庶 山水畫 水墨或設色紙本 頁八開

Provenance

Sotheby's New York, Fine Chinese Painting, Sale 5337, 3 June 1985, lot 54

Originally from Anhui, Fang Shishu studied painting with Huang Ding (1660-1731), allowing him the opportunity to view and study early paintings from the Song and Yuan dynasties. As a student of Huang Ding, Fang Shishu is directly linked to and considered as a member of the Luodong school lineage, despite the fact that he was a Yangzhou resident. This album characterizes many of the traits we recognize in Luodong school painting, with dry brushwork and a strong adherence to classical models.



8112

8112

ZHANG WENTAO (1764-1814)

Crane and Wutong Tree

Hanging scroll, ink on paper, signed *Chuanshan* with two seals of the artist reading *Zhang Wentao yin* and *Chuanshan*.
62 1/2 x 25in (158.7 x 63.5cm)

\$2,000 - 3,000

張問陶 蔭澤延年圖 水墨紙本 立軸



8113

8113

ATTRIBUTED TO QIAN WEICHENG (1720-1772)

Landscape after Tang Yin, 1753

Hanging scroll, ink on silk, inscribed with a date of *guiyou* 1753, and signed *Qian Weicheng* with three seals.
33 1/4 x 12 1/2in (84.4 x 31.8cm)

\$5,000 - 7,000

(傳) 錢維城 仿唐寅山水 設色絹本 立軸
1753年作

Provenance

Purchased in Wuhan, Wenwu Shangdian, 1988



8114

8114

YOU YIN (1732-1812)

Lotus, 1775

Hanging scroll, ink and color on paper, inscribed by the artist *Qingyuan Tu* with a date of *yiwei* (1775) and signed *Gongfu ren xie yu Shuicun* with an artist's seal reading *You Shi Gongfu*, with five collectors' seals, one reading *Jinchuan Liu shi shoucang shuhua zhi zhang*, another reading *Hanmo tang*, with a titleslip inscribed by Tang Hong (born 1926) dated *yisi* (1965).
47 3/4 x 13 3/8in (121.3 x 34cm)

\$2,000 - 3,000

尤蔭 清遠圖 設色紙本 立軸 1775年作

Provenance

Hong Kong collector Chang Ting-chen, 張鼎臣收藏



8115

8115

AFTER HU YUKUN (1607-AFTER 1687)

Landscapes

Album of ten leaves of paintings, ink and color on paper, with ten facing leaves of calligraphy, ink on paper, each painting leaf with an artist's seal, the leaves of calligraphy with one or two artist's seals, the final leaf dated *yimao* (1675) with eleven collector's seals including four of Hong Kong collector Xiao Shoumin (1896-1970).

5 3/4 x 7in (14.6 x 17.8cm)

\$3,000 - 5,000

仿胡玉昆 山水畫 水墨或設色紙本 頁十開

8116

XIANG ZAIJIANG (19TH CENTURY)

Ink Bamboo and Flowers

Hanging scroll, ink on silk, inscribed by the artist and signed *Chuhuang Xiang Zaijiang*, followed by two seals of the artist reading *Xiang Zaijiang yin* and *Yunze*.

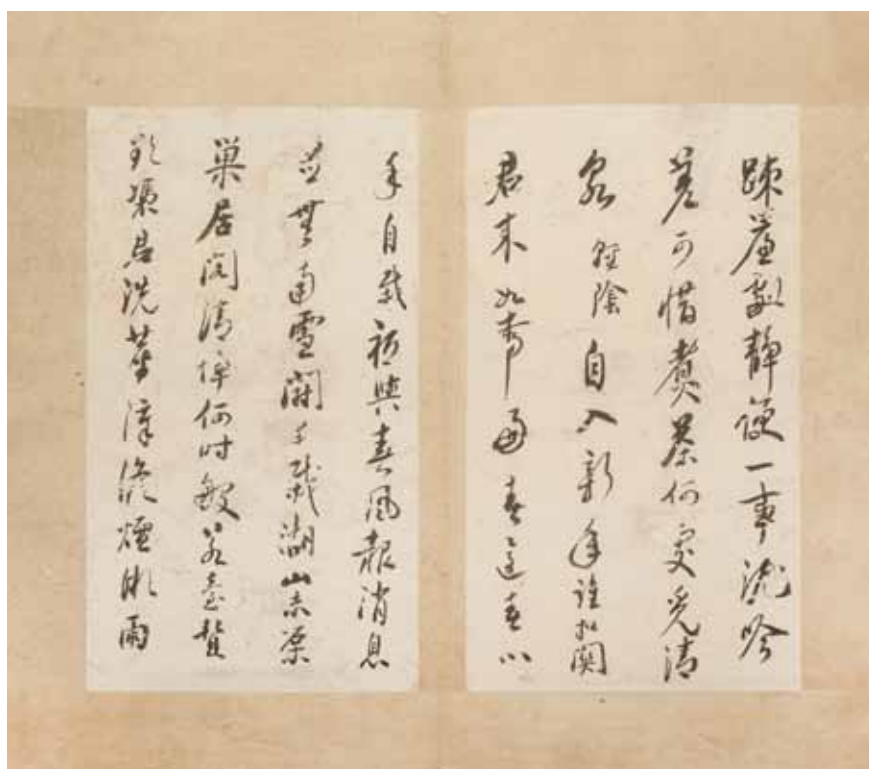
58 x 29 1/2 in (147.3 x 74.9 cm)

\$6,000 - 9,000

向在江 花卉竹子 水墨絹本 立軸



8116



8117

DAI XI (1801-1860)

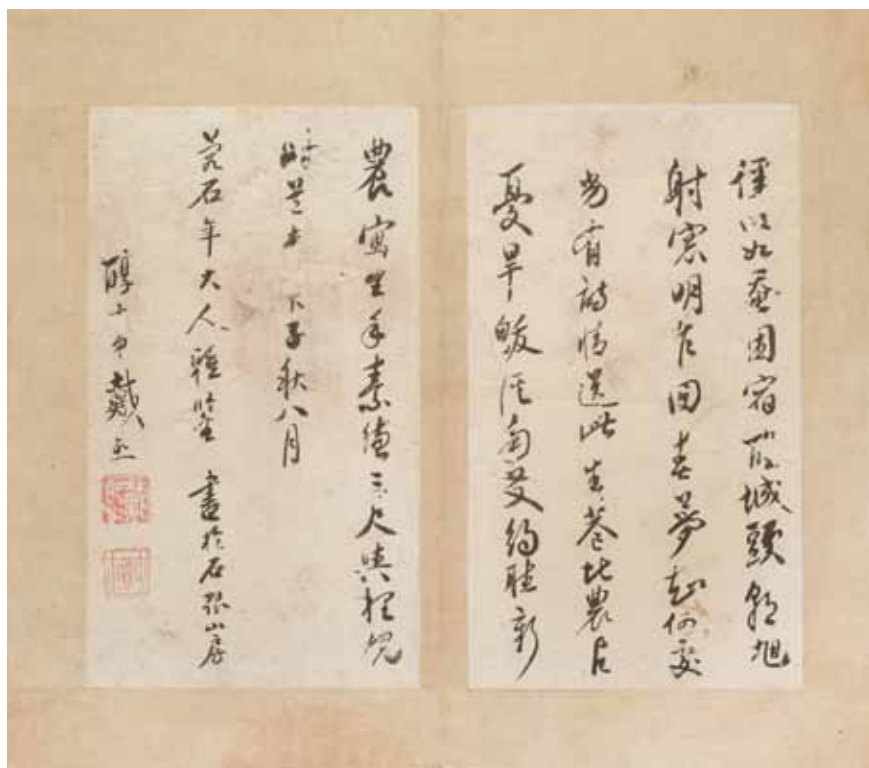
Calligraphy in Running Script

Album of ten leaves, ink on paper, signed Chunshi Dai Xi with two calligrapher's seals reading Dai Xi and Chunshi.

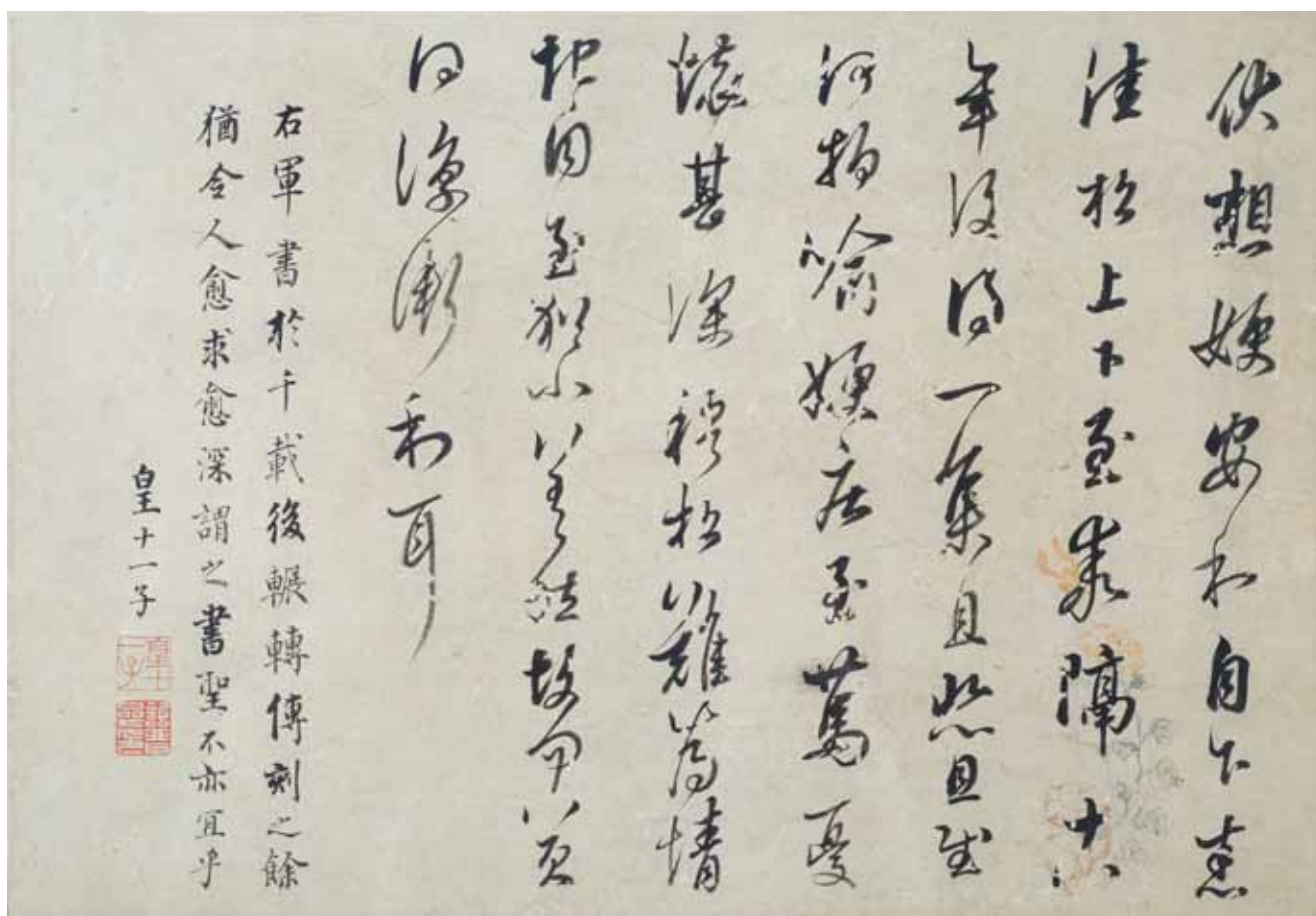
5 3/4 x 10 1/4 (14 x 26cm) each calligraphy leaf

\$8,000 - 10,000

戴 行書書法 水墨紙本 頁十開



8117



8118

8118

YONGXING (PRINCE CHENG) (1752-1823)

Calligraphy in Running Script

Mounted, framed and glazed, ink on painted paper, signed *Huang shiyi zi* (Eleventh son of the emperor), with two calligrapher's seals reading *Huang shiyi zi* and *Yijin Zhai yin*.

12 x 17 1/4 in (30.5 x 43.8cm)

\$2,000 - 3,000

永理（成親王）行書書法 水墨紙本 鏡框

Yongxing Prince Cheng, the eleventh son of the Qianlong emperor and brother of the Jiaqing Emperor was known as an excellent calligrapher. Inhabiting the mansion of former corrupt eunuch Heshen on the northern bank of Houhai, Prince Cheng was a superintendant of the Ministry of Revenue, until his brother the emperor became concerned with his rising influence. Stripped of his titles, Prince Cheng would devote himself to self-cultivation and the discipline of calligraphy.



8119

8119

CHEN HONGSHOU (1768-1822)

Plum Blossoms

Album of twelve leaves, seven ink and color on paper, five ink on paper, each leaf titled by the artist in clerical script, followed by artist's seals including *Mansheng*, *Mansheng fu*, *Chen Hongshou yin* and *Zhong yu xian guan* and with five collectors' seals and a colophon in regular script signed *Nezhai* (He Pu, 1870-1932), with one calligrapher's seal.

8 1/2 x 12 1/2in (21.6 x 31.8cm), each leaf

\$15,000 - 25,000

陳鴻壽 梅花畫 水墨或設色紙本 頁十二開

Provenance

Hong Kong collector Chang Ting-chen, 張鼎臣收藏

Exhibited

Perfect Imbalance, Exploring Chinese Aesthetics Peabody Essex Museum, Salem Massachusetts, March 11, 2009 - September 8, 2009

A man of many talents, Chen Hongshou was a highly regarded painter, calligrapher and seal carver. As magistrate of the region that included Yixing, he is credited with reviving the clay teapot industry with both his creative input and by securing government funds to support the craft. The present album features his deft brushwork, strongly inspired by Han dynasty clerical script calligraphy. The compositions are imbued with strong overtones of the the work of the painter Jin Nong (1687-1763).



8119



8120

8120

ZHU CHAN (1825-1901)

Bamboo

Hanging scroll, ink and light color on paper, signed *Zhu Chan* with two artist's seals reading *wangzi chujia* and *Zhu Chan*.

50 1/4 x 24in (127.6 x 61cm)

\$1,200 - 1,800

竹禪 竹石圖 設色紙本 立軸



8121

8121

ZHAO ZHICHEN (1781-1852)

Plum, Bamboo and Rock, 1833

Hanging scroll, ink on paper, inscribed by the artist and dated *Daoguang guisi qiu zhong* (1833, mid-autumn) and signed *Cixian* with two artist's seals reading *Zhao Zhichen yin* and *Xianfu* with one collector's seal.

36 1/2 x 17 7/8in (92.7 x 48.4cm)

\$2,000 - 3,000

趙之琛 梅石竹水仙 水墨紙本 立軸 1833年作



8122

8122

ANONYMOUS, 18TH/19TH CENTURY

Monk in a Rootwood Chair

Hanging scroll, ink and color on silk. 43 3/4 x 24 3/4in (111.1 x 62.8cm)

\$2,500 - 4,000

佚名 高僧像 設色絹本 立軸 十八十九世紀

Exhibited

"Carved by Nature, Untamed Traditions in Chinese Decorative Art" Peabody Essex Museum, Salem, MA. July 27, 2004-January 30, 2005.

8123

ZENG YANDONG (1751-1827)

Figures

Three album leaves, each ink and color on paper, each leaf inscribed by the artist and signed *Qidaoshi*, with a total of seven artist's seals on the three leaves reading *Yan*, *Dong*, *Qi ru ren*, and two others.

10 1/4 x 12 1/2in (26 x 31.7cm), each leaf

\$2,500 - 4,000

曾衍東 人物 設色紙本 頁三 鏡片

Originally from Shandong province, Zeng Yandong was raised in Southern China, the son of an official. His unusual, bold style of depicting figures would have a great influence on the 20th century painter Feng Zikai (1898-1975). For more on Zeng Yandong, see Geremie Barmé *An Artistic Exile: A Life of Feng Zikai (1898-1975)* pp 67-71.



8123



8124

8124

PU HUA (1830/2-1911)

Album of ten leaves, Bamboo, 1886

An album of ten leaves, ink on paper, each leaf inscribed by the artist, variously signed *Pu Hua*, *Hua*, and *Zuoying*, with ten seals reading *Zuoying* [4], *Pu Hua* [3], and *Pu Hua yin* [3], the last leaf dated *bingxu liu yue* (1886, sixth month); on the cover a title slip inscribed by Wang Zhen (1867-1938), dated *yichou zhong qiu* (1925, mid-autumn) and signed *Bailong Shanren* with two seals of the artist reading *Wang Zhen* and *Tingfu*.

11 1/2 x 15 5/8in (29.2 x 39.7cm) each leaf

\$5,000 - 7,000

蒲華 墨竹 水墨紙本 頁十開 1886年作

8125

PU HUA (1830/32-1911)

Rock, 1895

Hanging scroll, ink on paper, inscribed by the artist and dated *yiwei dong ji* (winter, 1895) with two artist's seals reading *Zuoying* and *Zhong zhu daoren*.

40 5/8 x 15 1/4 in (103.2 x 38.7 cm)

\$6,000 - 9,000

蒲華 怪石 水墨紙本 立軸 1895年作



8125



8125



8127



8126

WANG SU (1794-1877)

Testing a Horse in the Spring Suburbs, 1831
Hanging scroll, ink and color on paper,
inscribed by the artist and dated *xinmao*
(1831) and signed *Xiaomei* with one artist's
seal reading *Xiaomei* and six collector's seals.
42 1/8 x 9 in (107 x 22.9cm)

\$2,000 - 3,000

王素 春郊試馬 設色紙本 立軸 1831年作

8127

HUANG QIFENG (1889-1939)

Landscapes after Gong Xian
Album of eight leaves, ink on paper, each leaf
with multiple seals of the artist.

7 5/8 x 5 in (19.3 x 12.7cm), each leaf

\$1,500 - 2,500

黃起鳳 仿龔賢山水畫 水墨紙本 頁八開

As an individual painter who lived as a recluse and considered himself an *yimin* (leftover subject) from the previous dynasty, Gong Xian (1619-1689) had few immediate followers who imitated his distinctive style. Yet as a one of the most popular painters in Nanjing of his day, his paintings continued to be well-received in the centuries that followed. In this album by Huang Qifeng (Huang Xiaoting, 黃曉汀), the artist faithfully captures the vigorously painted dots and luxurious ink effects of the earlier master.

8128

WANG ZHEN (1867-1938)

Lotus

Hanging scroll, ink and color on paper, inscribed by the artist and signed *Bailong Shanren* with three seals of the artist reading *Wang Zhen da li, Yiting and pono*

52 3/4 x 12 3/4in (134 x 32.3cm)

\$7,000 - 9,000

王震 白蓮 設色紙本 立軸



8128



8129



8130

8129

TANG DI (1878-1948)

Ink Pine

Hanging scroll, ink on paper, inscribed by the artist and signed *Shuangyu dao ren Dingzhi Tang Di* with four artist seals of including *Shuangyu dao ren*, *Dingzhi suo zuo* and *gui feng hou shen*.

50 1/2 x 26 1/2in (128.2 x 67.3cm)

\$3,000 - 5,000

湯滌 墨松 水墨紙本 立軸

8130

WU JINGDING (1904-1972)

Lushan Waterfall

Hanging scroll, ink and color on paper, inscribed by the artist and signed *Shanyin Wu Xizeng* with two artist's seals reading *Yanling* and *Jingding*, with colophons by Zhang Guangyu and Jin Yumin (1906-1982), the first dated *jiayin si yue* (1974, fourth month) signed *Zhang Guangyu* with two calligrapher's seals reading *Zhang Guangyu xi* and *Qian'an shuhua*, the second signed *Jin Yumin* with two calligrapher's seals reading *Jin Yumin* and *Yizhai*.

52 1/2 x 13 1/4in (133.3 x 33.6cm)

\$10,000 - 15,000

吳鏡汀 廬山觀瀑 設色紙本 立軸

Wu Jingding, also known as Wu Xizeng, was a Beijing native, and had a long career as a teacher of traditional Chinese landscape painting. Teaching at Jinghua Art college prior to 1949, he later taught at the Central Academy of Fine Art. Among his students were Qi Gong (1912-2005) and Tian Shiguang (1916-1999).

8131

ZHENG WUCHANG (1894-1952)

Three Friends of Winter, 1934

Hanging scroll, ink and color on paper, inscribed, dedicated to *Zhiguang*, dated *jiaxu dong* (1934, winter) and signed *Wuchang* with one artist's seal reading *Zheng Wuchang*.

51 3/4 x 18 1/4in (131.5 x 46.4cm)

\$8,000 - 12,000

鄭午昌 歲寒三友 設色紙本 立軸 1934年作

8132

CHEN HENGKE (1876-1923)

Plum and Cabbage, 1920

Hanging scroll, ink and color on paper, inscribed by the artist and dated *gengshen zhongqiu* (Autumn, 1920) and signed *Hengke Chen Shizeng* with an artist's seal reading *Chen Hengke yin*.

28 3/8 x 13 1/4in (72 x 33.6cm)

\$5,000 - 7,000

陳衡格 梅枝蔬果 設色紙本 立軸 1920年作



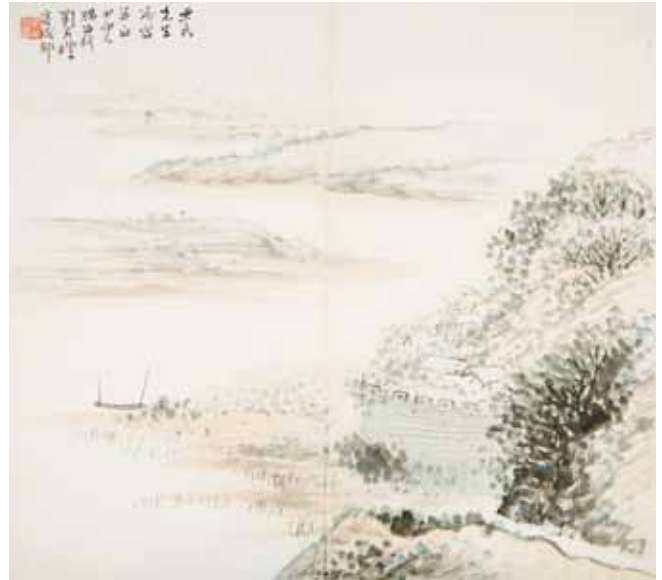
8131



8132



8133



8133

VARIOUS ARTISTS, INCLUDING ZHANG DAQIAN, GUAN SHANYUE, AND HUANG JUNBI

Nine album leaves of Landscapes, Figures, and Flowers,

Leaf one: Zhang Daqian (1899-1983) Lotus, ink and color on paper, inscribed by the artist, dated *yiyou* (1945), dedicated to *Yamin* and signed *Daqian Zhang Yuan* with three artist's seals reading *Zhang Yuan*, *Zhang Daqian* and *Daqian hao fa*

Leaf two: Guan Shanyue (1912-2000) Landscape, ink and color on paper, dated *san si nian yuan yue* (1945, first month), dedicated to *Yamin* and signed *Guan Shanyue* with one artist's seal reading *Guan shi*

Leaf three: Huang Junbi (1898-1991) Ink Landscape, ink on paper, dedicated to *Yamin*, dated *yiyou chun ri* (1945, spring) and signed *Huang Junbi* with two artist's seals reading *Huang shi* and *Junbi*

Leaf four: Li Rongyuan (dates unknown) Spring Landscape with Fisherman, ink and color on paper, dedicated to *Yamin*, dated *san si nian chun* (1945, spring) and signed *Li Rongyuan* with one artist's seal

Leaf five: Li Jianchen (1900-2002) Seated Scholar, ink and color on paper, dedicated to *Yamin*, signed *Jianchen* with one artist's seal reading *Li Jianchen*

Leaf six: Liu Yi (dates unknown) Seated Scholar, ink and color on paper, dedicated to *Yamin* and signed *Liu Yi* with one artist's seal reading *Wansheng*

Leaf seven: Li Wenqu (dates unknown), Landscape, ink and color on paper, dedicated to *Yamin* and signed *Li Wenqu* with one artist's seal reading *Wen weng*

Leaf eight: Xian Yunping (dates unknown), Narcissus, ink and color on paper, dedicated to *Yamin* dated *jiashen* (1944) and signed *Bianjing Nushi Xian Yunping* with two artist's seals reading *Xian Shi* and *Yunping*

Leaf nine: Liu Junli (1906-1978), Landscape, ink and color on paper, with a dedicated to *Yamin* and dated *jiashen* (1944) and signed *Liu Junli* with one artist's seal reading *Liu Junli yin*.

10 7/8 x 12 1/4in (27.6 x 31.1cm), each leaf

\$60,000 - 90,000

張大千，關山月，黃君璧，李問渠，劉君禮，線雲平，李劍晨，李蓉垣，劉巔 山水人物 頁 水墨或設色紙本 頁九開 1944/45年作

The likely recipient of this album is Tian Yamin 田亞民 (1911-1964). Originally from Henan and the son of a Hanlin scholar, Tian Yamin established the *Chang'an Qingmen Studio*, which in 1945 became the *Chang'an Meishu Gongyingshe*, with connections to many painters and calligraphers such as Xu Beihong, Wu Zuoren, Zhang Shanzi, and Qi Baishi, as well as a number of the artists who contributed to this album including Zhang Daqian, Guan Shanyue, and Xian Yunping. Tian Yamin would later be an important founder of the "Northwest school" of painting with Shi Lu and Fang Jizhong.



8133



8134

8134

ZHANG DAQIAN (1899-1983)

Ink Landscape after Shitao

Matted, framed and glazed, ink on paper, inscribed by the artist and signed *Daqian jushi fang Shitao*, with one artist's seal reading *Zhang Yuan Yin*.

13 3/4 x 17in (35 x 43.2cm)

\$30,000 - 50,000

張大千 仿石濤山水 水墨紙本 鏡框

Provenance

Acquired in Hong Kong, 1962



8135

8135

ZHANG DAQIAN (1899-1983)

Fish and Flowers, 1981

Hanging scroll, ink and color on paper, inscribed by the artist and dated *Qishi nian xinyou er yue sanshi ri* (70th year, 1981, second month, thirtieth day) with a dedication to Bingheng, signed *Yuan* with three seals of the artist reading *Zhang Yuan zhi yin*, *Daqian jushi* and *Moye Jingshe*.
 17 3/4 x 27in (45.1 x 68.5cm)

\$60,000 - 90,000

張大千 魚花圖 設色紙本 立軸 1981年作

Provenance

According to the artist's inscription the painting was dedicated to Bingheng (Du Bingheng). The current owner purchased it directly from Du Bingheng.



8136

LIN FENGMIAN (1900-1991)

Boat, 1945

Hanging scroll, ink and color on paper, inscribed by the artist and signed *Lin Fengmian* and dated thirty-fourth year eighth month (1945), with one seal of the artist *Lin Fengmian yin*, mounted together with a colophon by Liang Hanco (1898-1975) in running script, ink on paper, signed *Hanco* with one calligrapher's seal.

16 x 17in (40.6 x 43.2cm) the painting only
\$30,000 - 50,000

林風眠 漁舟 設色紙本 立軸 1945年作

8136



8137 (two views)



8138

8137

TANG HONG (BORN 1926)

Landscape and Bird

Two album leaves, matted, ink or ink and color on silk, the first of a circular shape depicting a landscape with two figures in a boat, dated *jihai* (1959) and signed *Hong* with two artist's seals reading *Tang* and *Hong*; the second of a quadrilobate shape depicting a bird on a rock with bamboo and red leaves, signed *Hong* with one artist's seal reading *Tang*.

8 1/2 in (21.6 cm) diameter

9 1/8 x 8 5/8 in (23.2 x 21.9 cm)

\$1,500 - 2,500

唐鴻 山水·花鳥 頁 水墨或設色絹本 頁二幅 鏡片 1959年作

Provenance

Acquired directly from the artist

Tang Hong was born in Beijing in 1926, a Manchurian by ethnicity. Studying painting with Yu Fei'an, he would master his teacher's 'slender gold' calligraphy based on the style of the Song emperor Huizong. Relocating to Taiwan in 1949, Tang Hong would teach in Taichung at Taichung Normal University and later at Donghai University. Moving to Hong Kong in 1961, Tang Hong would continue to paint and teach, inspiring many followers.

8138

SHI HU (BORN 1942)

Buffalo and Child

Hanging scroll, ink and color on paper, signed *Shi Hu* with two artist's seals reading *Shi Hu* and *Wo Fa*.

21 1/2 x 39 in (54.6 x 99 cm)

\$1,500 - 2,500

石虎 牧童水牛 設色紙本 立軸



8139

8139

ZHOU SHAOHUA (BORN 1929)

Abstract landscape

Hanging scroll, ink on paper, inscribed by the artist and signed *Shaohua* dated 1980, with one seal of the artist.

27 1/2 x 37 1/2in (69.8 x 95.3cm)

\$5,000 - 7,000

周韶華 抽象山水 水墨紙本 立軸 1980年作

A native of Shangdong, Zhou Shaohua would graduate from Zhongyuan University in 1950 and would have a distinctive career as an artist and critic. In addition to pursuing his own artistic vision, the painter would author numerous texts including a study of the work of Liu Guosong.



8140

8140

YANG ZHIGUANG (BORN 1930)

Impression of India, 1987

Hanging scroll, ink and color on paper, inscribed by the artist with a date of *dingmao deng* (winter, 1987), and signed *Zhiguang* with one seal of the artist reading *Yang Zhiguang*.

20 3/4 x 29 3/4in (52.7 x 75.5cm)

\$12,000 - 18,000

楊之光 訪印度印象 設色紙本 立軸 1987年作

Provenance

Acquired directly from the artist in Guangzhou

A native of Guangzhou, Yang Zhiguang began his study of painting with Gao Jianfu and later went to Beijing to study at the Central Academy with Xu Beihong and Ye Qianyu, graduating in 1953. As a practitioner of the Socialist Realist approach to traditional Chinese painting, the artist infuses anatomical accuracy while still embracing the aesthetic of brush and ink. This painting, created in 1987 when the artist held a teaching position at the Guangzhou Academy of Fine Arts (Guangzhou Meishu Xueyuan) reflects an impression of his trip to India and Nepal two years earlier, in 1985.



8141

8141

WU GUANZHONG (1919-2010)

Cityscape, 1980's

Hanging scroll, ink and color on paper, with two seals of the artist reading *Wu Guanzhong yin* and *Bashi nian dai*.

26 3/4 x 27 1/2 in (68 x 70cm)

\$120,000 - 180,000

吳冠中 城市風貌 設色紙本 立軸 1980年代作

Wu Guanzhong is noted for his paintings of towns and cities, ranging from intimate contemplations of village canals to sweeping views of the Hong Kong skyline. In this particular cityscape, which deviates from earlier, comparatively representational works, the artist explores a high degree of abstraction. The artist's travels

through Europe, and his fascination with Western modern art deeply influenced his interpretations of traditional Chinese ink painting. In the present artwork, the artist takes cues from cubism, with the scene's elements broken up into an intriguingly dense composition of lines and tones. We view buildings through multiple angles and planes, calling to mind Dong Qichang's (1555-1636) experiments with perspective. For further discussion of the artist's later forays in abstraction during the 1980's see Chen Xiao, *China's Countryside in Formal Abstraction*, Columbia East Asia Review, New York, 2014, pp 20-37. Two similar works but of a vertical rather than horizontal format, also unsigned, are dated to 1985 are included in *Wu Gaungzhong Quan ji* vol 6, p. 304-305.



8142



8143

8142

AN IMPERIAL EDICT

Jiaqing Period, dated 1809

Written in colored and black ink in Manchu and Han scripts on silk brocade woven with a pattern of scattered ruyi-clouds mounted as a handscroll, the Chinese text opening with a woven four-character title *fengtian gaoming* ('by command of Heaven') flanked by a pair of dragons, dated fourteenth year of Jiaqing (1809), first month, first day, and stamped with two large seal impressions.

12 x 99in (30.5 x 251.4cm)

\$7,000 - 9,000

嘉慶 誥命 1809年作

PROPERTY FROM VARIOUS OWNERS

8143

AN IMPERIAL EDICT, KANGXI, DATED 1681

Written in red and black ink in Manchu and Han scripts on silk brocade woven with a pattern of scattered ruyi-clouds mounted as a handscroll, the Chinese text opening with a woven four-character title *fengtian gaoming* ('by command of Heaven') flanked by a pair of dragons, dated twentieth year of Kangxi (1681) twelfth month, twenty-fourth day, and stamped with two large seal impressions.

12 x 101in (30.5 x 256.5cm)

\$9,000 - 12,000

清 康熙 誥命 1681年作



8144

8144

BOCCA TIGRIS

Anonymous, Guangdong school, circa 1800

Oil on canvas, on a stretcher, framed.

18 3/4 x 29in (47.6 x 73.6cm)

\$15,000 - 25,000

佚名 虎門 油画画布 画框

Provenance

Purchased at The Incurable Collector, New York September 3, 1968

For European and North American trading ships travelling up the Pearl River (Zhujiang) to the Whampoa anchorage and eventually the city of Canton (Guangdong), a necessary passage was through the narrows of Bocca Tigris (Tiger's Mouth, or Humen). Merely 700 yards across, on each bank a Chinese fort was constructed. Here a Dutch East India Company ship is in the foreground approaching the strait with a Chinese custom ship adjacent.



8145

8145

CANTON HARBOR

Anonymous, Guangdong school, circa 1800

Oil on canvas, on a stretcher, framed.

18 3/4 x 29in (47.6 x 73.6cm)

\$25,000 - 35,000

佚名 廣州港 油画画布 画框

Provenance

Purchased at The Incurable Collector, New York September 3, 1968

This view of Honam Island across the Pearl River (Zhujiang) is likely from the perspective of the Foreign Factories site. The Red Fort is visible on the far right, above the ship's boom, and the Haichuang temple is center left. A similar view with the Foreign Factories in the foreground, dated circa 1810, is in the collection of the Hong Kong Museum of Art (AH89.2) and illustrated in William R. Sargent, *Views of the Pearl River Delta Macau, Canton and Hong Kong*, Hong Kong 1997, p. 171.



8146

8146

ATTRIBUTED TO JIN TINGBIAO (ACTIVE 1757-1767)

Immortals Celebrating a Birthday

Handscroll, ink and color on silk, inscribed with a title *qun xian zhu shou tu*, bearing a date reading *Qianlong shi jiu nian meng qiu* (1754, early autumn), dedicated to *Yunfang* and bearing a signature reading *Jin Tingbiao* with two artist's seals, two collectors' seals and three collectors' seals on the mount (losses, creases, stains).

12 x 138 1/2 in (30.5 x 351.8 cm)

\$5,000 - 7,000

(傳) 金廷標 群仙祝壽圖 設色絹本 手卷



8147

8147

ZHANG ZONGCANG (1686-1756)

Two Landscapes

Two horizontal handscrolls, each ink and color on paper; both signed *chen Zhang Zongcang gong hua* with a seals of the artist reading *Zhang Zhongzi Zongcang* with a frontispiece by Shao Songnian (1848-1923) ink on silk, reading *Jiang Shan Mu Xue Tu* and dated *Guangxu bingshen* (1896) and signed *Shao Songnian Boying fu* with two calligrapher's seals, mounted with a colophon by Zhao Erxun (1844-1927), signed *Zhao Erxun ti* with two calligrapher's seals.

Scroll 1: 47 7/8 x 9 1/2 in (121.7 x 23.5cm), the painting only

Scroll 2: 48 x 9 1/2 in (122 x 23.5cm), the painting only

\$10,000 - 15,000

張宗蒼 山水二幅 設色紙本 手卷二幅



8148

8148

ANONYMOUS

Seated Shakyamuni Buddha, 18th/19th century

Ink and color on silk, framed and glazed.

71 1/2 x 39in (181.6 x 99cm)

\$15,000 - 25,000

佚名 釋迦牟尼佛 設色絹本 鏡框 十八/十九世紀



8149

8149

TANG YIFEN (1778-1853)

Flowers

A six panel folding screen, ink and ink and color on paper, the first panel inscribed by the artist, signed *Yusheng* with two artist's seals reading *Tang Yifen yin* and *Yusheng Shuhua*, the second panel inscribed by the artist, dated *Daoguang jiawu qiu jiuyue* (1834, ninth month), and signed *Yusheng Tang Yifen* with two artist's seals one reading *Yusheng shi*, with a second inscription dated *dingwei* (1847) with three additional artist's seals reading *Yusheng qu hua*, *Tang Yifen yin* and *Zhouweng guiyin houzu*, with two collector's seals, one reading *Chuanxi shending*, the third panel inscribed by the artist *Yusheng shan ren* with two artist's seals reading *Yusheng qu hua* and *Tang Yifen yin*, the fourth inscribed by the artist *Tang Yusheng* with three artist's seals reading *Tang Yusheng Jiansheng An Bai Le zhi yin*, *Yusheng qu hua* and *Tang Yifen yin*, the fifth panel inscribed by the artist and signed *Yifen* with two artist's seals, the sixth panel inscribed by the artist, dated *Daoguang jiawu* (1834) signed *Yusheng* with an artist's seal reading *Yusheng shi*.

71 1/4 x 19in (181 x 48.2cm)

\$20,000 - 30,000

湯貽汾 花卉 水墨或設色紙本 風



8150

8150

DONG GAO (1740-1818)

Landscapes, 1763

Album of eight leaves, three ink on paper, five ink and color on paper, each leaf inscribed by the artist and signed *Dong Gao* or *Zhelin*, each leaf with one or two artist's seals reading *Dong Gao* and *Zhelin*, the final leaf dated *Qianlong guiwei* (1763).

10 3/4 x 14 1/8 in (27.3 x 35.8cm), each leaf

\$30,000 - 50,000

董誥 山水 設色紙本 頁八開

Dong Gao was the eldest son of the court painter Dong Bangda (1699-1769). An accomplished scholar from an early age, Dong Gao received his Jinshi degree in 1764 (Qianlong 29), at the young age of 24 and a year after this album was painted.



8150



8151



8152

8151

PU RU (1896-1963)

Six sketches of Flowers and Landscapes

Each ink on paper, mounted, each signed *Xinyu* with ten seals, variously reading *Pu Ru* [2], *jiuwangsun* [4], and *Pu Ru zhi yin* [4].

23 3/4 x 12 1/4in (60.3 x 31.1cm) the largest

\$15,000 - 20,000

溥儒 山水·花卉素描六 水墨紙本 鏡片

8152

PU RU (1896-1963)

Landscape, 1955

Handscroll, ink and color on silk, with a poem inscribed by the artist, dated *yiwei la yue* (1955, twelve month) and signed *Xinyu* with two artist's seals reading *jiuwangsun* and *xinyu*.

5 5/8 x 33in (14.3 x 83.8cm)

\$10,000 - 15,000

溥儒 高風茅舍 設色絹本 手卷 1955年作

8153

PU RU (1896-1963)

Figures Under Trees

Hanging scroll, ink and color on paper, with a poem inscribed by the artist, signed *Xinyu* with three artist's seals reading *jiuwangsun*, *Pu Ru* and *Yuedaoren*.

51 1/2 x 16 1/2in (130.8 x 41.9cm)

\$15,000 - 18,000

溥儒 寒林高士 設色紙本 立軸



8153

Provenance

From the collection of Wang Lingwen, a student of Pu Ru



8154

8154

WU HUFAN (1894-1968)

Landscape Album After Song and Yuan Masters, 1930

Album of twelve double leaves, ink or ink and color on paper, each leaf inscribed by the artist, with his seal, the final leaf dated *gengwu si yue* (1930, fourth month), and signed *Wu Hufan* with two artist's seals.

8 1/4 x 13in (21 x 33cm), each double leaf

\$30,000 - 40,000

吴湖帆 仿古山水畫 水墨或設色紙本 雙面 頁十二開 1930年作



8154



8155



8156

8155

ATTRIBUTED TO WANG ZHEN (1867-1938)

Landscape, 1933

Hanging scroll, ink and color on paper,
inscribed with date of *guiyou* (1933) signed
Bailongshanren with two seals reading *Wang*
Zhen and *Yiting*.

58 x 16in (147.3 x 40.6cm)

\$3,000 - 5,000

(傳) 王震 山水 設色紙本 立軸 1933年作

Provenance

Acquired in Shanghai, 1940's, thereafter
by descent

8156

HUANG JUNBI (1898-1991)

Landscape, 1979

Hanging scroll, ink and color on paper,
inscribed with a couplet, dated *jiwei xin chun*
(1979, early spring) and signed *bashier sou*
Huang Junbi with two artist's seals reading
Huang Junbi and *Junweng*.

41 1/4 x 17 1/2in (104.8 x 44.5cm)

\$12,000 - 18,000

黃君璧 山水 設色紙本 立軸 1979年作

8157

WU CHANGSHUO (1844-1927)

Plum Blossoms

Mounted, framed and glazed, ink and color
on paper, inscribed by the artist and signed
Changshuo with two artist's seals reading *Anji*
Wu Jun Changshi and *long*.

27 1/2 x 13 1/2in (69.8 x 34.3cm)

\$12,000 - 18,000

吳昌碩 古趣 設色紙本 鏡框

Provenance

Sotheby's, Hong Kong 1980s



8157



8158

ZHU QIZHAN (1892-1996)

Wisteria, 1982

Mounted for framing, ink and color on paper, inscribed by the artist and dated *renxu dashu* (summer, 1982) and signed *Shanghai Pisi Ju Zhu Qizhan* (in Shanghai at the Pisi studio, Zhu Qizhan), with three seals of the artist, reading *Zhu Qizhan*, *Nian jiushi yi zuo* and *Meihua Caotang*.

38 x 23 1/4in (96.5 x 59cm)

\$20,000 - 30,000

朱屺瞻 紫藤花 設色紙本 鏡片 1982年作

Exhibited and Published

Modern Chinese painting - abstract expressions of the brush, Warwick Arts Trust, 20 February-24 March 1985, no. 18 p. 10.

8158

8159

DING YANYONG (1902-1978)

Cranes and Pine, 1977

Hanging scroll, ink and color on paper, inscribed by the artist with a date of *dingsi* (1977) and signed *Ding Yanyong* with two artist's seals one reading *Hong* the other reading *Hong zhi xi*.

48 x 18 1/4 in (121.9 x 46.3 cm)

\$10,000 - 15,000

丁衍庸 松鹤延年 設色紙本 立軸 1977年作

Provenance

Sotheby's Hong Kong, 1980s



8159



8160

8160

QI BAISHI (1864-1957)

Crickets and Aramanthus

Folding fan, matted for framing, ink and color on paper, inscribed by the artist and signed

Jieshan Yinguan Zhuzhe Baishi with one artist's seal reading *Baishi caoyi*.

9 3/4 x 21 3/4in (24.8 x 55.3cm)

\$25,000 - 35,000

齊白石 蟋蟀老少年 設色紙本 扇面 鏡片



8161

8161

QI BAISHI (1864-1957)

Calligraphy in Seal script

Folding fan, matted for framing, ink on paper, dated *wuzi* (1948) and signed *Baishi* with one artist's seal reading *Baishi*.

9 3/4 x 21 3/4 in (24.8 x 55.3cm)

\$30,000 - 40,000

齊白石 篆書書法 水墨紙本 扇面 鏡片 1948年作

8162

LIU HAI SU (1896-1994)

Huangshan Landscape, 1978

Mounted for framing, ink and color on paper, titled by the artist in running script *Huanghai Qiguan* followed by a date of *wuwu deng* (winter, 1978), and signed *Liu Haisu nian fang ba san* (Liu Haisu at eight-three) with three seals of the artist reading *Haiweng*, *Cengjing cang hai* and *Liu Haisu*.

32 1/2 x 60in (82.5 x 152.4cm)

\$100,000 - 150,000

劉海粟 黃海奇觀 設色紙本 鏡片 1978年作

Exhibited and Published

Modern Chinese painting - abstract expressions of the brush, Warwick Arts Trust, 20 February-24 March 1985, no. 26 p. 11.

Anhui's Yellow Mountain (Huangshan) has inspired Chinese landscape painters for centuries, entranced by its wondrous rocky spires, expressive pines and cloud-filled gorges. Liu Haisu visited the mountain ten times, and the dramatic views became a favorite subject matter for his later paintings. The contrast of the brightly splashed mineral reds and blues juxtaposed by the unpainted areas representing the billowing clouds evinces the artist's training in European oil painting as well as his deep understanding of traditional Chinese landscape painting-



8162



8163

8163

ZHANG DAQIAN (1899-1983)

The Masterworks of Chang Dai-chien, 1974-1975

A suite of six original color lithographs on paper, the subjects including Homeward Passing Through the Stone Gate at Dusk, Cinnabar Lotus, Mountain Monastery by the Waterfall, Peonies, Shrike Amidst the Autumn Leaves and Hanging Gibbon Over an Autumn Stream; each dated jiyin (1974), signed on the stone Yuanweng with one to three artist's seals reading Daqian weiyin danian, Huanbi An and Sanqian Daqian, and by the artist in pencil Dai C. Chang, together with the edition number 42/125 written in pencil, the embossed publisher's seal 'ep,' on each sheet, the six sheets in the original portfolio, with introduction by Michael Sullivan and end paper.

29 1/4 x 20 3/4in (74.5 x 52.5cm), the largest print

\$5,000 - 7,000

張大千 石刻版畫一套 設色石印紙本六幅 一九七四至一九七五年作

This suite of six was the second series of lithographs published between October 1974 and March 1975 by Editions Press of San Francisco. A set from the same series is reproduced in Michael Sullivan Modern Chinese Art, The Khoan and Michael Sullivan Collection, Oxford, 2001, p. 154 (one illustrated). It is rare for the complete suite of six lithographs to be offered at auction with the original portfolio and introduction.

8164

LIU GUOSONG (BORN 1932)

Abstract Landscape, 1968

Ink and color on paper, framed and glazed, at the lower right signed *Liu Guosong* and dated 1968, with one artist's seal reading *Liu Guosong*.

26 1/2 x 32 3/4in (67.3 x 83.2cm)

\$50,000 - 70,000

劉國松 抽象山水 設色紙本 鏡框 1968年作

Provenance

Acquired directly from the artist, thereafter by descent

END OF SALE



8164

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NATIVE AMERICAN ART	NTV10	<input type="checkbox"/> \$120	<input type="checkbox"/> \$150	3
NATURAL HISTORY, GEMS, MINERALS & LAPIDARY	NAT10	<input type="checkbox"/> \$120	<input type="checkbox"/> \$150	3
ORIENTAL RUGS AND CARPETS	CPT10	<input type="checkbox"/> \$160	<input type="checkbox"/> \$200	3
PHOTOGRAPHS	PIC44	<input type="checkbox"/> \$120	<input type="checkbox"/> \$150	3
PRINTS	PIC43	<input type="checkbox"/> \$120	<input type="checkbox"/> \$150	3
SPACE MEMORABILIA	BKS11	<input type="checkbox"/> \$40	<input type="checkbox"/> \$50	1
WATCHES	JWL11	<input type="checkbox"/> \$120	<input type="checkbox"/> \$150	3
WINES & WHISKY	WIN10	<input type="checkbox"/> \$280	<input type="checkbox"/> \$350	5
WRITING INSTRUMENTS	COL20	<input type="checkbox"/> \$50	<input type="checkbox"/> \$70	2
ALL CATEGORIES	ALLCAT	<input type="checkbox"/> \$4,500	<input type="checkbox"/> \$5,600	112

**The number of auction catalogs and sales listed for a subscription are strictly estimates. We are not responsible for refunds or credits if the number of sales alters from the estimate. Some of the above categories may include our auctions in other locations.

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Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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Paddle number (for office use only)

General Notice: This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Guide relating to this sale and other published notices and terms relating to bidding. Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

Notice to Absentee Bidders: In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer's Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.

Notice to First Time Bidders: New clients are requested to provide photographic proof of ID - passport, driving license, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorizing the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bankers reference.

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If successful

I will collect the purchases myself ☐
Please contact me with a shipping quote (if applicable) ☐
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New York, New York 10022
Tel +1 (212) 644 9001
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Automated Auction Results
Tel +1 (415) 503 3410

Bonhams

Sale title:	Sale date:
Sale no.	Sale venue:
General Bid Increments:	
\$10 - 200by 10s	\$10,000 - 20,000by 1,000s
\$200 - 500by 20 / 50 / 80s	\$20,000 - 50,000by 2,000 / 5,000 / 8,000s
\$500 - 1,000by 50s	\$50,000 - 100,000by 5,000s
\$1,000 - 2,000by 100s	\$100,000 - 200,000by 10,000s
\$2,000 - 5,000by 200 / 500 / 800s	above \$200,000at the auctioneer's discretion
\$5,000 - 10,000by 500s	The auctioneer has discretion to split any bid at any time.
Customer Number	Title
First Name	Last Name
Company name (to be invoiced if applicable)	
Address	
City	County / State
Post / Zip code	Country
Telephone mobile	Telephone daytime
Telephone evening	Fax
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.	
E-mail (in capitals) _____ By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.	
I am registering to bid as a private client <input type="checkbox"/>	I am registering to bid as a trade client <input type="checkbox"/>
Resale: please enter your resale license number here _____ We may contact you for additional information.	

SHIPPING
Shipping Address (if different than above):
Address: _____ Country: _____
City: _____ Post/ZIP code: _____

Please note that all telephone calls are recorded.

Type of bid (A-Absentee, T-Telephone)	Lot no.	Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section.	MAX bid in US\$ (excluding premium and applicable tax) Emergency bid for telephone bidders only*

You instruct us to execute each absentee bid up to the corresponding bid amount indicated above.

* Emergency Bid: A maximum bid (exclusive of Buyer's Premium and tax) to be executed by Bonhams only if we are unable to contact you by telephone or should the connection be lost during bidding.

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND SHALL BE LEGALLY BOUND BY THEM, AND YOU AGREE TO PAY THE BUYER'S PREMIUM, ANY APPLICABLE TAXES, AND ANY OTHER CHARGES MENTIONED IN THE BUYER'S GUIDE OR CONDITIONS OF SALE. THIS AFFECTS YOUR LEGAL RIGHTS.

Your signature:

Date:

**EIGHT TREASURES FROM
A PRIVATE AMERICAN
COLLECTION**

Monday March 16, 11:45am
New York

PREVIEW

March 12-15

**A GILT BRONZE
SUPPORT FITTING**

Han dynasty
\$20,000 - 30,000

INQUIRIES

+1 (212) 644 9128
bruce.maclaren@bonhams.com

+1 415 503 3333
desa.goddard@bonhams.com



Bonhams

NEW YORK

bonhams.com/asian

**CHINESE SNUFF BOTTLES FROM
THE COLLECTION OF BARBARA
AND MARVIN DICKER**

Monday March 16, 10am
New York

PREVIEW
March 12-15

INQUIRIES
+1 (212) 644 9128
bruce.maclaren@bonhams.com
+1 (415) 503 3333
desa.goddard@bonhams.com



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**FINE JAPANESE AND
KOREAN WORKS OF ART**

Wednesday March 18, 1pm
New York

**ANONYMOUS MACHI-ESHI
(17TH CENTURY)**

Festival Dancers
Two panel folding screen, ink,
color and gold on paper
\$10,000 - 15,000

INQUIRIES

+1 (212) 461 6516
jeff.olson@bonhams.com



Bonhams

NEW YORK

bonhams.com/japanese

**FINE FURNITURE,
SILVER, DECORATIVE
ARTS AND CLOCKS**

Wednesday March 4, 10am
New York

**A REMARKABLE JEWELLED AND
GILT MOUNTED TORTOISE SHELL
AND ENAMELED SILVER CHINESE
TRIBUTE CLOCK**
late 18th century, probably Guangzhou
\$80,000 - 120,000

INQUIRIES

Clocks
+1 (212) 461 6530
jonathan.snellenburg@bonhams.com

Furniture and Decorative Arts
+1 (212) 710 1305
karl.green@bonhams.com



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NEW YORK

bonhams.com/clocks

**INDIAN, HIMALAYAN
AND SOUTHEAST
ASIAN ART**

Monday March 16, 4pm
New York

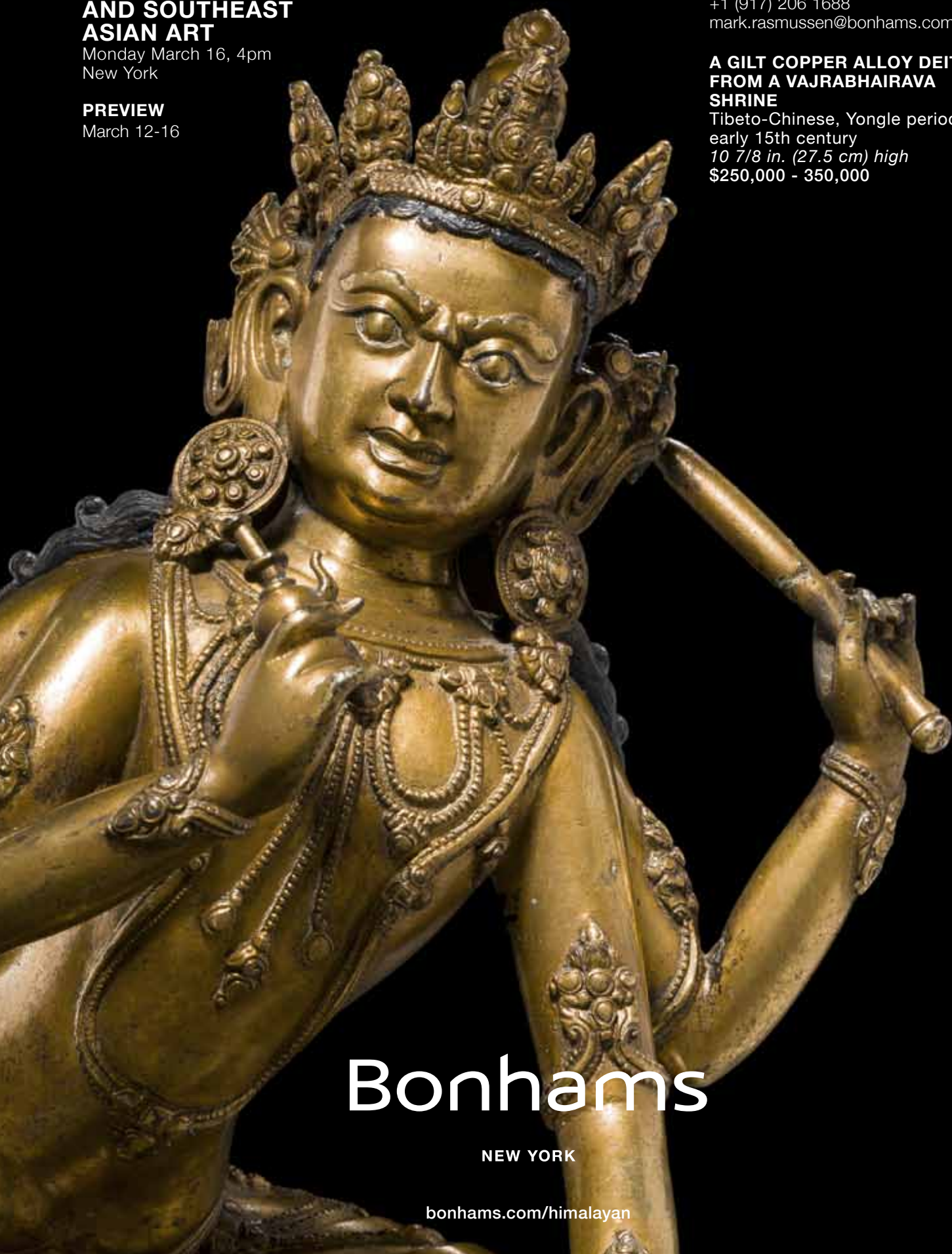
PREVIEW
March 12-16

INQUIRIES

+1 (917) 206 1688
mark.rasmussen@bonhams.com

**A GILT COPPER ALLOY DEITY
FROM A VAJRABHAIRAVA
SHRINE**

Tibeto-Chinese, Yongle period,
early 15th century
10 7/8 in. (27.5 cm) high
\$250,000 - 350,000



Bonhams

NEW YORK

bonhams.com/himalayan

Special Exhibition:
**TRANSFORMATION,
SUMMATION, CREATION**
Masterpieces of Japanese
Meiji-Era Craft from a
Private Collection
March 12-20
New York

VASE WITH DRAGONFLIES
蜻蛉図七宝花瓶
by Andō Jūbei I 一代安藤十兵衛
Circa 1917-1922

INQUIRIES
+1 (212) 461 6516
jeff.olson@bonhams.com



Bonhams

NEW YORK

bonhams.com/japanese

CHINESE PAINTINGS

Saturday May 23, 10am
Hong Kong

WANG HUI (1632-1717)

Album of ten double leaves, 1698
HK \$7,000,000 - 10,000,000
from the Collection of Mark S. Pratt

INQUIRIES

New York
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FINE CHINESE CERAMICS AND WORKS OF ART

Thursday 28 May 2015
Hong Kong

ENTRIES NOW INVITED

A RARE AND IMPORTANT BLUE AND WHITE GARLIC-MOUTH VASE

Yongzheng seal mark and of the period
55cm high
Sold in Hong Kong for HK\$76 million
(US\$9.8 million)

ENQUIRIES

London
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Hong Kong

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chinese.hk@bonhams.com



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HONG KONG

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Prices shown include buyer's premium. Details can be found at bonhams.com



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