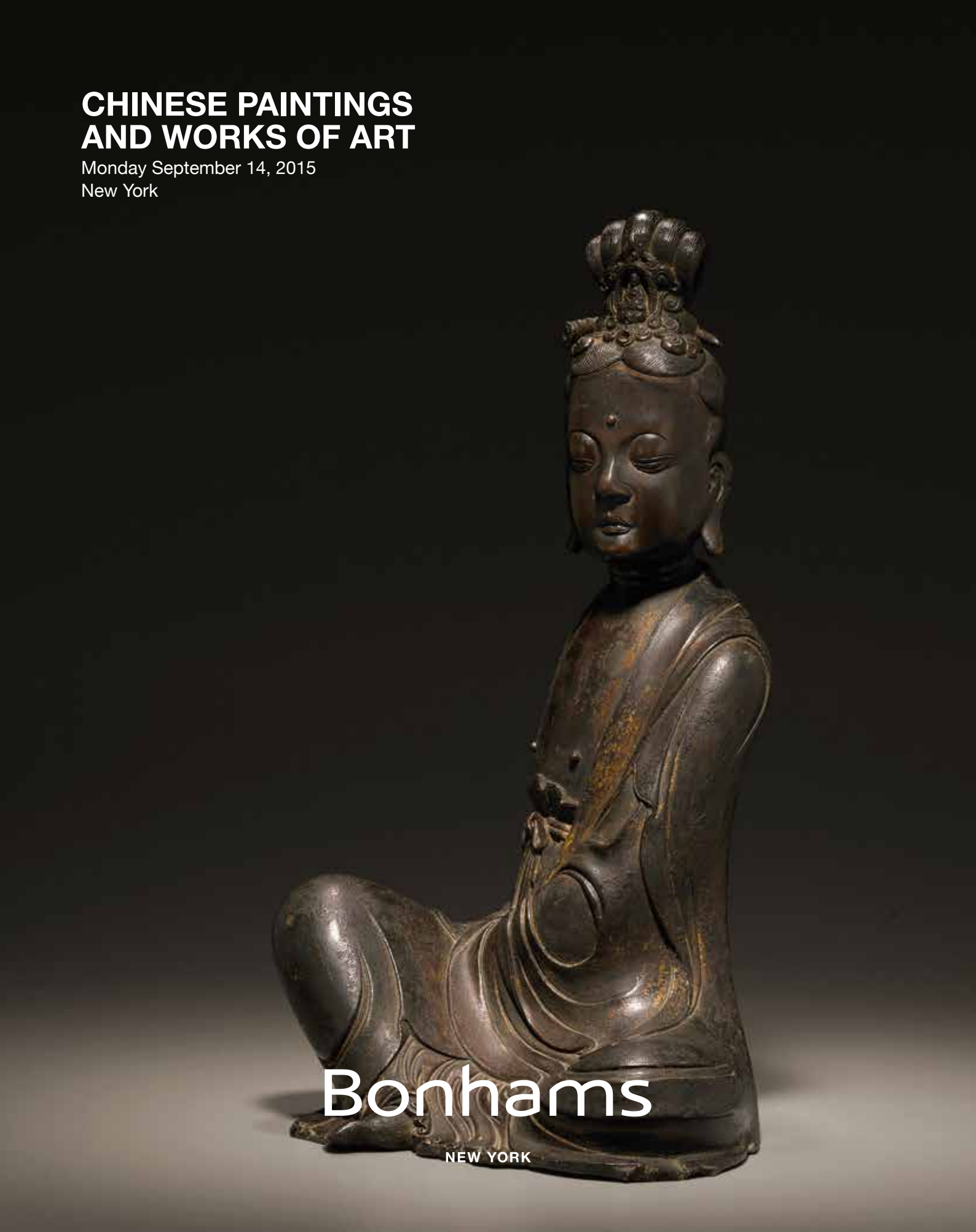
CHINESE PAINTINGS AND WORKS OF ART

Monday September 14, 2015
New York



Bonhams

NEW YORK

CHINESE PAINTINGS AND WORKS OF ART

Monday September 14, 2015 at 10am
New York

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

PREVIEW
Friday September 11, 10am to 5pm
Saturday September 12, 10am to 5pm
Sunday September 13, 10am to 5pm

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

To bid via the internet please visit
www.bonhams.com/22461

Please note that telephone 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. Telephone bidding is only available for lots with a low estimate in excess of $1000.

Please contact client services with any bidding inquiries.

Please see pages 5 to 10 for bidder information including Conditions of Sale, after-sale collection and shipment.

SALE NUMBER: 22461
Lots 8000 - 8230

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

Olivia Hamilton
+1 (917) 206 1613
+1 (212) 644 9007 fax
olivia.hamilton@bonhams.com

Automated Results Service
+1 (800) 223 2854

ILLUSTRATIONS
Front cover: Lot 8002
Inside front cover: Lots 8092, 8093 and 8094
Facing page: Lot 8160
First session page: Lot 8002
Second session page: Lots 8022, 8020, 8025, 8024, 8021 and 8025
Third session page: Lot 8070
Fourth session page: 8073
Fifth session page: 8087
Sixth session page: 8094
Seventh session page: 8126
Eighth session page: 8148
Ninth session page: Lot 8160
Inside back cover: Lot 8092
Back cover: Lot 8147

© 2015, Bonhams & Butterfields Auctioneers Corp.; All rights reserved.
Bond No. 57BSBGL0808
Principal Auctioneer: Malcolm J. Barber, License No. 1183017

INTERNATIONAL CHINESE PAINTINGS 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

Steven Zuo
Hong Kong

Vincent Wu
Hong Kong

Victoria Huang
Singapore

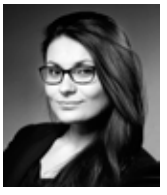
Susie Quek
Singapore

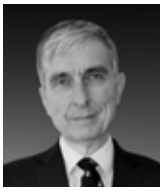
Yvett Klein
Sydney

EUROPE

Benedetta Mottino
London,
New Bond Street

Sing Yan Choy
London,
New Bond Street


Maria Baskhanova
London,
New Bond Street


James Hammond
London,
Knightsbridge

Rachel Hyman
London,
Knightsbridge

Rosangela Assennato
London,
Knightsbridge

Ben Law Smith
London,
Knightsbridge

USA

Bruce MacLaren
New York

Olivia Hamilton
New York

Nicholas Rice
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;

(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.

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.

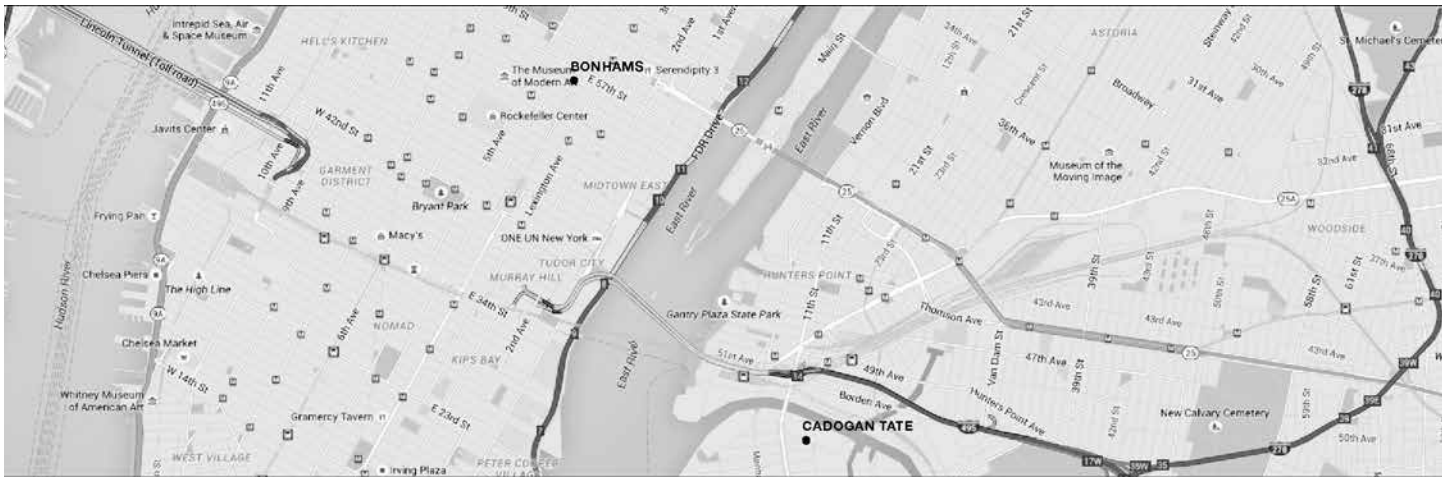
Handling and Storage Charges

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 September 18. After Friday September 18, 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.

Auction Results

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.**



IMPORTANT NOTICE TO BUYERS

COLLECTION & STORAGE AFTER SALE

Please note that all oversized lots listed below, that are not collected by **4PM ON FRIDAY, SEPTEMBER 18** will be removed to the warehouse of Cadogan Tate Fine Art Storage Limited. Lots not so listed will remain at Bonhams; provided, however, **THAT IF BUYERS OF LISTED LOTS ALSO BUY OTHER NON-LISTED ITEMS, THESE OTHER LOTS WILL ALSO BE REMOVED TO THE WAREHOUSE OF CADOGAN TATE**, so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams department.

LOTS WILL BE AVAILABLE FOR COLLECTION FROM CADOGAN TATE BEGINNING AT 11AM ET ON WEDNESDAY, SEPTEMBER 23.

Address
Cadogan Tate
301 Norman Ave
Brooklyn, NY 11222

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.

HANDLING & STORAGE CHARGES

Please note: For sold lots removed to Cadogan Tate there will be transfer and insurance charges but no storage charge due for lots collected within 7 days of the transfer date. For sold lots that remain at Bonhams, there will be no storage charge for lots collected within 21 days of the sale date.

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
+1 (917) 464 4346
+1 (347) 468 9916 (fax)
c.more@cadogantatefineart.com

For more information and estimates on domestic and International shipping, please contact Catherine More at
+1 (917) 464 4346 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.

The removal and/or storage by Cadogan Tate of any lots will be subject to their standard Conditions of Business, copies of which are available at Bonhams.

PLEASE NOTE
Cadogan Tate does not accept liability for damage or loss, due to negligence or otherwise, exceeding the sale price of such goods, or at their option the cost of repairing or replacing the damaged or missing goods.

Cadogan Tate reserves a lien over all goods in their possession for payment of storage and all other charges due them.

OVERSIZED LOTS

8148

GLOSSARY

TYPICAL HEADINGS USED IN THE CATALOG

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

AUTHORSHIP

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

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

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

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

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

"BEARING THE SIGNATURE OF" OR "INSCRIBED"
The piece has a signature which, in our opinion, might be spurious or that of a later follower of the artist.

CERAMICS, PORCELAINS AND OTHER WORKS OF ART

FAMILLE VERTE OVOID VASE
KANGXI MARK AND PERIOD
When the piece is, in our opinion, a work of that period, reign or dynasty and marked as such, the date and mark appear in bold below the description.

FAMILLE VERTE OVOID VASE
KANGXI PERIOD
When the piece is, in our opinion, a work of that period, reign or dynasty, the date appears in bold below the description.

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

PHONETICS OF THE PINYIN AND WADE-GILES SYSTEMS

The following phonetic chart is provided as a pronunciation aid.

INITIALS SYLLABLES:

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

REGULATED SPECIES MATERIALS AND CITES PERMITS

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

Lots noted in the catalog with a Y next to the lot number contain one or more such regulated plant or animal materials. **It is the buyer's responsibility to investigate any such restrictions and to obtain any relevant export or import licenses.** Please note that this process is governed by local authorities and may take considerable time. Regardless of any delay in the obtaining of an export or import license or certificate or denial of a license's or certificate's issuance, purchased lots shall be paid for in accordance with the Conditions of Sale, and any such delay or denial shall not serve as the basis for cancellation of any sale. Prospective buyers are advised to obtain information from the relevant regulatory authorities regarding export and import restrictions, requirements, and costs prior to bidding. Finally, due to a recent change in New York State regulated species law, **New York State residents will require a permit to purchase any item containing ivory or rhinoceros horn.**

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

PHYSICAL CONDITION OF LOTS IN THIS AUCTION

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

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

NO GUARANTEE OF AUTHENTICITY FOR CHINESE PAINTINGS

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.

NOTICES TO ALL BUYERS

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

尊敬的諸位客戶請注意:
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"拍品的重要説明。您若有任何相關疑問，請致電咨詢本公司亞洲藝術部:
(415) 503 3358

PROPERTY FROM THE EMMANUEL GRAN FAMILY COLLECTION

來自EMMANUEL GRAN家族收藏

Lots 8000-8019

Emmanuel and Delight Gran

PROPERTY FROM THE EMMANUEL GRAN FAMILY COLLECTION

Emmanuel Dimitri Gran (1894-1969) was born in southwestern Russia. He studied architecture before leaving Russia to escape the Communist Revolution in 1917, and moved to Shanghai, where he practiced architecture and began his love of collecting Chinese works of art. He hired his own artisans to make woods stands and elaborate boxes for each piece, which carried his trademark *Geren* red tag. He was forced to move to Hong Kong with his collection just before the Japanese invaded Shanghai in 1932. The Japanese forced him to leave Hong Kong in 1941, and he moved to California in that year. Since he was not licensed to practice architecture in the United States, he taught Russian at the University of California, Berkeley. During this period he met and married his wife, Delight, and after a brief stay in Los Angeles, where he designed the sets for the movie *Giant*, they moved to New York City. There he moved and stored his massive and refined collection in a warehouse on Riverside Drive. After completing a renovation of the Roosevelt Hotel, he came to the attention of Conrad Hilton, and was asked to join the Hilton Hotel staff. In May of 1959, he became head of their Architecture and Design Department and in 1966 was made a Vice President. Sales of objects from his collection occurred in New York in 1952, 1970 and 1971, the latter two after his death. Those distinct small labels have appeared on many objects that have pass through Bonhams' San Francisco sales rooms over the years.

Emmanuel Gran in his New York apartment, circa 1960s

來自EMMANUEL GRAN家族收藏

伊曼努爾．迪米特裡．格蘭（1894- 1969）出生於俄國西南部。在他1917年離開俄國以躲避共產主義革命之前，他學習建築學。他搬至上海，在那裡從事建築業，并開始了摯愛一生的中國藝術品收藏生涯。他親自僱傭工匠為每一件藏品精製實木支架和精美木盒，並在盒上打有他個人的紅色註冊商標Geren。1932年日本入侵上海前夕，他被迫攜帶藏品前往香港。1941年，日方勢力再次迫使他離開香港，並于同年遷往加利福尼亞。因為他沒有在美國建築從業的執照，他再加州大學伯克萊分校教授俄語。在此期間，他結識并迎娶了他的太太德萊特。在洛杉磯短暫的居停時光里，他為電影《巨人》設計了道具佈景。然后，舉家遷往紐約，并將其數目巨大，精美絕倫的收藏儲藏在河濱大道的一處倉庫中。在完成了對羅斯福賓館的翻新工程后，他受到了康拉德．希爾頓的注意，并獲邀加入了希爾頓賓館的團隊。1959年5月，他成為了建築和設計部門的主管，並於1966年被提升為副總裁。1952年，1970年以及1971年，其部份藏品曾在紐約現身拍場（后兩次拍賣在其去世后舉行）。數年來，那些顯眼的小標籤多次出現在邦瀚斯的拍場上。

8000

8001 in the Gran home

8000
A POLYCHROME AND GILT LACQUERED BRONZE FEMALE ATTENDANT FIGURE
Late Ming dynasty
Dressed in a veil framing her oval face, a long sash with undercut details falling to the front of her gown and an offering cloth covering her hands as she cradles a large scroll in her left arm while standing on a low rectangular plinth finished with corner feet, the exterior surfaces showing layers of black, red and gilt lacquer.
13 3/4in (35cm) high
$4,000 - 6,000

晚明 多彩漆金銅侍女立像

A bronze standing figure of the Daoist goddess Bixia yuanju, ascribed to the Southern Song dynasty, appears to be the prototype for the standing pose, as well as the pleasing oval facial type depicted in this lot: see Philip Hu, *Later Chinese Bronzes the St. Louis Art Museum and Robert E. Kresko Collections*, 2008, cat. no. 1, pp. 22-23 (63.5cm high). See also see the candle stand in the form of a dancer with similar face, dated as sixteenth-first half seventeenth century, discussed by Robert Mowry in *China's Renaissance in Bronze: The Robert H. Clague Collection of Later Chinese Bronzes 1100-1900*, 1993, cat. no. 54, pp. 214-215 (42.6cm high); and variation on the same dancing female figure in gilt bronze sold in our London rooms, sale 13740, 10 July 2006, lot 261, and dated as late Ming dynasty (41cm high).

8001
A CAST BRONZE STANDING FIGURE OF AN IMMORTAL
Ming dynasty, 16th/17th century
Dressed in a scholar's cap with trailing ribbons, his layered garments tied with a sash suspending an immortal's gourd as he stands on a rocky outcropping surrounded by waves; the surfaces finished in a patina of dark brown hue.
18 1/2in (47cm) high
$20,000 - 30,000

明十六或十七世紀 銅仙人立像

The immortal depicted here may be Lu Dongbin, the patron of scholars, as suggested by his scholar's cap and attire. The waves bordering the reticulated plinth may refer to his journey, as one of the immortals, to Penglai Island, the abode of the immortals.

For a bronze immortal of similar size and attributed to the 16th/17th century, see Robert Mowry, *China's Renaissance in Bronze: The Robert H. Clague Collection of Later Chinese Bronzes 1100-1900*, 1993, cat. no. 52, pp. 210-11 (45.7cm high). Both the Clague standing figure and this lot show perforations on the face for attachment of hair to form a mustache and beard.

For smaller version of this lot in the collection of the Victoria and Albert Museum, also identified as Lu Dongbin and ascribed to the Ming dynasty, see Rose Kerr, *Later Chinese Bronzes*, 1990, fig. 64, p 83 (25.5cm high). Another version in a similar pose, also standing on a wave-covered base and identified as Lu Dongbin, is preserved in the Musée Cernuschi: see Michel Maucuer, *Bronzes de la Chine impériale des Song aux Qing*, 2013, cat.no. 108, p. 156 (25cm high).

8001

Emmanuel Gran in his New York apartment with lot 8002

8002
A FINE CAST BRONZE SEATED FIGURE OF GUANYIN
17th century
Her hair carefully combed and pinned in an elaborate coiffure fronted by a figure of a seated Buddha as she turns toward her right while seated in the posture of royal ease, her outer garment wound tightly around her and the undergarment falling in wave-like folds at her feet; the dark brown lacquered surfaces showing traces of gilt lacquer.
16 1/2in (42cm) high
$50,000 - 70,000

十七世紀 銅觀音坐像

The posture of the figure with the right knee raised is one associated with the white-robed Guanyin as early as the Five Dynasties. The pose with variations continued into the seventeenth century in porcelain and bronze, notably the Dehua figure of Guanyin seated between Longnu and Shancai, dated by inscription to Chongzhen second year (1629), in the City Museum & Art Gallery, Hong Kong (see P. J. Donnelly, *Blanc de Chine*, 1969, p. 137 and fig. 71b, 9 13/16in high); and a larger version in bronze published by Michael Goedhuis and Ulrich Hausmann (see *Chinese and Japanese Bronzes A.D. 1100-1900*, 1989, cat. no. 6 and front cover, 18in high). The type could be expanded to the silver-inlaid bronze figures of a seated Guanyin bearing the signature of Shisou and ascribed in date from the late Ming dynasty, mid-16th to mid-17th century (for example, Sidney L. Moss, Ltd., *Emperor Scholar Artisan Monk: the Creative Personality in Chinese Works of Art*, 1984, cat. no. 132) to the 17th/18th century (for example, Christie's New York, sale 2689, 21-22 March 2013, lot 1282).

In the above and other examples, Guanyin often presents a full face with calm, idealized features. The head of Guanyin in this lot, in contrast, is quite individualized - a self-confident beauty with high forehead, pert nose and a bamboo-shaped hairpin in her coiffure of fashionable late Ming type (for jade examples, see James Watt, *Chinese Jades Han to Ch'ing*, 1980, cat. no. 192, p. 198; and cat. no. 193, bearing the signature of Lu Zigang, cat. no. 193, p. 199). This seated Guanyin seems to have more in common with rare portrait-like male figures from the secular realm, such as the seated scholar-official inscribed with Wanli cyclical dates from the Doris Duke Collection (Christie's New York, sale 1408, 21 September 2004, lot 125, 22.9cm high) and the charming censer in the form of a seated scholar and goose, ascribed to the Ming dynasty (Christie's New York, sale 1639, 29 March 2006, lot 322, 40.6cm long).

8002

8002

8002

8003

8003
A CAST BRONZE RECTANGULAR INCENSE BURNER
Xuande mark, 18th/19th century
The thick upright walls supported on four corner legs, an L-shaped flange projecting from the underside of each rectangular-sectioned handle and the flat base bearing a crisply cast four-character mark in a single row of seal script, a golden-brown patina with tiny gilt flecks covering most surfaces.
7 1/8in (18.3cm) length across handles
4in (10cm) high
$6,000 - 8,000

十八或十九世紀 宣德款 銅長方形香爐

8004
A GILT AND POLYCHROME-LACQUERED FIGURE OF DAOIST DIVINITY
Late Ming dynasty
Dressed in the ribboned cap, belt and voluminous robe of an official as he sits upon a crescent-shaped bench with projecting foot rest beneath his boots, the surfaces colored in a combination of red, black and gilt lacquers.
6 1/2in (16.5cm) high
$2,000 - 3,000

晚明 多彩漆金銅道士坐像

This subtle figure could represent one of the deities most popular as the subject matter of late Ming carving, Wen Chang or Guandi. Seated figures of Wen Chang, the god of literature, wear a simple scholar's cap in the various media from the Ming period. However the scholar's cap on this lot is fronted with an up-turned visor associated with the martial deity Guandi. For examples, see the Oriental Ceramic Society and British Museum exhibition, *Chinese Ivories from the Shang to the Qing*, 1984: ivory seated figures of Wen Chang with simple hat, fig.103 and 104, p. 98; ivory standing figure with visor, identified as possibly Wen Chang, fig. 105, p. 99; a bronze standing figural group of Guandi with visor and Wen Chang with simple cap, fig. 116, p. 105; and a Dehua porcelain figure of standing Guandi with visor fronting his cap, fig. 118, p. 106.

8004

8005

8006

8005

TWO SMALL GILT-SPLASHED BRONZE INCENSE BURNERS

Xuande marks, 17th/18th century

The larger, an archaistic *fang ding* of rounded rectangular form, with spiral patterns on the raised bosses around the walls, flower and leaf scrolls fronting four stubby cabriole legs and a transverse ribbed pattern accenting the U-shaped handles curving upward from each short side, the base bearing the *six-character mark* in raised relief regular script within a rectangular recess, the mottled brown patina displaying large patches of gilt; the second of oval format with a key-fret band encircling the body, ruyi lappets rising at the top of each U-shaped handle and fronting the stubby cabriole legs, the base bearing the *six-character mark* in raised relief regular script and splashes of bright gilt enlivening the medium brown patina.

5 1/4 and 2 3/4in (13.3 and 7cm) length across handles

3 3/4 and 1 3/4in (9.5 and 4.5cm) height of each incense burner

$4,000 - 6,000

十七或十八世紀 宣德款 灑金銅香爐兩件

Both censers share a low-lying profile and stubby cabriole legs. The archaistic form, stout legs, and the shape of the leaf scrolls surrounding each flower fronting the cabriole legs on the first incense burner recall similar motifs on a rectangular censer with Eight Buddhist Emblems published by Robert Mowry in *China's Renaissance in Bronze: The Robert H. Clague Collection of Later Chinese Bronzes 1100-1900*, 1993, cat. no. 20, pp. 106-110, dated to the late 16th-early 17th century (8.3cm width). See also a second incense burner with similar spiral patterns on the bosses and vegetal decoration on the stubby cabriole legs, but of circular form and larger size (17.5cm width), also bearing a recessed Xuande mark, published in *Chinese Incense Burners: Collection of Steven Hung & Lindy Chern,* 2000, cat. no. 82.

8007

8008

8006
A GILT AND BLACK LACQUERED BRONZE SEATED SAGE
17th century
Seated in a relaxed pose with his right arm resting on a single-legged arm rest, his scholar's cap and hair colored with black pigment, the perforations in his jaw area meant to hold applied hair for a beard and the remaining surfaces covered with a layer of worn gilt lacquer.
4 3/8in (11cm) high
$1,500 - 2,500

十七世紀 黑金漆銅賢者坐像

The face, graceful hand gesture and scholar's garb of this figure are features often seen on depictions of the immortal Lu Dongbin, the patron of literature. For a painted copper alloy standing figure in the Musée Cernuschi, see Michael Maucuer, *Bronzes de la Chine impériale des Song aux Qing*, 2013, cat. no. 208, p. 56 (dated as 16th/17th century).

8007
A GROUP OF FOUR CHINESE AND NEPALESE MINIATURE BRONZE BUDDHIST FIGURES
Tang dynasty to 18th century
The first a gilt bronze standing figure of Guanyin supported on a four-legged plinth; the second a Ming period bronze head of luohan with traces of pigment, possibly depicting Ananda, as suggested by his youthful face; the third a miniature 18th century gilt bronze seated figure of Shakyamuni with his hands cast in *dharmachakramudra*; and the fourth a Nepalese gilt bronze seated figure of Tara seated on an openwork lotus throne backed by an arching mandorla. [4]
1 1/2 to 3 7/8in (3.8 to 9.8cm) high
$2,000 - 3,000

唐至十八世紀 尼泊爾小型銅佛像四件

8008
A GILT-BRONZE SEATED FIGURE OF VAJRASATTVA
18th century
Elaborately attired, bejeweled, and coiffed in flowing tresses, the princely figure seated in *dhyanasana* with a tautly swaying body and holding a *ghanta* at his left hip while he raises his drilled right hand to mid-chest level, all supported by a crisply cast double lotus plinth resealed by a bronze plate centered by a *visvavajra*.
6 3/4in (17.2cm) high
$7,000 - 9,000

十八世紀 鎏金銅金剛薩埵坐像

This figure is the Bodhisattva which simultaneously grasps the two complementary aspects of enlightenment as understood by the Vajrayana practitioners of the Manchu court. Here the female element of prajna wisdom is represented by the ghanta bell thrust towards his lap, while the delicate fingers of the upheld right hand are curled to caress a now missing thunderbolt or vajra, the active male implement of expedient means or method.

The thin face is centered by a sharp nose tapered directly to the simple eyebrows in a manner reminiscent of Nepali prototypes. This face, the crisply cast but simply rendered double lotus base, as well as the treatment of the figure's 'Recompense Body' of sumptuous raiment, diadem and jewels are all consonant with other published 18th century Sino-Tibetan examples. See, for example, the seated statue of White Tara published by Wang Jiapeng et al. ed, *Gugong Bowuyuancang Wenwu Zhenpin Quanji vol 60: Zangchuan Fojiao Zaoxiang*, Hong Kong, 2008, p. 258, pl. 247. Though clearly a larger and more elaborate example than the present lot, there are still notable similarities specifically in the beaded feet, the base, and the folds of the figures' dhotis cascading towards the front of the bases in fluid but tightly ordered waves of cloth.

Also of note is the nearly identical face to the dated *Gengyin nian* Amitayus figures the Qianlong emperor commissioned for the combined celebrations of his 60th and his mother's 80th birthdays in 1770, which are popular in collections around the globe and at auction. The face of a gilt-bronze Amitayus sold in our San Francisco rooms, sale 21008, 9 October 2013, lot 3166, was a particularly similar example.

8009

8010

8009
A GROUP OF FOUR BRONZE DESK ACCESSORIES WITH DRAGON DECORATION
17th/18th centuries
The first a drum-shaped circular box with animal head handles, bands of raised bosses and a coiled kui-dragon centering the conforming cover, the base of the box bearing an incised *Xuande nian zhi* mark and the surfaces covered in a dark brown patina; the second a compressed globular jar cast in high relief with a pair of animal head and mock ring handles separating two kui-dragons grasping lingzhi fungus branches, the worn patina of dark brown hue; the third a compressed globular seal ink box cast in high relief with a coiled dragon across the cover and a xiangcai band on the lower walls, the yellow color of the metal on the high relief in contrast to the dark brown lacquer ground; the last a rectangular paper weight cast to the top with a kui-dragon looking away from a lingzhi fungus branch at the top of the weight, the dark brown patina accented with gilt wash.
8 1/4in (21cm) length of paper weight
1 1/2in (4cm) diameter of seal ink box
$3,000 - 5,000

十七或十八世紀 銅文房用具四件一組

8010
A GROUP OF FIVE BRONZE ACCESSORIES FOR THE SCHOLAR'S TABLE
17th/18th centuries
Including a pear-form miniature bottle vase; the second a square-sectioned fangding censer with animal mask handles, the inscription *bao yong* chased into the base area within the four short legs; the third an oval-sectioned censer with curving bamboo branches forming the four loop feet; the fourth a silver wire-inlaid water coupe with bamboo branches and a seven-character inscription reading possibly *zhong shu wei shou, tong ling xue*, the base bearing the signature *Shisou*; the fifth a paper weight cast as a baby boy holding a lotus stem while sleeping on the top of a shoe. [5]
2 1/4 to 3in (5.8 to 7.7cm) long
$3,000 - 5,000

十七至十八世紀 銅文房用具五件

The silver-inlaid bamboo decoration on the bronze water coupe bearing a Shisou mark also appears on an ink cake stand, one of four desk accessories with a Shisou mark in the Victoria & Albert Museum, ascribed to the 16th-17th century: see Rose Kerr, in *Later Chinese Bronzes*, 1990, p. 65, fig. 50.

8011

8011
A ZITAN TIERED PICNIC BOX, *TIHE*
18th/19th century
The cover and two storage trays constructed with beaded edges, the upper tier fitted with a removable shallow interior tray and all supported on a carrying frame with humpback handles and shaped spandrels with beaded edges to the reticulated C-scroll opening.
8 3/4 x 13 1/2 x 7 3/8in (22.2 x 34.3 x 18.8cm) overall
$2,500 - 4,000

十八或十九世紀 紫檀提盒

For a zitan picnic box with similar beading to the tiers, practically identical spandrels and baitong corner mounts, see Robert Jacobson and Nicholas Grindley, *Classical Chinese Furniture in the Minneapolis Institute of Arts,*, 1999, cat. no. 73, pp. 198-199 (21 x 34.3 x 18.8cm, dated as late seventeenth/early eighteenth century).

8012
A HARDWOOD BRUSH POT
Qing dynasty
The irregularly contoured cross section from a tree branch or trunk displaying deep recesses and apertures in the walls and an oval base plate cut from a piece of soft wood.
5in (12.8cm) high
$2,000 - 3,000

清 硬木隨形筆筒

8012

8013

8014

8015 (two views)

8013
A MOTTLED GRAY JADE RECUMBENT HORSE
18th century
The horse depicted at rest with its head turned backwards toward its tail incised with parallel texture lines that also accent his mane; the opaque grayish-white stone marked with dark patches of black, natural hairline fissures and milky white inclusions.
2 1/8in (5.3cm) long
$3,000 - 5,000

十八世紀 灰玉駿馬擺件

8014
A MOTTLED GRAY JADE FIGURE OF A SEATED BOY AND GOOSE
18th century
The kneeling youngster wearing a chime-shaped amulet on a ribbon that hangs down his back as he grasps a deeply undercut millet spray in one hand and the neck of the bird with the other; the opaque grayish-white matrix displaying pin-point black inclusions and black staining in the natural fissure lines.
2in (5cm) high
$3,000 - 5,000

十八世紀 灰玉童子抱鵝擺件

8015
A GE-STYLE CRACKLE GLAZED MINIATURE BRUSH BATH
18th century
Of square section with short sides, thick walls and covered to all surfaces in a pale greenish-white glaze marked with russet-stained craze lines, the flat base supported during firing on a tiny kiln spur at each of the four corners.
3/4 x 1 7/8in (2 x 4.9cm) square
$2,000 - 3,000

十八世紀 哥釉小筆洗

8016

8016
A GRAYISH-WHITE JADE 'LOTUS POD' BRUSH WASHER
18th century
The well-hollowed pebble formed as an enlarged pod surrounded by a lotus flower and a bird perched on one of the stems rising out of a lotus leaf which serves as the carefully finished base; the opaque grayish-white stone marked with black veins, black-stained natural fissure lines and ink deposits on the interior and exterior from actual use.
4 1/2in (11.5cm) wide
$5,000 - 7,000

十八世紀 灰白玉荷蓮擺件

8017
A WHITE JADE ARCHER'S RING
18th century
Worked in high relief with a continuous landscape of clouds, rocks and trees sheltering one horse standing and a second horse at rest; the translucent off-white matrix marked with some natural hairline fissures and milky white inclusions.
1 3/8in (3cm) diameter
1in (2.5cm) high
$2,000 - 3,000

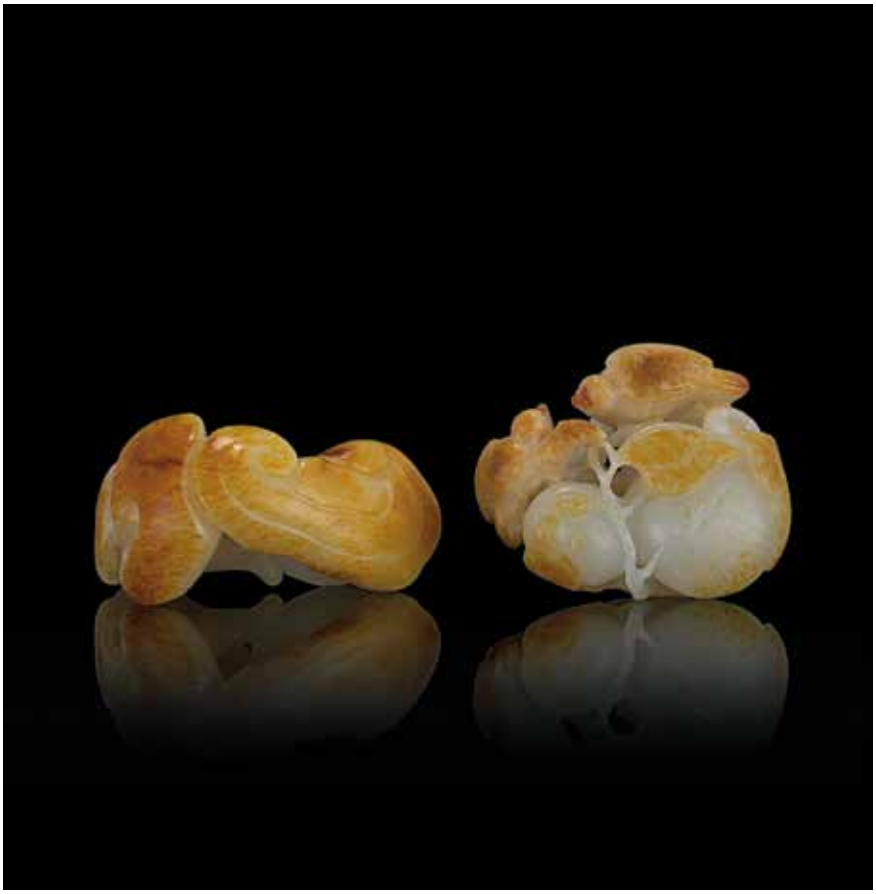
十八世紀 白玉駿馬山水扳指

8017

8018

8018
TWO PALE GREEN JADE PENDANTS
18th/19th century
The first, a bell of trapezoidal form with a rectangular suspension loop, hollowed out on the interior and carved on both sides with consecutive panels of a dragon, circular bosses and a key-fret pattern above the concave line of the base, the stone of pale greenish-white with some cloudy white inclusions; the second pendant of thin oval section, undercut and finished on both sides as a parrot standing on a prunus tree branch amid bamboo and lingzhi fungus sprigs, the pale greenish-white stone showing a very pale brown patch near the base and now mounted in silver as the front to a spring-form paper clip.
2 3/4 and 2 7/16in (7 and 6.1cm) long
$2,000 - 3,000

十八或十九世紀 青玉墜兩只



8019

8019
TWO VERY PALE GREEN AND RUSSET JADE PENDANTS
18th/19th century
The first depicting three lingzhi fungus heads with deeply undercut stems forming suspension loops, the mottled golden brown skin coloring the heads and the stems displaying a translucent off-white surface with cloudy white inclusions; the second depicting three plump sparrows hovering around branches of lingzhi fungus and persimmons, the stems and twigs elaborately undercut, the varied hues of the skin utilized for the birds and leaves and the remaining surfaces revealing a pale greenish-white stone of fairly even hue.
2 and 1 3/4in (5 and 4.5cm) long
$2,000 - 3,000

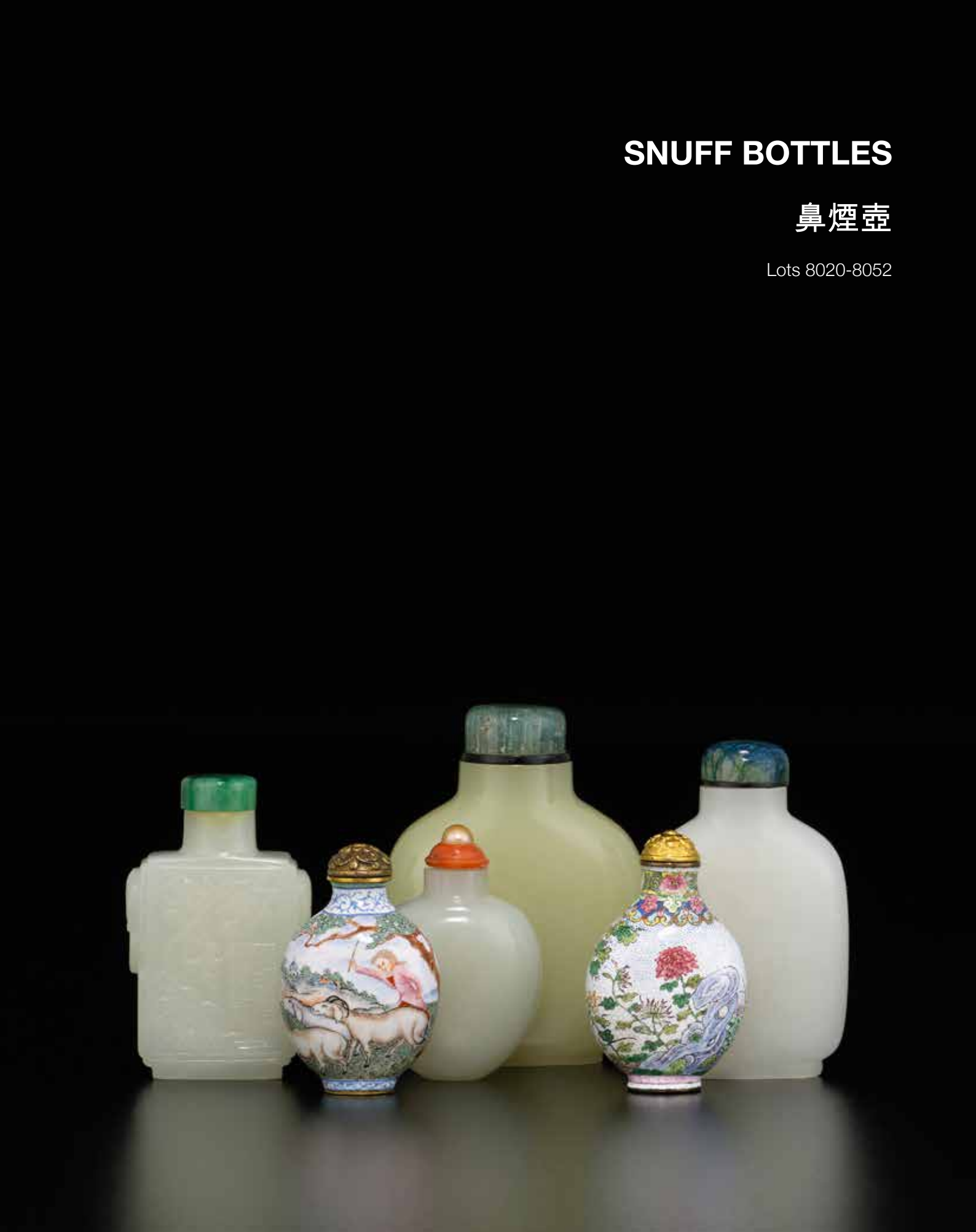
十八或十九世紀 褐斑青白玉墜兩只

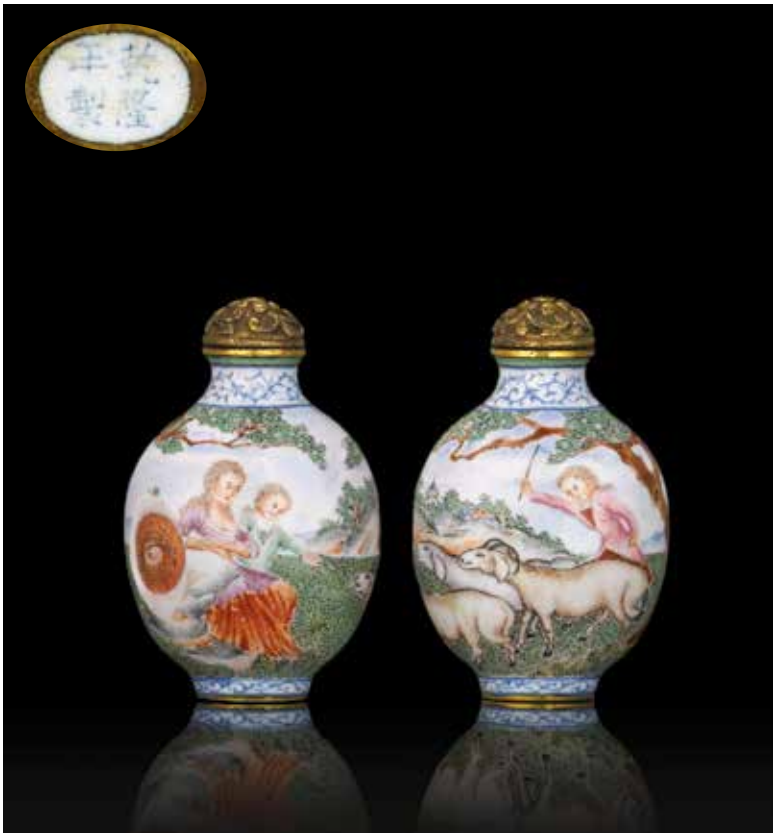
The lingzhi fungus head appears on the wish-granting scepter (ruyi). The sound for persimmons (shi) is the same as the word for things; so the second toggle represents the rebus *shishi ruyi* - 'may everything be as you wish.' See Terese Tse Bartholomew, *Hidden Meanings in Chinese Art*, 2006, p. 261, 9.8.3.

SNUFF BOTTLES

鼻煙壺

Lots 8020-8052





8020 (two views)

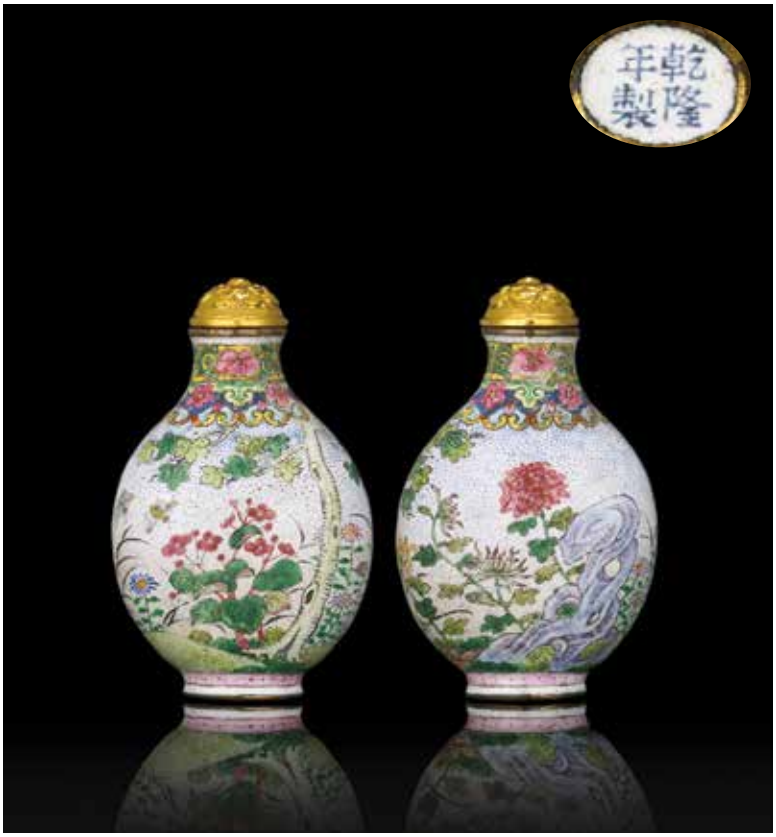
PROPERTY FROM A PRIVATE NORTH AMERICAN COLLECTION
LOTS 8020-8021

8020
A FAMILLE ROSE ENAMEL ON GILT-COPPER 'EUROPEAN SUBJECT' SNUFF BOTTLE
Imperial, Guangzhou, Qianlong four-character mark and of the period, 1750-1795
Of small ovoid form with a waisted neck, exposed gilt copper mouth and foot rims, painted between bands of foliate scrolls, depicting a continuous scene of a European lady in a long flowing skirt seated next to rocks in the shade of a large tree with a young boy standing beside her watching three sheep being herded by another boy, the foreground grassland stretching into distance with an idyllic landscape, the raised, white enameled foot with the *four-character mark* in blue regular script; gilt-metal stopper *en suite*.
1 13/16in (4.6cm) high
$15,000 - 25,000

1750-1795年 御製 廣州 乾隆四字款 銅胎畫琺瑯西洋人物圖鼻煙壺

The painted figures on the bottle present similarities on many details, including the hair style, clothing fashion, the shades applied on the faces, and the treatment of the figure's eyes, to an enameled copper snuff bottle formerly in Lilla S. Perry's Collection, published and illustrated in *The Collector's Book of Snuff Bottles*, Bob C. Stevens, New York, pp.264-267, no. 992.

Compare also another example with European women and three sheep, illustrated by Moss, Graham, Tsang, *The Art of the Chinese Snuff Bottle*, New York, Volume I, p. 277, no. 171.



8021 (two views)

8021
A FAMILLE ROSE ENAMEL ON GILT-COPPER 'FLORAL' SNUFF BOTTLE
Imperial, Beijing Palace Workshops, Qianlong four-character mark and of the period, 1750-1795
Of small ovoid form, with a waisted neck, exposed gilt copper mouth and foot rims, delicately painted beneath a collar of flowers and lingzhi heads, depicting a pleasant garden with a *wutong* tree, chrysanthemum, daisy, and a large peony blossom rising behind perforated rocks, with butterflies hovering around, the background with numerous stippling in blue and rose colorations, the raised oval foot inscribed with the *four-character mark* in blue regular script against a white enameled ground; gilt metal stopper *en suite*.
1 15/16in (4.9cm) high
$20,000 - 30,000

1750-1795年 御製 北京 乾隆四字款 銅胎畫琺瑯花卉圖鼻煙壺

As discussed by Robert Kleiner, "there was a distinctive difference in the quality of items made for the palace and those made for trade. Items made for the palace tended to be in the accepted palace style. Thus, with regard to enamels, the painting was executed using a minute stipple, as in the palace workshops, rather than using the broad wash strokes more characteristic of (and much easier to do than) the work of Guangzhou", *Chinese Snuff Bottles*, New York, 1994, p. 18.

8022 (two views)

8023 (two views)

8024

PROPERTY FROM THE ESTATE OF GARDNER UDELL, SANTA BARBARA
LOTS 8022-8025

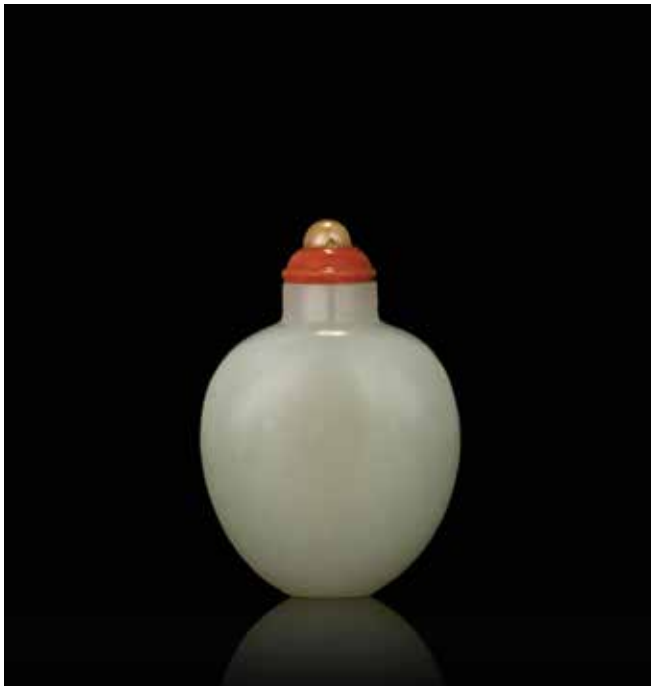
8022
A RECTANGULAR-FORM WHITE JADE SNUFF BOTTLE
1820-1880
Well-hollowed, the bottle supported on a fine conforming foot ting, rising to a cylindrical neck, flat lip, each side with a raised panel, the front with a raised design depicting a deer under a pine tree rising from rocks, inscribed with 'yannian yishou' and 'Zigang', the verso carved with a hut on a raised foundation near a banana tree, with two raised mask-and-ring handles on the narrower sides; the white stone with buff and faint russet inclusions.
2 1/4in (5.7cm) high
$4,000 - 6,000

1820-1880年 白玉延年益壽方形鼻煙壺

8023
A WHITE AND RUSSET JADE SNUFF BOTTLE
1800-1880
Well-hollowed, of compressed spherical form with a cylindrical neck, flat lip, the front carved in relief and incised with a pair of Mandarin ducks swimming in a lotus pond; the grayish-white stone displaying milky-white and gray inclusions, as well as rich russet patches.
2 3/8in (6cm) high
$2,500 - 4,000

1800-1880年 褐斑白玉雕蓮池鴛鴦圖鼻煙壺

8025 (two views)



8026

8024
A YELLOW JADE SNUFF BOTTLE
1800-1880
Well-hollowed, of rounded square form with a cylindrical neck, flat lip, subtly splayed oval foot ring, the surfaces left undecorated to accentuate the attractive stone with a faint yellow hue and well polished to a soft luster.
2 5/8in (6.7cm) high
$3,000 - 5,000

1800-1880年 黃玉光素鼻煙壺

8025
A FINE INCISED WHITE JADE SNUFF BOTTLE
The bottle, 1750-1820, Xingyouheng Tang mark
Well-hollowed, the perfectly formed bottle of rounded rectangular profile, with a cylindrical neck, flat lip, the flawless white stone polished to a soft luster, lightly etched to one side with archaic ritual vessels and a four-character inscription, the reverse with paired archaistic dragons, the underside incised with *Xingyouheng Tang* mark in seal script within a fine rounded oval foot ring.
2 1/2in (6.4cm) high
$3,000 - 5,000

1750-1820年 《行有恆堂》款 白玉刻青銅器紋鼻煙壺

Compare a white jade snuff bottle incised with the same hall mark, from the Mary & George Bloch Collection, published and illustrated, Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection*, vol. 1, Hong Kong, 1996, no. 154.

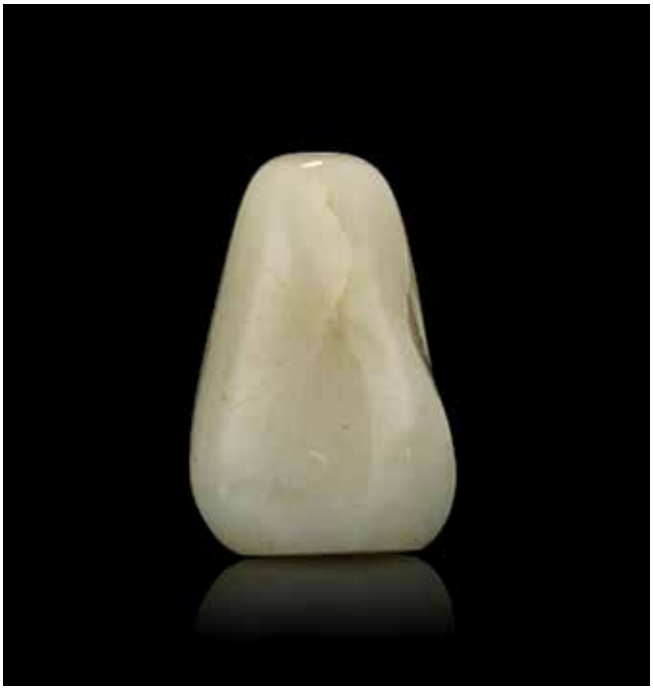
PROPERTY FROM VARIOUS OWNERS

8026
A WHITE JADE SNUFF BOTTLE
1750-1820
Of flattened pear form with a flat rim to the cylindrical neck, the lower body tapering in sharply above the oval sectioned foot, the matrix of fairly even off-white hue with milky white inclusions.
1 7/8in (4.8cm) high
$1,500 - 2,000

1750-1820年 白玉光素鼻煙壺

8027 (two views)

8028



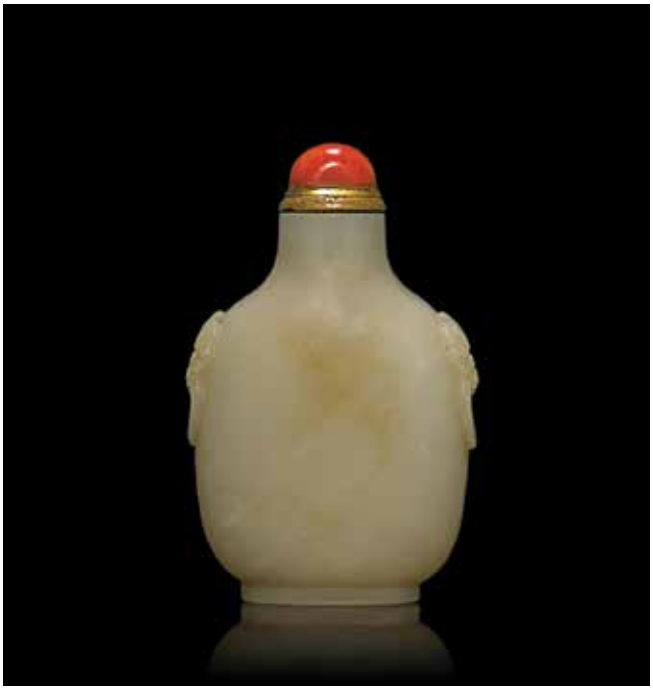
8029

8027
A WHITE AND RUSSET JADE SNUFF BOTTLE
1800-1880
Well-hollowed, the bottle presented as a large peach issuing from a leafy branch undercut to one side bearing a smaller fruit, further decorated with a bat carved in relief; the white stone with a faint celadon tinge marked with russet patches.
2 1/8in (5.4cm) high
$5,000 - 7,000

1800-1880年 褐斑白玉雕福壽紋鼻煙壺

8028
TWO '*SHUANGXI*' JADE SNUFF BOTTLES
1820-1880
Each well-hollowed bottle of rectangular form, standing on a conforming foot ring, with a cylindrical neck, slightly recessed lip, the narrower sides with raised mask-and-ring handles, the evenly hued white jade bottle decorated within raised panels with *xi* characters on both main sides, the spinach jade bottle designed with two opposing recessed reserves, each framing a double happiness symbol.
2 5/16 and 2 3/8in (5.8 and 6.1cm) high
$4,000 - 6,000

1820-1880年 白玉及碧玉雙囍鼻煙壺兩只



8030

8031

8029
A PEBBLE FORM JADE SNUFF BOTTLE
1820-1880
Well-hollowed, the natural pebble form bottle with minimal manipulation, executed from a pale celadon-toned matrix displaying icy-white and very faint russet inclusions, as well as some natural fissure veins.
2 1/4in (5.7cm) high
$2,000 - 3,000

1820-1880年 青白玉光素橢形鼻煙壺

8030
A WHITE JADE SNUFF BOTTLE
1750-1820
Well hollowed, the rounded rectangular bottle raised on a finely finished oval foot ring, with a cylindrical neck, flat lip, the narrower sides skillfully carved with two raised faux lion mask-and-ring handles; the stone with a pale grayish-green tone and marked with white and faint olive-green inclusions.
2 9/16in (6cm) high
$5,000 - 7,000

1750-1820年 白玉獸耳鼻煙壺

8031
A YELLOW JADE SNUFF BOTTLE
18th century
Of compressed meiping form a wide mouth and waisted neck, the flat oval foot recessed, the interior well-hollowed, the yellow stone with russet markings.
1 3/4in (4.4cm)
$6,000 - 8,000

十八世紀 黃玉光素鼻煙壺

Provenance
A Private Taiwanese collection

8032 (two views)

8033

8032
A WHITE JADE SNUFF BOTTLE
18th century
Of upright rectangular form with a round, flat lip and raised rectangular foot, one side inscribed in regular script with a beauty holding a branch, with two incised seals.
2 7/8in (7.2cm) high
$7,000 - 9,000

十八世紀 白玉美人圖鼻煙壺

8033
A WHITE JADE SNUFF BOTTLE
18th century
Of upright rectangular form, with a flat lip and sloping shoulders, supported by an oval raised foot rim, the stone an even white tone with icy inclusions.
2 5/8in (6.5cm) high
$7,000 - 9,000

十八世紀 白玉光素鼻煙壺

Provenance
S. Moorehead, Seattle, Washington

8034 (two views)

8034
A WHITE JADE MELON FORM SNUFF BOTTLE
18th century
Elegantly carved and undercut as a ripe melon enclosed by leafy foliage, a single butterfly hovering on the even white surface, the sinewy vines forming a natural foot.
2 1/2in (6cm) high
$12,000 - 14,000

十八世紀 白玉瓜瓞綿綿鼻煙壺

Provenance
Maitre Patrick Sausverd, Joigny, France 18 November 1955, lot 44
The White Orchid Collection, England
Private Southern California Collection

Illustrated
Robert Hall, *Chinese Snuff Bottles*, XVII, 2012, no 51.

8035 (two views)

8036

8037

8035
AN INSCRIBED WHITE JADE SNUFF BOTTLE
1780-1850
The tapering bottle standing upon a splayed foot ring, rising to a sharply waisted neck beneath its wide, flat lip, one side lightly incised with an elegantly gnarled prunus tree with sparse blossoms, the reverse finely carved with an imperially inscribed poem inspired by the sight of the graceful prunus in cold winter; the white stone with a faint grayish tone marked with paler stripes and patches, and a russet-stained fissure line.
2 1/4in (5.7cm) high
$6,000 - 8,000

1780-1850年 白玉梅花紋御製詩鼻煙壺

8036
A PALE GREEN AND RUSSET JADE SNUFF BOTTLE AND JADEITE SNUFF DISH
1780-1860
Well-hollowed, the rounded rectangular bottle rising to a cylindrical neck, subtly recessed lip, well finished oval foot ring, the narrow sides finely carved in rounded relief with two mock lion mask-and-ring handles; the pale russet-tinged stone marked with opaque brown and off-white areas; the circular snuff dish raised on a wide, slightly raised foot, carved from mottled green, russet, and white jadeite.
2 15/16in (6.8cm) height of snuff bottle, 1 15/16in (4.9cm) diameter of snuff dish
$3,000 - 5,000

1780-1860年 褐斑青白玉獸面鼻煙壺及碟

8038

8039

8037
AN AGATE 'COIN' SNUFF BOTTLE
1796-1850
Well-hollowed, the circular form bottle with a cylindrical neck, very slightly recessed lip, flat foot, carved in low relief with a Spanish coin design, the front with a portrait of Charles III in profile and inscription, the reverse carved with a crown above the Shield of Leon and Castile between the two Pillars of Hercules within additional inscriptions; the stone of mostly beige shade with darker color inclusions.
1 7/8in (4.7cm) high
$1,000 - 1,500

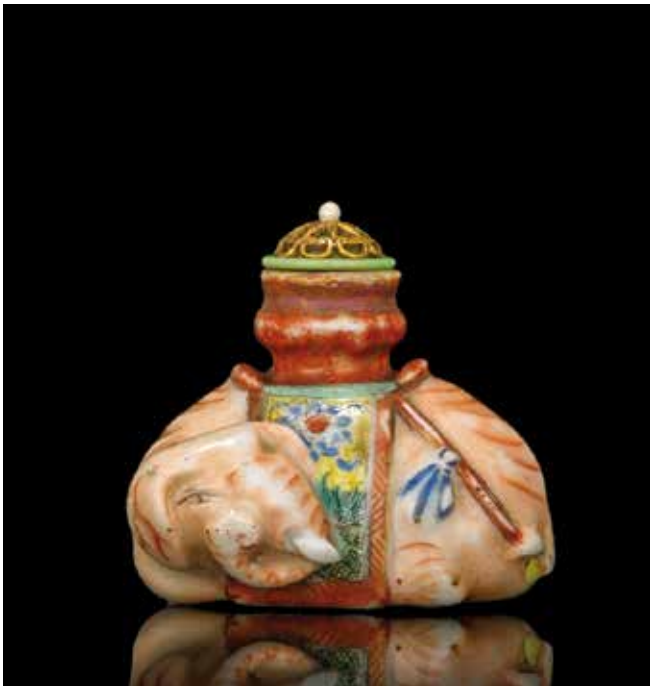
1796-1850年 瑪瑙雕卡洛斯三世錢幣紋鼻煙壺

8038
A WHITE JADE SNUFF BOTTLE
1750-1820
Of rounded rectangular form with a straight neck, flat rim, subtly splayed oval foot ring; the evenly-hued white stone with minimal inclusions.
2 7/8in (6.2cm) high
$2,500 - 4,000

1750-1820年 白玉光素鼻煙壺

8039
AN AMBER SNUFF BOTTLE
1780-1880
Well-hollowed, of compressed globular form with a slightly spreading neck, flat lip, its raised foot gradually recessed towards the center, the narrower sides finely carved with two raised lion mask-and-ring handles; the evenly hued reddish marix with a gold sheen and a few darker patches.
2 3/8in (6cm) high
$2,000 - 3,000

1780-1880年 琥珀獸耳鼻煙壺



8040

8041 (two views)

8042

8040
A FAMILLE ROSE ELEPHANT-FORM SNUFF BOTTLE
Likely Imperial, Jingdezhen kilns, 1780-1830
Modeled as a recumbent, caparisoned elephant, bearing a *zun* form vase, the body with famille rose enamels, the lip of the vase gilded.
1 3/8in (3.5cm) high
$1,500 - 2,500

1780-1830年 可能為御製 景德鎮窯 粉彩太平有象鼻煙壺一對

A similarly painted bottle, likely from the same mold, is illustrated by Michael Hughes, *The Chester Beatty Library, Dublin: Chinese Snuff Bottles*, p. 320, no 251.

PROPERTY FROM A PRIVATE LAS VEGAS COLLECTION

8041[Y]
A MOLDED AND FAMILLE ROSE ENAMELED PORCELAIN SNUFF BOTTLE
Daoguang seal mark
The well-potted bottle with a very slightly waisted neck, rounded concave lip, its shoulders flanked with two molded faux lion mask-and-ring handles framing similarly painted scenes to the front and verso, each depicting the amiable longevity immortal holding his staff and peach, and a young boy playing with a dog at a charming garden, all worked with pleasant, soft-hued enamels with some gilt highlight, the oval foot ring encircling the *four-character mark* in seal script.
2 1/8in (5.4cm) high
$1,500 - 2,500

道光款 瓷模粉彩仙人童子鼻煙壺

8043 (two views)

8044

PROPERTY FROM VARIOUS OWNERS

8042
A SMOKY ROCK CRYSTAL SNUFF BOTTLE
1750-1850
Well hollowed, the square form bottle with a cylindrical neck, flat lip, masterfully carved in high relief to one side depicting the Sage of Calligraphy Wang Xizhi and geese under *wutong* tree, the reverse displaying a bearded scholar seated on a stool under a gnarled pine tree while a young servant approaches with a cup of tea in his hands, all above a continuous rock formation surrounding the recessed foot.
2 3/8in (6cm) high
$2,500 - 4,000

1750-1850年 煙晶鼻煙壺

8043
A FAMILLE ROSE CAFÉ-AU-LAIT GLASS SNUFF BOTTLE
Guyue Xuan mark, circa 1770-1799
Of rounded rectangular form with a flat lip and a oval foot rim surrounding a concave foot, the body enameled with a continuous garden scene of chrysanthemum and peony on a café-au-lait glass ground, with an iron-red *Guyue Xuan* mark on the foot.
2in (5cm) high
$5,000 - 7,000

約1770-1799年 《古月軒》款 咖啡料胎畫琺瑯花卉紋鼻煙壺

8044
A FINELY CARVED BLUE GLASS SNUFF BOTTLE
1740-1820
The rounded rectangular bottle built upon a fine oval foot ring, the front and back expertly carved in rounded relief with two diagonally positioned confronting chilong, each with a gracefully rendered lithe body and splitting tail, the glass of semi-transparent sapphire blue.
2 3/8in (6cm) high
$4,000 - 6,000

1740-1820年 藍料雕螭龍紋鼻煙壺

Carved snuff bottles often made use of an overlay of different color applied to the body to provide contrast. It is rare to find a glass bottle with the actual body carved as seen in the present example.

8045 (two views)

8046

8045
A MINIATURE WHITE JADE SNUFF BOTTLE WITH RUSSET SKIN
1760-1850
Of rounded rectangular profile, with a straight neck, flat lip, slightly splayed foot ring, one side carved to the lower right corner with a simple and elegant bamboo stalk with sparse leaves, the verso with uneven surfaces and covered with a thin layer of russet skin.
1 11/16in (4.3cm) high
$4,000 - 6,000

1760-1850年 褐斑白玉竹紋迷你鼻煙壺

8046
A JADEITE SNUFF BOTTLE
1800-1900
Of compressed ovoid form, with a slightly concave lip and a flat oval foot, the interior well-hollowed, the stone with splashes of lavender and streaks of emerald green.
2in (5cm) high
$1,500 - 2,500

1800-1900年 翠玉光素鼻煙壺

PROPERTY FORMERLY IN THE COLLECTION OF FLOYD OHLIGER

8047
A FAMILLE ROSE SNUFF BOTTLE WITH WINGED CREATURES
1820-1880
Of flattened pear shape, with rounded lip and unglazed oval foot rim around a glazed recessed base, the body of the bottle painted in bright famille rose enamels with metamorphosed winged creatures on an incised wave ground.
3in (7.6cm) high
$1,500 - 2,500

1820-1880年 瓷胎粉彩祥獸紋鼻煙壺

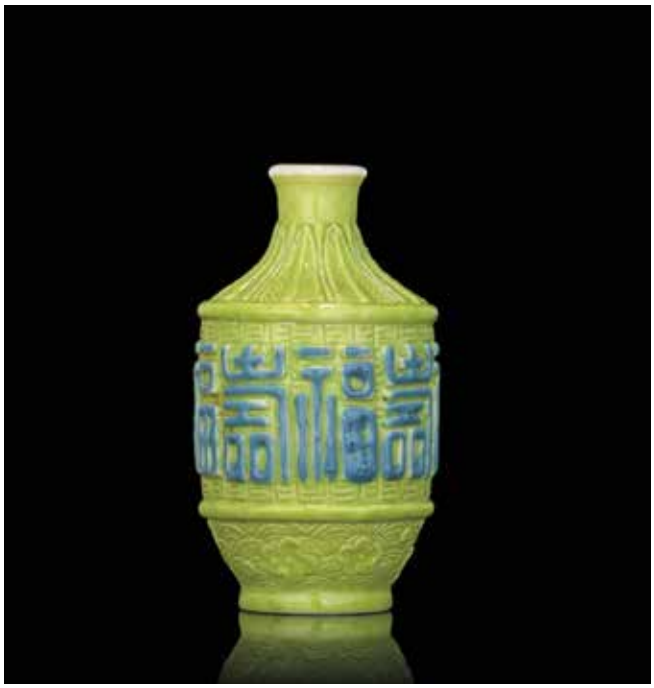
Provenance
Burke's, 1971

A tapering cylindrical porcelain bottle with a similar motif in famille rose enamels is published in *Rivers and Mountains Far From the World The Rachel R. Holden Collection*, 1994, pp. 214-215, where it is noted that this unusual scene represents the Eight Daoist Immortals who descended into the sea.

Another published example of a bottle featuring this motif is in the collection of the National Palace Museum, Taipei. See *Snuff Bottles in the Collection of the National Palace Museum* p. 132, no. 96.

A third example, of the same shape as the current lot, is published by Bob Stevens, *The Collector's Book of Snuff Bottles*, no. 289.

8047 (two views)



8048

PROPERTY FROM VARIOUS OWNERS

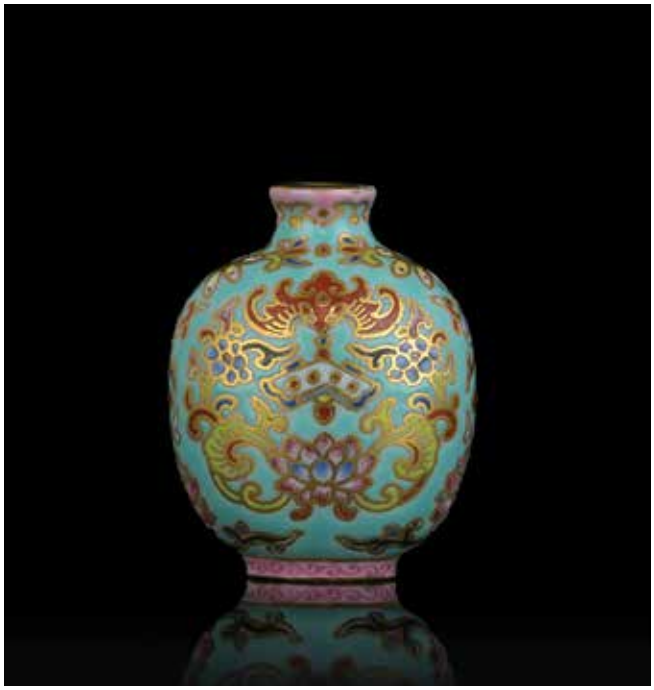
8048
A MOLDED PORCELAIN SNUFF BOTTLE
1820-1880
Of baluster form, with a rounded lip and circular unglazed foot rim, with a lime green glaze and alternating blue glazed characters reading *Fu* (wealth) and *Shou* (longevity).
2 5/8in (6.6cm) high
$1,000 - 1,500

1820-1880年 瓷模多彩福壽紋鼻煙壺

A similarly molded bottle from the Ko Family collection was sold at Christie's, 18 June 1973, lot 39.

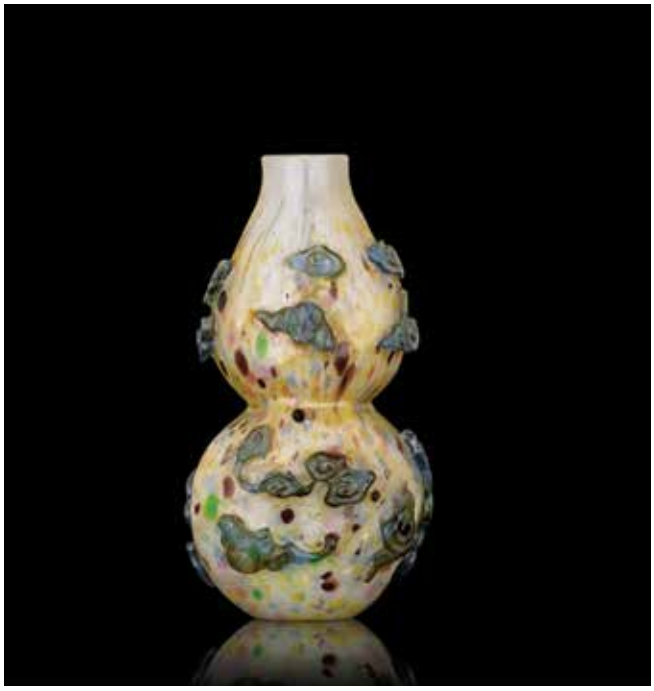
8049
A FAMILLE ROSE PORCELAIN SNUFF BOTTLE
Qianlong seal mark, 1820-1880
Of compressed form, with a rounded gilt lip, a raised gilt foot rim surrounding a recessed foot, the body of the bottle enameled in imitation of cloisonné with a turquoise ground and famille rose enamels, with individual motifs highlighted by gilding, with a four character iron red *Qianlong nianzhi* mark in seal script.
2 3/8in (5.8cm) high
$2,000 - 3,000

1820-1880年 《乾隆年製》款 瓷胎孔雀綠地粉彩雙福鼻煙壺



8049

8050



8051

8052

8050
AN OCTAGONAL PORCELAIN SNUFF BOTTLE
Yongzheng six-character mark, 19th century
Skillfully painted with eight figures of sages and scholars in landscape vignettes under a cylindrical neck and shallow circular foot bearing a six character Yongzheng mark, the details heightened in overglaze enamels.
4 1/2in (10.7cm)
$2,000 - 3,000

十九世紀 雍正六字款 青花加彩仕人鼻煙壺

Provenance
Y.F. Yang, Hong Kong
John Sinclair, California
Private Southern California Collection

8051
A DOUBLE-GOURD FORM OVERLAY GLASS SNUFF BOTTLE
1770-1850
Of double-gourd form with a wide circular mouth and flat oval foot, the body with splashes of aubergine, yellow, green, blue and pink, and a carved overlay of five bats and clouds in translucent blue.
2 3/4in (7cm) high
$1,500 - 2,500

1770-1850年 色套藍料祥雲五福鼻煙壺

8052
A YANGZHOU SCHOOL ENAMELED GLASS SNUFF BOTTLE
Qianlong seal mark and of the period
The flattened glass bottle delicately enameled on one side with a male and female duck swimming together through reeds beneath an overhanging flowering branch, the other side with a rooster scratching at the grass. *2 3/8in (6.2cm) high*
$1,800 - 2,200

清乾隆 揚州製料胎畫琺瑯秋雁蘆葦鼻煙壺

Provenance
From the Collection of Thomas Barlow Walker (1840-1928), Minneapolis, and thence by descent

PROPERTY FROM A NEW YORK COLLECTOR

紐約私人收藏

Lots 8053-8070

8053

8053
A PAINTED EARTHENWARE FIGURE OF A LUOHAN
Five Dynasties period, 10th century
The animated figure modelled with an expressive smile, the right leg raised and supporting the right hand, the body clad in a painted heavy maroon robe with yellow edging and a green shawl draped above, the figure seated on a four-legged square stool.
9 1/2in (24.3cm) high
$10,000 - 15,000

五代十世紀 彩繪陶羅漢像

Published
Kaikodo Journal, New York, Autumn 1996, p. 175, no. 79

The result of thermoluminescence test no.C299e2 dated 22 October 1999, Oxford Authentication Ltd, is consistent with the dating of this lot.

The present figure is remarkable for its naturalistic and sensitive sculptural portrayal of the luohan figure, with distinctly individual bone structure approaching the realism of portraiture. A variety of pigments and colors are used, bringing the figure to life, including, brown, white, red, green, blue and gold, suggesting wood, four patterns of fabric and embroidery.

8054

A LIMESTONE FIGURE OF GUANYIN

11th/12th century

The goddess of mercy carved with a calm expression, the hair arraigned in a high chignon behind a jeweled tiara, the elongated earlobes reaching to the shoulders covered with a flowing robe, the softly formed torso draped with strands of fine Buddhist jewelry and the right arm resting on the upright left knee and entwined with a sash held in the right hand, the deity seated on a simple square pedestal perched on a rocky cliff, with a monkey crouching on the craggy rockery behind.

14 3/4in (37.7cm) high

$12,000 - 15,000

十一至十二世紀 石灰岩雕觀音坐像

Published

Kaikodo Journal, New York, Autumn 1997, p. 257, no. 87

The entry in the Kaikodo Journal for this lot notes that an extremely similar figure, also illustrated, sharing style of carving, size, material and subject matter, is in the collection of the Yale Art Gallery, suggesting a common origin and workshop.

8054

8055

8055
A PAIR OF CIZHOU-TYPE BLACK-GLAZED STONEWARE DISHES
11th/12th century
Each finely potted dish with rounded, shallow walls curving up to a cream-glazed rim, the interior and exterior bodies covered with a glaze of rich black over a tan pottery body, the interior of the foot unglazed.
5 7/8in (14.9cm) diameter of each
$8,000 - 12,000

十一至十二世紀 黑釉白口小碟一對

The elegant contrast between the black glazed-body and the white-glazed rim evokes opposite contrast of the bright silver bands applied to the rims of creamy white Ding wares.

Compare the conical bowl with black glaze and white rim of Cizhou type in the collection of the Arthur M. Sackler Museum, Harvard University Art Museum, ascribed to the 11th-12th century by Robert Mowry in *Hare's Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown- and Black-Glazed Ceramics, 400-1400*, Cambridge, 1996, cat. no. 31, pp. 132-133. Another similarly glazed shallow bowl from the Raymond A. Bidwell (1876-1954) Collection and previously in the Springfield Museums, Springfield, Massachusetts, sold at Christie's New York, 21-22 March 2013, lot 1172. See also another related bowl dated to the Song dynasty illustrated in *The Classic Age of Chinese Ceramics: An Exhibition of Song Treasures from the Linyushanren Collection*, Christie's, 2012, p. 87, no. 27.

8056

8056
A PALE BLUE JUNYAO 'LOTUS BUD' WATERPOT AND COVER
Jin dynasty
Finely potted with a bulbous body tapering towards the circular mouth, the interior and exterior glazed with a fine grey-blue tinge Jun glaze thinning to a chestnut tone at the extremities and with a few attractive brown and blue splashes, the glaze spreading towards the splayed foot, the cover of solid cylindrical form beneath the rounded rim and domed finial, the glaze pooling to a pale blue in the recesses within the rim and a greyish brown at the edges.
4 3/4in (12cm) high
$25,000 - 35,000

金 鈞窯天藍釉蓮苞式帶蓋水盂

The result of thermoluminescence test 2055NK14 dated 30 November 2001, C&C Authentication Laboratory Limited, Hong Kong, is consistent with the dating of this lot.

Together with Ding, Guan, Ge and Ru wares, Jun is on of the five famous wares of the Song dynasty; its use continued into the Jin and Yuan dyansties and it was deeply admired by subsequent generations of Chinese scholars and collectors. The simple rounded forms of Jun wares complement the depth and complexity of the opalescent glaze.

It is very rare to find an example of a waterpot still with its cover; however a related Jun bowl with purple splashes also retaining its cover and dated to the Northern Song dynasty, 11th-12th century, is illustrated by G. Eskenazi, *A Dealer's Hand: The Chinese Art World Through the Eyes of Giuseppe Eskenazi*, London, 2012, p.287, pl.283.

Other examples of Jun waterpots without covers include one previously in the collection of Robert Chang sold at Sotheby's London, 12 May 2010, lot 145; another sold at Christie's Hong Kong, *The Sound of Jade and the Shadow of a Chrysanthemum*, sale 3323, 28 May 2014, lot 3220 and another also sold at Christie's Hong Kong, sale 2963, 28 November 2012, lot 2277.

8056 (additional view)

8057

A LONGQUAN CELADON RIBBED MEIPING AND COVER

12th/13th century

The elongated ovoid body with fine concentric ribs on the exterior beneath the neck tapering inwards, the interior and exterior all covered with a rich bluish-green glaze covering the foot around the slightly recessed unglazed base, the cover similarly ribbed and glazed.

8 1/4in (21cm) high

$20,000 - 30,000

十二或十三世紀 龍泉窯青釉竹節紋帶蓋梅瓶

Provenance

Sotheby's New York, 21/22 September 2005, lot 312

The fine concentric horizontal ribs of the present lot are perfectly designed to exhibit the attractive pooling effect and deepening color of the distinctive bluish-green Longquan glaze: this can be contrasted with ribbed Cizhou meiping, whose vertical ribs highlight the pleasing properties of the cream and dark slip decoration.

It is rare for a cover to survive with the vase, but another meiping and cover was excavated in 1979 from a tomb in Songyangxian dated to AD 1195: see Zhu Boqian, *Longquan yao qingci*, Taipei, 1998, p. 123, no. 88. Compare also two ribbed meiping with covers in the collection of the Longquan Celadon Museum, Zhejiang, and illustrated *Longquan Celadon of China*, 1998, nos. 90 and 91.

8057

8058

AN UNUSUAL BRONZE AXE HEAD, *YUE*

Dian culture, Warring States to Han dynasty

Of long, tubular form, with curving, chamfered sides, displaying two holes and a loop on the underside for attachment, the body cast on both sides with animal forms and a decorative rope band, the top of the axe head applied with two large, squatting captives bound together back-to-back with rope.

5 5/8in (13.5cm) long

$25,000 - 35,000

戰國至漢 滇文化 青銅鉞

Provenance

Sotheby's New York, *The Robert Hatfield Ellsworth Collection: Chinese Archaic and Gilt Bronzes*, 19 March, 2002, lot 77

R.H. Ellsworth no. 3230

Centred around the Dian Lake in northern Yunnan Province, the Dian culture thrived from the late Spring and Autumn period to the Eastern Han, until its subjugation by Emperor Wu of the Han in 109 BC. As a remote region more isolated from centralized Chinese influences, Dian material culture developed its own distinctive style and subject matter, often including distinctive horned oxen and small human figures.

The presence of human sculptural figures on this axe head make it very unusual, but for a related spear head suspending two figures from their bound arms, excavated from Shizhaishan and now in the Yunnan Provincial Museum, Kunming, is illustrated in *Zhongguo qingtongji quanji*, Vol.14, Beijing, 1993, pl. 111. The lurid subject matter on these weapons of two naked captives, perhaps slaves taken in battle, is rarely seen in bronze. They may indicate a ceremonial function for the blade, perhaps for use as a trophy to celebrate victory over enemies. In addition, the musculature, hair and facial details of the figures on the present lot are remarkably well executed, suggesting the original owner was of particularly exalted rank.

Axe heads of similarly slender form and sharing related scrolling decoration along the shaft, but lacking the figural appliqués, are in the collection of the Kunming City Museum: see for example, museum nos.1789 and 1660. See also Dian culture figural pole finials from the Sze Yuen Tang Collection sold in our Hong Kong rooms, sale 20960, 24 November 2013, lots 517, 518 and 519.

8058 (detail)

8058

8059

8059
A GILT-BRONZE FIGURE OF A MYTHICAL BIRD
Han Dynasty
Cast in the form of a strutting bird, chest puffed out, wings stretched back and out, with a large upright tail plume and petal-form cranial plume, the sinuous neck craned back, the beak grasping a small object, all on a tall pair of legs and large talons, the body inset with circular stone and glass cabochons of green and red.
3 3/4in (9.5cm) high
$6,000 - 8,000

漢 鎏金銅鑲綠松石鳥形配飾

Provenance
TK Antiques, April 2003

Compare a turquoise-inlaid gilt-bronze 'peacock' finial from the Sze Yuen Tang Collection, dated Eastern Han/Six Dynasties, sold in our Hong Kong rooms, sale 20960, 24 November 2013, lot 536. Two related gilt-bronze finials dated to the Warring States/Han dynasty, 4th-1st century BC are illustrated by B. Till, *Treasures Unearthed: Chinese Archaeological Artefacts from Shang to Tang*, Victoria, British Columbia, pp. 76-77, and a related bird finial with spreading wings is illustrated by James C. S. Lin, *The Search for Immortality: Tomb Treasures of Han China*, Cambridge, p. 300, no. 173B.

8060

8060
A SMALL GILT-BRONZE GARMENT HOOK
Warring States to Han dynasty
Delicately cast as a swan-like mythical bird, the terminal formed from the bird's sinuous neck and long bill, the body with a projecting tail plume, incised to depict feathers and inset with semi-precious stone inlay, the reverse with a protruding circular button.
1 5/8in (4.2cm) long
$4,000 - 6,000

戰國至漢 鎏金銅鑲雜寶鵝形鉤

Provenance
Ariadne Galleries, New York, August 1999

Inlaid gilt bronze garment hooks of this rounded form and exaggerated beak are rare. An earlier example of a bronze hook of this form dated to the Warring States period is illustrated by B. Till, *Treasures Unearthed: Chinese Archaeological Artefacts from Shang to Tang*, Victoria, British Columbia, pp. 76-77, and another turquoise-inlaid example dated to the Western Han is illustrated by James C. S. Lin, *The Search for Immortality: Tomb Treasures of Han China*, Cambridge, p. 183, no. 74. Another related example, without inlay but of cast gold, is illustrated by Bo Gyllensvärd, *Chinese Gold and Silver in the Carl Kempe Collection*, Stockholm, 1953, pl. 12 and sold at Sotheby's London, *Masterpieces of Chinese Precious Metalwork, Early Gold and Silver; Early Chinese White, Green and Black Wares*, 14 May 2008, lot 21.

8061

8061
A GILT BRONZE BELT HOOK, *DAIGOU*
Eastern Zhou to Han dynasty
Hollow cast as a lanky monkey resting along a branch on its stomach, the body entwined with vines, one arm hanging loose, the other arm wrapped around a branch, the branch ending in a dragon-head terminal, retaining remnants of a gilt surface and inset with clear glass inlays, the reverse with a round button for attachment.
6 1/4in (16cm) long
$15,000 - 20,000

東周至漢 鎏金銅猴形帶鉤

Provenance
Zen Gallery, Belgium, April 1996

A turquoise-inlaid gilt bronze belt hook similarly formed as a monkey with arms outstretched ahead and downwards, dated to the Eastern Zhou period, is illustrated by G. Eskenazi, *A Dealer's Hand: The Chinese Art World Through the Eyes of Giuseppe Eskenazi*, London, 2012, p. 197, pl. 55.

The same hook was also included in the exhibition *Nomadic Art of the Eastern Eurasian Steppes: The Eugene V.Thaw and Other New York Collections* at the Metropolitan Museum of Art, New York in 2002, and published in the *Catalog*, p. 146, no. 122, where the author notes that the monkey was "a popular motif of late Eastern Zhou and early Western Han art, [and it] is frequently encountered on decorations in bronze... another comparable example is a silver belt hook excavated at Qufu, Shandong Province, the site of the ancient capital of the state of Lu, which dates to the fourth century B.C. (*Qufu Lu guo*, 1982, pp. 159-60, figs. 106, 107)."

8062

8062
A JADE BELT HOOK
Han dynasty
Of plain serpentine form, the terminal in the form of a dragon, the top carved with a fluted pattern, the sides and dragon head incised with geometric shapes and cross-hatching, the underside with a rectangular button, the calcified stone now of mottled cream color, with areas of dark brown.
4 1/8in (10.5cm) long
$1,000 - 1,500

漢 玉龍紋帶鉤

Provenance
Kaikodo, New York, circa 2001

Two similar belt hooks from the collection of Robert Hatfield Ellsworth were sold at Christie's New York, 11420, 19 March 2015, lot 591.

8063

8063
A SILVER-INLAID BRONZE GAME DIE
Warring States to Western Han dynasty
The die cast with eighteen circular facets, five inlaid with sealscript characters in silver and others coated in a rich green verdigris.
1 1/8in (2.8cm) wide
$5,000 - 7,000

戰國至西漢 銅錯銀骰子

8064 (two views)

8064
A GOLD AND SILVER-INLAID BRONZE ORNAMENT
Warring States period
Delicately cast as a frog crouching with four legs splayed and raised head and grinning mouth, the body inlaid with silver on the shoulders and haunches and stylized gold scroll and dot details on legs and torso, the underside with gold scroll work on the button-like belly.
1 3/4in (4.5cm) long
$8,000 - 12,000

戰國時期 金錯銀蛙形配飾

The present lot was likely used as a weight to secure the corner of a mat. The charming and naturalistic details of the frog are skilfully rendered in silver and gold inlay, creating an amusing ornament that would nevertheless indicate the high status and wealth of the owner.

Bronze and precious metal animal forms were popular in the Eastern Zhou and Han periods, however examples shaped as a frog appear to be exceptionally rare. A pair of weights in the shape of bear-like animals was sold at Christie's New York *The Collection of Robert Hatfield Ellsworth Part IV: Chinese Works of Art: Metalwork, Sculpture and Early Ceramics*, sale 11421, 20 March 2015, lot 706, and another shaped as a tortoise also sold at Christie's New York, *The Sze Yuan Tang Archaic Bronzes from the Anthony Hardy Collection*, sale 2508, 16 September 2010, lot 907.

8065

8066

8065
A SMALL GILT METAL WEIGHT
Song to Ming dynasty
Naturalistically cast in the form of a pair of frogs, one seated upon the back of the other, with hammered and incised designs suggesting different skin patterns, each frog displaying eye sockets inset with semi-precious stones.
1 3/4in (4.6cm) high
$5,000 - 7,000

宋至明 鎏金銅蛙形紙鎮

Provenance
Walter Randel, New York, circa 2002

8066
A GILT-BRONZE SEAL
Song to Ming dynasty
Cast as a stylized dragon, the body arranged in a coiling circle, the beast holding its tail in its jaws, the tail end spiraling further into the center of the circle to meet the dragon's scrolling legs, one side applied with a small ring for suspension, the dragon's body supported by small, square seal block cast with an inscription reading *Shi Wang* (石王).
2 3/8in (5.5cm) high
$5,000 - 7,000

宋至明 鎏金銅龍鈕印章

Seals of this form appear to be rare. Dragons of a similar style are very commonly observed in the handles of archaistic bronze vases dated to the Song-Ming period.

8067

8067
AN ARCHAISTIC GOLD AND SILVER-INLAID BRONZE FITTING
Song to Ming dynasty
Finely cast in high relief as a taotie or animal mask, the bone structure sharply defined, the sides shaped by scrolling whorls of fur, with spiraling ears and horns and large sinuous eye sockets inset with pupils carved from black crystaline stone, the details and surface picked out in geometric designs of gold and silver.
2 3/9in (6cm) wide
$6,000 - 9,000

宋至明 銅錯金銀饕餮形配件

This fitting is fascinating, both for its superb craftsmanship as well as its abstraction of the taotie motif towards a naturalistic animal face. The original spiritual significance of the taotie design was already lost to memory by the Warring States period, as the motif became a purely decorative convention. In the present piece, we find that the taotie has been further adapted into a realistic animal form, reflecting contemporary interest in the virtuosic portrayal of natural forms in luxury goods.

The use of animal-mask fittings, often for suspension of ring-handles, has a long history in China. Two pairs of attachments, one pair of bronze and suspending ring-handles and other pair of gold, both dated to the Warring States, are illustrated by B. Till, *Treasures Unearthed: Chinese Archaeological Artefacts from the Shang to Tang*, Victoria, British Columbia, pp. 58-59; a silver and gold-inlaid bronze mask and ring-handle dated to the Eastern Zhou dynasty is in the collection of the Freer Gallery, museum no.F1917.18, the gift of Charles Lang Freer. However the exceptionally crisp and three-dimensional casting and the realism of the present lot suggests a slightly later date.

8068

8068
A COLLECTION OF SIXTY-FIVE GLASS 'EYE' BEADS
Zhou dynasty
Made from lead-barium glass, with vibrant blue bodies, some of iridescent tones, inset with delicately formed balls, rosettes, spirals and dots of contrasting colored glass in yellow, white and turquoise hues, the beads now strung on a cord to form a necklace.
1 1/4in (2.8cm) width of the largest
$10,000 - 20,000

周 攪色料眼紋珠六十五顆

The earliest known Chinese glass beads were crafted during the Western Zhou period, from the ninth to eighth centuries B.C., perhaps as an attempt to imitate jade. Glass beads were also imported to China from Mesopotamia in the Near East, and during the Eastern Zhou period, glass 'eye' beads were admired as exotic, decorative objects and were placed in aristocratic tombs to indicate high status. The key difference between Chinese and Near Eastern glass beads was the higher lead content in Chinese glass.

The term 'eye' bead derives from the concentric circles of variously-colored glass layered upon a glass core to create the effect of 'eyes'. Examples can now be found in museums, including blue beads dated to the Warring States period in the Asian Art Museum of San Francisco, no. B62M32, and a brown glass bead also dated to the Warring States Period in the National Palace Museum, Taipei, and included in the exhibition *Sharing Treasures: A Special Exhibition of Antiquities Donated to the Museum*, no. Zheng-Za-000002. It is very rare to find a large collection such as the present lot offered for sale.

8069

8069
A RARE AND UNUSUAL PAIR OF INLAID BRONZE BEAKERS
Warring States period
Cast in bronze and of tubular form, the sides applied with bronze wire in intricate geometric patters, alternately enclosing minute chips of malachite and lapis, the vessels raised on low flaring feet, the lips with silver rims, the undersides inset with red lacquered-wood plugs, the interiors retaining traces of red lacquer.
4 1/2in (11.5cm) height of each
$20,000 - 30,000

戰國時期 銅鑲雜寶盃一對

Published
Kaikodo Journal, New York, Spring 1996, p. 109, no. 51

Warring States vessels with such fine and colorful stone inlay are extremely rare. However for a stylistic predecessor of this pair, of ivory inlaid with contrasting turquoise, see the cup from the tomb of the famous Shang period Queen Fu Hao, excavated in 1976 at Anyang, and now in the Museum of Yinxu, Henan Province.

For another example of a vessel of related form, although inlaid with the more typical silver and slightly taller (5 7/8in high), see J. So, *Eastern Zhou Bronzes from the Arthur M. Sackler Collections*, New York, 1995, p. 416-8, no. 86, and later sold at Sotheby's New York, *Magnificent Ritual Bronzes*, sale 9026, 17 September 2013, lot 9. The author notes the distinctive shape, "so far only from the Warring States sites in Shandong Province, within the ancient realm of Qi", and that the size of the Sackler beaker (which at 15.1cm high is comparable to the present lot) is unusually small compared to other vessels such as one unearthed at Zhucheng and another from the collection of Dr. Paul Singer. She speculates that the size and surface ornamentation may be the result of later reworking.

Related tubular cups were made in the Han dynasty in jade, suggesting that vessels such as the present lot may have been the inspiration for later developments: see for example a footed jade cup excavated at Chezhangcun, Xi'an, Shaanxi Province and illustrated by J. Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, p. 386, fig. 3, although Rawson also posits a lacquer prototype for the cup. It is interesting to note that Rawson connects such tubular vessels with double cup stands formed with a bird perching on a monster, for example a 2nd century BC stand excavated at Dou Wan, Mancheng, Hebei Province, and illustrated *ibid.*, p. 387, fig. 4. The placement of a pair of tubular cups in such a stand would provide a model for the very popular *yingxiong* or 'hero' vase form favored in many media in later Chinese art.

8070

A RARE SET OF FOUR BRONZE FIGURAL WEIGHTS

Han dynasty

Each hollow cast and arranged in a different expressive pose, three gesticulating in laughter or speech, the fourth slumped over, perhaps intoxicated, his robe spilling from the shoulder, each displaying a different style of robe and coiffure, the surface with brilliant and iridescent blue and green patina, the interiors filled with casting core.

3 3/4in (9.5cm) height of the tallest

$25,000 - 35,000

漢 銅人坐像擺件四只

Provenance

Ariadne Galleries, New York, January 2002

8070

Weights in the Shape of Liubo Game Players. Han dynasty (206 BC-220 AD). Bronze with lead core.
Greatest height: 3-5/8 in. (9.2 cm); greatest width: 3-1/8 in. (7.9 cm); greatest depth: 3-5/8 in. (9.2 cm).
Purchase, Bequest of Dorothy Graham Bennett, 2003. Accession Number: 2003.522.4
The Metropolitan Museum of Art, New York, NY, U.S.A.
Image copyright © The Metropolitan Museum of Art. Image source: Art Resource, NY

Weights such as the present group would have been used to hold down the corners of a mat, or even a *liubo* game board. It is particularly pleasing for a four-piece set to be preserved intact. Other such sets are now in the collections of important private collections and museums, such as a set in the Metropolitan Museum of Art, New York, museum nos.2003.522.1 to 4, and another group described as 'chess players' and illustrated by Wang, *Chinese Bronzes from the Meiyintang Collection*, London, 2009, pp. 294-295, no. 149 (which the author compares to a group excavated from an early Western Han tomb in Lingtai Fujiagou, Gansu Province in 1974: see *Zhongguo qingtongqi quanji*, 1996-8, Vol.XII, no.134). The identical poses in all of these sets are such that they appear likely to have been cast from the same mold.

The figural weights are usually identified as two players and two spectators: two figures appear to be leaning forward throwing dice with hands outstretched, whilst a third raises his left hand in excitement and a fourth turns away in dejected despair. Their highly expressive attitudes and the dramatic interaction within the group are instantly recognizable, engaging, and typically human.

The game of *liubo*, 六博 (usually translated 'six rods' or 'six sticks') reached the height of its popularity during the Han period, as evidenced by numerous tomb excavations of game players. Both pottery and wooden figures survive, attesting to the pervasive enjoyment of the game across many strata of society: for example, a pottery pair of figures is now in the collection of the Metropolitan Museum of Art, New York, museum nos.1992.165.23a, b, and a wooden set from the Gansu Provincial Museum and exhibited at the Musée Guimet in Paris, is illustrated in *Splendeurs des Han: Essor de l'Empire Celeste*, Paris, 2014, p.24.

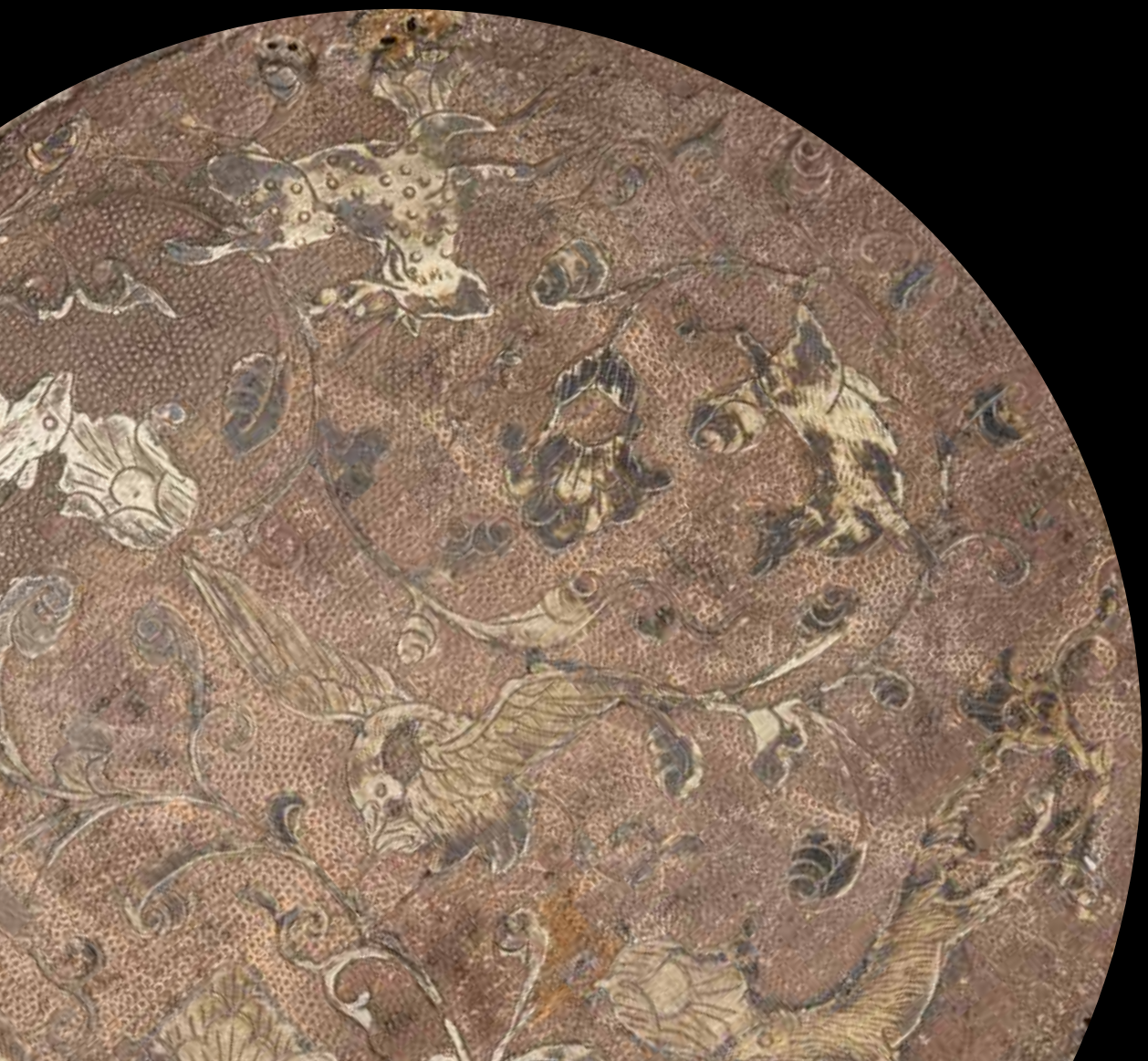
Objects buried in Han tombs reflect the belief that life after death continued very much as before, and so required the same comforts, tools and indicators of status. The humor and character of weights such as the present lot and of the larger game players also buried suggest that the enjoyment of pleasures and leisure time were cornerstones of both Han life and the afterlife.

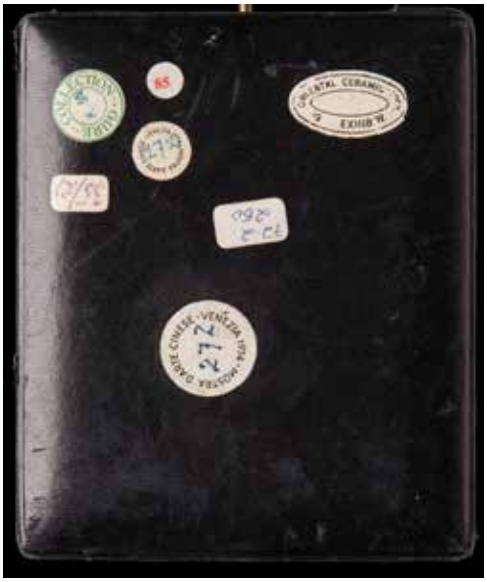
A set of four figural weights, but of a more crude expression and casting, sold at Christie's New York, *The Sze Yuan Tang Archaic Bronzes from the Anthony Hardy Collection*, sale 2508, 16 September 2010, lot 893.

TANG ART FROM THE ESTATE OF ROGER E. COVEY

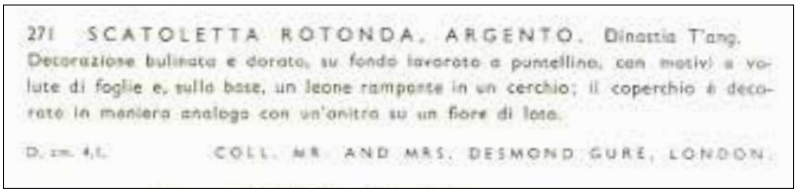
ROGER E. COVEY 收藏
唐代藝術

Lots 8071-8074 sold without reserve

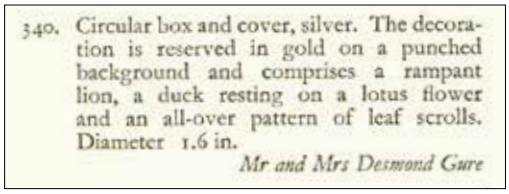




8071 (box)


271 SCATOLETTA ROTONDA, ARGENTO. Dinastia T'ang.
Decorazione bulinata e dorata, su fondo lavorato a puntellino, con motivi a volute di foglie e, sulla base, un leone rampante in un cerchio; il coperchio è decorato in maniera analoga con un'anitra su un fiore di loto.
D. cm. 4,1. COLL. MR. AND MRS. DESMOND GURE, LONDON.

Exhibition catalog, *Mostra d'Arte Cinese*, Venice, 1954


340. Circular box and cover, silver. The decoration is reserved in gold on a punched background and comprises a rampant lion, a duck resting on a lotus flower and an all-over pattern of leaf scrolls. Diameter 1.6 in.
Mr and Mrs Desmond Gure

Exhibition catalog, *The Arts of the T'ang Dynasty*, The Oriental Ceramic Society, London, 1955

8071¤
A SILVER CIRCULAR BOX AND COVER
Tang dynasty
The box and cover finely worked with bands of foliate scrolls on a stippled ground, enclosing on the slightly domed cover a roaring lion and on the flattened box a duck perching on a flowering lotus pod, fitted box.
1 5/8in (4cm) diameter
$8,000 - 12,000

唐 銀圓形纏枝紋蓋盒

Provenance
Christie's New York, *Important Chinese Works from the Arthur M. Sackler Collections*, sale 8064, 1 December 1994, lot 63
Desmond Gure Collection, no.87 (label)

Exhibited
Venice, *Mostra d'Arte Cinese*, 1954, no. 271
London, Oriental Ceramic Society, *The Arts of the T'ang Dynasty*, 1955, no. 340

The lion is an animal not native to China, and the Chinese term 獅子 shizi may be derived from the Persian šir: see C. Michaelson, *Gilded Dragons: Buried Treasures from China's Golden Ages*, London, 1999, p. 122. The association of the lion with Buddhism, and with the promulgation and defence of this religion, may explain its popularity on Tang period objects. The lotus too bears Buddhist connotations of purity, whilst also symbolizing fertility with its prominent seed pod, and the mandarin duck is associated with conjugal happiness. Pairs of ducks are more commonly found on Tang pieces, whilst the single duck with a lotus is more rare. The combination of all these subtle references is indicative of the cosmopolitan and religiously diverse Tang period, and its pervasive influence on later Chinese dynasties.

Compare two related boxes and covers from the Collection of Carl Kempe, with similar scrolls and animal motifs, sold at Sotheby's London, *Masterpieces of Chinese Precious Metalwork, Early Gold and Silver; Early Chinese White, Green and Black Wares*, sale 8211, 14 May 2008, lots 42 and 81. Another previously in the Collection of Dr Ip Yee sold at Sotheby's New York, sale 9006, 17 September 2013, lot 33.

8071 (alternate views)

8071

8072 (box)

CITTÀ DI VENEZIA

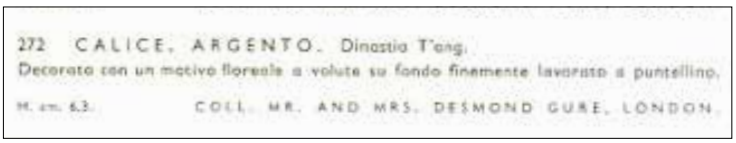
SETTIMO CENTENARIO DI MARCO POLO

MOSTRA
D'ARTE CINESE

CATALOGO

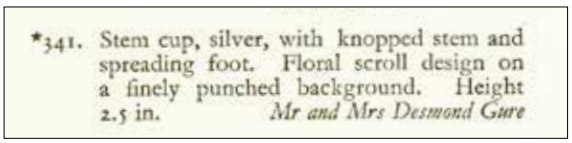
ALFIERI EDITORE VENEZIA

f 341



272 CALICE, ARGENTO. Dinastia T'ang.
Decorato con un motivo floreale a volute su fondo finemente lavorato a puntellino.
H. cm. 6,3. COLL. MR. AND MRS. DESMOND GURE, LONDON.

Exhibition catalog, *Mostra d'Arte Cinese*, Venice, 1954



*341. Stem cup, silver, with knopped stem and spreading foot. Floral scroll design on a finely punched background. Height 2.5 in. *Mr and Mrs Desmond Gure*

Exhibition catalog, *The Arts of the T'ang Dynasty*, The Oriental Ceramic Society, London, 1955

8072¤

A FINE SILVER STEM CUPV

Tang dynasty, late 7th/early 8th centuryv

Of graceful form, the deep cup exquisitely chased and engraved in a wide band with a delicate continuous meander issuing leaves and palmette-shaped blossoms, beneath a rib and a further floral scroll below the rim, the cup above a flange decorated with saw-tooth motif and all raised on a knopped stem and flaring recessed foot further engraved with floral scrolls.

2 1/2in (6.2cm) high

$15,000 - 25,000

唐七世紀晚期或八世紀早期 銀纏枝紋高足盃

Provenance

Christie's New York, *Important Chinese Works from the Arthur M. Sackler Collections*, sale 8064, 1 December 1994, lot 62
Desmond Gure Collection, no. 85 (label)

Exhibited

London, Oriental Ceramic Society, *The Arts of the T'ang Dynasty*, 1955, no. 341
Venice, *Mostra d'Arte Cinese*, 1954, no.272

Literature

R. Soame Jenyns, *Chinese Art III*, New York, 1980, no. 20
Bo Gyllensvärd, 'T'ang Gold and Silver,' *Bulletin of the Museum of Far Eastern Antiquities*, no. 29, Stockholm, 1957, pl. 8(d)

Precious Tang silver pieces have long fascinated scholars and collectors from East to West, their universal appeal perhaps reflecting the cosmopolitan nature of the period in which they were produced. The use of precious metal and the elaborately ribbed and flanged stem cup form appear to be based on Sassanian vessels, adopted in China first as a novelty, but later integrated into religious ceremony: see M. Medley, *Metalwork and Chinese Ceramics*, London, 1972, p. 5, and Qi, *Tang dai jinyinqi yanjiu*, Beijing, 1999, p. 408.

Similar cups have been excavated at Tang sites in Shaanxi Province, including one included in a burial cache unearthed at Hejiacun within the Tang period walled city of Chang'an (modern Xi'an) and another found in a reliquary chamber at Qingshan Temple in Lindongxian. The construction of this monastery was documented in an inscription dating the final re-building to 741: see C. Michaelson, *Gilded Dragons: Buried Treasures from China's Golden Ages*, London, 1999, pp. 59-63 and 130-137 for a discussion of Tang hoards in tombs and temples.

A nearly identical silver stem cup sold at Sotheby's London, *Masterpieces of Chinese Precious Metalwork, Early Gold and Silver*, sale 8211, 14 May 2008, lot 47, and the same piece is illustrated in Bo Gyllensvärd, *Chinese Gold and Silver in the Carl Kempe Collection*, Stockholm, 1953, pl. 102. A related stem cup but of more squat form sold at Christie's New York, *The Collection of Robert Hatfield Ellsworth*, Part IV, 20 March 2015, lot 727. Another cup of more similar form, but of less precious bronze, is in the collection of the Freer Gallery of Art, no.F1911.70, the gift of Charles Lang Freer.

8072

8073 (underside)

8073¤

A RARE REPOUSSÉ AND PARCEL-GILT SILVER BOWL

Tang dynasty, early 8th century

Finely worked in repoussé with fourteen raised lobed petals on the exterior inlaid in gilt with delicate symmetrical foliate scrolls, the register above gilt with various animals including deer, rabbit, geese and birds in flight amongst grasses and trees and all against a finely stippled ground, the circular raised foot decorated with downwards pointing flowers, the interior with six further animals gamboling around a central bird and the underside with a medallion enclosing flower heads on a scrolling stem.

5 7/8in (14.7cm) diam.

$30,000 - 50,000

唐八世紀早期 銀局部鎏金浮雕纏枝蓮紋盌

Provenance

Christies, Los Angeles, *Treasures of the Tang*, sale 8970, 4 December 1998, lot 74

Carl Kempe Collection, Sweden

Exhibited

New York, Asia House Gallery, *Chinese Gold, Silver and Porcelain*, 1971, no.46

Literature

Bo Gyllensvärd, *Chinese Gold, Silver and Porcelain: The Kempe Collection*, Asia Society, New York, 1971, p. 52, no. 46

The present lot is an exquisite example of Tang metalwork: the once-glittering gold and silver proclaim wealth and status, but any brashness is chastened by the sophisticated delicacy of the construction and detailing. The theme of wild animals within a Persian-inspired landscape setting, full of variety and innovation, reflects the broad array of influences welcomed into Tang cities along the Silk Road.

Repoussé and parcel-gilt bowls with interior chased decoration such as the present lot are extremely rare, and only a few other examples are known, including one in the Freer Gallery, Washington D.C. no.F1931.8 and described as “one of the finest silver objects from the Tang dynasty now in the Freer collection.” Another bowl (13.7cm diameter) previously in the collection of Frederick M. Mayer (1898–1974) is now in the Metropolitan Museum of Art, New York, no.1974.268.12. A slightly larger example (18.1cm diameter) is illustrated by G. Eskenazi, *A Dealer’s Hand: The Chinese Art World Through the Eyes of Giuseppe Eskenazi*, London, 2012, p. 207, pl. 82, and another bowl is illustrated in the catalog to the Oriental Ceramic Society exhibition *The Arts of the T’ang Dynasty*, London, 1955, no. 342, listed as the property of Mrs Walter Sedgwick.

Other related examples are in the collection of the Asia Society in New York and the Hakutsuru Museum in Kobe, Japan. Importantly, the present lot can also be related to a gold petal-form bowl found in the Hejiacun hoard near the Tang capital of Chang’an (modern Xi’an) and illustrated in *Tangdai Jinyiqi*, Beijing, 1985, col. pl. 2. The Hejiacun hoard contains over 270 pieces of gold and silver thought to have been buried at the time of the An Lushan Rebellion in 755.

Bowl, Tang dynasty (618-907). Silver with parcel gilding. Diam. 5 3/8 in. (13.7 cm). Jointly owned by The Metropolitan Museum of Art and The Arthur M. Sackler Foundation, 1974. Accession Number: 1974.268.12
The Metropolitan Museum of Art, New York, NY, U.S.A.
Image copyright © The Metropolitan Museum of Art. Image source: Art Resource, NYv

8073

8074

8074¤
A WHITE MARBLE HEAD OF A BODHISATTVA
Tang dynasty, 8th century
The serene face with softly rounded cheeks and eyes downcast beneath arched brows, the hair tied in a high chignon and encircled by a tiara with a sash flowing behind each elongated earlobe, fixed metal stand.
5in (12.7cm) high
$4,000 - 6,000

唐八世紀 大理石菩薩頭像

Provenance
Christie's Los Angeles, *Treasures of the Tang*, sale 8970, 4 December 1998, lot 38

ENAMEL AND METALWORK

琺瑯及金屬工藝品

Lots 8075-8090

8075

8076

PROPERTY FROM THE ESTATE OF JOHN M. KAUFFMANN, YARMOUTH, MAINE

8075
TWO BRONZE RITUAL WINE VESSELS, *FANGHU*
Han dynasty
The vessels of square section, displaying an attractive red and green patina, each with a pair of taotie masks suspending loose-ring handles, surmounted by square covers with cast geometric decoration surrounding a ring handle.
8 1/2in (21.6cm) high each
$3,000 - 5,000

漢 銅饕餮紋方壺一對

PROPERTY FROM VARIOUS OWNERS

8076
A BRONZE TRIPOD INCENSE BURNER, *DING*
Han dynasty
Solidly cast with a single line inscription under the rim, the rounded body raised on three stout, curved legs, the vessel with two raised and flaring handles.
10 1/2in (26.8cm) wide
$3,000 - 5,000

漢 銅雙耳三足鼎

The inscription reads: 杜五春共鼎 容二升 並重廿四斤 名曰十一 which may be translated as 'Duwuchungong ding holds 2 sheng and weighs 24 jin; it is called Eleven'

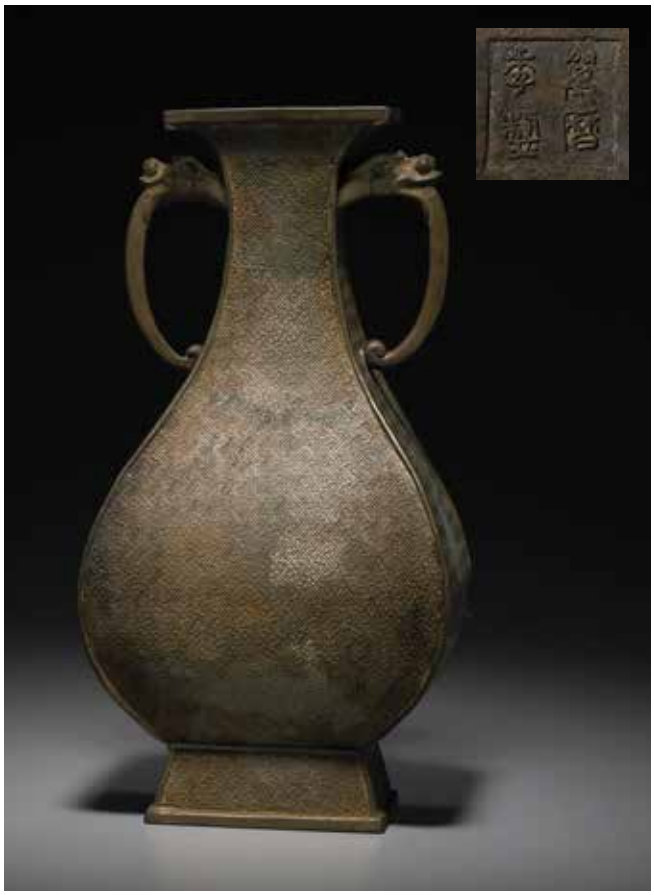
8077
AN ARCHAISTIC CAST BRONZE VASE, *HU*
18th/19th century
Of circular section and pear form, the leiwen bands on the tubular handles also dividing the body into elliptical reserves separated by four raised bosses of rhomboid shape, the upper neck and tall foot encircled by long-tailed dragons on a leiwen ground and a raised grid of intersecting diagonal lines covering the recessed base; the light brown color of the metal displaying patches of pale green artificial patina.
12in (30.5cm) high
$3,000 - 5,000

十八或十九世紀 銅菱形紋仿古壺

For a rectangular-sectioned vase of hu form with similar raised rhomboid bosses in the Musée Cernuschi, ascribed to the 18th or early 19th century, see Michel Maucuer, *Bronzes de la Chine impériale des Song aux Qing*, 2013, no.37, pp. 84-85.

Both the present lot and the example in the Musée Cernuschi are based on early bronze ceremonial vessels such as the late Western Zhou circular-sectioned hu vase with animal-head and loose ring handles in the Asian Art Museum of San Francisco (see René-Yvon Lefebvre d'Argencé. *Bronze Vessels of Ancient China in the Avery Brundage Collection*, 1977, pl. XLII, pp. 100-101); and the rectangular sectioned hu from the Spring and Autumn period in Beijing (see *Gugong Bowuyuan Cang Wenwu Zhenpin Quanji 27: Qingtong Liyueqi* [Complete Collection of the Treasures of the Palace Museum, Beijing, 27: Bronze Ritual Vessels and Musical Instruments], 2006, cat. no. 111, pp. 171-173).

8077



8078

8078

A CAST BRONZE RECTANGULAR VASE, *HU*

Wanli four-character mark and possibly of the period

Of flattened pear form with a flared rim overhanging the pair of dragon head and scroll loop handles to each side of the neck, an intricate wanzi diaper pattern stamped into the curving walls and canted foot, the deeply recessed base displaying the *Wanli nian zhi* mark in seal script within a slightly recessed rectangular cartouche.

12 1/2in (32cm) high

$3,000 - 5,000

可能為明萬曆 《萬曆年製》款 銅菱形紋雙耳壺

8079

A SMALL BRONZE LONG NECKED VASE WITH APPLIED GOLD AND SILVER DECORATION

17th century

Heavily cast with a flared rim, scrolling handles and descending leaf reserves on the elongated neck and a band of taotie masks separated by vertical flanges encircling the globular body, the raised relief highlighted with gold and silver foil and the leiwen backgrounds showing remains of green pigment.

6 1/2in (16.5cm) high

$1,200 - 2,000

十七世紀 銅錯金銀饕餮紋長頸雙耳瓶

8079

8080

PROPERTY FROM A LOS ANGELES/PARIS COLLECTION

8080
A PAIR OF BRONZE DAOIST FIGURES
Ming dynasty
The first depicting a standing figure with domed hat, with one hand raised with the other holding a plectrum, his body draped with a robe and a high-waisted belt; the second wearing a court hat with one arm raised holding a spear, the other lowered hand clutching an ingot, his body covered with a short robe, both raised atop square bases with shaped aprons.
11 and 12in (28 and 30.5cm) high
$3,000 - 5,000

明 銅道士立像一對

PROPERTY FROM THE ESTATE OF JOHN M. KAUFFMANN, YARMOUTH, MAINE

8081
A BRONZE FIGURE OF ZHENWU
Ming dynasty
The deity cast in a seated position, wearing flowing robes over armor visible at the chest and knee, and with long flowing hair, the bronze with a slight reddish patina.
7in (17.8cm) high
$1,500 - 2,500

明 銅真武坐像

PROPERTY FROM VARIOUS OWNERS

8082
A BRONZE DEER-FORM WATER DROPPER
17th century
The recumbent animal elegantly cast with attenuated legs and neck as it turns its head backward while holding a leafy branch, the water emptying through a hole in the right ear and the back of the neck perforated with a larger hole cast into the lower neck for filling with water.
3 5/8in (9.2cm) high
$1,200 - 2,000

十七世紀 銅鹿形水滴

The recumbent, backward-looking pose of this little deer reflects an earlier prototype in mirror stands of larger size with a recumbent unicorn or *xiniu*: see the gilt bronze example in the Victoria & Albert Museum, dated to the Song or Yuan dynasty (960-1368) by Rose Kerr in *Later Chinese Bronzes,* 1990, fig.87, pp. 100-103; and a *xiniu* with black patina in the Musée Cernuschi, dated as 16th-17th century by Michel Maucuer in *Bronzes de la Chine impériale des Song aux Qing*, 2013, no. 58, p. 113.

8081

8082

8083

8083
TWO GILT COPPER FIGURES OF AMITAYUS
Qianlong marks, cyclically dated to *gengyin* year (corresponding to 1770), and both of the period
Each seated in dhyanasana on a rectangular pedestal adorned with foliate brackets and flowing drapery, the deity finely cast with a serene expression, the hands folded in dhyana mudra, elaborately adorned with jewels, one with a high tiara and all framed by a separately cast mandorla, the other with the hair piled high in thick tresses and with races of blue pigment. wearing high chignons, one with a large crown, cloaked in long flowing robes, both with incised marks in *kaishu* script on the tiered pedestal.
8 1/4in (20.9cm) height of the taller figure
$5,000 - 7,000

1770年《大清乾隆庚寅年敬造》款 鎏金銅無量壽佛坐像兩件

8084
A GILT-BRONZE TRIPOD INCENSE BURNER AND COVER
18th/19th century
Delicately cast and decorated in high relief with lotus scrolls, with a pair of lion-head handles grasping loose-rings in their jaws, draped with swags of jewels inset with semi-precious stone cabochons, supported on three elephant head feet, the openwork cover with a band of lotus scrolls beneath a slumbering, elaborately bejeweled and caparisoned elephant supporting a finial composed of ingots below a flaming pearl.
8in (20.3cm) high
$2,500 - 3,500

十八或十九世紀 銅鎏金纏枝蓮紋三足爐連象鈕蓋

8084

8085[Y]
A VERY FINE AND RARE GILT-BRONZE OVAL SNUFF BOX
Qianlong period, circa 1740-1770
The lavishly gilt oval container decorated to its sides with four ogee reserves containing flowers in full bloom amongst dense leaf scrolls, the hinged cover finely inset with carved stones of jadeite, colored quartz, lapis lazuli, and coral, depicting two succulent peaches with leafy branches surrounded by five bats in flight, all against a ground filled with cloud wisps, the cover interior set with a mirror.
3 3/8in (8.2cm) wide
$40,000 - 60,000

清乾隆 約1740-1770年 鎏金銅嵌百寶五蝠捧壽鼻煙盒

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

Another exceptional and very similar 'five bat' box and cover catalogued as being gold is in the Palace Museum, Beijing: see *Treasures of the Imperial Court: The Complete Collection of Treasures of the Palace Museum*, Xu Qixian, Hong Kong, 2004, p. 219, pl. 194, fig. 1. Compare also a nearly identical snuff box, from the Speelman Collection, sold in our Hong Kong rooms, sale 21607, 24 November 2013, lot 18.

8085

8086

8086
AN UNUSUAL PAIR OF CLOISONNÉ VASES, *YUHUCHUNPING*
Circa 1800
Brightly enameled in mirror image, with a continuous scene of exotically plumed birds, peony flowers and pomegranates, all set on a vivid blue ground, beneath decorative bands and lappets pointing towards scrolling lotus flowers around a waisted neck.
12in (30.5cm) height of each
$10,000 - 15,000

約1800年 銅胎掐絲琺瑯花鳥紋玉壺春瓶一對

The present vases are very unusual for their *yuhuchunping* form, which is rare in cloisonné enamel. Whilst the finely balanced proportions are well-known in porcelain, reproducing the wide body and narrow neck in bronze and cloisonné would have posed a particular challenge.

The bird motifs and large, turquoise-tinted leaved and heavy blossoms are also rare; the bright blue ground, and predominant green and turquoise appear to be Persian or Ottoman in inspiration, and this pleasing exoticism suits complements the unusual cloisonné form. For a related cloisonné *yuhuchunping* with birds and flowers but dated to the first half of the 17th century, see H. Brinker and A. Lutz, *Chinesisches Cloisonné Die Sammlung Pierre Uldry*, Zürich, 1985, no. 139.

8087
A LARGE CLOISONNÉ ENAMEL VASE, *HU*
17th century
The bulbous body enamelled on each side with two confronted four-clawed dragons in mutual pursuit of a flaming pearl above waves breaking over a mountain peak, all between registers of lotus meander on the splayed foot and narrowing neck, the topmost register with clusters of grapes on scrolling vines beneath a zigzag band at the mouth, the two handles shaped as lion heads.
26in (66cm) high
$10,000 - 15,000

十七世紀 銅胎掐絲琺瑯祥龍戲珠雙耳壺

The present vase is particularly unusual for its large size: at 66cm high it is taller than most published examples. For two related hu vases but of more squat dimensions and a shorter neck, see H. Brinker and A. Lutz, *Chinesisches Cloisonné Die Sammlung Pierre Uldry*, Zürich, 1985, no. 118, and B. Quette, *Cloisonné: Chinese Enamels from the Yuan, Ming, and Qing Dynasties*, New York, 2011, cat. no. 69.

8087

8088

8088
A CLOISONNÉ SEAL PASTE BOX AND A COVER
Qianlong seven-character mark, 18th century
The slightly flared halves close to form a flat globular container with a short foot, enameled on the cover with four red flowers on scrolls surrounding a central yellow flower, the box with six smaller florets on a scrolling meander.
2 3/4in (7cm) diameter
$3,000 - 5,000

十八世紀 銅胎掐絲琺瑯纏枝花卉蓋盒

Compare two related boxes and covers, Qianlong marks and of the period, with similar shapes and treatment of the lotus scroll as the present lot, sold in our Hong Kong rooms, *Voyages of Discovery. A Connoisseur's Choice: Imperial Masterworks from a Private Portuguese Collection*, sale 20393, 27 May 2012, lots 10 and 11.

8089

8089
AN UNUSUAL CLOISONNÉ INCENSE CONTAINER
18th century
Of square section, the slender form tapering to a flat foot, adorned with gilded mounts, decorated with lotus flowers in white, red, yellow and green, amid foliate scroll, all on a turquoise ground, the barbed collar incised with cloud scrolls.
6 1/8in (15.6cm) high
$2,500 - 4,000

十八世紀 銅胎掐絲琺瑯纏枝番蓮紋香盒

Censers in cloisonné were produced in many styles throughout the Ming and Qing dynasties, however incense containers in cloisonné appear to be rare. The square tapering form echoes shapes seen in famille verte vases of the Kangxi period. An incense container, sharing commonalities in shape, color palette and gilded mounts, but raised on four feet, was sold at Koller, Zurich, sale A157AS, 2 June 2015, lot 157.

8090

8090
A PAIR OF SILVER LIBATION CUPS
Qing dynasty
Each in the form of a horn carried on a bird's back and decorated with flying phoenixes and scrolling vines, the birds with large plumed tails, the wings and chest incised to suggest feathers, all supported by cast claws.
4 1/4in (10.8cm) height of each
$1,500 - 2,500

清 銀鳳形酒盃

TEXTILES

INCLUDING PROPERTY FROM THE COLLECTION OF JON ERIC RIIS

織品以及瑞斯先生私人收藏

Lots 8091-8104

RITUAL AND CELEBRATION: SYMBOLISM IN SILK

Silk is made from the filament of the cocoons of the *Bombyx mori* moth, which had been domesticated by Neolithic farmers living along the Yellow River roughly five thousand years ago. Quite probably the insect was domesticated initially for its protein-rich pupae; but in time Chinese farmers learned to unwind the hard, durable cocoon filaments to make threads, thus discovering a source of textile fiber unlike any other.

Sericulture—the rearing of domesticated moths, which could no longer survive in nature without the intervention of people—provided a resource of singular importance to the development of Chinese civilization. Its discovery was of such significance that its origin was attributed to the intervention of the divine wife of the legendary Yellow Emperor.

In China, silk textiles were esteemed for their very existence and the aura of extravagance they conveyed. They came to embody the cultural values of the highest strata of society: hierarchy, precedent and wealth, but particularly the cosmic intent of imperial rule.

The eleventh century BCE, Zhou dynasty kings legitimized their overthrow of the Shang kingdom by claiming the moral obligation of the *tianming*, or the Mandate of Heaven, a theory that a ruler's performance on behalf of the ruled, rather than his bloodline or political power, determined his fitness to rule. At its core was the idea that the ruler was empowered to mediate between Heaven and man for the benefit of the state, which led to the sovereign being called *tianzi*, or Son of Heaven. Moral authority found expression through ritual, which was viewed as essential for maintaining social order and harmony with Heaven. Accordingly, ritual clothing together with a rich variety of accessories and furnishings, were agents for expressing this authority.

The *longpao*, or dragon robes, in this sale demonstrate the continuation of that practice nearly 3000 years after the Zhou kings established their mandate. Decorated with the "five colors" and elements of the visible universe including dragons—emblems of imperial authority—these robes relate to astronomy, the recording of equinoxes and solstices, as well as the harmonious balance of natural phenomena, literally making their wearers participants in imperial enterprise of mediating between Heaven and society. Like all of the imperial dynasties before them, the Qing (1644-1910) created an elaborate court wardrobe that reflected rank and status, as well as the significance of each type of official event. (Lots 8091-8099). One of the unique developments of this dynasty was the introduction of dark colored surcoats, which obscured most of the decoration on the garment beneath and which display insignia that precisely identified the status and position of its wearer. Only the emperor himself could wear a surcoat decorated with four roundels, each with a front-facing *long* dragon and an imperial emblem (sun, moon, mountain and constellation) above its head (Lot 8099).

Not only were the participants of court and domestic events required to dress appropriately, the spaces, in which those events took place, were also dressed with silks. A panel in this sale is composed of three sets of strips that would have been draped over chairs in a reception room (Lot 8100). Pairs of draped chairs flanking a table, with a matching frontal, would have been arranged along the sides and back wall of a room creating the stage for events ranging from honoring parents and ancestors to receiving brides into the household or the veneration of elderly members for birthdays, the New Year and other festive occasions. Like the dragon-pattern garments worn at court, dragon-patterned covers would have marked those occasions, in which actions of the family mirrored those of the court. Rank and entitlement often determined these decorations. Four-toed *mang* dragons as official imperial emblems would have been reserved for imperial princes of the third to the eight ranks. The pair embroidered on red silk satin may have been made for a wedding. But it should be noted that within a Confucian cultural context any wedding paid homage to the emperor and empress as the first couple (father and mother) of the empire, and given the resources, a wealthy individual, regardless of rank, might also have acquired such furnishings.

The monumental embroidered hanging with its lengthy inscription and elaborate borders was also intended to dress an interior. Commissioned by a family or group of supporters, such displays honored an individual for a special occasion. Such pieces not only acknowledged the worthiness of an individual, but the public display of such huge quantities of silk cloth and elaborate professional embroidery reflected well on those who could afford to commission such a lavish piece (Lot 8102).

While the inscribed hanging clearly demonstrates the importance of literacy within Chinese elite culture, the pair of strips embroidered with cranes and deer on navy blue satin offers an even more pervasive view of literacy in Qing dynasty culture. By the tenth century motifs, functioning as rebuses, could themselves be read as sentences to express wishes for happiness, long life and social achievement. In part, this was a result of the Chinese language and the manner in which it written. Since Chinese words have a single syllable, many words are homophones, sharing the same, or similar, pronunciations. Orally, meanings rely on context, intonation and placement within a phrase. Despite this, a certain ambiguity exists and verbal puns are a common feature of the spoken language. Written language, on the other hand, is extremely precise, with different characters representing each word. The meanings of decorative motifs are equally precise, yet when used in rebuses or word puzzles, they can be used to express completely different messages. For example, crane (*he* 鹤) and deer (*lu* 鹿), could be used to express the sentiment "the universe is enjoying springtime (longevity)" (*liuhe tongchun* 六合同春). The words for "deer" (lu 鹿) sounds almost like "six" (*liu* 六). The crane (*he* 鹤) is a pun for "together" (*he* 合). Collectively they form a rebus for *liuhe* (六合) or "the six points of the universe," meaning the four directions, zenith and nadir. The satin stitch embroidered pair of fans exhibit a theme known as (*bainiao chaohuang*百鸟朝凰) or "100 birds paying homage to the phoenix." They may have been intended as a wedding gift, for a bride was often called "empress for the day;" the emblem of the empress was a phoenix (Lots 8100 and 8103).

Silk also smoothed the diplomacy of the Chinese state when it dealt with foreigners along its borders and further afield. Traditionally diplomacy was framed around the self-sufficiency of the Chinese state and the largess of the emperor, who bestowed titles and honors on those willing to submit to the authority of the Dragon Throne. The grants entitled the recipient to robes and trappings appropriate to the rank of the title, including court robes and textiles. As a result, the court ordered vast quantities of silks to be given away, or sent to foreign leaders, such as the bolt of brocaded voided velvet. While with pattern of exotic foliage evoking patterns made popular during the 18th century reign of the Qianlong emperor, this example dates from around 1900 (Lot 8098).

While exquisite silk textiles distinguished the material life and appearance of the highest levels of society, the production of commodities, such as thread and finished cloth, played a major role in the prosperity of state. The four classes of traditional Chinese Confucian society: farmers, artisans, merchants and scholar-officials—were all engaged with silk's economic impact—its fundamental importance summed up in the old adage *nangeng nuzhi* (男耕女织) or "men plough; women weave."

John E. Vollmer, New York, 2015

儀式與慶典： 絲綢的象徵

自從大約五千年前，居於黃河流域的新時期時代先民馴化了桑蠶之後，人們就利用蠶繭抽絲製作絲綢。儘管最初先民極有可能是為了取食其富含蛋白質的蠶蛹才養殖桑蠶，但中國的農民逐漸掌握了剝離堅韌的蠶繭並紡織成絲線的技術，並進而發明了這一獨一無二的織物纖維來源。

蠶桑業 ———— 養殖馴化的桑蠶 ———— 脫離了人類的勞動就無以為繼的農事———— ——為中華文明的發展提供了一種無比重要的資源。由於這一發現的重要性，人們將絲綢的來源神話為具有傳奇色彩的黃帝的神妻的傑作。

在中國，絲綢織物因為其本身無與倫比的材質以及傳遞出的奢美華貴的氣韻而被世代推崇。它們逐漸可以代表著社會最上層的文化價值：階序，成例，財富，尤其是帝王統治的神聖天命。公元前11世紀，周朝的統治者通過宣揚其承繼天命的倫理使命使其推翻商朝的統治合法化。天命這一理論強調了統治者對屬民的仁德，———— 而非血緣繼承或政治實力，—— —— 決定著其統治的合理性。這一理論的核心概念是：統治者通過協調天人之間的關係以實現國家權益來受命成為統治者，並因而被成為“天子”。倫理統治權通過儀式找到表達的途徑，而儀式也被視為維護社會秩序，保持天命和諧的關鍵因素。相應地，儀式中使用的服裝，以及豐富多樣的配飾和裝點成為重要的表現統治權的主體。

此次拍賣中呈現的龍袍展現了這一傳統在周朝統治者承接天命之後將近三千年來的延續性。由五色以及包括了代表帝國皇權的龍等各種可視宇宙中的元素裝飾的龍袍，和記錄曆法以及自然五行和諧平衡的中國古代天文學密切相關，切實地使得穿著龍袍參與帝國典禮的皇帝能夠協調上天和社稷。和之前的歷朝歷代相同，清朝（1644-1910）同樣創立了詳細的朝服系統以反映品級和地位，並適應各種朝廷場合的特性 (Lots 8091-8099)。深色補服的引入是清朝相對前朝的一項獨特發展。補服遮蓋了下一層朝服上大部分的裝飾並且展示了用來精確界定著裝者身份和地位的紋樣。只有皇帝本人才可以穿戴飾有四組團龍紋飾的袞服，其中每一團龍皆正面朝前，頭部上方飾有日月山星的皇家紋章 (Lot 8099)。

不僅這些宮廷和民間儀式的參與者被要求適當的著裝，這些儀式發生的空間也同樣運用絲綢加以裝飾。此次拍賣中呈現的一件緞帶由三組條紋組成，通常它會被垂掛於客堂的椅子上 (Lot 8100)。幾組披掛的椅子各自圍繞著飾以相襯桌幔的案桌，依次排佈在房間的側面和後部牆邊，為敬奉長輩，祭祀先祖、婚喪嫁娶、祝壽賀禮、迎賀新春等各種特殊場合提供了舞台。正如綴以龍紋的服飾穿戴於朝堂之上，在那些模仿朝廷活動的家庭活動中，龍紋的補子會用以表記這樣的情況。裝飾往往由官階和品位決定。表明皇家身份的四爪蟒袍只有三至八品的皇子方可穿用。紅色綢緞上刺繡的一對飾物很可能是為了婚禮而製作。但需要指出的是，在儒家的傳統文化框架內，任何婚禮也是向作為皇朝第一夫婦的皇帝和皇后（帝國的父親和母親）致意。因此一個富裕的個人，不論其品級高低，仍然有可能獲得這樣的裝飾品。

這件繡有長篇跋文以及繁複邊飾的大尺幅刺繡條幅也同樣是用於室內裝幀。受到一家人或者一組贊助者的委託，這樣的展品通常用於特定場合以表彰某一個人。這樣一件繡品不僅承認了個人的德行，同時在公開場合如此大量的絲綢以及精緻的職業藝人的刺繡技術的展示，也充分地顯示了物主人負擔如此一件奢華藝術品的財力 (Lot 8102)。

除了此件題詞挂件充分展示了中國精英文化中文學素養的重要性，這一對在深藍色綢緞上繡以鶴以及鹿圖案的緞帶提供了一個更加普遍的視角幫助我們了解文學素養在清代文化中的地位。十世紀以降，作為畫謎的圖樣本身就可以被解讀為祈願快樂、長壽和成功的祝禱詞句。這部分是由於中國語言和書寫習慣所造成的。因為中文的詞彙大部分是單音節詞，因此長生了大量讀音相同或相近的同音字。在口語中，意義通過上下午，語調和詞組中的位置加以明確。即便如此，一定程度上的模糊性仍然存在，而諧音雙關是口語中一個常見的現象。但另一方面，書面語言卻極端精確，每一個漢字代表一個語彙。同樣的，裝飾紋樣的含義也可以在極為精確的同時，又在畫謎或者字謎中傳遞完全不同的信息。例如，鶴與鹿這兩個字可以用來表達六合同春。鹿這個字的發音和六十分近似，而鶴又和合是同音。兩者一同構成了六合（宇宙的六個極點）這一字謎，以指示東西南北四個方向，以及頂點和低點。綢緞刺繡的一對山子展現了百鳥朝鳳的主題。這些很可能是作為婚禮中給新娘的禮物，因為新娘被認為是婚禮日的皇后，而鳳凰又是皇后的標誌 (Lots 8100 and 8103)。

絲綢同樣還緩和了中國與其邊境和遠方諸國的外交關係。一直以來，中國的外交建立於中國本身的經濟自足以及皇帝對於稱臣屬國的賞賜。賞賜包含著符合接受者頭銜品級的衣物和織品，包括朝服和絲綢。由之而來，朝廷徵賦大量的絲綢以供賞賜給外國君王，譬如這匹織錦絨緞。儘管裝飾有奇特的木業紋的圖樣在18世紀的乾隆朝大為流行，這一拍品卻是大約1900年前後的織品 (Lot 8098)。

在精細的絲綢織物體現了物質文化以及社會最高層的門面同時，絲線或者加工完成的布匹的商品生產對於國家財富的積累有重要作用。傳統中國儒家的四個社會階層：士農工商都與絲綢的經濟影響息息相關。而這種根本性的重要地位可以用一句成語加以概況：男耕女織。

John E. Vollmer, 紐約, 2015 年

8091

PROPERTY FROM THE COLLECTION OF JON ERIC RIIS
LOTS 8091-8098

8091
A CHESTNUT EMBROIDERED GAUZE CHILD'S 'DRAGON' ROBE
Jiaqing period
The delicate gauze embellished with eight couched gold five-clawed dragons, four front-facing and four reaching upwards towards a flaming pearl of wisdom, the Eight Buddhist Symbols, bajixiang, woven on each side amid scattered cloud scrolls, all above bats and precious objects emerging from foaming waves crashing against high rocks, the interior flap with bats and cloud scrolls.
36in (92cm) long
$30,000 - 50,000

清嘉慶 栗色紗納繡祥雲金龍紋童袍

The present robe is rare in that it appears to be based on official court clothing, such as the following lot 8092, but it is nevertheless made for a child, who would not have been permitted to attend court functions - except an Emperor himself in his minority, which would not be the case in the late 18th or early 19th century.

Compare a similar robe illustrated by M. Myers, *Silks for Thrones and Altars*, Blanchard, 2003, p. 66, no. 28, which the author describes as 'quasi-official,' and suggests that it would have been worn at personal and seasonal celebrations within a family context. Such family occasions would mirror the court functions of the time, with the patriarch and matriarch viewed as emperor and empress within the family, and similar gradations of status conferred on family members and reflected in their apparel. This would achieve the sense of universal order and harmony within the family context which the emperor embodied on a larger scale for the nation. The close resemblance of boy's dress to an adult's encourages the son to emulate the status and importance of the father.

8092

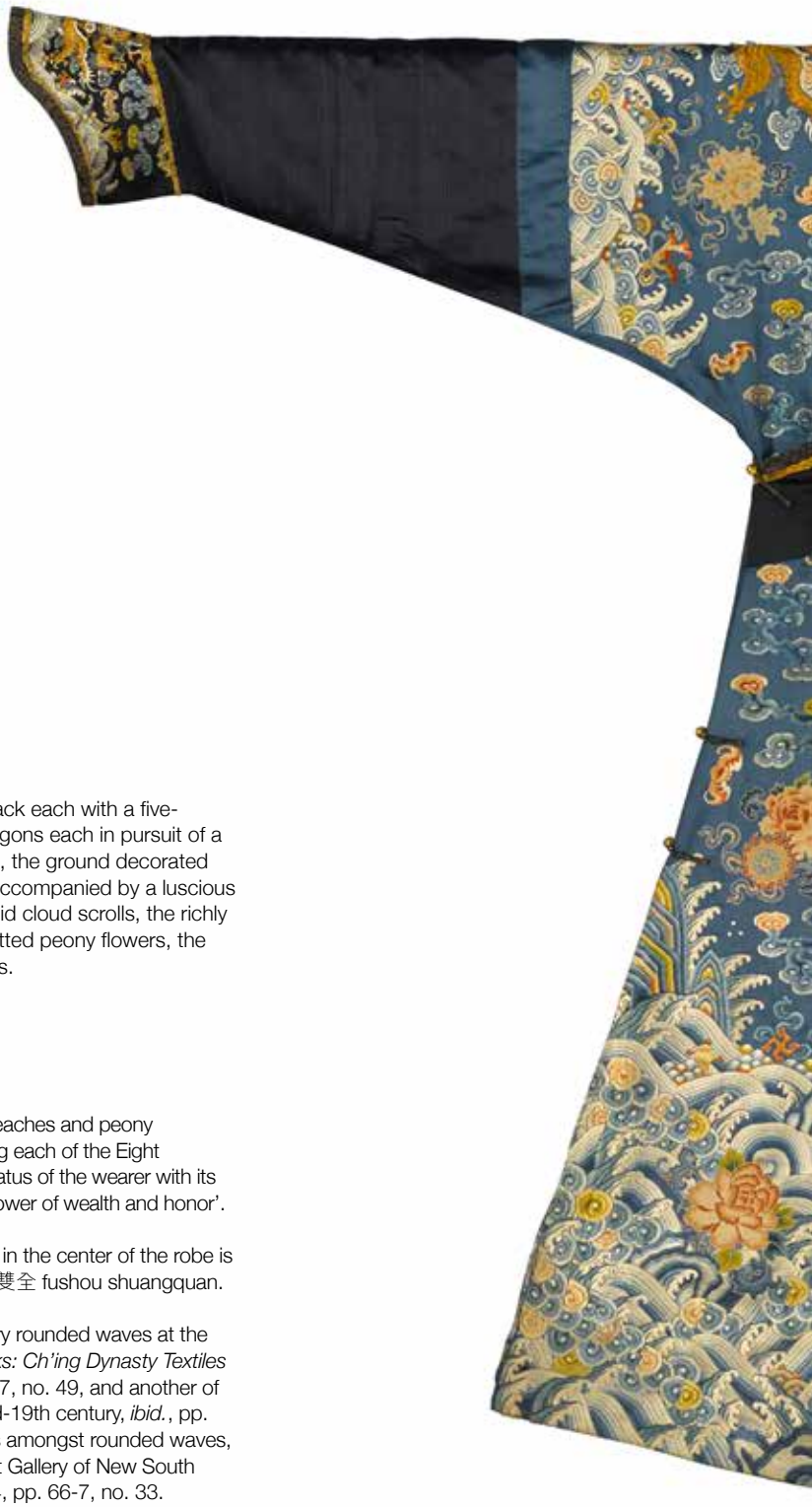
8092
A CHESTNUT EMBROIDERED GAUZE 'DRAGON' ROBE
Jiaqing period
The fine silk gauze of a soft chestnut color, couched with four five-clawed front-facing dragons each encircling a flaming pearl on the front, back and shoulders, four further five-clawed dragons on the lower register and another on the inside flap, all amongst woven tasseled peaches, scattered sprays of red nandina or narcissus with lingzhi fungus amidst cloud scrolls, the deep hem woven with jagged peaks rising through foaming waves supporting chrysanthemum and precious objects, the sleeves of ribbed dark blue silk and the horseshoe cuffs with dragons and bats above waves, the lining also of chestnut gauze.
56 3/4in (144cm) long
$60,000 - 80,000

清嘉慶 栗色紗納繡芝仙祝壽金龍紋袍

Delicate silk gauze was favored for summer wear by the Manchu court, in contrast to the heavier silk robes suitable for colder weather. Despite its fineness, the fabric nevertheless supports and complements the intricate embroidery and retains the formal shape required for robes of the Imperial family and high-ranking officials.

The present example is particularly unusual for the details embroidered amongst the cloud scrolls, including the combination of nandina (天竹 tianzhu), narcissus (水仙 shuixian) and fungus (靈芝 lingzhi), symbolizing the birthday wish 'May the immortal fungus bestow longevity', 芝仙祝壽 zhixian zhushou. In this rebus the narcissus and fungus represent the 'immortal fungus' and the second character of nandina a pun for 'congratulate', 祝 zhu. The combination of references to long life suggest that the robe may have been worn to celebrate an important birthday.

Compare a chestnut gauze robe, dated to the Qianlong period, sold at Christie's Hong Kong, sale 3322, 28 May 2014, lot 3345, and another dated to the Jiaqing period sold at Sotheby's Hong Kong, 9 October 2007, lot 1331.



8093

A MID-BLUE-GROUND 'DRAGON' ROBE

First half 19th century

The ground of rich mid-blue colored silk, the chest, shoulders and back each with a five-clawed front-facing dragon encircling a flaming pearl, four further dragons each in pursuit of a pearl and a final dragon on the inside flap with bats and cloud scrolls, the ground decorated on each side with knotted Eight Buddhist Symbols, bajixiang, each accompanied by a luscious peony blossom, and pairs of peaches in a bat-shaped basket, all amid cloud scrolls, the richly foaming waves at the hem issuing jagged mountains and further knotted peony flowers, the sleeves of ribbed navy silk and the pale blue lining woven with flowers.

55 1/4in (140cm) long

$30,000 - 50,000

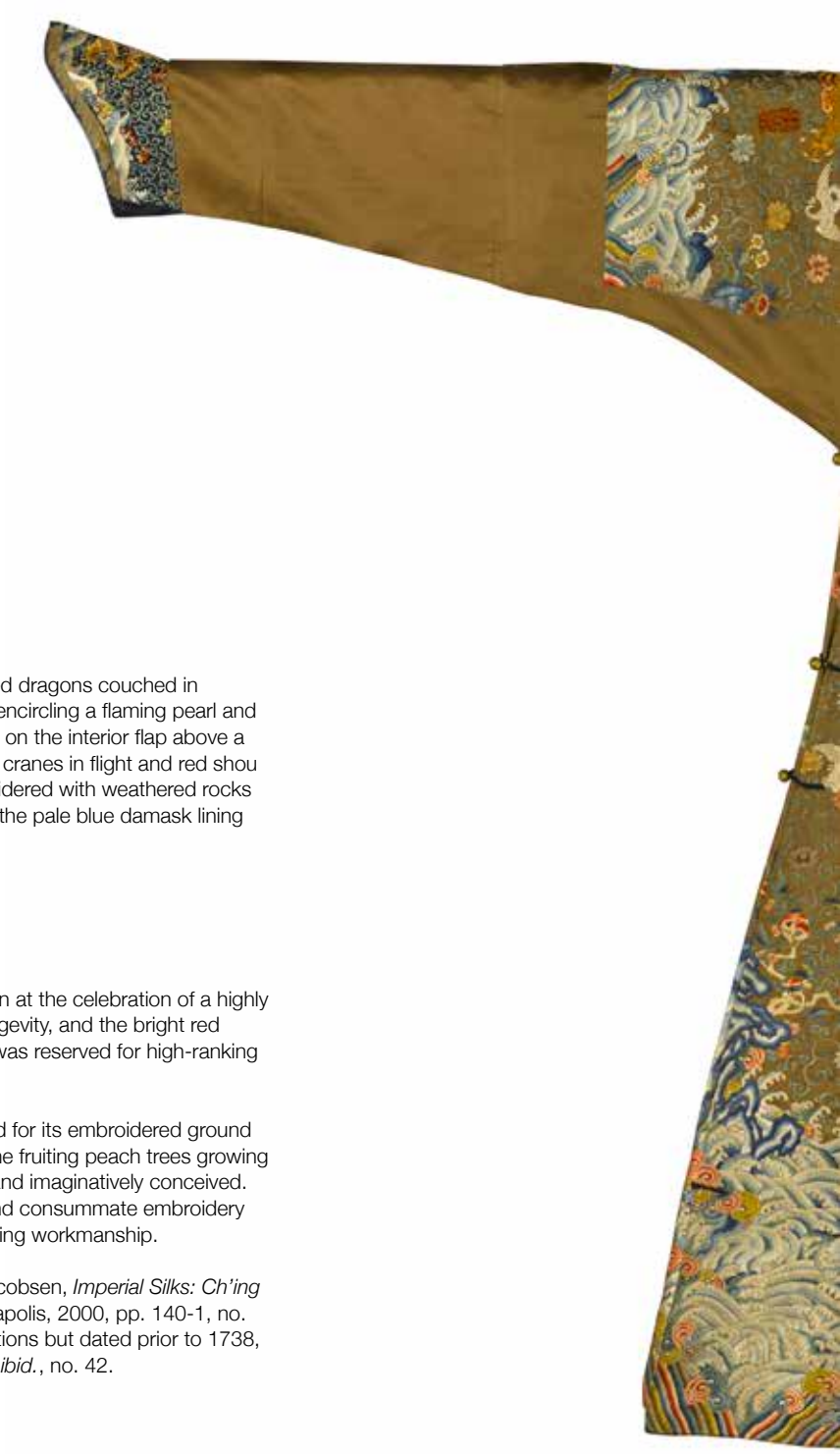
十九世紀前葉 藍緞繡彩雲金龍紋吉服

The present robe is embroidered with particularly luscious and ornate peaches and peony blossoms. The extravagant use of a large peony blossom accompanying each of the Eight Buddhist Symbols is extremely rare and compelling, emphasizing the status of the wearer with its associations with high rank and alternative name 富貴花 fuguihua, or 'flower of wealth and honor'.

The pair of peaches, 壽桃 shoutao, supported by a pair of bats, 蝠 fu, in the center of the robe is symbolic of the wish 'May you possess blessings and longevity', 福壽雙全 fushou shuangquan.

For a darker-blue ground dragon robe with related treatment of the very rounded waves at the hem, dated to the early 19th century, see R. D. Jacobsen, *Imperial Silks: Ch'ing Dynasty Textiles in The Minneapolis Institute of Arts*, Vol. I, Minneapolis, 2000, pp. 156-7, no. 49, and another of more mid-blue ground but stiffer and narrower waves dated to the mid-19th century, *ibid.*, pp. 190-1, no. 66. Another blue-ground robe with similarly knotted flowers amongst rounded waves, dated circa 1800, is illustrated in the catalog to the exhibition at the Art Gallery of New South Wales *Celestial Silks: Chinese Religious & Court Textiles*, Sydney, 2004, pp. 66-7, no. 33.

8093



8094

A RARE PALE BROWN-GROUND 'DRAGON' ROBE

18th century

The pale olive-brown silk ground embellished with nine five-clawed dragons couched in reddish-gold wrapped silk thread, the front-facing dragons each encircling a flaming pearl and the sideways dragons each reaching towards a pearl, the dragon on the interior flap above a spreading gnarled branch of fruiting peach, all the surrounded by cranes in flight and red shou characters amidst delicately scrolling vines, the hem richly embroidered with weathered rocks issuing peach branches emerging from rounded foaming waves, the pale blue damask lining woven with flowers.

56 3/4in (144.4cm) long

$60,000 - 100,000

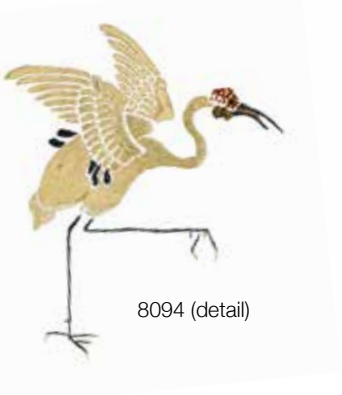
十八世紀 御製淺醬色緞繡仙鶴金龍紋吉服

It appears most likely that the present robe would have been worn at the celebration of a highly important birthday, given the symmetrical cranes, symbolic of longevity, and the bright red shou characters placed around the dragons. Brown-ground silk was reserved for high-ranking members of the Imperial family.

The present robe is extremely rare in its olive-brown silk color, and for its embroidered ground of scrolling meander rather than the more typical cloud scrolls. The fruiting peach trees growing from the elaborately weathered rocks are also strikingly unusual and imaginatively conceived. In its use of space, originality of design, complementary colors and consummate embroidery skill, the robe is an extraordinary example of the highest quality Qing workmanship.

A robe with related scrolling background is illustrated by R. D. Jacobsen, *Imperial Silks: Ch'ing Dynasty Textiles in The Minneapolis Institute of Arts*, Vol. I, Minneapolis, 2000, pp. 140-1, no. 41, and a brown-ground robe with related naturalistic rock formations but dated prior to 1738, from the tomb of Prince Guo Qin Wang (1697-1738) is illustrated *ibid.*, no. 42.

8094



8094 (detail)

8095

A RARE IMPERIAL DARK BLUE-GROUND FORMAL 'DRAGON' ROBE, *CHAOFU*

Qianlong/Jiaqing period

The dark blue silk couched on the chest, back and each shoulder with a five-clawed front-facing dragons each encircling a flaming pearl all amongst embroidered cloud scrolls and tasseled Buddhist Symbols, and above precious objects and knotted peonies issuing from foaming waves, the waist band with two confronted five-clawed dragons on the front and the back enclosed within a Y-patterned silk edging, the two pleated aprons each with six dragon roundels above two further pairs of confronted dragons above knotted peonies and foaming waves, the interior flap with an additional dragon reaching towards a flaming pearl and another dragon roundel, the sleeves of dark blue ribbed silk and the lining of pale blue silk damask woven with a floral motif.

58 1/2in (149cm) long

$80,000 - 120,000

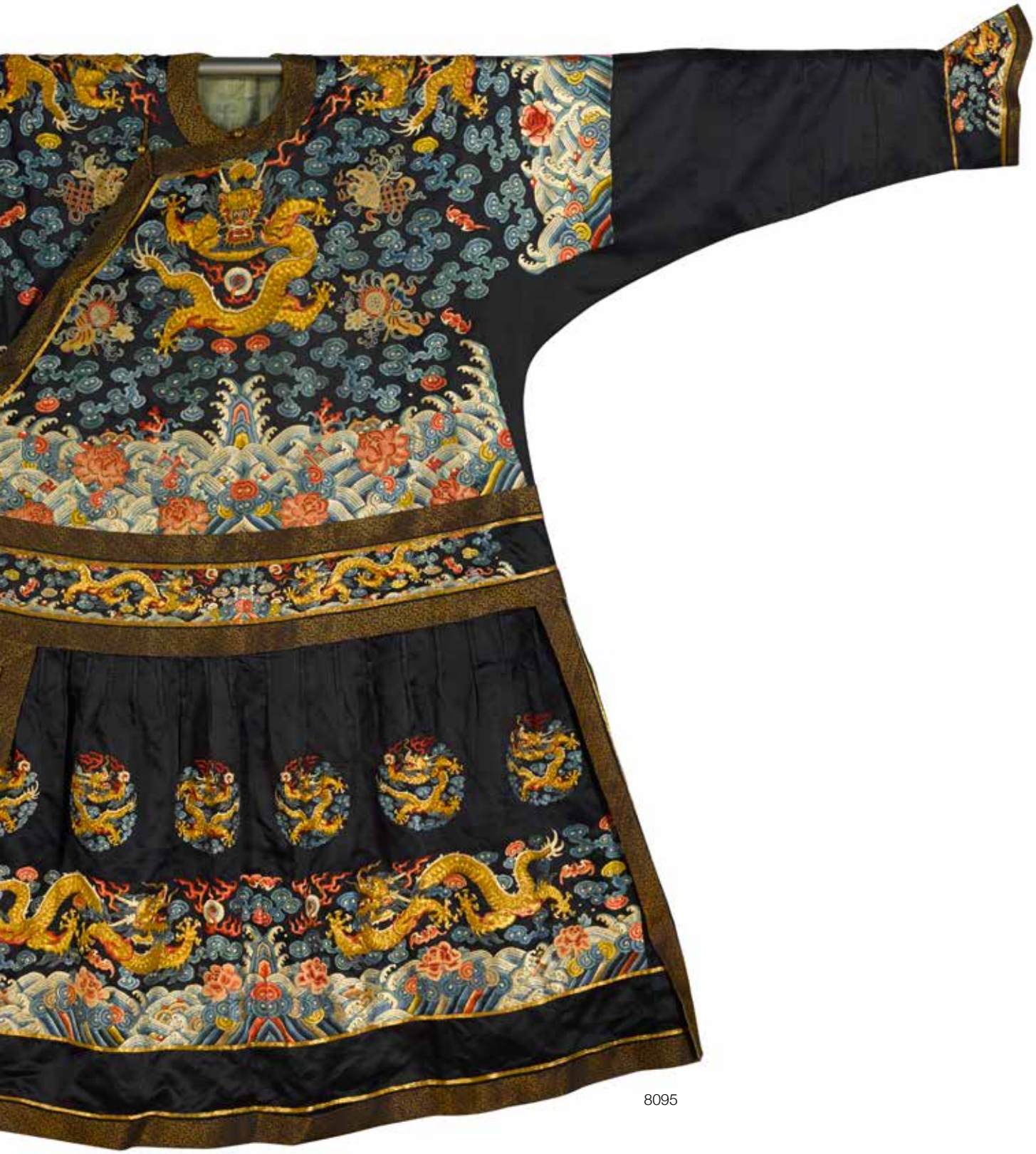
清乾隆或嘉慶 石青緞繡八吉祥金龍紋朝袍

The Imperial robe of state, chaopao or chaofu, is the most formal of Qing court dress. It would have been worn only at the most important state functions, such as enthronements, Grand Audiences, Imperial weddings or birthdays, or seasonal events such as important ritual sacrifices or New Year celebrations.

The design of the chaofu illustrates the importance placed during the Qing dynasty on marrying Chinese history and traditions with their own Manchu heritage: for example the yoke and band decoration originated in the Yuan and Ming dynasties, and the unusual construction of the robe is based on the three separate parts of a traditional riding costume, namely a coat with long sleeves and cuffs, a short-sleeved hip-length surcoat worn above, and two aprons overlapping at the sides to allow freedom of movement. The tapered sleeves and horseshoe cuffs are indicative of the Manchu nomadic style. With its bulk of heavy silk and gorgeous embroidery in a complex design, the appearance of the robe would exuded a powerful sense of formality, tradition and grandeur, reflecting the status of the wearer and the dynasty which he embodied.

Several examples of these important robes can be found in museum collections, including one dated before 1901 in the Victoria & Albert Museum, London, number 1608-1901, and another in the Metropolitan Museum of Art, New York, number 35.84.3, dated to the second half of the 19th century. A related chaofu dated to the mid-19th century is illustrated by R. D. Jacobsen, *Imperial Silks: Ch'ing Dynasty Textiles in The Minneapolis Institute of Arts*, Vol. I, Minneapolis, 2000, p. 58, no. 1.

A rare example dated to the Kangxi period but without the dragon roundels on the skirt, is illustrated by M. Myers, *Silks for Thrones and Altars*, Blanchard, 2003, pp. 48-49, no. 16, where the author notes that the number of chaopao produced was small compared to other court robes and as a result the survival of Qing dynasty chaopao is rare. Compare also a similar robe dated to the Qianlong period from the collection of Jon Eric Riis, sold at Christie's Hong Kong, sale 3322, 28 May 2014, lot 3349.



8095

8096

8096

A LADIES' INFORMAL RED-GROUND *KESI* SILK ROBE, *CHANGFU*

Late Qing dynasty

The bright red robe woven with three roundels on the front, three on the back and one on each sleeve, each roundel formed of twisting leafy vines issuing geometrically-patterned double gourds and encircling a pair of butterflies with gold antennae and four further butterflies, the collar and wide cuffs similarly formed of kesi black silk with butterflies and gourds, the hem with dragons rising towards stylized mountains amid rolling waves issuing Buddhist Symbols.

56 3/4in (144.4cm) long

$30,000 - 50,000

晚清 紅地緙絲瓜瓞綿綿團紋朝服

The *kesi* technique is a particularly intricate way of introducing pattern within the weave of the fabric: the various colors are woven on separate bobbins creating the 'cut' effect at the boundaries between the colors, hence the name *kesi* or 'cut silk'. The technique is extremely time-consuming and skilled, achieving a reverse that is often as well-presented as the front of the fabric.

Butterflies are symbolic of marital union, and vines and gourds suggestive of health and fertility. Together with the celebratory red ground, the robe may have been intended for a joyous wedding feast.

Two related red-ground *kesi* informal ladies' robes dated to the late 19th century, but each with cranes within the roundels, are illustrated by R. D. Jacobsen, *Imperial Silks: Ch'ing Dynasty Textiles in The Minneapolis Institute of Arts*, Vol. I, Minneapolis, 2000, pp. 256-6 and 264-5, nos. 98 and 102. Another robe dated to the 19th century is in the Metropolitan Museum of Art, New York, no.1978.159, the gift of Mr. and Mrs. George Fenmore in 1978.

8097
AN OFFICIAL'S HAT WITH PEACOCK FEATHER PLUME
Qing dynasty
The conical hat made from pale silk stretched over a stiff frame and lined in red, all bordered by yellow floral silk at the brim embellished with a single pearl and covered by strands of knotted red silk thread, the gilt and red glass finial attaching a white glass fitting suspending the separate horsehair and peacock feather plume, two fitted boxes.
12in (30.5cm) diameter
$4,000 - 6,000

清 一眼花翎禮帽

Under Manchu formal dress regulations, the colors of hat finials were used to distinguish official ranks: the four army divisions known as Banners were originally represented by ruby finials for the Red Banner, sapphires for the Blue Banner, rock crystals for the White Banner and gold for the Yellow Banner.

The present lot was intended for summer use, as indicated by the silk material over a light-weight bamboo frame, and the additional ceremonial hat spike suggests that it was made for formal court ceremonials. Compare a similar hat dated to 1875 and exhibited at the Art Gallery of New South Wales, illustrated in the catalog *Celestial Silks: Chinese Religious & Court Textiles*, Sydney, 2004, p. 90, where the author notes that the pearl on the front brim was a feature adopted by the Kangxi Emperor.

8097

8098
AN UNCUT ROLL OF SILK YARDAGE
Circa 1900
The luxurious heavy brocade in a continuous roll with a repeating formal pattern of stylized peony blossoms of pinkish-red and golden curling leaves issuing from scrolling orange stems all on a dark blue ground.
265 3/4 x 27 1/4in (675 x 69 cm) overall
$3,000 - 5,000

約1900年 藍地錦繡纏枝番蓮紋匹布

The formal lotus meander pattern is a revival of the 18th century style: compare a related brocade panel illustrated by R. D. Jacobsen, *Imperial Silks: Ch'ing Dynasty Textiles in The Minneapolis Institute of Arts*, Vol. II, Minneapolis, 2000, pp. 1134-5, no. 569.

8098

PROPERTY FROM THE ROBERT AND CAROL ALLEN COLLECTION

8099

AN IMPERIAL DARK BLUE-GROUND 'DRAGON ROUNDEL' *KESI* SURCOAT, *GUNFU*

19th century

The robe opening down the front, the dark blue silk ground woven in kesi technique with four roundels, each containing a golden five-clawed front-facing dragon encircling a flaming pearl above rolling waves and surrounded by pink and blue bats and two elaborate shou medallions, each dragon beneath one of the Twelve Symbols of Imperial Authority, the moon on the right shoulder, the sun on the left shoulder, the constellation on the front and the mountain on the back, the lining of plain mid-blue silk.

47 1/2in (120.5cm) long

$35,000 - 50,000

十九世紀 石青緞緙絲金龍十二章團紋官服

Provenance

Ex-Collection of Jon Eric Riis

The surcoat was a new type of over-garment developed in the second half of the 18th century. Its design is intended to complement the dragon robe to be worn underneath: the wide-opening, shorter sleeves would reveal the horseshoe cuffs of the robe beneath, and the shorter length of the surcoat deliberately stopped short of the *lishui* or standing water hem - this hem in turn was increased in depth during the same period in response to the introduction of the surcoat.

The use of the four of the Twelve Symbols of Authority, and the four dragon roundels, indicates that only the Emperor himself could have worn this robe, as specified in the *Da Qing Hui Dian*, 'Collected Statues of the Great Qing.' The placement of such symbols on the robe was highly ritualized, reflecting the cardinal points of the compass and the placement of each sacrificial altar: as the wearer would have faced South, the sun rose in the East hence it is placed on his left shoulder, and the moon on his right in the West, the constellation representing Heaven in the South on his chest, and the mountain representing Earth in the North on his back.

Emperor's surcoats are extremely rare, but a surcoat (bufu) made for a Crown Prince and dated 1796-1850 is in the collection of the Victoria & Albert Museum, London, no.T.754-1950. Another surcoat with the two of the Symbols, the sun and moon on the shoulders, dated circa 1800 is illustrated in *Celestial Silks: Chinese Religious & Court Textiles*, Art Gallery of New South Wales, Sydney, 2004, p. 65, no. 30. A summer gauze bufu made for a Prince, and without the Symbols, sold at Christie's Hong Kong, sale 3322, 28 May 2014, lot 3351.

8099

8100

8101

PROPERTY FROM ANOTHER OWNER

8100
A LARGE SILK HANGING
18th/19th century
Comprised of three separate panels, one of olive-green silk couched in gold thread with two front-facing four-clawed dragons, two lotus medallions, two scenes of phoenix and qilin and two kang characters; one of red silk decorated with two gold and two blue front-facing four-clawed dragons and two medallions of gold chilong cornered by square-scroll chilong; the third panel of dark blue silk with two scenes of deer and two medallions with cranes, and other cartouches of bats with fish and floral scrolls; red lining.
121 1/4 x 57 1/2in (308 x 146cm)
$2,000 - 3,000

十八或十九世紀 三色絲緞掛軸

This unusual banner is composed of three exquisitely embroidered chair covers, each originally designed with four registers to cover the chair back, front, seat and front overhang in a single elegant piece. Such covers would have been used to celebrate special occasions, as indicated by such subject matter as cranes for longevity, deer for wealth and status, and dragons for power and grandeur.

Compare other examples of chair covers illustrated by R. D. Jacobsen, *Imperial Silks: Ch'ing Dynasty Textiles in The Minneapolis Institute of Arts*, Vol. II, Minneapolis, 2000, pp. 894-911, nos. 440-451.

PROPERTY OF A NEW YORK GENTLEMAN

8101
AN UNCUT SILK BLUE-GROUND SEMI-FORMAL 'DRAGON' ROBE, *CHIFU*
Late Qing dynasty
The uncut silk of bright blue and couched with brilliant gold-wrapped thread with nine five-clawed front-facing dragons including on the inner flap, each pursuing a flaming pearl of wisdom, all among gold cloud scrolls and above a luxuriant hem of solid gold thread alternating yellow, white and reddish tones to form rows of waves with Buddhist symbols and stylized peaks rising from the foam.
115 x 60in (292 x 152.4cm) overall
$6,000 - 9,000

晚清 藍緞繡金龍吉服匹料

Provenance
Purchased by Liza Minelli in London, July 1976, thereafter gifted to Martha Graham during her series of performances in Covent Garden

The gorgeous effect of the gold-wrapped thread on the present lot illustrates the status of the intended wearer and the importance of spectacle in the later Qing period. The reddish tones of the gold-wrapped thread were produced by using red silk thread at the core and for the couching, and correspondingly yellow and white thread for the yellowish and paler tones, creating a clever contrast within the glittering display.

8102

PROPERTY OF A VIRGINIA COLLECTOR

8102
A VERY LARGE EMBROIDERED RED-GROUND SILK HANGING
Daoguang period, dated to 1837
The crimson silk gorgeously embroidered with a central panel with a dedicatory inscription within a narrow border composed of bats, peaches and cloud scrolls, flanked by four of the Eight Immortals on each side, and Shoulao, four boys and two elderly figures carrying a boy and a ruyi above, with cranes flying above a pagoda and dragons emerging from waves below, all further surmounted by a large front-facing four-clawed dragon flanked by eight smaller dragons emerging from cloud scrolls at the topmost edge, the bottom edge with a qilin flanked by two Buddhist lions and two makara with Daoist symbols, the sides each with a elaborate floral meander issuing the Eight Buddhist Symbols, brown cotton lining.
174 3/4 x 137 3/4in (444cm x 350cm)
$5,000 - 7,000

清道光十七年(1837年) 紅緞繡群仙祝壽掛軸

Large and sumptuous hangings such as the present lot were made to commemorate important family occasions such as major birthdays, anniversaries or contributions to public service, the eye-catching red and gold display providing the focal point for the festivities. The present example is a particularly gorgeous combination of imposing dragons, Daoist and Buddhist references to long life including the Immortals, Shoulao and peaches, and other symbols for happiness and wealth.

Compare two related red-ground hangings, one dated to 1750 and the other to 1849, illustrated by R. D. Jacobsen, *Imperial Silks: Ch'ing Dynasty Textiles in The Minneapolis Institute of Arts*, Vol. II, Minneapolis, 2000, pp. 978-981, nos. 485 and 486.

8103

8104

PROPERTY FROM A PRIVATE EAST COAST COLLECTION

8103
A GROUP OF THREE EMBROIDERED CIRCULAR SILK FANS
19th century
Two of the fans finely embroidered with birds including a bird of prey, a pair of chickens, and exotic long-plumed birds all among peonies and pine, the third with a maiden plucking a *qin* in an idyllic rocky landscape, the silk panels mounted on lacquered wood frames.
17 1/2in (48.8cm) height of the largest
$2,500 - 4,000

十九世紀 白綢地繡花鳥紋圓形扇面三件

Provenance
The 'bird and flower' fans purchased from Linda Wrigglesworth, 29 April 1994
The figural fan purchased from Teresa Coleman, 6 November 1997

PROPERTY FROM VARIOUS OWNERS

8104
AN EMBROIDERED SILK PANEL
18th century
Depicting deer frolicking in a riparian landscape, now framed and glazed, mounted together with nine calligraphic colophons.
34 1/4 x 16 3/4in (87 x 42.5cm)
$7,000 - 9,000

十八世紀 絲地繡鹿紋掛軸

JADE

玉器

Lots 8105-8127

8105

8106

8105
A PALE GREEN JADE BELT HOOK
19th century
The even-toned green stone carved with a bulging-eyed two-horned dragon head forming the hook and a reticulated carving of a chilong gripping a lingzhi spray in its mouth clambering along the curving shaft, a circular button on the underside.
5in (12.5cm) long
$3,000 - 5,000

十九世紀 青玉龍紋帶鉤

8106
A LARGE WHITE JADE BELT HOOK
Qing Dynasty
Well carved, with dragon head hook with undercut jaw facing a deeply undercut chilong on the curving handle, the reverse with an the oval button, the matrix of pale greenish-white hue with cloudy white and russet inclusions.
5in (12.8cm) long
$2,000 - 3,000

清 白玉龍紋帶鉤

8107

8107
A GROUP OF FOUR JADE CARVINGS
Late Qing/Republic period
Including a small greenish-white jade belt hook with a dragon head terminal, confronted by a reticulated figure of a chilong, together with a grey jade rectangular tablet adorned with archaistic scrollwork and two chilong in high relief, as well as a small greenish-white jade miniature ruyi scepter, and finally a greenish-white jade flower entwined with foliate scroll and a bat.
3 3/4in (9.5cm) length of the belt hook
$1,000 - 1,500

晚清或民國 玉配飾四件

8108

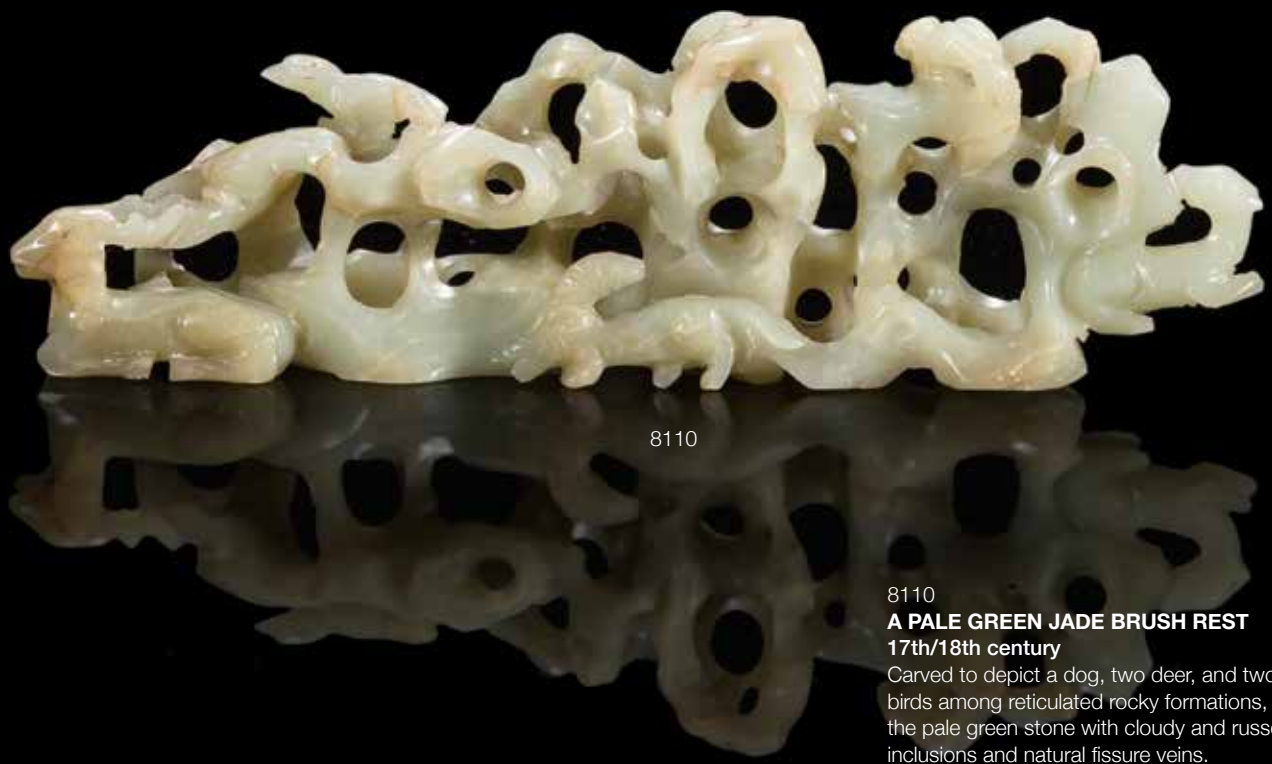
8108
A WHITE AND RUSSET JADE PLAQUE
19th century
The oval toggle carved as a horse at rest with legs curled gracefully under his sleek body and head turned back to nuzzle a playful monkey seated astride, the stone a pale white color with russet patches.
2 3/4 (7cm) long
$7,000 - 9,000

十九世紀 褐斑白玉馬上封侯珮

8109
A RETICULATED WHITE JADE 'DRAGON' BELT PLAQUE
Qing dynasty
Carved with a two-clawed dragon entwined among delicate vines, leaves and magnolia blossoms, the stone of an even white hue.
3in (7.6cm) wide
$3,000 - 5,000

清 白玉鏤雕龍紋腰牌

8109



8110

8110
A PALE GREEN JADE BRUSH REST
17th/18th century
Carved to depict a dog, two deer, and two birds among reticulated rocky formations, the pale green stone with cloudy and russet inclusions and natural fissure veins.
9 1/4in (22.9cm) long
$2,000 - 3,000

十七或十八世紀 青白玉筆架

8111

8111
A GRAY AND RUSSET JADE FINIAL
Yuan/Ming dynasty
Very delicately carved with egrets standing amidst tall lotus leaves and narrow leafy stems, the stone of pale green tone with russet inclusions and areas of white calcification.
2in (5.1cm) high
$4,000 - 6,000

元/明 青玉鏤雕鷺蓮紋爐頂

Compare two similar reticulated jade 'egret and lotus' finials, Yuan dynasty, one of which was unearthed from Ren family's tomb at Qingpu, Shanghai, dated to the Yuan dynasty, illustrated in Shanghai Museum Ancient Jade Gallery, Shanghai, p.36. See also a related reticulated white jade finial, Ming dynasty, illustrated by Zheng Xinmiao, ed., *Compendium of Collections in the Palace Museum: Jade, Ming Dynasty*, vol. 6, Beijing, 2010, pl. 118.

8112

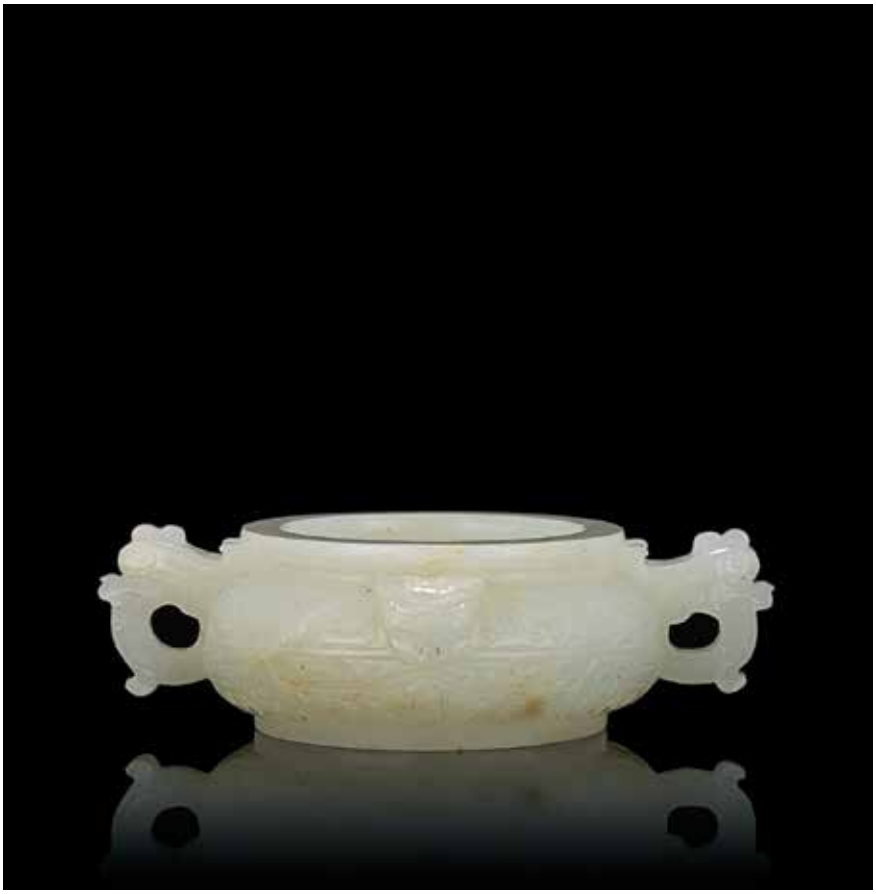
8112
A CALCIFIED JADE FINGER CITRON GROUP
18th/19th century
Of horizontal format, the two fruits hollowed on the interior, with naturalistically executed curving fingers, each growing from a deeply undercut leafy stem; the stone of opaque beige and brown hues displaying gray patches and veins throughout.
5 1/2in (14cm) wide
$7,000 - 10,000

十八或十九世紀 雞骨玉佛手擺件

8113
A SMALL CHICKEN-BONE JADE VASE
19th century
Of compressed baluster form and archaistic style, carved with scroll handles and a symmetrical taotie band in low relief above pendent lappets, the stone with dark gray veining and brownish pink patches.
4 1/4in (10.8cm) high
$2,500 - 4,000

十九世紀 雞骨玉饕餮紋仿古小瓶

8113



8114

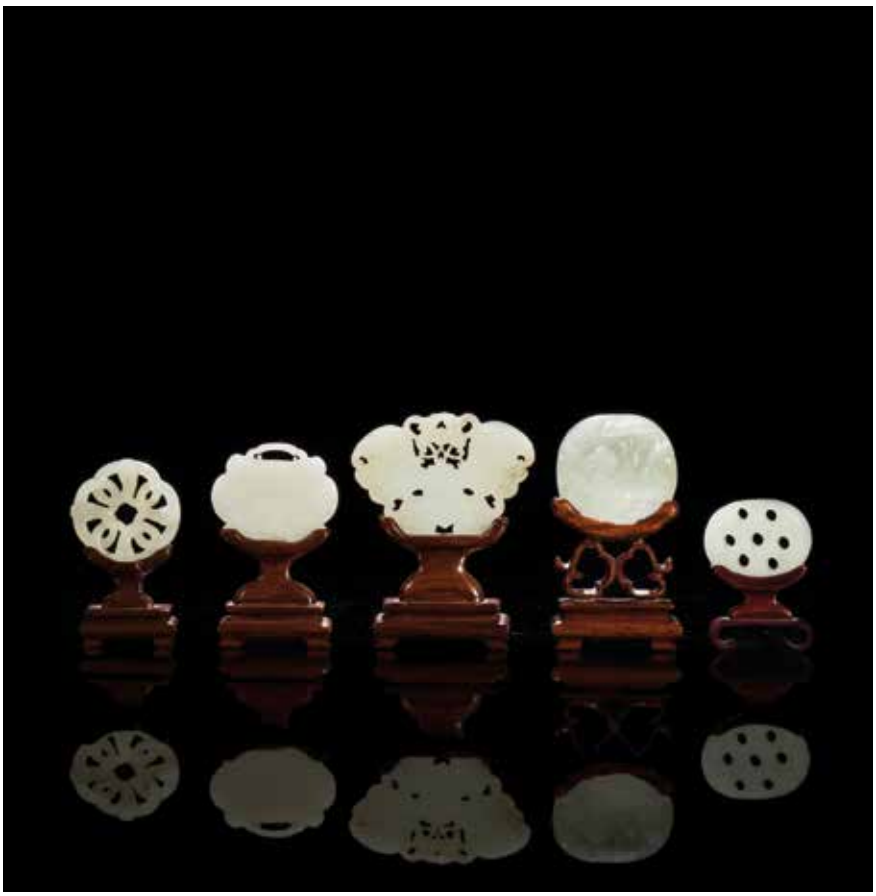
8114
A WHITE JADE WATER COUPE
Standing upon a circular foot ring, the shallow vessel decorated with an archaistic design carved in relief to the exterior of its curving side walls, supporting a pair of dragon-heads suspending strap handles, separated by two opposing raised animal masks, the white matrix with cloudy-white and faint russet inclusions and some natural fissure lines.
4 1/4in (10.8cm) wide
$8,000 - 12,000

白玉水丞

8115
A GROUP OF FIVE WHITISH-GREEN JADE CARVINGS
Qing dynasty and later
Comprising a reticulated pendant formed from four interlocking snakes; a lock formed on each side as a Buddhist lion-head; a reticulated pendant carved as a butterfly with a peony between its antennae; a plaque deeply carved with a horse with a flaming scroll on its back galloping over waves; and a seven-holed lotus pod.
3 1/4in (8.2cm) width of largest
$4,000 - 6,000

清及更晚 青白玉珮五只

Compare a related white jade pendant carved with four intertwined dragons from the collection of C. P. Lin, illustrated in *Ming and Qing Chinese Arts from the C. P. Lin Collection*, Hong Kong, 2014, no. 155.



8115

8116
A PALE GREEN JADE SEAL PASTE BOX
18th century
The domed cover carved with a fronted five-petal blossom centered under leafy foliage and a band of c-commas and volutes, the base decorated with conjoined whorl patterns enclosing various flower heads over a shallow foot ring and recessed base.
2 1/8in (5.3cm) diameter
$4,000 - 6,000

十八世紀 青玉纏枝花紋印泥盒蓋

8117
A WHITE JADE ARCHER'S RING
18th/19th century
Carved in low relief with a blossoming prunus tree and a key fret border, the inscription in *kaishu* script, the stone of an even white tone.
1in (2.5cm) high
$8,000 - 10,000

十八或十九世紀 白玉梅花紋扳指

White jade thumb rings from the Graham Thewlis Collection sold in our London rooms, sale 22234, 14 May 2015, lots 137-143.

8116

8117

8118

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

8118
A PALE GREEN JADE FIGURE OF GUANYIN
Late Qing/Republic period
The deity's coiffure arranged as a high chignon, wearing flowing robes with an incised border and holding a vase and a flywhisk, standing on a double lotus pedestal, the stone of fine pale green tone.
9in (22.9cm) high
$8,000 - 10,000

晚清或民國 青白玉觀音立像

Compare two related figures of the Goddess of Mercy, one sold at Christie's Paris, sale 3608, 10 December 2014, lot 94, and another sold at Sotheby's Hong Kong, sale 0525, 24/25 November 2014, lot 1183.

8119

PROPERTY FROM VARIOUS OWNERS

8119
A WHITE AND BLACK JADE BOULDER
Carved in high relief and deeply undercut, depicting a continuous scene of a cloud-wreathed mountain, with pavilions nestled in the shade of aged pine trees and supported on rocky cliffs, further decorated to the front and back with vivid depictions of figures crossing a river in a valley, assisted by attendants; the carving cleverly utilizing the natural black and white colors of the stone, presenting the shade variations of the landscape; with a finely carved and pierced dark wood stand.
9in (22.9cm) wide
$8,000 - 12,000

黑白玉松閣高士圖山子

8120

8121

8122

8123

8120
A WHITE AND RUSSET JADE CARVING OF A RABBIT
17th/18th century
Carved with ears flat along its back and decorated with low relief scrolls along the legs and spine, drilled with a vertical hole for suspension, the white stone with golden and brownish patches.
2 1/2in (6.3cm) long
$3,000 - 5,000

十七或十八世紀 褐斑白玉兔形把件

8121
A GRAY JADE 'MYTHICAL BEAST' CARVING
Of flattened form, carved in a Ming style with the beast resting on its rear haunches with tail swept up the back, the head held high facing forward with large bulbous eyes, the stone of grey tone with rich black inclusions, pierced for suspension.
2in (5.1cm) high
$2,000 - 3,000

灰玉祥獸形墜

A similar beast-form toggle was sold at Bonhams, New Bond Street, sale 10240, 10 November 2003, lot 474.

8122
A CELADON AND RUSSET JADE CARVING OF A MYTHICAL BEAST
19th century
The crouching beast carved with upturned ears, its head turned to the left over its front paws, the spine curving towards the haunches and the tail tucked underneath, the pale stone with some russet streaks and darker inclusions.
2 3/4in (7cm) long
$3,000 - 5,000

十九世紀 褐斑青玉祥獸擺件

The present lot is carved in a Ming style but can be more closely related to another beast dated to the 19th century in the collection of the Asian Art Museum of San Francisco: see Michael Knight, He Li and Terese Tse Bartholomew, *Later Chinese Jades: Ming Dynasty to Early Twentieth Century*, San Francisco, p. 78, no. 55.

8124

8125

8123
A WHITE JADE CARVING OF A MYTHICAL BEAST
Well carved and formed as a recumbent *ruishou* with a long, finely incised mane, the stone of a fine white color.
1 3/4in (4.5cm) long
$2,000 - 3,000

白玉祥獸把件

8124
A WHITE JADE 'MONKEY AND PEACH' CARVING
18th/19th century
Carved as a peach held by one large monkey with a baby monkey clambering up the fruit, the stone of soft white hue with cloudy inclusions and the underside with russet patches cleverly incised to depict a leaf.
1 3/4in (4.4cm) high
$2,500 - 4,000

十八或十九世紀 白玉靈猴獻壽把件

The monkey, 猴 hou, and peach, 壽桃 shoutao, together symbolize the wish for long life in the expression 靈猴獻壽 linghou xianshou, "The sacred monkey offers longevity".

8125
A WHITE JADE 'MONKEY AND PEACHES' CARVING
Qing dynasty
The pebble carved with two monkeys clambering up the sides of a pointed peach issuing from a gnarled leafy branch and beside a second, smaller peach.
2 3/4in (7cm) wide
$5,000 - 7,000

清 白玉靈猴獻壽擺件

8126

8127

8126
A PAIR OF FINE WHITE AND RUSSET JADE RECUMBENT SHEEP
Republic period
The ram depicted with curving horns and issuing from its mouth a curling stream of vapor that surrounds a yin/yang roundel, the young ewe with ears pointed forward holding a long branch of lingzhi fungus in her mouth, the details delicately engraved and surfaces polished to a subtle luster, the stone on both beasts of off-white with golden-russet patches; the fitted wood stands reticulated as intertwined lingzhi branches.
4in (10cm) length of each animal
$15,000 - 25,000

民國 褐斑白玉羊形擺件

The present pair are an unusual depiction of a popular animal: the goat, sheep or ram, 羊 yang, is more often presented as a group of three, but here are two separate animals which are clearly recognizable as a ram and ewe.

The Chinese name 羊 yang is a homophone for 陽 yang, representing the male principle or positive force, and the breath of life returning with the spring. These ideas are cleverly conveyed and developed by the yin/yang symbol on the back of the ram, and by the inclusion of a ewe, mirroring the male ram, suggestive of fertility and hence the continuous renewal of life.

8127
A YELLOW AND RUSSET JADE CARVING OF A DEER
18th century
The recumbent animal with head turned towards the tail, incised along the neck and shoulder to suggest hair, and with horns carved as stylized lingzhi, the opaque greenish-yellow stone with a russet patch along the left shoulder.
3in (7.6cm) long
$6,000 - 9,000

十八世紀 褐斑黃玉鹿形擺件

WORKS OF ART

工藝精品

Lots 8128-8149

8128

8129

8130

8128
A SUZHOU AGATE TOGGLE
18th/19th century
Finely carved and undercut with a dragonfly resting on a lotus pod and clamshell, a small frog clambering on one leaf, the insect picked out from the opaque brown skin of the stone.
2in (5cm) long
$5,000 - 7,000

十八或十九世紀 蘇州作瑪瑙雕蜻蜓墜

8129
A BUFFALO HORN ABSTINENCE PLAQUE
Qing dynasty
Inscribed with the Chinese characters *zhaijie* within a cartouche, the reverse with a cartouche containing Manchu script, the inscriptions surrounded by cloud scroll shapes carved in low relief.
1 1/4in (4.4cm) high
$5,000 - 6,000

清 水牛角齋戒牌

8130
A ROCK CRYSTAL 'THREE ABUNDANCES' VASE
19th century
Elaborately carved as a twisting leafy branch supporting three vessels, one carved as a pomegranate with cloud scrolls and a bat in flight, another as a finger citron and the third as half a peach incised with stars.
5 1/4in (13.4cm) high
$2,000 - 3,000

十九世紀 水晶雕福壽三多花插

Provenance
From the Collection of Thomas Barlow Walker (1840-1928), Minneapolis, and thence by descent

The pomegranate, finger citron and peach together represent the wish for the 'Three Abundances' or 福壽三多 fushou sanduo: the pomegranate symbolizes fertility because of its numerous seeds, the finger citron, 佛手 foshou, is a pun for blessings, 福 fu, and the peach is associated with long life. The addition of a bat, 蝠 fu, reinforces the wish for these blessings in life.

8131
A SOAPSTONE FIGURE OF GUANYIN
18th/19th century
The Goddess of Mercy carved in a seated pose with her robed hands resting on her raised knee, her head surmounted by a high chignon draped with a long cowl surrounding her face with downcast eyes, the high-waisted robe gathered on her chest with a finely carved bow, the body covered with a heavily draped robe carved throughout with incised medallions and borders of foliate scrolls and lotus blossoms in polychrome pigments picked out with gilt, the stone of creamy-white hue, raised on a hardwood rock-work stand supporting a stack of books at the side.
12in (30.5cm) high, the figure exclusive of the stand
$12,000 - 15,000

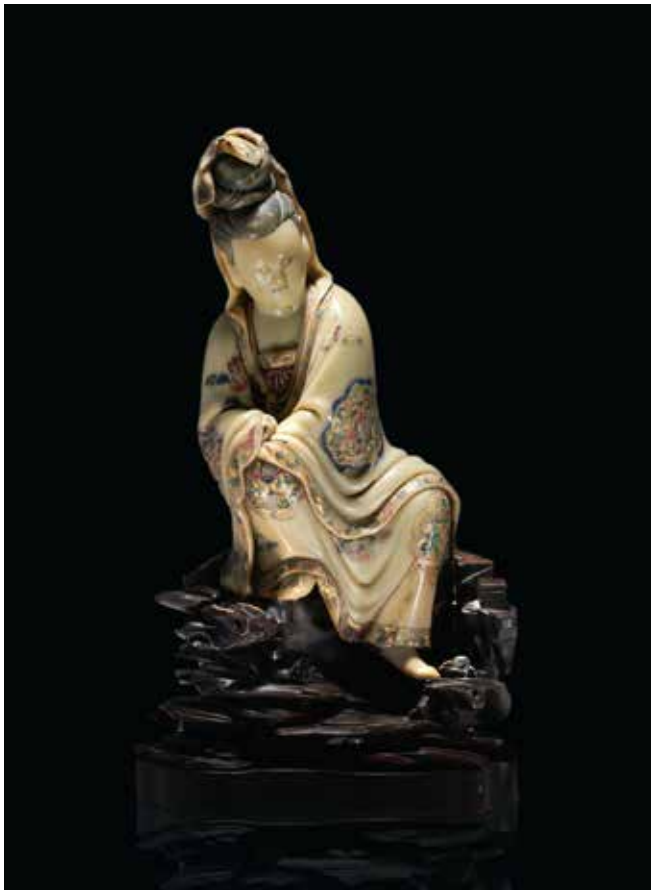
十八或十九世紀 壽山石觀音立像

Compare a similar soapstone model of Guanyin sold at Christie's London, 15 May 2013, lot 87.

8132
A SOAPSTONE MOUNTAIN WITH LUOHANS
18th/19th century
Of irregular contour, carved as mountain landscape where the Jianglong luohan plays with his dragon descending from a cloud while Xiaoshi rests on his lion, the reverse rendered with rocky promontories shrouded by clouds; the cream-colored matrix marked with golden and reddish brown patches and patches of russet staining along natural fissure lines.
4 1/2in (11.43cm) high
$5,000 - 7,000

十八或十九世紀 壽山石雕羅漢山子

Provenance
Bonhams & Butterfields, San Francisco, sale 15409, 18 December 2007, lot 4331


8131

8132

8133

8134

8135

PROPERTY FROM THE ESTATE OF JOHN M. KAUFFMANN, YARMOUTH, MAINE
LOTS 8133-8134

8133
A SOAPSTONE SEAL
Late 19th/early 20th century
The polished seal of mottled butterscotch tone, with low relief decoration depicting the moon and waves together with an inscription, with a silver case and inkpad, the inscription on the case indicating it was once a gift to Lin Baile.
1 1/2in (3.8) high (seal), 2¼in (5.7) high (case)
$3,000 - 5,000

十九世紀晚期或二十世紀早期 壽山石印章帶銀盒

The inscription on the silver case cover reads 林白樂博士雅玩繆鍾彝敬贈, which may be translated as 'For the elegant taste of Dr. Li Baile, reverently presented by Miao Zhongyi'.

Paul Linebarger (1913-1966), whose Chinese name was Lin Baile, was an American author, academic and East Asia policy expert, who also wrote science fiction under the pen name Cordwainer Smith. Prof. Linebarger's long involvement with China began with his father moving the family to China in 1907 to support Sun Yat-Sen, who would become Linebarger's godfather. Linebarger eventually served in the United States Army in China holding various military intelligence posts during World War II.

8134
A SILVER 'TIGER' SEAL
18th/19th century
Heavily cast as a smiling recumbent tiger, with legs folded under the body and its striped back inlaid with copper, the underside cast with four archaic characters.
1 5/8in (4.1cm) square
$1,500 - 2,500

十八或十九世紀 銀虎鈕印章

PROPERTY FROM VARIOUS OWNERS

8135
AN INSCRIBED DUAN INK STONE AND HARDWOOD BOX
Late Qing dynasty
The stone of rectangular section, the top displaying a recessed square surface adjacent to a deep sloping inkwell, the underside incised with a fifty-six-character inscription in clerical script, with an incised signature and seal reading *Songtao*; with a hardwood case, the cover inscribed in intaglio in running script, in imitation of the calligraphy of Wang Xizhi (303-361).
7 1/16in (17.9cm) length of the box
$1,000 - 1,500

晚清 端石硯台帶盒

8136

8137

8136
AN ELEGANT BURLWOOD BRUSHPOT
Late Qing/Republic period
The square sided *bitong* composed of four well-matched panels of finely figured burlwood half-lapped with chamfered corners extending to pad feet.
4 3/4in (12cm) high
$2,000 - 4,000

晚清或民國 瘿木方形筆筒

PROPERTY FROM A PRIVATE EAST COAST COLLECTION

8137
A FINE HUANGHUALI BRUSHPOT, *BITONG*
18th/19th century
Carved of deep honey-toned wood with densely patterned grain, the surface with a high polish, with a circular stopper inserted in the base.
7in (17.8cm) high
$4,000 - 6,000

十八或十九世紀 黃花梨筆筒

PROPERTY FROM VARIOUS OWNERS

8138
A HUANGHUALI BRUSH POT, *BITONG*
Qing dynasty
Carved from a single piece of finely-grained dark-blonde wood, the slightly curved exterior with a soft sheen and darker interior.
7 5/8in (19.4cm) high
$5,000 - 7,000

清 黃花梨筆筒

8138

8139

8139
A MASSIVE *JICHIMU* SCROLL POT
Of cylindrical form with thick sides, flaring at the base and lip, carved from a single section of strongly grained wood.
19in (48.2cm) diameter
$7,000 - 9,000

雞翅木畫筒

8140

PROPERTY FROM A PRIVATE NEW ENGLAND COLLECTION

8140
A SLENDER SCHOLAR'S ROCK
The creamy stone balancing elegantly on one tip and intricately weathered through revealing greenish and reddish patches in the spaces, fixed wood stand.
27in (68.7cm) high
$6,000 - 8,000

賞石

8141

8142

PROPERTY FROM VARIOUS OWNERS

8141
A LARGE SCHOLAR'S ROCK
Of irregularly tall vertical section, the top-heavy and asymmetrical black colored stone perforated by numerous crevices and streaked by veins of white inclusions, supported by a fitted wood stand.
34 1/2in (87.6cm) height inclusive of stand
$4,000 - 6,000

大型賞石

8142
A LINGBI SCHOLAR'S ROCK
Short and narrow in an irregular tubular shape, the gray-black stone densely striated to form a sharp and craggy exterior, supported by a custom made hardwood stand carved to the contours of the underside and incised with a 14-character archaistic inscription across the front.
13in (33cm) long
$2,500 - 4,000

靈璧石供

The sardonic inscription quotes a Southern Song ode referencing the artist Mi Fu's legendarily eccentric relationship with scholars' rocks:

好藏莫便令人見
恐有痴情似米顛
Haocang mobian ling ren jian,
kong you chiqing si midian

'The collector best not let other people see his obsession,
lest they think him as infatuated as 'Crazy Mi!'

8143

8144

8143
A SCHOLAR'S ROCK
The cream colored stone of irregularly ovoid silhouette and arching form, perforated by numerous crevices and supported by a fitted wood stand.
18 1/2 (47cm) height inclusive of wood stand
$3,000 - 5,000

賞石

8144
A SCHOLAR'S ROCK
Of tall, top-heavy, and asymmetrical section, the dark black stone perforated by numerous crevices, mounted atop a small lumber plinth contained by a carved stone basin filled with garden gravel.
15 1/2in (39.5cm) height of stone exclusive of stand or basin
$2,500 - 4,000

賞石

PROPERTY FROM THE COLLECTION OF DR PHILIP GOULD

8145
A SCHOLAR'S ROCK
Asymmetrically balanced, naturally weathered and pierced with large holes, fitted on a wood stand.
11 1/8in (28.3cm) high
$2,000 - 3,000

賞石

8145

8146

8146A

PROPERTY FROM VARIOUS OWNERS

8146
A HUANGHUALI KANG TABLE
18th/19th century
The well-figured single-board floating-panel top set into a mitered, mortise and tenon frame, fit over a waisted and beaded apron, carved with geometric scroll work, all above squared cabriole legs terminating in scrolling ruyi feet.
12 x 29 3/4 x 17 3/4in (30.2 x 75.5 x 45cm)
$15,000 - 20,000

十八或十九世紀 黃花梨炕桌

8146A
A BURLWOOD RECTANGULAR STAND
Republic period
Possibly made for the Japanese market, constructed with a floating panel set within the four framing members with recessed edges attached to four short uprights, each terminating in a squared C-scroll foot.
4 1/8 x 28 1/2 x 15 7/8in
(10.5 x 72.5 x 40.5cm)
$2,500 - 4,000

民國 癭木方形座

8147

8147
A ZITAN SHRINE CABINET, *SHEN KAN*
18th century
The rectangular sectioned case with floating panels forming the top, back and sides, the two front doors carved with stylized shou characters set amid reticulated dragons at the top, perforated horizontal panels with floral medallions and beaded edges at the center above another stylized shou character carved in shallow raised relief, the waisted base finished with corner feet, beaded edges and cloud scrolls carved along the front apron.
16 5/8 x 13 3/4 11 7/8in (42 x 35 x 30.1cm)
$15,000 - 25,000

十八世紀 紫檀壽字神龕

The cabinet was used to hold either a household deity or the family memorial tablets.

8148

AN IMPRESSIVE FOUR-PANEL ZITAN 'DRAGON' SCREEN

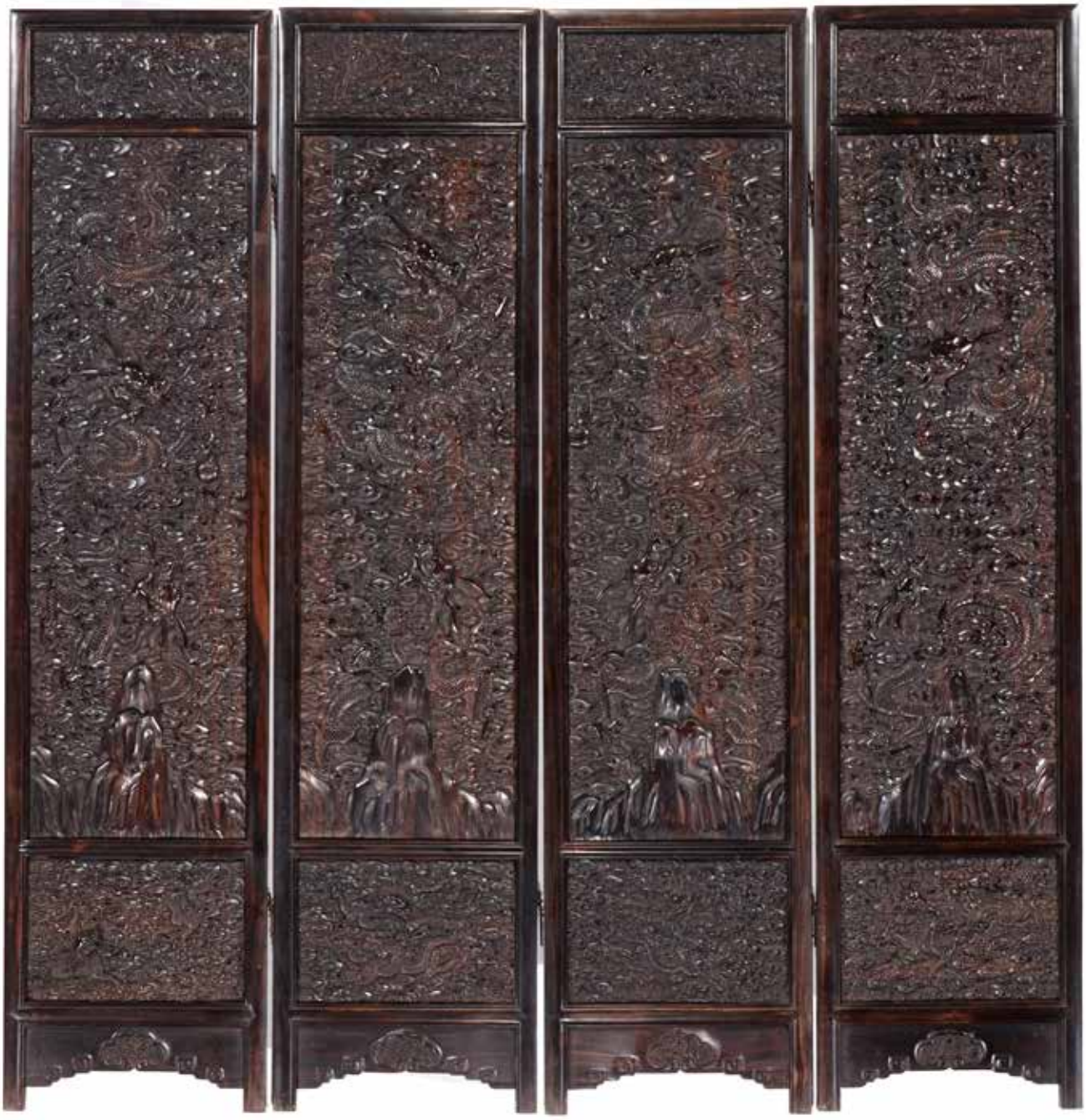
Early 20th century

The hinged four panels arranged in a symmetrical fashion, with the central dragons of two panels facing right and the others facing left, each panel similarly carved in high relief on both sides with three reserves enclosed by beaded framing members, the central vertical reserve displaying two rampant five-clawed dragons, one emerging behind mountain peaks, looking up at another dragon striding through dense cloud scrolls and chasing the flaming jewel, set between two smaller reserves each carved with a similar motif of dragon and clouds.

74 3/4 x 17 3/4in (189.8 x 45.1cm) dimensions of each panel

$50,000 - 80,000

二十世紀早期 紫檀龍紋四幅屏風

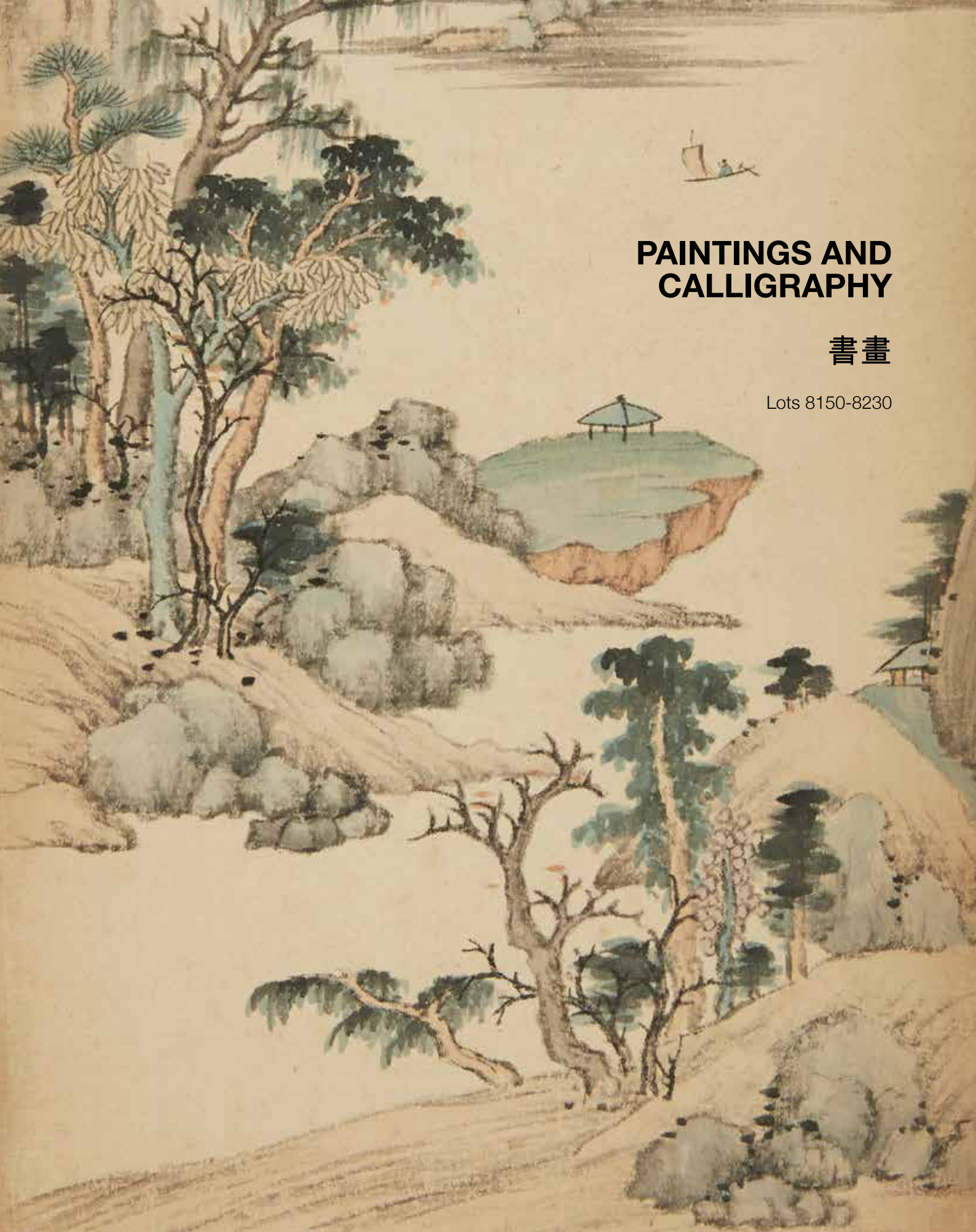


8148

8149

8149
A MOTHER-OF-PEARL INLAID BLACK LACQUER TABLE
17th/18th century
The circular top cut with a six-sectioned floriform edge that repeats on the base supporting the six conforming cabriole legs joined with graceful aprons curving upward to the reticulated waist, an elaborate program of iridescent shell inlay into the black lacquer ground including scholarly figures in garden setting across the top and along the aprons, intricately cut diaper patterns and flower heads on leafy tendrils.
17 1/2in (44.5cm) high
16 3/4in (42.5cm) largest diameter
$5,000 - 8,000

十七或十八世紀 黑漆嵌螺鈿香几

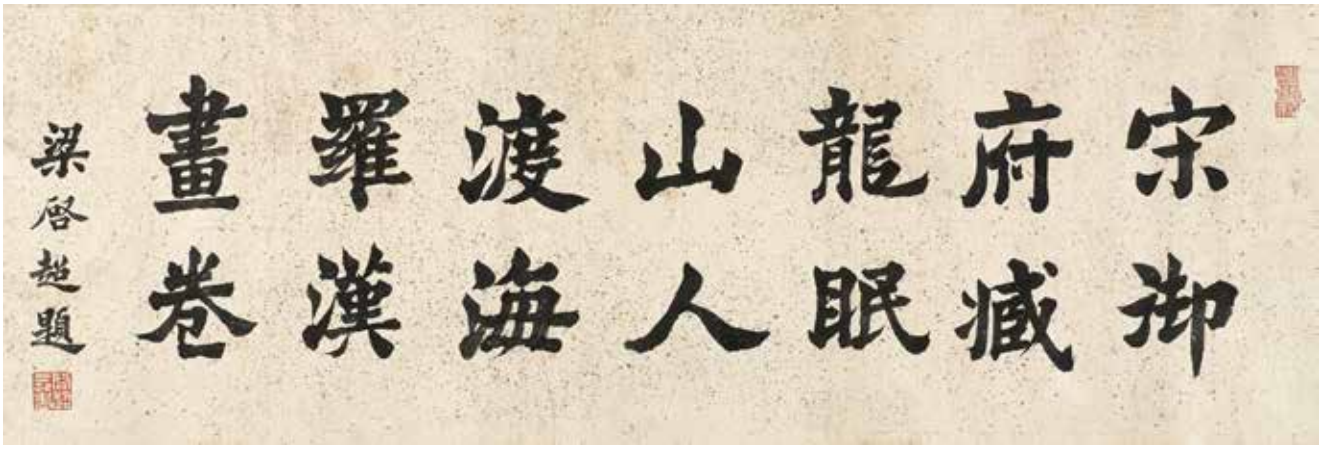


PAINTINGS AND CALLIGRAPHY

書畫

Lots 8150-8230

8150



8150

8151

8150
AFTER LI GONGLIN (1049-1106)
Sixteen Luohan, Qing Dynasty
Horizontal scroll, ink and color on silk, bearing an inscription ascribing the painting to Li Gonglin, followed by several spurious artist and collector's seals, the frontispiece ink on paper, calligraphy in clerical script, signed Liang Qichao (1873-1929), with two seals of the calligrapher.
10 1/4 x 135 1/2in (26 x 344.1cm) the painting only
$4,000 - 6,000

仿李公麟 渡海羅漢圖 設色絹本 手卷

PROPERTY FROM A PRIVATE SEATTLE COLLECTION

8151
ANONYMOUS (13TH/14TH CENTURY)
Two Mongol Equestrians
Horizontal painting, ink on silk, mounted, framed and glazed.
10 7/8 x 17in (27.5 x 43cm)
$7,500 - 9,000

佚名 騎射圖 水墨絹本 鏡片 十三/十四世紀

Provenance
You Wei Du Zhai Collection, Seattle, Washington acquired in Japan, 1990

Published
Research Field of Art, East Asian Department, Institute for Advances Studies on Asia, The University of Tokyo, *Comprehensive Illustrated Catalog of Chinese Paintings: Third Series, Vol. 2, American and Canadian Collections II*, Tokyo: University of Tokyo, 2014, A64-067

PROPERTY FROM A PRIVATE EAST COAST COLLECTION

8152
SHEN ZHOU (1427-1509)
Scholar Under Trees
Hanging scroll, ink on paper, inscribed by the artist and signed *Changzhou Shen Zhou* with one artist's seal reading *Baishi weng* and three collector's seals including one of *Shi Jian* (1434-1496).
40 x 21 1/4in (101.6 x 54cm)
$10,000 - 15,000

沈周 枯樹寒鴉圖 水墨紙本 立軸

Provenance
Christie's New York, sale 8374, 27 March 1996, lot 25

8152

8153

PROPERTY FROM ANOTHER OWNER

8153
AFTER WEN ZHENGMING (1470-1559)
Seven Junipers
Handscroll, ink and color on paper, with numerous seals and calligraphic colophons.
10 1/4 x 84 1/4in (26 x 214cm)
$8,000 - 12,000

仿文徵明 杜松樹圖 水墨紙本 手卷

Provenance
Formerly in a Pennsylvania private collection

8154

PROPERTY FROM THE COLLECTION OF MARK S. PRATT

8154
WANG JIAN (1598-1677)
Landscape after Zhao Danian
Fan painting, ink and color on paper, signed *Xuanzhao Wang Jian* and with one seal of the artist and two further seals.
10 1/2 x 22 3/8in (26.7 x 56.9cm)
$10,000 - 15,000

王鑑 山水 設色紙本 扇面

8155

8155

PROPERTY FROM THE ESTATE OF JOHN M. KAUFFMANN, YARMOUTH, MAINE LOTS 8155-8156

John Michael Kauffmann is considered one of this country's leading conservation pioneers. His twenty years of work for the National Park Service resulted in the protection of huge tracts of land in Maryland, Massachusetts, Ohio and Alaska - including both the Gates of the Arctic National Park and the Noatak National Preserve which, combined, form one of the world's largest areas of designated wilderness.

John was born in Champagne, Illinois but grew up in Washington, D.C. He summered in Stark, New Hampshire where again, he quietly protected thousands of acres of land, a portion of which is now known as the Kauffmann Forest. He was also instrumental in saving thousands of additional New Hampshire acres which were put under the protection of the New Hampshire Forest Society.

John authored numerous articles and several books, most notably *Flow East: A Look at our North Atlantic Rivers, 1973, and Alaska's Brooks Range: The Ultimate Mountains*, 2005.

John's other great passion was collecting. He started at an early age, when he joined his mother in her travels across Europe and the United States. Later, as a Courier for the Diplomatic Service in the 1940's, his acquisitions varied yet complimented his diverse interests as well as his engagement with the environment.

John's legacy in conservation and the environment continues today, with all proceeds from the sale of his collection intended to benefit not-for-profit conservation organizations.

約翰．麥克．考夫曼被認為是美國環境保護的先驅之一。在其為國家公園系統服務的二十年間，他保護了馬裡蘭，馬賽諸塞，俄亥俄以及阿拉斯加大面積的土地。其中包括了北極之門國家公園以及諾阿塔克國家保護區，而此兩者共同構成了世界上最大面積的保護野生區域。

約翰．考夫曼出生於伊利諾伊州的香檳鎮，在華盛頓特區長大。他在新罕布希爾州斯塔克度夏時，悄悄保護起了數千英畝的土地，而其中一部份被人們稱為考夫曼森林。他也指導人們建立了新罕布希爾森林歇會，保護了另外數千英畝的新罕布希爾州土地。

約翰．考夫曼撰寫了大量的文章和數部專著，尤以1973年出版的《東流：北大西洋河流一覽》以及2005年出版的《布魯克斯山脈：終極之山》最為聞名。

約翰．考夫曼的另一大激情在於收藏。在他早年和母親橫跨歐洲和美國的旅行中即開始了收藏生涯。後來在20世紀40年代，作為外交部門信使的他，入藏大量藏品增益擴充了他豐富的興趣和對環境保護的熱忱。

約翰．考夫曼對環境保護的貢獻亦將延續至今。此次其藏品的拍賣所得將用於資助環境保護的非營利性組織。

8155
SHAO MI (CIRCA 1594-1642)
Landscape Album
Album of eight leaves, ink or ink and light color on silk, each leaf inscribed by the artist in clerical script, followed by an artist's seal reading either *Shao Mi*, *Zengmi*, the final leaf signed *Shao Mi* with one collector's seal reading *lin sheng xin shang*.(8)
10 x 6 3/4in (25 x 17.1cm) each leaf
$40,000 - 60,000

邵彌 山水畫冊 水墨/設色絹本 冊頁八開

Provenance
Purchased from C.T. Loo, February 16th, 1961

8156

8156
ATTRIBUTED TO XIANG SHENGMO (1587-1658)
An album of flower and rock paintings
Nine leaves mounted in an album, ink and color on silk, the final leaf with an inscription dated *jiazi* (1624), signed Xiang Shengmo, with two artist's seals, and a collector's seal, with four leaves of calligraphy, ink on gold fleck paper, and one leaf of colophons, one signed Yu Zhiding (1647-c.1709) and dated *wuzi* (1708), with two calligraphers' seals, the second by Li Ji (1660-1720) and dated *Kangxi gengyin* (1710), with a calligraper's seal, with two additional collectors' seals on the opposite leaf.
10 1/4 x 8in (26 x 20.3cm)
$10,000 - 15,000

傳項聖謨 花鳥草蟲畫冊 設色絹本 冊頁九開

Provenance
Purchased from C.T. Loo, February 16th, 1961

8157

PROPERTY FROM VARIOUS OWNERS

8157
ANONYMOUS
Bird and flower paintings after Song masters
An album of eight leaves, ink and color on silk, each leaf with an inscription attributing the individual leaves to Song dynasty painters including Cui Bo (11th century), Lin Chun (active 1174-1189), Zhao Chang (960-after 1016), Song Ti (11th century) and Ai Xuan (active 1068-1085), among others, several leaves bearing spurious artist's seals.
9 3/4 x 7 3/4in (24.7 x 19.6cm)
$5,000 - 8,000

諸家 仿古花鳥畫冊 設色絹本 冊頁八開

8158

8158
ATTRIBUTED TO SHI KEFA (1601-1645)
Letter and portrait
Horizontal handscroll, comprised of a frontispiece of four characters in running script reading *Bao Wei Zhong Hun*, ink on yellow paper with painted dragons amid clouds, with a seal of the Qianlong emperor; followed by a portrait of Shi Kefa, ink and color on paper, unsigned; with Shi Kefa's purported last letter to his family, ink on paper, with two calligrapher's seals and two collector's seals, followed by an honorific inscription dated *Qianlong dingyou* (1777) and signed *yu bi* (imperial brush) with three calligraphers' seals.
13 1/4 x 29 3/4 (33.6 x 75.5cm), the frontispiece
6 x 10 3/4in (15.2 x 27.3cm), the portrait
5 1/4 x 10 1/4in (13.3 x 26cm), the letter
13 1/4 x 20 1/2in (33.6 x 52cm), the inscription
$4,000 - 6,000

傳史可法 史閣部小像 設色紙本 手卷

The late Ming loyalist Shi Kefa met his demise in a heroic yet futile attempt to hold off the encroaching Qing army on the city of Yangzhou. After the city fell, and he refused to join the Manchu forces he was beheaded by the prince Dodo. Shi Kefa's deep seeded loyalty to the Ming resonated for generations, with the Qianlong emperor bestowing posthumous honors, granting him the name *Zhongzheng* (loyal and upright).

Several versions of Shi Kefa's portrait, often mounted together with the last letter to his family and the Qianlong inscription are extent. A recent version was sold at Christie's New York *A Connoisseur's vision: Property from the Xu Hanqing collection*, 15 September 2011, lot 235.

8159

PROPERTY FROM THE COLLECTION OF MARK S. PRATT
LOTS 8159-8161

8159
GAO YAN (CIRCA 1620-1691)
Landscape
Hanging scroll, ink on paper, inscribed by the artist and dated *gengxu* (1670), with one artist's seal reading *Gao Yan*, with four collectors' seals, three reading *Xueyan Caolu cang shuhua yin* and *Zhongying jianding Shuhua* and *xiao qi jiang tang*.
23 x 13 5/8in (58.5 x 34.7cm)
$5,000 - 7,000

高儼 山水 水墨紙本 立軸

8160

8160
QIAN WEICHENG (1720-1772)
Landscape album
Eight album leaves, mounted for framing, the final leaf inscribed *chen Qian Weicheng gong hua* with two seals of the artist, one reading *chen Qian Weicheng*, the first leaf with a likely spurious collector's seal of the Qianlong emperor, the final leaf with an inscription dated *bingwu* (1786) signed *yubi* (imperial brush), with three calligraphers' seals and two additional collectors' seals.
9 x 5 1/4in (22.8 x 13.3cm) each leaf
$15,000 - 25,000

錢維城 山水冊頁 鏡片 冊頁八幅

丙午年新秋，小林棲鳥，盆蘭X放，涼雨襲人，頗與塵事X遠， 案前羅有維城所畫x冊， 展玩之如身入靈境中， 因x之。 御筆

8161
HUANG JUN (1775-1850)
Landscape
Hanging scroll, ink on paper, inscribed by the artist and signed *Huang Jun* with one artist's seal reading *Guyuan* and two collector's seals reading *Yingzhou shending* and *Fanyu weijiu suocang shuhua*.
32 1/2 x 11 9/16in (82.6 x 29.4cm)
$5,000 - 7,000

黃均 山水 水墨紙本 立軸

8161

8162

8163

PROPERTY FROM A PRIVATE SEATTLE COLLECTION

8162
ATTRIBUTED TO CAI JIA (1686-AFTER 1756)
Landscape
Hanging scroll, ink and color on paper, bearing a signature reading *Luting Cai Jia* with an artist's seal and two collectors' seals.
41 1/4 x 14 5/8in (104.8 x 37.1cm)
$4,500 - 6,000

傳蔡嘉 山水 設色紙本 立軸

Provenance
You Wei Du Zhai Collection, Seattle, Washington
acquired in Taipei, 1981

Published
Chou, Ju-hsi and Claudia Brown, *The Elegant Brush: Chinese Painting Under the Qianlong Emperor, 1735-1795*, Phoenix Art Museum, 1985, pp. 139-140.

PROPERTY FROM VARIOUS OWNERS

8163
FENG XIANSHI (CIRCA 1753-1820)
Landscape
Hanging scroll, ink and color on silk, inscribed by the artist, followed by one intaglio seal of the artist.
57 x 13 3/8in (144.8 x 34cm)
$7,000 - 10,000

馮仙湜 山水 設色絹本 立軸

Provenance
acquired in Kyoto, Japan

8164

8165

8164
WU YUN (QING DYNASTY)
Ink Bamboo
Ink and color on paper, hanging scroll, bearing a date of *Qianlong yihai* (1755), inscribed and signed *Hua Yun* with one seal of the artist reading *Wu Yun* and several collector's seals.
47 1/2 x 41 1/4in (120.7 x 104.8cm)
$2,000 - 3,000

吳雲 墨竹 水墨紙本 立軸

8165
JIN SHIXIONG (1730-1810)
Grass Script Calligraphy
Hanging scroll, ink on satin, signed *Shixiong* and with two seals of the artist reading *Chen Xiong Zhiyin* and *Zhu Po*, with an effaced seal.
40 1/2 x 14 1/2in (103 x 37cm)
$3,000 - 5,000

金世熊 草書書法 水墨紙本 立軸

Provenance
Formerly in a Pennsylvania private collection

8166

8166
ATTRIBUTED TO TINGQUA (MID-19TH CENTURY)
Flowers and Insects
A set of eight paintings, gouache on paper, each composition a delicately rendered study of botanical and entomological specimens.
6 1/2 x 8 1/4in (16.5 x 20.9cm) dimensions of the largest
$6,000 - 9,000

傳庭呱 花蟲冊頁 水彩紙本 冊頁八開

Provenance
Purchased at Sotheby's Parke-Bernet, Hong Kong, 1977

Botanical and entomological studies created in China for the export market became popular after 1756, when an imperial decree was lifted, allowing Europeans and Americans to trade with China through the port of Guangdong. Whereas tea, silk and porcelain were among the most sought after commodities, native Chinese plants such as peonies, lilies, hydrangea, and lilacs were among the numerous species that were introduced to European and American gardens in the late 18th and 19th centuries. For a careful study of Qing botanical paintings for the West see Karina H. Corrigan "Chinese Botanical Paintings for the Export Market", *The Magazine Antiques*, June 2004.

8167

8167

8168

8167
ZHOU ZHIMIAN (1521-1610), ZHU QI, LU SHI
Two Landscapes
Two paintings, ink on satin, each framed, the first painting signed *Zhou Simian* and dated *bingwu* with one seal of the artist, mounted with calligraphy, ink on paper, signed *Zhu Qi* with one seal of the calligrapher; the second landscape, ink on satin, uninscribed, with one seal of the artist reading *chen Shi* mounted with calligraphy, ink on paper, signed *Lu Shi* with one seal of the calligrapher.
10 1/2 x 8 1/2in (26.6 x 21.6cm), each painting only
$2,000 - 3,000

周斯勉、朱圻、陸奭 山水、書法 水墨綾本 鏡框两幅

8168
AN IMPERIAL EDICT
Handscroll, ink and color on silk, bearing the date of the 46th year of the Qianlong reign (1757), and a further date of 8th year of Xianfeng reign (1858), consisting of inscriptions in Manchu and Chinese.
12 1/2 x 155in (31.8 x 393.7cm)
$5,000 - 7,000

清 十八/十九世紀 誥命

8169

8169

PROPERTY OF THE FEDERAL CITY COUNCIL, WASHINGTON D.C., THE PROCEEDS TO BENEFIT ITS PROGRAMS
LOTS 8169-8170

8169
AFTER LANG SHINING (GIUSEPPE CASTIGLIONE, 1688-1766)
Victory Banquet at Ziguangge
Horizontal scroll, ink and bright mineral pigments on silk, inscribed *Haixi chen Lang Shining gong xie* followed by two artist's seals, with an exterior titleslip embroidered *Yuzhi Tai Ye Fan Zhi Tu*, between couched dragons, with a frontispiece in large running script reading *Ziguang Kai Yuan* with one calligrapher's seal, mounted with a titled slip on yellow paper reading *Yuzhi Tai Ye Fan Zhi Tu* followed by inscriptions in Manchurian, Mongolian, Arabic and Tibetan scripts, with numerous colophons mounted after the painting, ink on paper, in Chinese and Manchurian, with a padded silk scroll jacket with an embroidered title reading *Yuzhi Ziguang Kai Yuan tu*.

26 1/4 x 261in (66.7 x 662.9cm), the painting only
$50,000 - 70,000

仿郎世寧 紫光凱宴 設色絹本 幅

Provenance
Donated to the Federal City Council, Washington, D.C. 1988
Simon Kriger (1900-1985), Washington, D.C.

Simon Kriger was raised in the Russian community of Harbin, China, before immigrating to the United States in 1938. Mr. Kriger became a prominent art dealer and art patron in Washington, DC, specializing in Chinese antiques.

The present scroll depicts an imperial procession approaching Ziguangge (Hall of Purple Brilliance) at the present day Zhongnanhai compound in Beijing. Opening inscriptions and titleslip denote the subject of the painting as a "victory banquet", one of many diplomatic affairs that were held in the garden adjacent to the Forbidden City. Such events were often commemorated by Qing court artists, and were not only meant as a glorification of military success, but to provide a historical record of the affair.

The painting opens on the eastern bank of Zhonghai (the Middle Lake) with palace attendants bearing baskets of provisions for the event. Across the lake, with the marble bridge and Beihai Pagoda visible in the deep distance, the Qianlong emperor arrives in a sedan chair, born by sixteen eunuchs and flanked by the elite imperial guard. Along the way brown and blue-robed princes and high officials kneel as the procession approaches a temporary felt tent (*ger*) assembled at the steps of Ziguangge. Within the tent, the imperial throne is positioned. On the opposite side of the tent Mongolian nobles kneel in anticipation of the emperor's imminent arrival. Bolts of silk, to be given as gifts to the attendees, await distribution after the banquet.

It is likely that this scroll depicts the celebration of the Qing conquest of Dzungharia and Altishar, one of the most significant of the Qianlong Emperor's "Ten Great Military Campaigns" which greatly expanded the Qing Empire to include much of what defines modern China's current boundaries. This specific battle (1755-1759) expanded the Qing empire both to the north and west to encompass the current territory of Xinjiang. The victory banquet was originally commemorated in a painting by the court artist Ding Guanpeng (1736-1796) and was later re-drawn by the Jesuit artist Guiseppe Castiglione (1688-1766) a.k.a. Lang Shining, whose rendition would be made into copperplate prints, along with other scenes commemorating the "Ten Great Military Campaigns". Whereas the present scroll includes many of the elements in both the Ding Guanpeng and Lang Shining compositions, the handscroll format allows the artist to include a greater panoramic view of the landscape that surrounds the Ziguangge compound.

8170

8170

8171

8170
AFTER CHEN MEI (CIRCA 1726-1742)
Pavillions Among Mountains
Two hanging scrolls, ink and color on paper, each inscribed *chen Chen Mei* with additional inscriptions signed *Wang Youdun* each scroll with a total of four seals.[2]
47 3/4 x 16in (121 x 41cm), each scroll
$1,000 - 1,500

仿陳枚 山水 設色絹本 立軸兩幅

Provenance
Donated to the Federal City Council, Washington, D.C. 1988
Simon Kriger (1900-1985), Washington, D.C.

PROPERTY FROM VARIOUS OWNERS

8171
TING YONG (LATE QING DYNASTY)
Landscape
Hanging scroll, ink on paper, inscribed and signed *Lin Guzi Ting Yong* and with two seals of the artist reading *Lin Guzi* and *Ting Yong*.
27 3/4 x 15 1/4 (69.5 x 39cm)
$4,000 - 6,000

廷雍 山水 水墨紙本 立軸

Provenance
Formerly in a Pennsylvania private collection

8172

8172

8172
REN YI (REN BONIAN, 1840–1896)
Two fan paintings
a) Figure on Horseback, circular fan painting, ink and color on silk, inscribed and signed *Bonian Ren Yi*, with one seal of the artist and three collector's seals.
b) Horse and Rider, circular fan painting, ink on silk, inscribed and signed *Bonian Ren Yi* and with one seal of the artist.
10 5/8 x 10 7/8 (27 x 27.6cm) dimensions of the larger
$10,000 - 15,000

任頤 人物 設色絹本/水墨絹本 扇面兩幅

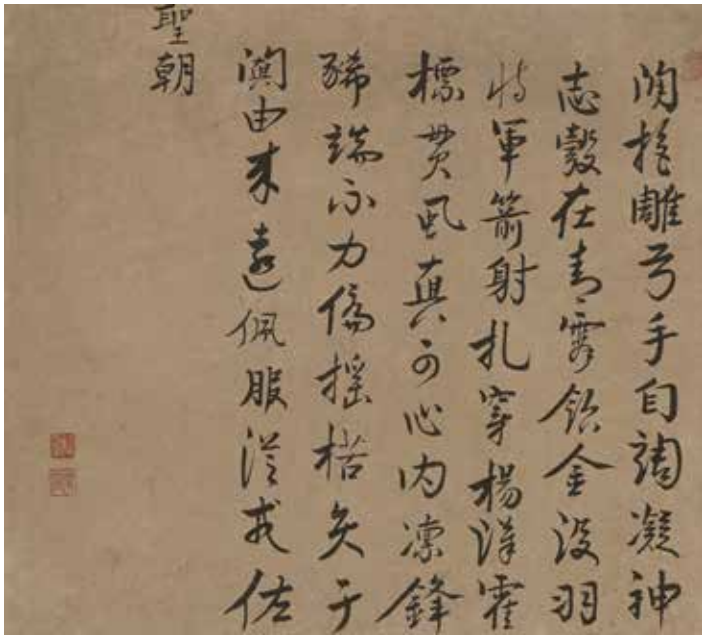
Provenance
Christie's New York, 23-24 June 1983， lot 605
Sotheby's New York, 25 February 1983， lot 20

8173
ZHOU YOU (19TH CENTURY)
Zhong Kui
Hanging scroll, ink and color on silk, with a long inscription dated *bingzi* (likely 1816 or 1876), signed *Zhou You* and with two seals of the artist.
43 x 14 3/4in (109 x 37.5 cm)
$2,000 - 3,000

周右 鐘馗賞花圖 設色絹本 立軸 十九世紀

8173

8175



8174

8174

8174
YU LING (18TH-19TH CENTURY)
Manchu hunt scenes, with calligraphy
Two folding album leaves, comprising two paintings on silk, each with two seals of Yu Ling, mounted together with two leaves of calligraphy in running script, ink on gold fleck paper, each with two calligrapher's seals.
12 x 13 1/2in (30.5 x 34.3cm), each painting
12 1/4 x 13 1/2in (31.1 x 34.3cm), each calligraphy
$4,000 - 6,000

俞齡 狩獵圖、書法 設色絹本/水墨灑金紙本 雙面冊頁两幅

Provenance
Purchased at Skinner's Auctioneers, circa 1995

8175
HU ZHANG (1848-1899)
Scholar's Rock
Hanging scroll, ink on paper, inscribed and signed *Hu Tiemei* with two seals of the artist.
51 3/8 x 12 5/8in (130 x 32cm)
$4,000 - 6,000

胡璋 供石 水墨紙本 立軸

8176

8176
ZHANG ZHIWAN (1811-1897) AND DING BAOZHEN (1820-1886)
Landscapes and Calligraphy
Album of eight painting leaves by Zhang Zhiwan and twelve calligraphy leaves by Ding Baozhen, ink and color on silk and ink on gold-flecked paper respectively, the final painting leaf signed *Zhang Zhiwan Mogu*, the final calligraphy leaf signed *Ding Baozhen hua*, each leaf with one or two seals of the artist.
6 3/8 x 3 7/8in (16.3 x 9.9cm)
$10,000 - 15,000

張之萬、丁寶楨 山水、書法畫冊 設色絹本/水墨金 冊頁二十開

8177

8178

8177
HE XIANGNING (1878-1972)
Ink Plum, 1937
Hanging scroll, ink on paper, inscribed with a poem and dated *nian liu nian shuang shi jie* (1937, tenth day of the tenth month) and signed *He Xiangning* with one artist's seal reading *He Xiangning yin* and one other seal reading *Hu zhan lao jun wen wu*.
32 x 12 1/4in (81.3 x 31cm)
$3,500 - 5,000

何香凝 墨梅 水墨紙本 立軸 一九三七年作

A fierce patriot throughout her life, He Xiangning painted this work in late 1937 to raise funds in support of troops in the Sino-Japanese war of 1937-1945. The poetic quatrain, penned by the artist, praises the bravery of soldiers fighting the invading Japanese army at the front lines in the Battle of Shanghai in August, 1937. The seal at the lower right, reading *Hu zhan lao jun wen wu* (滬戰勞軍文物, artifact for the relief of troops in the Battle of Shanghai), was likely carved by Zhu Fukan (朱复戡, 1902-1989), an important seal-carver and artist also heavily involved in the war effort.

8178
LIU XILING (1848-1923)
Two cranes
Hanging scroll, ink and color on silk, a finger painting, inscribed by the artist and signed *Ziwen jushi* followed by two artist's seals.
52 3/4 x 15in (134 x 38.1cm)
$1,000 - 1,500

劉錫玲 雙鶴指畫 設色絹本 立軸

8179

8180

8179
WO REN (1804-1871)
Calligraphy Couplet
Two hanging scrolls, ink on paper, signed *Gen Feng Wo Ren*, with two seals of the artist, reading *Gen Feng*, and *Wo Ren zhi yin*.
65 x 13 3/8 in (165 x 40 cm) each
$7,000 - 10,000

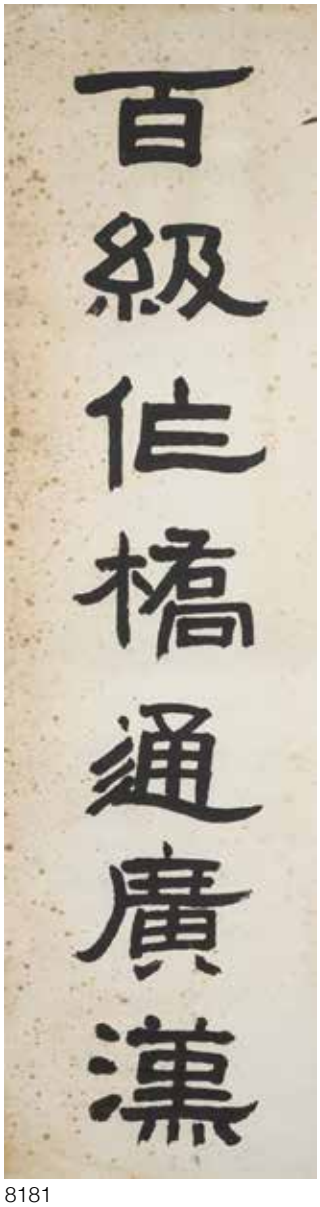
倭仁 書法對聯 水墨紙本 立軸两幅

Provenance
Formerly in a Pennsylvania private collection

8180
WU CHANGSHUO (1844-1927)
Chrysanthemums and Rock, 1915
Hanging scroll mounted for framing, ink and color on paper, dated second month of *yimao* (1915), signed *Wu Changshuo* with two seals of the artist reading *Wu Chang Shi* and *Wu Jun Zhi Yin*.
52 1/2 x 13in (133.5 x 32.8cm)
$20,000 - 30,000

吳昌碩 菊花供石 設色紙本 鏡片 一九一五年作

8181



8181

8182

8182

8181
ZHANG ZUYI (1849-1917)
Calligraphy Couplet in Clerical Script
Two hanging scrolls, ink on paper, dated *wushen* (1908) and signed *Zuyi*, with two seals of the artist.
90 3/4 x 23 7/8in (230.5 x 60.1cm) each
$4,000 - 6,000

張祖翼 隸書對聯 水墨紙本 立軸兩幅 一九〇八年作

Provenance
Formerly in a Pennsylvania private collection

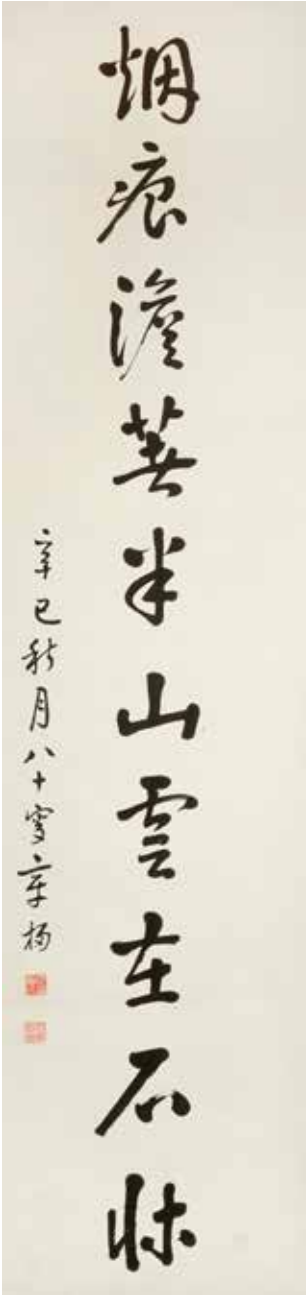
8182
ZUO XIAOTONG (1857-1924)
Calligraphy Couplet in Clerical Script
Two hanging scrolls, ink on paper, signed by the artist *Zuo Xiaotong*, with two seals of the artist.
58 1/4 x 15 1/4in (148 x 39cm) each
$4,000 - 6,000

左孝同 隸書對聯 水墨紙本 立軸兩幅

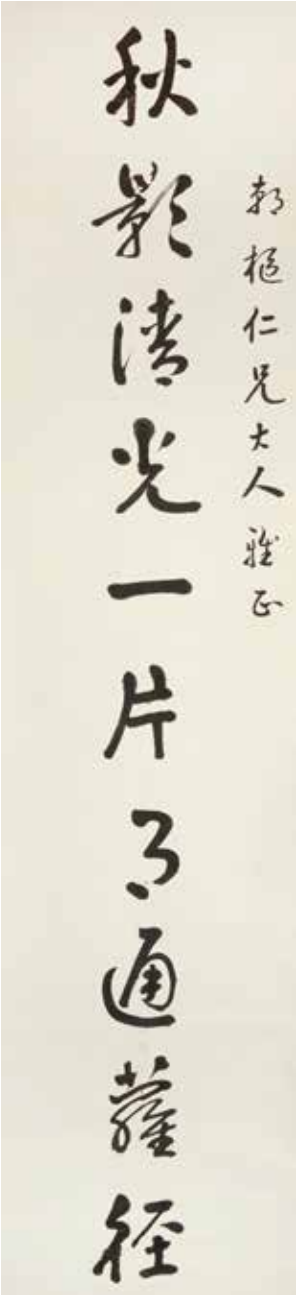
Provenance
Formerly in a Pennsylvania private collection

8183

8183



8184



8184

8183
LIU CHUNLIN (1872-1942)
Calligraphy Couplet
Two hanging scrolls mounted for framing, ink on paper, dedicated to *Shen Xiong*, signed *Liu Chunlin*, and with two seals of the artist.
66 1/2 x 15 3/4in (168.9 x 40cm)
$5,000 - 7,000

劉春霖 書法對聯 水墨紙本 立軸兩幅

8184
ZHANG QIN (1861 - 1949)
Calligraphy Couplet, 1941
Two hanging scrolls, ink on paper, inscribed by the artist and dated *xinsi* (1941) and signed *Zhang Qin* and with two seals of the artist reading *Chen Zhang Qin Yin* and *Jiachen Hanlin*.
66 3/4 x 15 3/8in (169.6 x 39cm)
$3,000 - 5,000

章梫 書法對聯 水墨紙本 立軸兩幅 一九四一年作

Provenance
Formerly in a Pennsylvania private collection

8185

8186

8186

8187

8185
TANG DI (1878-1948) AND WU YUN (1811-1883)
Two fan paintings
a) Tang Di, Plum and Calligraphy, fan painting, ink on paper, dated to autumn of *renshen* (1932), inscribed and signed *Tang Di* on both sides, with three seals of the artist.
b) Wu Yun, Figures and Calligraphy, fan painting, ink and color on paper, dated to spring of *jiaxu* (1874), inscribed and signed *Wu Yun*, with four seals of the artist.
8 1/2 x 17 3/4in (21.6 x 45cm) the Wu Yun fan
$1,000 - 1,500

湯滌、吳雲 書法、梅花與人物 水墨紙本/設色紙本 扇面两幅

8186
FANG YI (1889-1979) AND CHU DEYI (1871-1942)
Dragon and Calligraphy
Folding fan, ink on paper, one side with a dragon amid clouds by Fang Yi, inscribed by the artist with a dedication and signed *Fang Yi*, with two artist's seals, reversed by calligraphy in clerical script by Chu Deyi, with a dedication, dated *jimao* (1939), signed *Chu Deyi* with one artist's seal.
20in (50.8cm) length
$1,000 - 1,500

房毅、褚德彝 雲龍、書法 水墨紙本 成扇

8187
YU FEI'AN (1888-1959)
Peonies and Bees at Dusk, 1949
Fan painting, ink and color on silk, inscribed and dated spring of *jichou* (1949) and with two seals of the artist.
8 5/8 x 18 1/2in (22 x 47cm)
$7,000 - 9,000

于非闇 蜜蜂牡丹 設色絹本 扇面 一九四九年作

8188

8188
ZHANG SHIYUAN (1898-1977)
Landscapes
Four hanging scrolls, ink and color on paper, inscribed and signed *Shiyuan* or *Zhang Kehe*, with five seals of the artist, and dated *jiashen* year (1944).
59 1/2 x 15 1/2in (151 x 39.5cm) each (4)
$8,000 - 10,000

張石園　山水　設色紙本　立軸四屏　一九四四年作

（一）
款識：規圓蒼潤老樵筆，第一得傳青汴圖。老大如知求六法，陰陽向背不能無。甲申（1944）咏月，石園居士。
鈐印：克龢

（二）
款識：輕嵐峯外樹如懸，景色隨時入眼新。更有供人快意處，氣清泉活少塵埃。甲申（1944）霜月，張克龢。
鈐印：石園居士書畫

（三）
款識：山頭芳樹吹古香，山下清泉生寒光。仙巖神境無此鄉，何人構此讀書堂。甲申（1944）暮秋，石園張克龢。
鈐印：克龢

（四）
款識：剩水殘山八載中，迷天宿霧掩奇峯。滄桑未及銅駝劫，錦繡重開煥若虹。榮軒先生清玩即正，甲申（1944）杪秋，石園居士張克龢。
鈐印：克龢、石園居士書畫

8189

8190

PROPERTY FROM THE COLLECTION OF KUNG-JEN CHU (1917-2002)
LOTS 8189-8200

Kung-Jen Chu (朱公任, 1917-2002) was born near Shanghai, China. He studied economics in China as well as at New York University and Columbia University. Throughout his thirty-year career with the United Nations, he demonstrated constant devotion to the organization's ideals and objectives. As a reviser specializing in economics, finance, and decolonization, he was a great asset to the Chinese Service of the Translation Division in the Department of Conference Services.

As part of his work at the United Nations, Kung-Jen Chu traveled extensively throughout the world. One of his greatest passions was traveling to mainland China and Hong Kong. It was during those trips in the 1960's and 1970's that Chu met with Chinese painters and began assembling his collection of Chinese art. Paintings and calligraphy from the Kung-Jen Chu collection are entering the market for the first time in nearly a half-century.

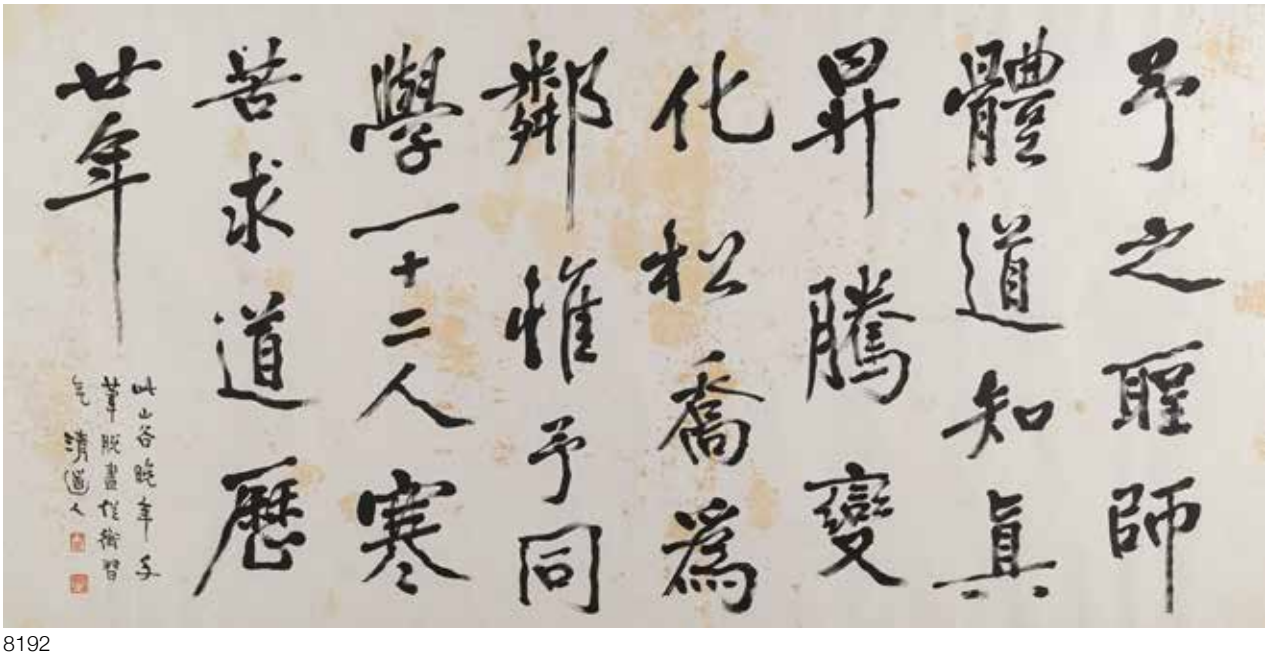
8189
JIN XINLAN (1841-1909)
Seven Trees of Jiangnan
Hanging scroll, ink and color on paper, titled *Jiangqian qi shu tu*, inscribed as following the brush manner of *Shiguzi* (Wang Hui, 1632-1717) and signed *Xinlan*, with another artist's inscription dated *jiachen shi yi yue* (1904, eleventh month) and signed *Xianiu*, with three artists' seals reading *Xinlan*, *Xianiu'an* and *Lengxiang Xiansheng* and two collectors' seals.
46 1/4 x 15in (117.5 x 38.1cm)
$5,000 - 7,000

金心蘭 江千七樹圖 設色紙本 立軸

8190
YUN BINGSUN (1854-1918)
Portrait of a Scholar
Hanging scroll, ink and color on paper, dedicated to *Hongquan* and signed *Yun Bingsun* with one artist's seal reading *Bingsun zhi yin*, with two other inscriptions both dedicated to *Hongquan*, one dated *yiyou* (1885) and signed *Zhao Qingwen* with one seal, the other signed *Lu Youshan* with two seals.
21 3/4 x 14 1/2in (55.2 x 36.8cm)
$1,500 - 2,500

惲炳孫 執蘭名士像 設色紙本 立軸

8191



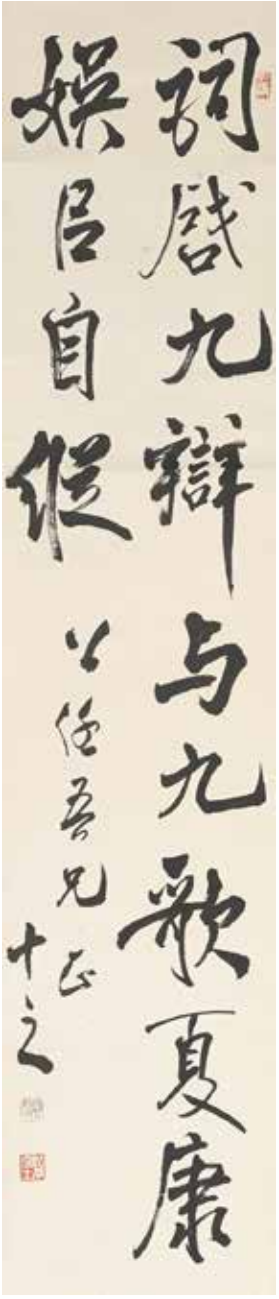
8192

8191
WANG ZHEN (1867-1938)
Bronze Vessel Rubbings with Flowers, 1914
Mounted for framing, ink and color on paper, with rubbings of two bronze vessels, with a third rubbing of a bronze inscription, the rubbing of the pan with a seal reading *Yunlin Shouta*, inscribed by the artist and dated *Jiayin* (1914) and signed *Bailong Shanren Wang Zhen* with two artist's seals.
19 3/4 x 50 3/4in (50.1 x 128.9cm)
$3,500 - 5,000

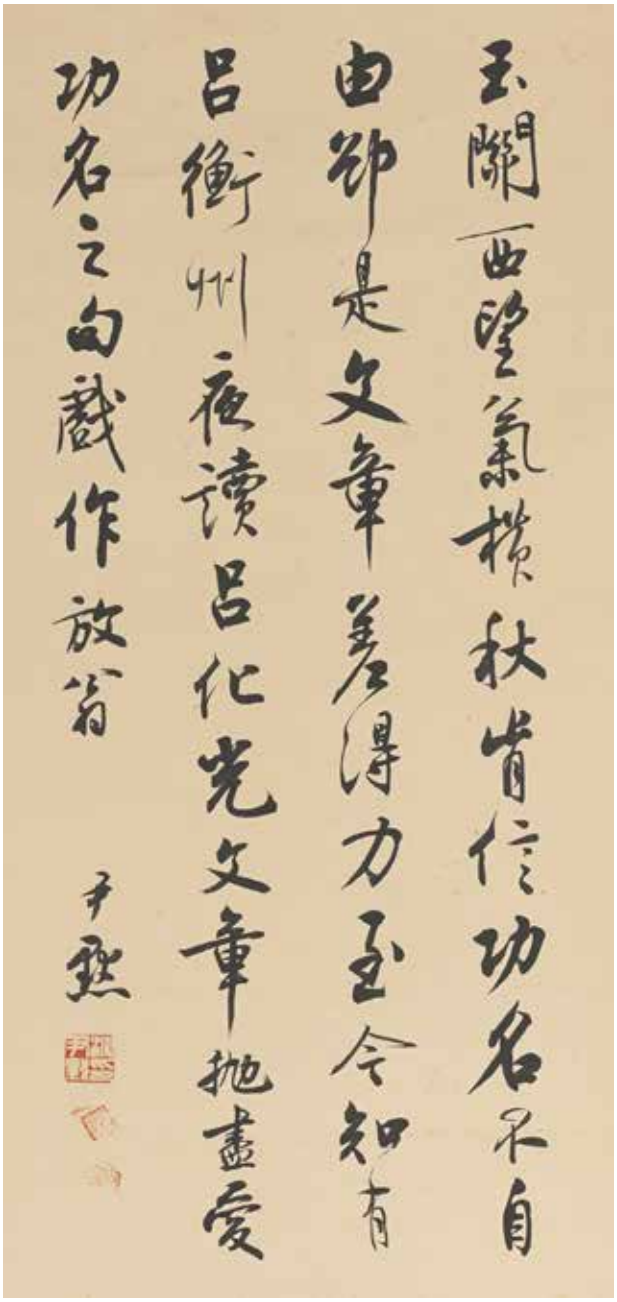
王震 博古花卉圖 設色紙本 鏡片 一九一四年作

8192
LI RUIQING (1867-1920)
Calligraphy in Running Script
Framed and glazed, ink on paper, with the calligrapher's inscription, signed *Qing Daoren* with two artist's seals, one reading *Amei*.
26 3/4 x 54in (68 x 137.1cm)
$3,500 - 5,000

李瑞清 行書書法 水墨紙本 鏡框



8193



8194

8193
ZHANG LONGYAN (1909-2009)
Calligraphy
Hanging scroll, ink on paper, dedicated to *Gongren* and signed *Shizhi* with three artist's seals, two reading *fa xue bo shi* and *hong wen xiao li* and one partially reading *Zhang*.
47 1/4 x 10 1/2in (120 x 26.7cm)
$1,500 - 2,000

張隆延 書法 水墨紙本 立軸

Zhang Longyan was born into a Qing scholar's family, and began studying calligraphy at an early age. For four years, he was the dean of the College of Art at Chinese Culture University (中國文化大學美術研究所所長) in Taipei, Taiwan. He likely befriended Kung-Jen Chu, to whom this calligraphy is dedicated, while both worked for the United Nations.

8194
SHEN YINMO (1883-1971)
Calligraphy in Running Script
Hanging scroll, ink on paper, signed *Yinmo* with one calligrapher's seal reading *Shen Yinmo yin* and two collector's seals reading *Zhu Gongren yin*.
25 x 12 1/4in (63.5 x 31.1cm)
$4,000 - 6,000

沈尹默 行書書法 水墨紙本 立軸

8195

8196

8195
ZHENG WUCHANG (1894-1952)
River Landscape with Fisherman Playing a Flute, 1946
Hanging scroll, ink and color on paper, inscribed with a poetic quatrain, dated *bingshu* (1946) and signed *Zhang Wuchang* with three artists' seals reading *Ruokan*, *Zheng Chang zhi yin* and *Zheng zhai*.
41 1/4 x 15 1/8in (104.5 x 38.4cm)
$8,000 - 12,000

鄭午昌 湖塘笛聲 設色紙本 立軸 一九四六年作

8196
DONG ZUOBIN (1895-1963)
Calligraphy in Oracle Bone Script, 1952
Hanging scroll, cinnabar ink on paper, dated *renchen* (1952) and signed *Dong Zuobin*, with two seals of the calligrapher reading *Dong Zuobin* and *Yantang*.
37 7/8 x 6in (96 x 15.2cm)
$1,800 - 2,500

董作賓 甲骨文書法 硃墨紙本 立軸 一九五二年作

8197

8198

8199

8200

8197
CHEN BANDING (1876-1970)
Crabapple
Hanging scroll, ink and color on paper, inscribed with a poem and signed *Banding Chen Nian* with two artist's seals reading *Banding Laoren* and *Chen Nian ri li* and one collector's seal.
39 1/2 x 13 1/8in (100.4 x 33.3cm)
$2,000 - 3,000

陳半丁 秋海棠 設色紙本 立軸

8198
XING YIFENG (20TH CENTURY)
Bird, Butterfly and Flowering Tree
Hanging scroll, ink and color on silk, signed *Guyan Xing Yifeng* with one artist's seal reading *Xing Yifeng yin* and one collector's seal reading *Zhu Gongren yin*.
20 3/4 x 6 1/4in (52.7 x 15.8cm)
$2,500 - 4,000

邢一峰 粉蝶花鳥 設色絹本 立軸

8199
LEI PEIZHI (1892-1992)
Beauty, 1955
Mounted for framing, ink and color on paper, inscribed by the artist's husband Lang Jingshan (1892-1995) as painted by Lei Peizhi with a poem composed by the artist, dated *yiwei xia* (1958, summer), followed by two artists' seals reading *Jingshan* and *Peizhi*.
23 3/4 x 11 3/4in (60 x 32.5cm)
$1,500 - 2,500

雷佩芝 美人圖 設色紙本 鏡片 一九五五年作

8200
WU HUANHUI (20TH CENTURY)
Bamboo, Rock and Flowers, 1958
Hanging scroll, ink and color on paper, titled *si ji ping an*, dated *wushu shi yi yue* (1958, eleventh month), dedicated to *Gongren* and signed *Wu Huanhui* with two artist's seals, one reading *Wu Huanhui*, and two collector's seals, one reading *Zhu Gongren yin*.
37 x 17in (94 x 43.2cm)
$1,500 - 2,000

吳浣蕙 竹石花卉 設色紙本 立軸 一九五八年作

Born in Suzhou, Wu Huanhui was the daughter of the painter Wu Zishen (1893-1972). She studied painting with her father as well as with the 20th century master Zhang Daqian (1899-1983), who instructed her on figure painting. Wu collaborated with her father on many paintings of landscape or bird-and-flower subjects.

8201

8201

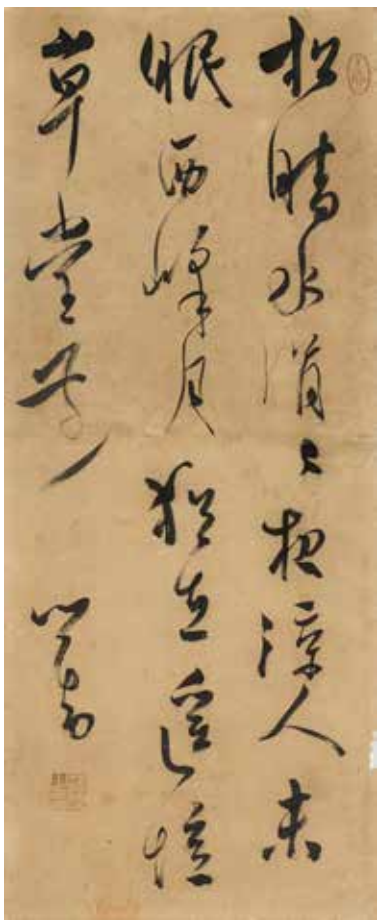
PROPERTY FROM VARIOUS OWNERS

8201ᵃ
WU JINGTING (1904-1972)
Two Landscape Paintings
a) Boats in Qutang Gorge, unmounted vertical scroll, ink and color on paper, dated 1959 and signed *Jingting*
b) River landscape, unmounted horizontal scroll ink on paper, signed *Jingting* with one seal of the artist.
39 x 16 3/8in (99 x 41.6cm) and 10 1/4 x 27 1/2in (27.6 x 69.8cm)
$6,000 - 9,000

吳鏡汀 山水 設色紙本/水墨紙本 鏡片兩幅

8202
PU RU (1896-1963)
Calligraphy in running script
Mounted and framed, ink on paper, signed *Xinyu* with two artist's seals.
24 3/4 x 10 1/8in (62.8 x 25.7cm)
$2,000 - 3,000

溥儒 行書書法 水墨紙本 鏡框



8202

8203

8203
ZHENG MUKANG (1901-1982)
Gentlemen and Attendants
Handscroll mounted for framing, ink and color on silk, signed *Zheng Mukang* with one seal of the artist.
12 7/8 x 41in (32.8 x 104.2cm)
$7,000 - 9,000

鄭慕康 人物 設色絹本 鏡片

8204

8205

8204
JIANG HANTING (1903-1963)
Bird and Flowers
Hanging scroll, ink on paper, dated *gengwu* year (1930), inscribed and signed *Yushan Hanting Jiangyu*, with two seals of the artist.
38¼ x 12¾in (98cm x 32.5cm)
$2,500 - 4,000

江寒汀　花鳥　水墨紙本　立軸　一九三〇年作

款識：畫以清輕為上，白陽山人用筆挺秀古雅，用墨沉穩，乃高品也。此倣其大略，未識鑒家以為何如。庚午（1930）中秋前三日，虞山寒艇江漁寫。
鈐印：寒艇、枕流草堂

8205
YU ZHIZHEN (1915-1995)
Birds and Flowers, 1948
Hanging scroll, ink and color on silk, dated *wuzi* (1948), inscribed and signed *Yu Zhizhen*, with two seals of the artist.
65 1/2 x 16 1/2in (166.5 x 41.5cm)
$6,000 - 8,000

俞致貞 花鳥圖 設色絹本 立軸 一九四八年作

8206

8206
LIU JIYOU (1918-1983)
Monkey King
Scroll mounted for framing, ink and color on paper, signed *Jiyou* and with one seal of the artist reading *Liu Jiyou Yin*.
28 x 12in (71 x 30.8cm)
$12,000 - 15,000

劉繼卣 孫悟空 設色紙本 鏡片

Liu Jiyou, a native of Tianjin, is famous for his work as a popular illustrator, especially in the area of *lianhuanhua*, a Chinese genre of fully-illustrated, didactic, mass-market comic book, often used for government propaganda during the Mao era. Liu's depictions of the Monkey King, the present lot being a fine example, are particularly well known. He enjoyed significant official support, receiving praise from both Mao Zedong and Zhou Enlai.

8207

8208

8207
CAO KEJIA (1906-1979)
Cats and Flowers, 1947
Hanging scroll, ink and color on paper, dated *dinghai* (1947), inscribed and signed *Cao Kejia* with two seals of the artist.
39½in x 12½in (100.5cm x 31.5cm)
$2,500 - 4,000

曹克家 貓戲圖 設色紙本　立軸 一九四七年作

Provenance
Bonhams Hong Kong, sale 20959, 24 November 2013, lot 700 (part lot)
A Hong Kong private collection
Acquired at Shanghai Antique and Curio Store in the 1990s

8208
YU FEI'AN (1888-1959)
Eagle
Hanging scroll, ink and color on silk, inscribed and signed, with one seal of the artist reading *Yu Fei'an*.
35 1/2 x 12in (90 x 31cm)
$6,000 - 8,000

于非闇 御鷹圖 設色絹本 立軸

8209

8210

8209
MEI LANFANG (1894-1961)
Butterflies and Plants, 1945
Hanging scroll, ink and color on silk, dated *yiyou* (1945), inscribed and signed *Mei Lanfang*, with two seals of the artist.
24 5/8 x 12 5/8in (62.5 x 32cm)
$5,000 - 7,000

梅蘭芳 蝴蝶花卉圖 設色絹本 立軸 一九四五年作

8210
WANG XUETAO (1903-1982)
Chickens, 1969
Hanging scroll, ink and color on paper, dated *jiyou* (1969), inscribed and signed *Xuetao*, with one seal of the artist reading *Wang Xuetao*.
50 3/4 x 12 1/2in (129 x 31.8cm)
$7,000 - 10,000

王雪濤 雄雞圖 設色紙本 立軸 一九六九年作

8211

8212

8211
XIE ZHILIU (1908-1997)
Mountain Landscape with Trees, 1986
Fan painting, mounted for framing, dated *bingyin* year, summer (1986) with two seals of the artist.
7 1/2in x 21 1/2in (19.1 x 54.6cm)
$5,000 - 7,000

謝稚柳 山水 設色紙本 扇面鏡片 一九八六年作

Provenance
Bonhams San Francisco, sale 17541, 5 December 2009, lot 8351 (part lot)

8212
XIE ZHILIU (1908-1997)
Bird and Lotus, 1961
Hanging scroll, ink and color on paper, dated *xinchou* (1961), inscribed and signed *Xie Zhiliu*, and with three seals of the artist.
30 1/2 x 18 3/4 (77.5 x 47.6cm)
$15,000 - 20,000

謝稚柳 荷花小鳥 設色紙本 立軸 一九六一年作

8213

8214

8214

PROPERTY FROM A PRIVATE SEATTLE COLLECTION

8213
WANG JIQIAN (1906-2003)
Seascape with Sailboat
Ink and color on paper, inscribed with a four-character title *yi fan feng shun*, dedicated to *Pangnai Nushi* (龐耐女士, Ms. Boney; Alice Boney, 1901-1988), signed *Wang Jiqian* with one artist's seal reading *Zhu Li Guan* and one collector's seal; mounted as a frontispiece to an album mounted with historic black-and-white photographs of sites, landscapes, and figures from China; on the cover a title slip with a four-character title *qian tu wu liang* and an inscription dedicating the volume to *Pangnai Nushi* for her distant travel, with one artist's seal reading *Wang Jiqian*.
10 5/8 x 14in (27 x 35.6cm) dimensions of painting
$4,500 - 6,000

Provenance
You Wei Du Zhai Collection, Seattle, Washington
acquired in Philadelphia, 1992

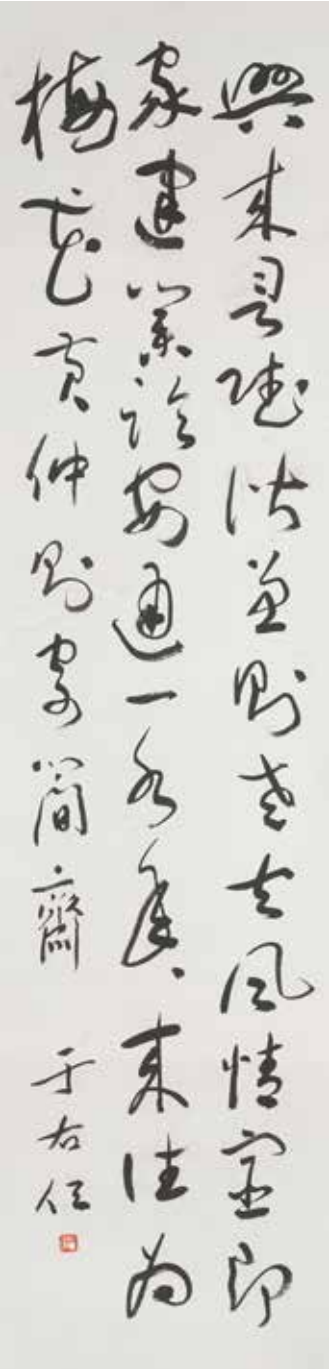
王季遷 一帆風順 設色紙本 冊頁

During a long career that spanned sixty-five years, Alice Boney (1901-1988) achieved prominence as a dealer of Chinese and Japanese art. Her clients included public institutions such as the Metropolitan Museum of Art and the Freer Gallery, and she was instrumental in building the Ming and Qing porcelain collection of President Herbert H. Hoover. In 1958, Ms. Boney embarked on a journey to Japan, where she would eventually reside for sixteen years before returning to New York. This painting by Wang Jiqian appears to have been a parting gift to Boney with well wishes for a bright future.

PROPERTY FROM VARIOUS OWNERS

8214
SHEN SHIJIA (1906-2001), QIAN YIHAI (19TH/20TH CENTURY) AND VARIOUS CALLIGRAPHERS
Landscapes with calligraphy, 1930
Folding fan, ink and color on paper, each side with a small painting, one by Shen Shijia, reversed with one by Qian Yihai, each signed by the respective artist, dated *gengwu* (1930), augmented with calligraphy by Shen Jun and Qi Fanniu (1877-1938).
19 1/2in (49.5cm) length
$1,500 - 2,500

申石伽、錢一海、戚飯牛、沈俊等 山水/書法 設色/水墨紙本 成扇



8215

8216

8215
YU YOUREN (1879-1964)
Calligraphy in cursive script
Hanging scroll, ink on paper, inscribed with a poem by Huang Jingren, signed *Yu Youren*, with one seal of the artist reading *Youren*.
52 3/4in x 12 3/4in (134cm x 32.5cm)
$5,000 - 7,000

于右任 草書書法 水墨紙本 立軸

款識：興來詞賦諧兼則，老去風情宦即家。建業臨安通一水，年年來往為梅花。黃仲則寄簡齋。于右任。
鈐印：右任

註：詩文出自清代黃景仁（仲則）《歲暮懷袁簡齋太史》。

8216
DING YANYONG (1902-1978)
Mulan the Heroine
Hanging scroll, ink and color on paper, inscribed by the artist and signed *Ding Yanyong xie*, with one seal of the artist, the outer titleslip also inscribed by the artist.
54 3/4 x 13 1/2in (139 x 34.3cm)
$6,000 - 9,000

丁衍庸 花木蘭 設色紙本 立軸

Provenance
Sotheby's New York, sale 6184, 29 May 1991, lot 107

8217

8217
CHENG SHIFA (1921-2007)
Flowers and Fish in a Vase, 1949
Hanging scroll, ink and color on paper, dated *jichou* (1949), inscribed and signed *Cheng Shifa* and with two seals of the artist.
26 3/4 x 17 5/8in (68 x 44.8cm)
$7,000 - 10,000

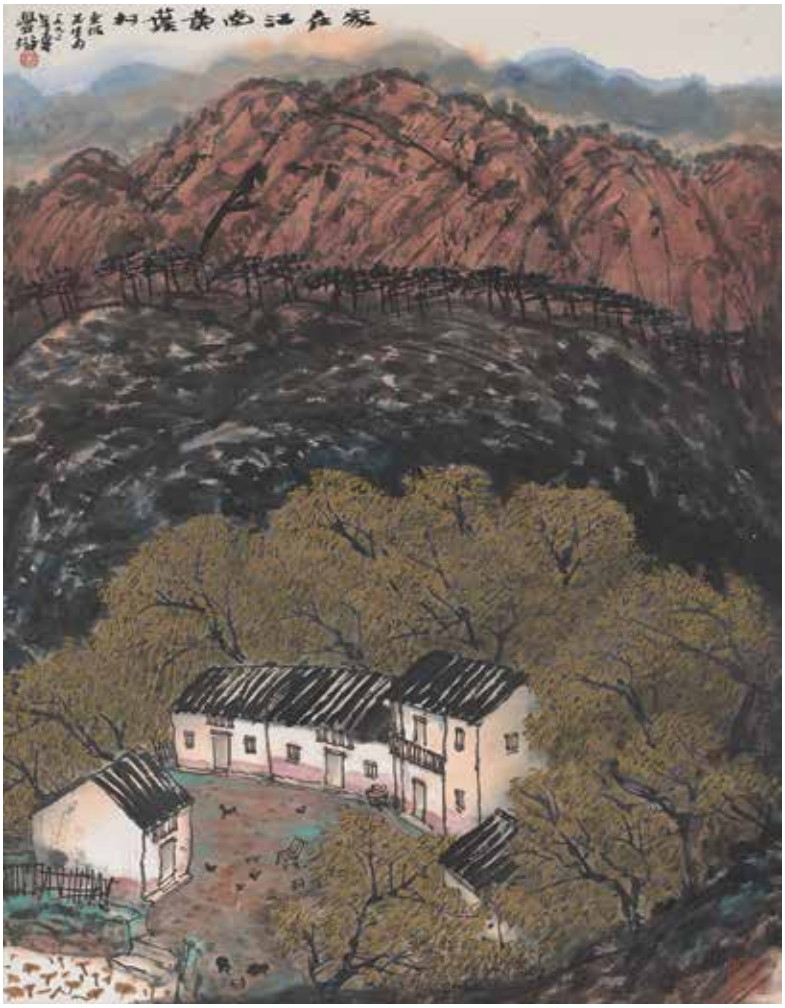
程十髮 花魚圖 設色紙本 立軸 一九四九年作

8218

8218
XIAO PING (BORN 1942)
Mountain Spirit from the Nine Songs of Qu Yuan, 1983
Hanging scroll, ink and color on paper, dedicated to *Li Yijun*, dated *guihai* (1983), inscribed and signed *Xiao Ping* and with four seals of the artist reading *Xiao Ping*, *Pingzi*, *Ji Qing* and *Shou Lian Ju*.
40 1/8 x 26 5/8in (101.9 x 67.6cm)
$12,000 - 18,000

蕭平 屈原九歌山鬼第十一稿 設色紙本 立軸 一九八三年作

8219



8220

8219
CHEN PEIQIU (BORN 1922)
Figures Playing *Qi*, 1947
Hanging scroll, ink and color on silk, dated *dinghai* (1947), inscribed and with two seals of the artist.
33 1/2 x 16in (85 x 40.8cm)
$7,000 - 10,000

陳佩秋 奕棋圖 設色絹本 立軸 一九四七年作

Provenance
Formerly in a Pennsylvania private collection

8220
LIN FENGSU (BORN 1939)
Landscape, 1992
Hanging scroll, ink and color on paper, titled *jia zai Jiangnan huang ye cun*, inscribed, dated *yi jiu jiu er nian xia* (1992, summer) and signed *Fengsu* with two artist's seals reading *Lin* and *fu shi ji shi*.
26 3/8 x 20 5/8in (67 x 52.4cm)
$6,000 - 9,000

林豐俗 家在江南黃葉村 設色紙本 立軸 一九九二年作

Provenance
Acquired directly from the artist, in Guangdong, 1992

8221

8221
RU YI (BORN 1966)
Landscape
Ink and color on paper, mounted, with one artist's seal reading *Ru Yi*.
28 x 34 3/4in (71 x 88.3cm) painting
37 x 49 1/2in (94 x 125.7cm) painting with mount
$5,000 - 7,000

如一 山水 水墨紙本 鏡片

8222
RU YI (BORN 1966)
Rock and Cloud
Hanging scroll, ink on paper, inscribed and signed *Ru Yi* with three artist's seals, two reading *Ru Yi*, and *mo zhi yin yuan*.
37 3/4 x 37 3/4in (96 x 96cm)
$6,000 - 8,000

如一 奇山石圖 水墨紙本 立軸

8222

8223

8223
ZHAO WUJI (ZAO WOU-KI, 1921-2013)
La Cathedrale
Lithograph, ink and color on paper, signed Wuji in Chinese and ZAO in English, with the edition number 5/35.
15 x 21 11/16in (38x 55cm)
$5,000 - 7,000

趙無極 大教堂 石版畫 紙本 一九五二年作

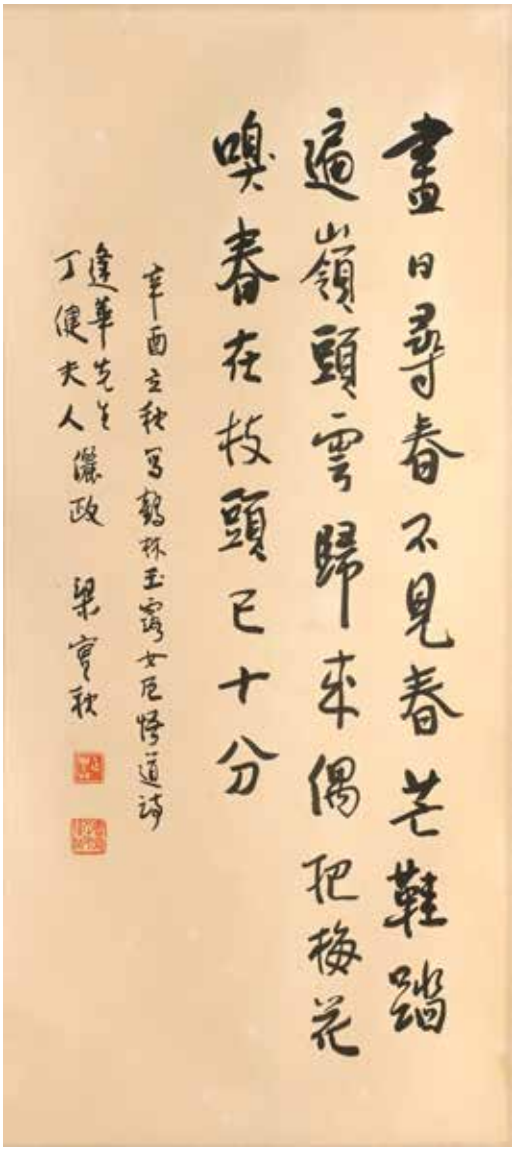
8224

PROPERTY FROM THE ESTATE OF FENG-HWA MAH, SEATTLE, WA
LOTS 8224-8229

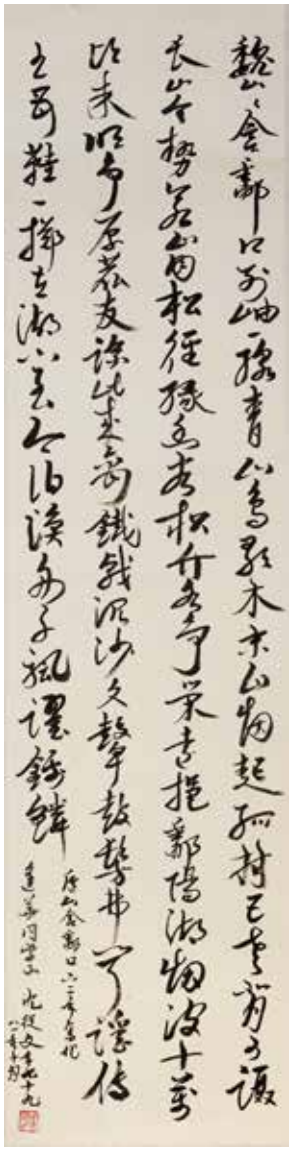
Feng-hwa Mah (Ma Fenghua 馬逢華, 1922-2013) was a scholar of economics as well as a modern literatus and poet. Born in the city of Kaifeng in Henan province, Mah studied economics at National Peking University and the University of Michigan. From 1961 to 1987, he taught economics at the University of Washington, Seattle, retiring in 1987 with the title of Professor Emeritus. Mah authored many articles on the Chinese economy and published two books on China's foreign trade in 1963 and 1971. Mah also published two collections of literary essays in 1993 and 2007, as well as a memoir in 2011 detailing his early days of study in Beijing and his later life as an émigré scholar. He hosted many of his fellow literati such as Shen Congwen (1902-1988) and Liang Shiqiu (1903-1987) during their visits to the United States. Such meetings were the impetus for the creation of the majority of the calligraphy works and paintings in Mah's collection that are being offered in this auction.

8224
TAI JINGNONG (1903-1990)
Calligraphy
Ink on paper, mounted for framing, dedicated to *Fenghua xiansheng* and *Dingjian furen*, signed *Tai Jingnong* with two artist's seals reading *Longpo* and *Jingnong wu yang*.
11 x 27 1/4in (28 x 69.2cm)
$5,500 - 7,000

臺 農 行書書法 水墨紙本 幅



8225



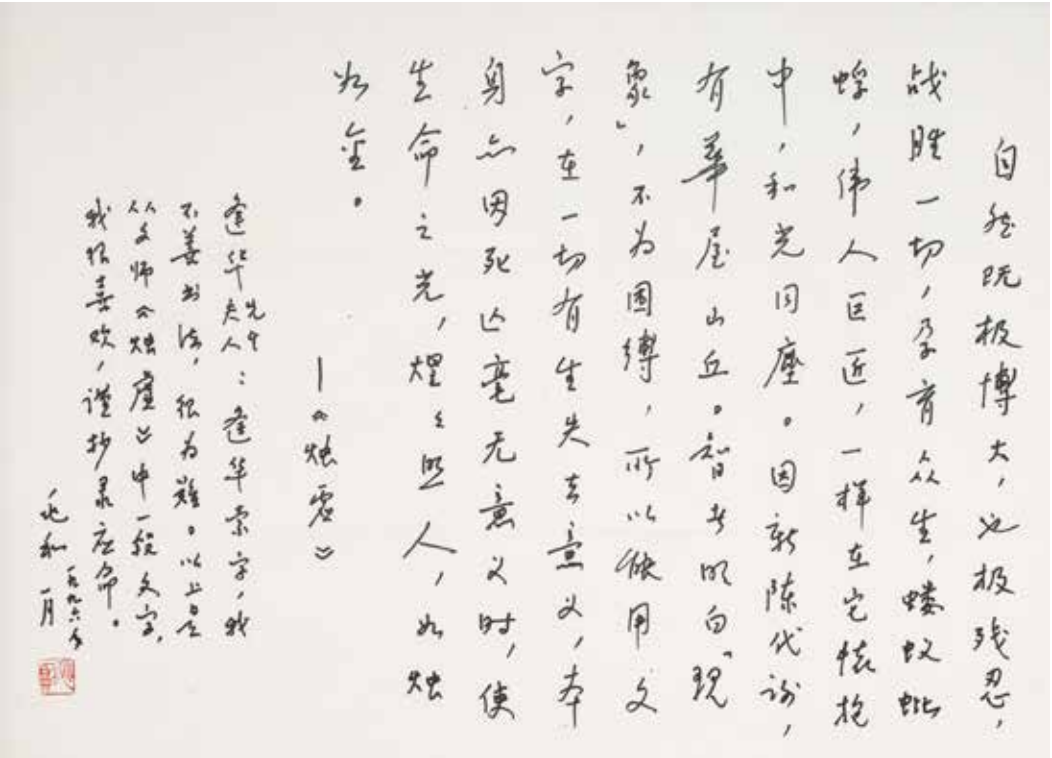
8226

8225
LIANG SHIQIU (1903-1987)
Poem in Running Script, 1981
Hanging scroll, ink on paper, dated *xinyou li qiu* (1981, mid-autumn), dedicated to *Fenghua xiansheng* and *Dingjian nushi* and signed *Liang Shiqiu* with two artists' seals reading *zheng xing* and *Shiqiu bashi yi hou zuo*.
23 1/2 x 10 1/2in (59.7 x 26.7cm)
$3,000 - 5,000

梁實秋 行書七 水墨紙本 立軸 一九八一年作

8226
SHEN CONGWEN (1902-1988)
Calligraphy in Running-Grass Script, 1981
Hanging scroll, ink on paper, dedicated to *Fenghua tongxue*, dated at age seventy-nine and 1981, tenth month, and signed *Shen Congwen* with one artist's seal reading *Fenghuang Shen Congwen*.
41 x 10 1/4in (104.1 x 26cm)
$6,000 - 8,000

沈從文 行草書法 水墨紙本 立軸 一九八一年作



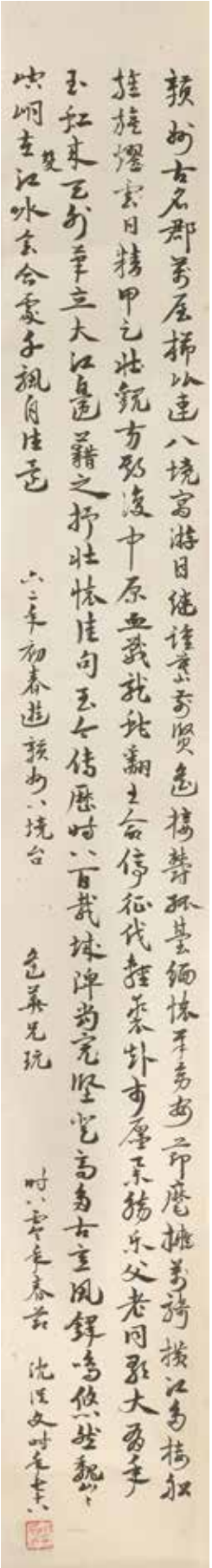
8227

8227
ZHANG ZHAOHE (1910-2003)
Calligraphy in Running Script, 1996
Pen ink on paper, framed and glazed, inscribed, dedicated to *Fenghua xiansheng furen*, dated 1996, first month and signed *Zhaohe* with one artist's seal reading *Zhaohe*.
10 x 14 3/8in (25.4 x 36.5cm)
$2,000 - 3,000

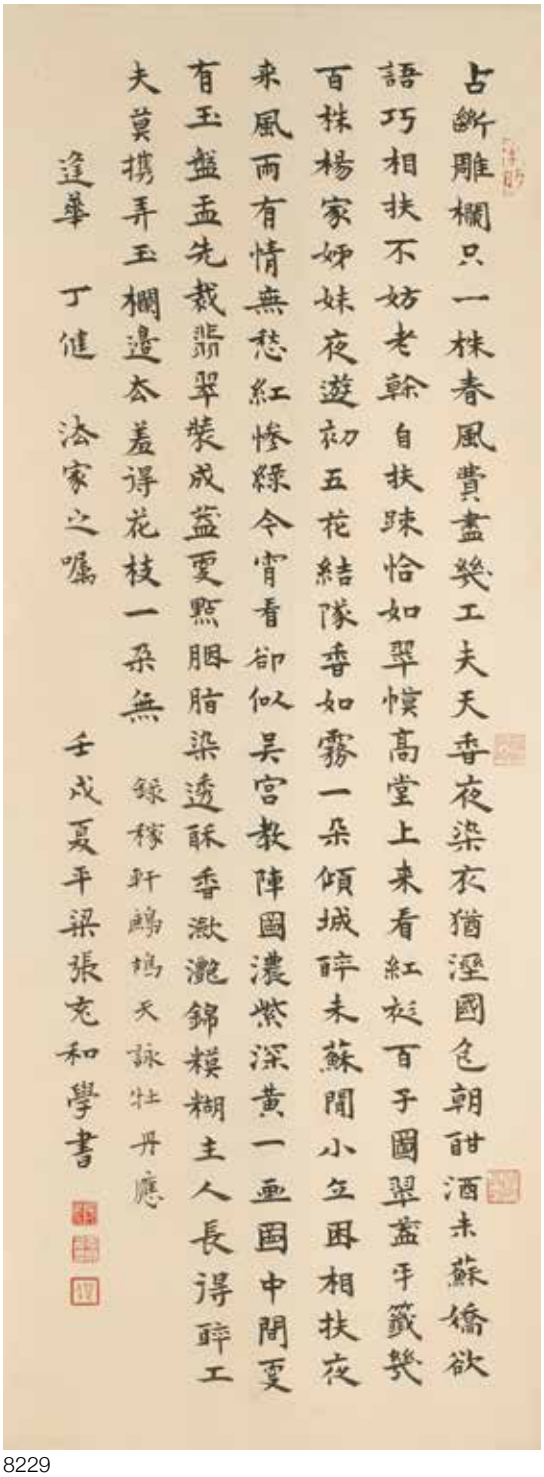
張兆和 行書書法 （沈從文 『燭 』 文節錄） 鋼筆墨紙本 鏡框 一九九六年作

8228
SHEN CONGWEN (1902-1988)
Calligraphy in Running Script, 1980
Hanging scroll, ink on paper, dedicated to *Fenghua*, dated *ba ling nian chun jie* (1980, Spring Festival) and signed *Shen Congwen* at age seventy-eight with one artist's seal reading *Fenghuang Shen Congwen*.
40 1/2 x 5 1/4in (102.8 x 13.3cm)
$7,000 - 9,000

沈從文 行書書法 水墨紙本 立軸 一九八〇年作



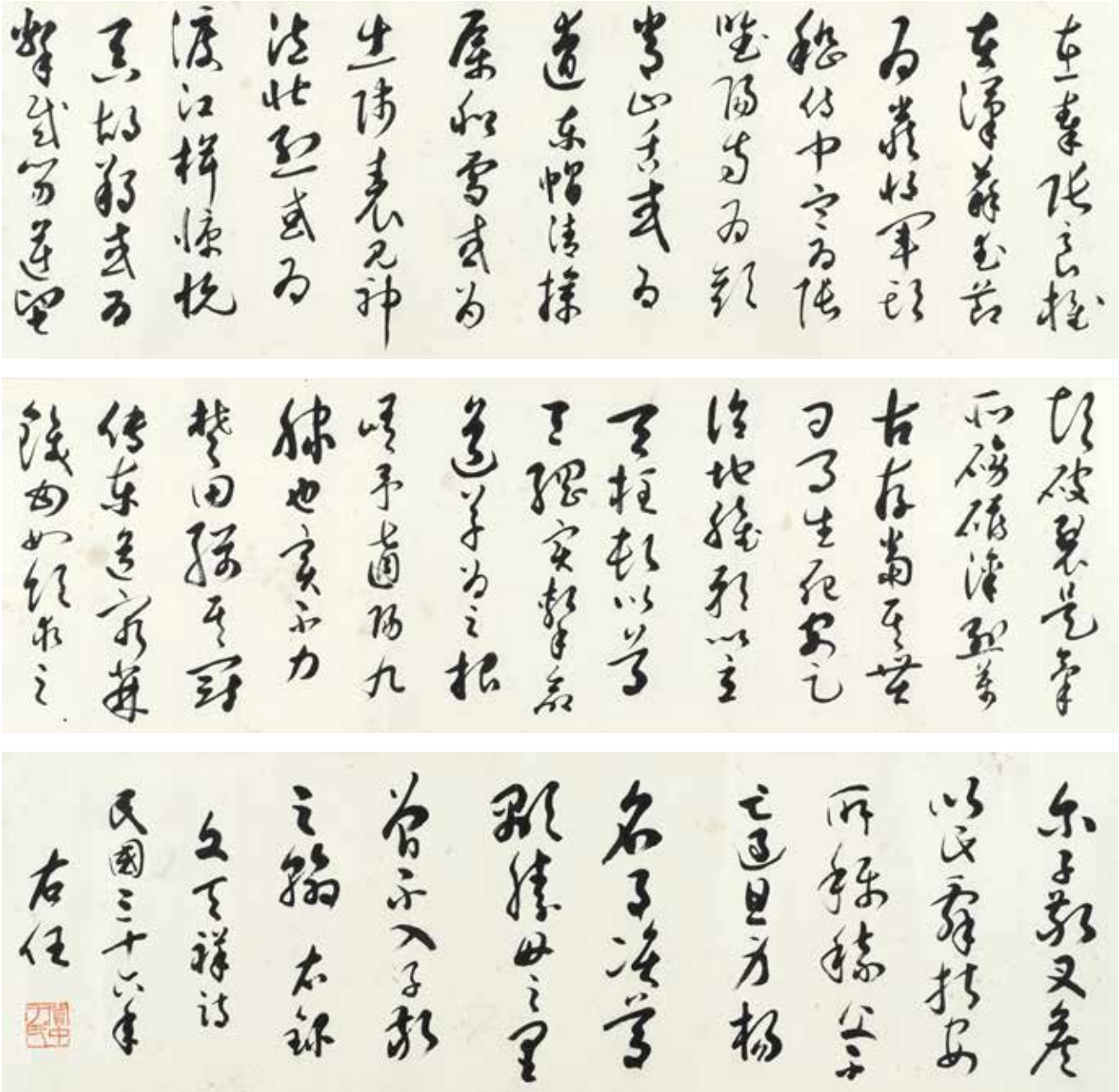
8228



8229

8229
ZHANG CHONGHE (1914-2015)
Calligraphy in Regular Script, 1982
Hanging scroll, ink on paper, dedicated to *Fenghua* and *Dingjian*, dated *renshu xia* (1982, summer) and signed *Zhang Chonghe* with six artist's seals, four reading *ban fang*, *gu diao zi ai*, *Zhang*, and *Chonghe suo zuo*.
33 x 12 3/4in (83.8 x 32.4cm)
$7,500 - 9,000

張充和 楷書書法 （辛稼軒 『鷓鴣天』 詠牡丹詞三首） 水墨紙本 立軸 一九八二年作



8230

PROPERTY FROM ANOTHER OWNER

END OF SALE

8230
YU YOUREN (1879-1964)
Calligraphy, 1947
Handscroll, ink on paper, dated “36th year of the republic” (1947), inscribed and signed *Youren*, with a seal of the artist reading *Guanzhong Yu Shi*.
9.5 x 274in (696 x 24cm)
$30,000 - 40,000

于右任 書法 水墨紙本 手卷 一九四七年作

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)
Please circle your bidding method above.

Bonhams

Paddle number (for office use only)

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

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

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

Notice to online bidders; If you have forgotten your username and password for www.bonhams.com, please contact Client Services.

If successful
I will collect the purchases myself ☐
Please contact me with a shipping quote (if applicable) ☐
I will arrange a third party to collect my purchase(s) ☐

Please mail or fax the completed Registration Form and requested information to:
Bonhams Client Services Department
580 Madison Avenue
New York, New York 10022
Tel +1 (212) 644 9001
Fax +1 (212) 644 9009
Automated Auction Results
Tel +1 (415) 503 3410

Sale title:	Sale date:
Sale no.	Sale venue:

General Bid Increments:
$10 - 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 the auctioneer's discretion
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 ☐ | I am registering to bid as a trade client ☐

Resale: please enter your resale license number here
_____ We may contact you for additional information.

SHIPPING

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

Please note that all telephone calls are recorded.

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

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

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

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

Your signature:	Date:

Modern & Contemporary Art

3 October 2015

MODERN AND CONTEMPORARY ART
Saturday 3 October at 3pm
Bonhams Hong Kong Gallery
Suite 2001, One Pacific Place
Admiralty, Hong Kong

PREVIEW
Taipei 5 – 6 September
Beijing 15 – 16 September
Hong Kong 30 September – 2 October

ENQUIRIES
+852 2918 4321
contemporary.hk@bonhams.com

Bonhams

HONG KONG

bonhams.com/hongkong

FINE CHINESE CERAMICS AND WORKS OF ART

Thursday 3 December 2015
Bonhams Hong Kong Gallery
Suite 2001, One Pacific Place
Admiralty, Hong Kong

A VERY RARE GUAN-TYPE 'FISH BASKET' VESSEL

Qianlong seal mark and of the period

17.3cm (6 7/8in) wide

HK$5,000,000 - 7,000,000

Provenance: J.M. Hu Family Collection, prior to 1985

ENQUIRIES

+852 2918 4321
chinese.hk@bonhams.com

Closing date for entries

Friday 9 October 2015

Bonhams

HONG KONG

bonhams.com/chineseart

INDIAN, HIMALAYAN & SOUTHEAST ASIAN ART
Monday September 14, 1pm
New York

A SILVER AND COPPER INLAID COPPER ALLOY FIGURE OF GAYADHARA
Tibet, circa 15th century
$100,000 - 150,000

PREVIEW
September 11-14

INQUIRIES
+1 (917) 206 1620
doris.jinhuang@bonhams.com

Bonhams

NEW YORK

bonhams.com/himalayan

FINE CHINESE PAINTINGS

Consignments invited for auctions in Hong Kong, New York, and San Francisco

+1 (415) 503 3333
dessa.goddard@bonhams.com

ZHANG DAQIAN (1899-1983)
Splashed-Ink Autumn Landscape, 1965
Sold for $509,000

FINE CHINESE WORKS OF ART

Consignments invited for auctions in Hong Kong, New York, and San Francisco

A RARE AND IMPORTANT BLUE AND WHITE GARLIC-MOUTH VASE
Yongzheng seal mark and of the period
Sold for HK$76,280,000

Bonhams

bonhams.com/asian

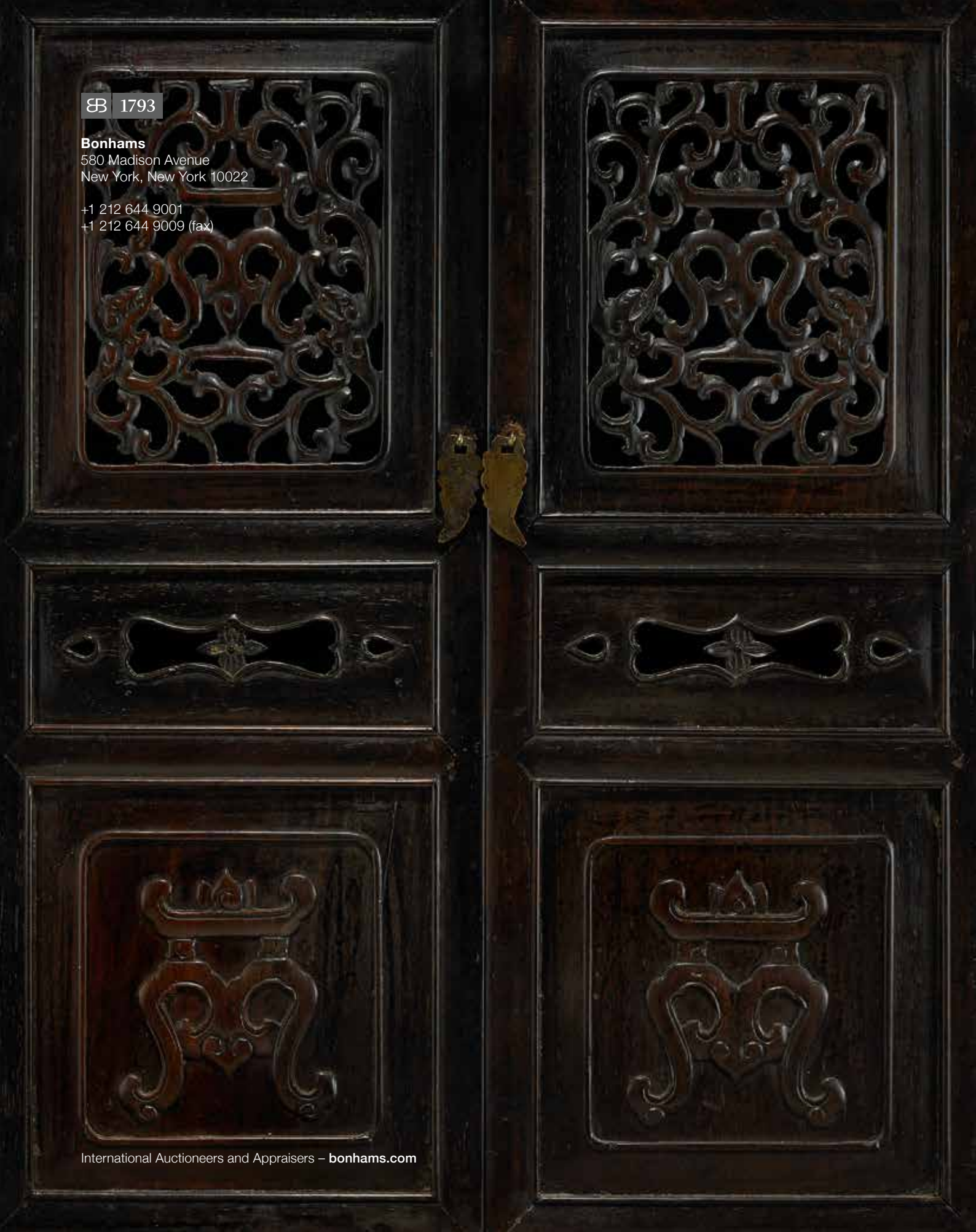
ASIA WEEK NEW YORK

紐約亞洲藝術週

March 10–19, 2016

Asia Week New York 2016 is a collaboration among Asian art specialists, 5 auction houses, and 19 museums and Asian cultural institutions in the metropolitan New York area from March 10–19, 2016. Simultaneous exhibitions presented by more than 40 prominent Asian art dealers from the U.S. and abroad, auctions at Bonhams, Christie's, Doyle New York, iGavel, and Sotheby's as well as dozens of special events are planned for this period. All exhibitions, auctions, and events will be listed in a comprehensive illustrated guide with maps, available at the participating galleries, auction houses, and cultural institutions in February 2016 as well as on the Asia Week New York website.

www.asiaweekny.com



1793

Bonhams
580 Madison Avenue
New York, New York 10022

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

International Auctioneers and Appraisers – **bonhams.com**