

**FINE ASIAN WORKS OF ART
AND PAINTINGS**

Monday December 19, 2016



Bonhams



FINE ASIAN WORKS OF ART AND PAINTINGS

Monday December 19, 2016 at 10am
San Francisco

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Friday December 16, 10am to 5pm
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SALE NUMBER: 23486
Lots 8001-8256

CATALOG: \$35

ILLUSTRATIONS

Front cover: Lot 8138
Inside front cover: 8010
Session pages: Lots 8007, 8191
Inside back cover: 8006
Back cover: Lot 8013

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INQUIRIES

San Francisco
Dessa Goddard, Director
+1 (415) 503 3333
dessa.goddard@bonhams.com

Angela Lee, Business Manager
+1 (415) 503 3358
angela.lee@bonhams.com

Henry Kleinhenz, Specialist
+1 (415) 503 3336
henry.kleinhenz@bonhams.com

Dan Herskee, Specialist
+1 (415) 503 3271
daniel.herskee@bonhams.com

Amelia Chau, Consultant
Chinese Paintings
+1 (415) 503 3397
amelia.chau@bonhams.com

Gloria Garaventa, Consultant
Japanese Prints and Paintings
+1 (415) 503 3397
gloria.garaventa@bonhams.com

Ling Shang, Consultant
Asian Works of Art
+1 (415) 503 3208
lingling.shang@bonhams.com

New York

Jeff Olson, Director
Japanese Art
+1 (212) 461 6516
jeff.olson@bonhams.com

Bruce MacLaren, Specialist
Chinese Art
+1 (917) 206 1677
bruce.maclaren@bonhams.com

Mark Rasmussen, Specialist
Indian, Himalayan & Southeast Asian Art
+1 (917) 206 1688
mark.rasmussen@bonhams.com

Los Angeles

Tiffany Chao, Specialist
Asian Works of Art
+1 (323) 436 5587
tiffany.chao@bonhams.com

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CHINESE PAINTINGS

真如無思
面好丰神

六十年元月十日

呂人廣書



COLLECTION OF LIM YING YUN (1914-2009)

林瑩筠女士珍藏

Lots 8001-8017



Lim Ying Yun with Zhang Daqian
圖一：林瑩筠與張大千



Lim Ying Yun (first from right) with Zhang Daqian
圖二：林瑩筠(右一)與張大千

Lim Ying Yun, also known as Lin Xiuzhen, was known to her friends as Christine Wong. Born in Fuzhou and raised in Xiamen, Lim attended a Methodist boarding school at an early age. Possessing a modern and independent spirit, Lim defied family pressure to have her feet bound, and later to enter into an arranged marriage. She was among only a few female students to study biology at Xiamen University and Qingdao University, and at age 24, insisted on marrying a man of her choice. During the war, Lim and her husband Wong Tok Sau (1913-1978) relocated to Hong Kong, where Wong took charge of the Tao Fa Company (also known as Amoy Canning, now Amoy Food Limited), the family's soy sauce and soft drink enterprise. Fleeing invading Japanese troops, Lim and Wong moved first to Macao, then to Singapore where she resided for 45 years. Lim relocated to San Francisco in 1998, and eventually returned to Hong Kong and Singapore, where she passed away at the age of 95. Lim developed her passion for Chinese paintings in her 40s while living in Hong Kong, studying with several masters there. Both Lim and Wong were active in the artistic circles of Hong Kong and Singapore, with Wong painting under the sobriquet Zhuma Jushi. Lim became a student of Zhang Daqian, who worked with her extensively. When Zhang resided in northern California in the late 1960s and early 1970s, Lim visited her teacher in Carmel and Monterey, and accepted several paintings he offered her. An avid collector of Chinese paintings, Lim Ying Yun befriended and patronized many major artists, including Zhang Daqian, Huang Junbi, Chen Fang, and Lee Man Fong. She continued to paint into her 80s, experimenting with new media such as oil and acrylic, and winning prizes at painting competitions. Selected paintings from Lim Ying Yun's collection are being offered by members of her family.

出生於福州、成長於廈門的林瑩筠(又名林秀珍)，自幼在鼓浪嶼衛理教會寄宿學校求學，後於廈門大學和青島大學學習生物學。秉持著新時代女性的獨立思想，林氏違背家族旨意，堅拒纏足及包辦婚姻，並在24歲時，嫁給自由戀愛的夫婿黃篤修(1913-1978)。戰爭之際，林瑩筠伉儷遷居香港。黃氏掌管淘化大同醬油食品的業務(其家族醬油和汽水企業的前身為廈門罐頭公司)。為了逃離日軍的侵略，兩人先搬到澳門，隨後定居新加坡長達四十五年之久。1998年，林瑩筠遷往舊金山，最後重返香港及新加坡，95歲辭世於新加坡。林氏在港居停期間，曾拜多位畫家習中國畫，對藝術的熱情與日俱增。伉儷二人活躍於星、港畫壇，黃篤修還以「竹馬居士」為號作畫。林瑩筠後入大風堂門下，師徒往來甚密。上世紀六十年代末、七十年代初，大千先生定居北加州，林氏還專程到卡蜜爾和蒙特利造訪，期間並獲大千先生贈與畫作多幅。林瑩筠對收藏中國書畫滿懷熱忱，結識並支持多位重要藝術家，除大千師外，黃君璧和李曼峰等人亦與林氏夫婦常相往還。她孜孜不倦，逾80歲高齡仍持畫筆創作，嘗試以油彩和亞克力等新媒介作畫，屢屢在繪畫比賽中獲獎。本輯所精選的17幅畫作得自林氏家人。

8001

PU RU (1896-1963)

Scholar in Waterfall Landscape

Ink and color on paper, hanging scroll now mounted, inscribed with a poem, signed *Xinyu* and with three artist's seals reading *jiuwangsun*, *Pu Ru*, and *jiang tian shui mo qiu guang wan*.
38 3/4 x 12 1/2in (98.4 x 31.7cm)

US\$10,000 - 15,000

溥儒 秋松觀瀑圖 設色紙本 鏡片

Provenance

Collection of Lim Ying Yun (1914-2009), and thereafter by descent





8002

PU RU (1896-1963)

Boating Under Pine

Ink on paper, mounted, inscribed with a poem, signed *Xinyu* and with two artist's seals reading *ming yi* and *Pu Ru*.

25 x 11in (63.5 x 27.9cm)

US\$6,000 - 8,000

溥儒 松崖泛舟 水墨紙本 鏡片

Provenance

Collection of Lim Ying Yun (1914-2009), and thereafter by descent



8003

PU RU (1896-1963)

Two paintings of Landscape

a) Evening Colors, ink and color on silk, mounted, inscribed with a poem, signed *Xinyu* and with four artist's seals reading *zhu su*, *Pu Ru zhi yin*, *Xinyu*, and *jiuwangsun*.

14 3/8 x 8 1/4in (36.5 x 21cm)

b) Landscape with Two Travelers, ink and color on silk, mounted, inscribed with a poetic couplet, signed *Xinyu* and with two artist's seals reading *Pu Ru zhi yin* and *Xinyu*.

17 3/8 x 7 1/4in (44.2 x 18.4cm)

US\$10,000 - 15,000

溥儒 山水 設色絹本 鏡片兩幅

Provenance

Collection of Lim Ying Yun (1914-2009), and thereafter by descent



8004

PU RU (1896-1963)

Mountain and Pavilion, 1943

Ink and color on paper, mounted, inscribed with a poetic couplet, dated *kuiwei shi yi yue* (1943, eleventh month), signed *Xinyu* and with four artist's seals reading *songchaoke*, *jiuwangsun*, *Pu Ru* and *jiang qian shui mo qiu guang wan*.

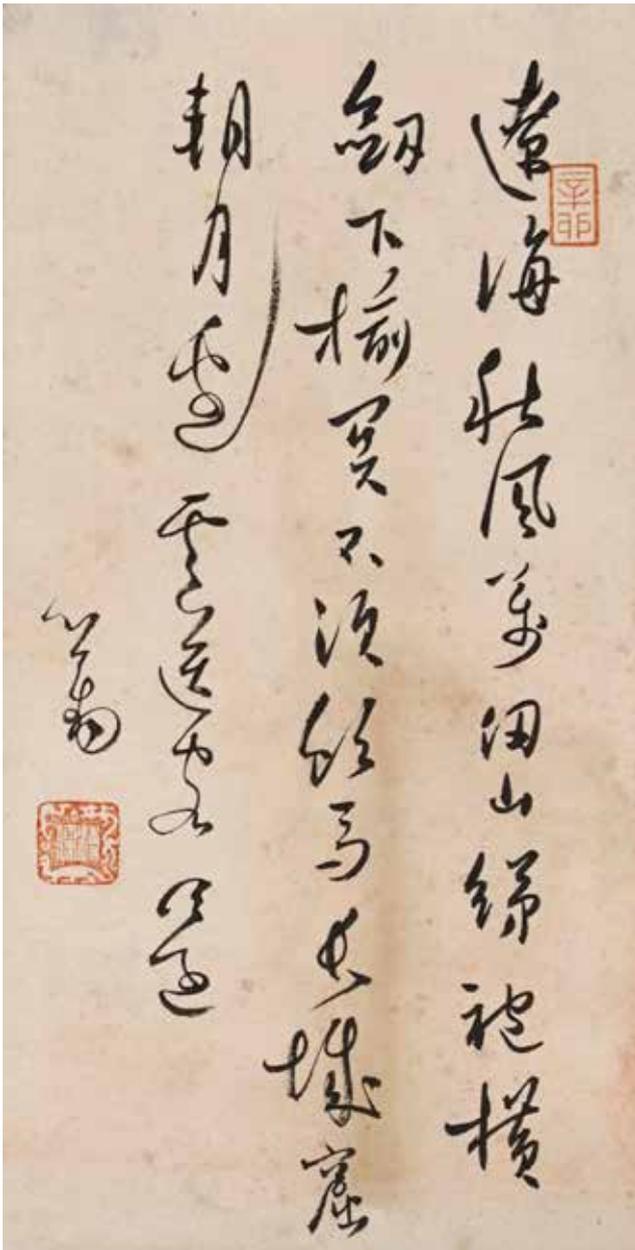
38 1/2 x 12 5/8in (97.8 x 32.1cm)

US\$6,000 - 8,000

溥儒 高閣秋風圖 設色紙本 鏡片 一九四三年作

Provenance

Collection of Lim Ying Yun (1914-2009), and thereafter by descent



8005

8005

PU RU (1896-1963)

Calligraphy in Running Script

Ink on paper, mounted, signed *Xinyu* and with two artist's seals reading *xinmao* (1951) and *Pu Ru*.

10 1/2 x 5 1/2in (26.7 x 14cm)

US\$2,500 - 4,000

溥儒 行書書法 水墨紙本 鏡片

Provenance

Collection of Lim Ying Yun (1914-2009), and thereafter by descent

This calligraphy can likely be dated to 1951 from the date seal *xinmao*. This date seal is among many carved for Pu Ru by Wang Zhuangwei (王壯為 1909-1998).



8006

8006

PU RU (1896-1963)

White-Robed Guanyin

Ink and color on paper, hanging scroll, signed *Pu Ru jing mo* and with two artist's seals reading *Xinyu* and *wei yang chang sheng*.

29 x 15 7/8in (73.7 x 40.3cm)

US\$5,500 - 7,500

溥儒 白衣觀音 設色紙本 立軸

Provenance

Collection of Lim Ying Yun (1914-2009), and thereafter by descent

8007

ZHANG DAQIAN (1899-1983)

Lotus, 1973

Ink and color on paper, hanging scroll, inscribed with a poetic couplet, dated *liushier nian yuan yue nian yi ri* (1973, first month, twenty-first day), signed *Shu Ren Zhang Daqian Yuan* and with five artist's seals reading *kuichou*, *Zhang Yuan zhi yin*, *Daqian Jushi*, *Daqian shi jie* and *de xin ying shou*.

53 1/4 x 27 1/4in (135.3 x 69.2cm)

US\$80,000 - 100,000

張大千 荷花 設色紙本 立軸 一九七三年作

Provenance

Collection of Lim Ying Yun (1914-2009), and thereafter by descent





8008

ZHANG DAQIAN (1899-1983)

Scholar Under Pine, 1963

Ink and color on paper, hanging scroll, inscribed by the artist with the title *Songjiang Xia Jianren*, dated *kuimao si yue* (1963, fourth month), dedicated to *Bingnan*, signed *Daqian Zhang Yuan* and with two artist's seals reading *Zhang Daqian* and *Daqian wei yin da xing*.
41 3/4 x 13 1/2in (106.1 x 34.3cm)

US\$30,000 - 45,000

張大千 松涼夏健人 設色紙本 立軸 一九六三年作

Provenance

Collection of Lim Ying Yun (1914-2009), and thereafter by descent



8009

ZHANG DAQIAN (1899-1983)

Couplet of Calligraphy in Running Script, 1947

Ink on paper, pair of hanging scrolls, dated *dinghai shi yi yue* (1947, eleventh month) and signed *Shu Jun Zhang Daqian Yuan* with two artist's seals reading *Shu Jun Zhang Yuan* and *Daqian Jushi*.

51 1/2 x 12 1/2in (130.8 x 31.7cm) each scroll

US\$40,000 - 60,000

張大千 行書對聯 水墨紙本 立軸一對 一九四七年作

Provenance

Collection of Lim Ying Yun (1914-2009), and thereafter by descent



8010

ZHANG DAQIAN (1899-1983)

Dwellings Among the Hills, 1944

Ink and color on paper, hanging scroll, inscribed with a poetic couplet, dated *jiashen xia* (1944, summer), possibly dedicated to *Liubo* and signed *Daqian Zhang Yuan* with two artist's seals reading *Zhang Yuan* and *Daqian da li*.

45 x 17 5/8in (114.3 x 44.8cm)

US\$45,000 - 65,000

張大千 礪水空山圖 設色紙本 立軸 一九四四年作

Provenance

Collection of Lim Ying Yun (1914-2009), and thereafter by descent

The poetic couplet inscribed by Zhang Daqian 礪水空山道，柴門老樹邨 is excerpted from Du Fu's poem *Yiyouzi* (《憶幼子》), or *Thoughts of My Young Son*, written while Du Fu was stranded in the capitol of Chang'an and missing his wife and children who had fled to Luzhou after the An Lushan rebellion. Painted in 1944, when Zhang Daqian visited Mount Emei and was dwelling intermittently in the Qingcheng Mountains, the painting and poem may reflect Zhang's sentiments as echoing those of the Tang poet, so much so that the artist painted an image of a young boy in the lower dwelling nestled in the hills.



8011

ZHANG DAQIAN (1899-1983)

Couplet of Calligraphy in Running Script, 1948

Ink on paper, pair of hanging scrolls, dated *wuzi shi yi yue* (1948, eleventh month) and signed *Shu Jun Zhang Daqian Yuan* with two artist's seals reading *Shu Jun Zhang Yuan* and *Daqian Jushi*.
 50 1/2 x 11 1/2in (128.3 x 29.2cm) each scroll

US\$40,000 - 60,000

張大千 行書對聯 水墨紙本 立軸一對 一九四八年作

Provenance

Collection of Lim Ying Yun (1914-2009), and thereafter by descent

8012

ZHANG DAQIAN (1899-1983)

River Landscape with Two Bridges, 1963

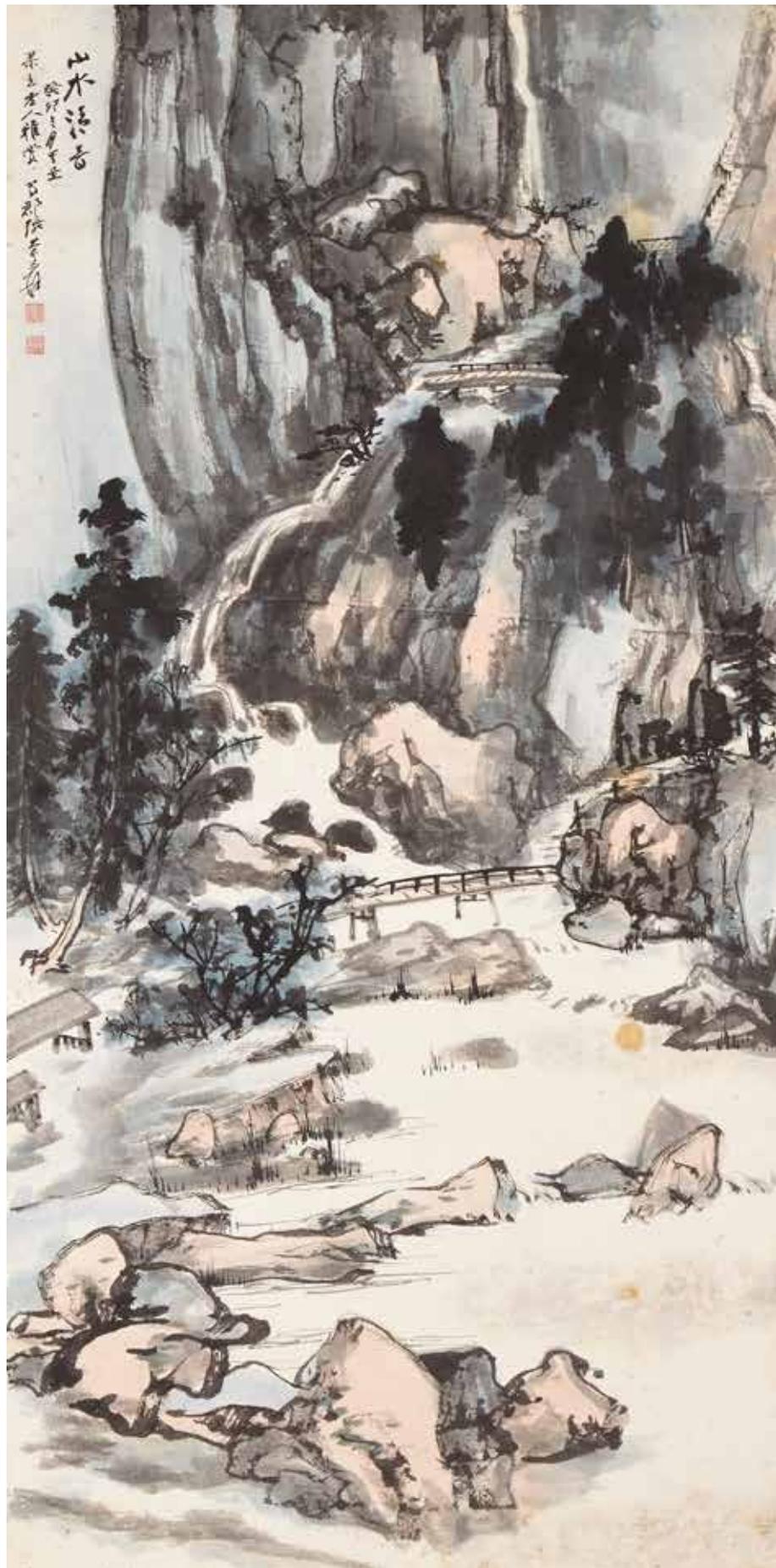
Ink and color on paper, mounted for framing, titled by the artist *Shanshui Qingyin*, dated *guimao san yue* (1963, third month), dedicated to *Guoyu Laoren* and signed *Shu Jun Zhang Daqian Yuan* with two artist's seals reading *Zhang Yuan chang shou* and *Zhang Daqian chang xing da ji you ri li*.
47 x 23 1/4in (119.4 x 59.1cm)

US\$70,000 - 90,000

張大千 山水清音 設色紙本 鏡片 一九六三年作

Provenance

Collection of Lim Ying Yun (1914-2009), and thereafter by descent



8013

ZHANG DAQIAN (1899-1983)

Pine Rock on Huangshan, 1969

Ink and color on paper, hanging scroll, inscribed with a poetic quatrain, dated *wushiba nian jiyou liu yue* (1969, sixth month), titled *Huangshan Songshi* and signed *Yuan Weng* with four artist's seals reading *Zhang Yuan, sanqian Daqian, Mojie Shanyuan* and *Daqian shi jie*.
35 x 24in (89.2 x 61cm)

US\$100,000 - 120,000

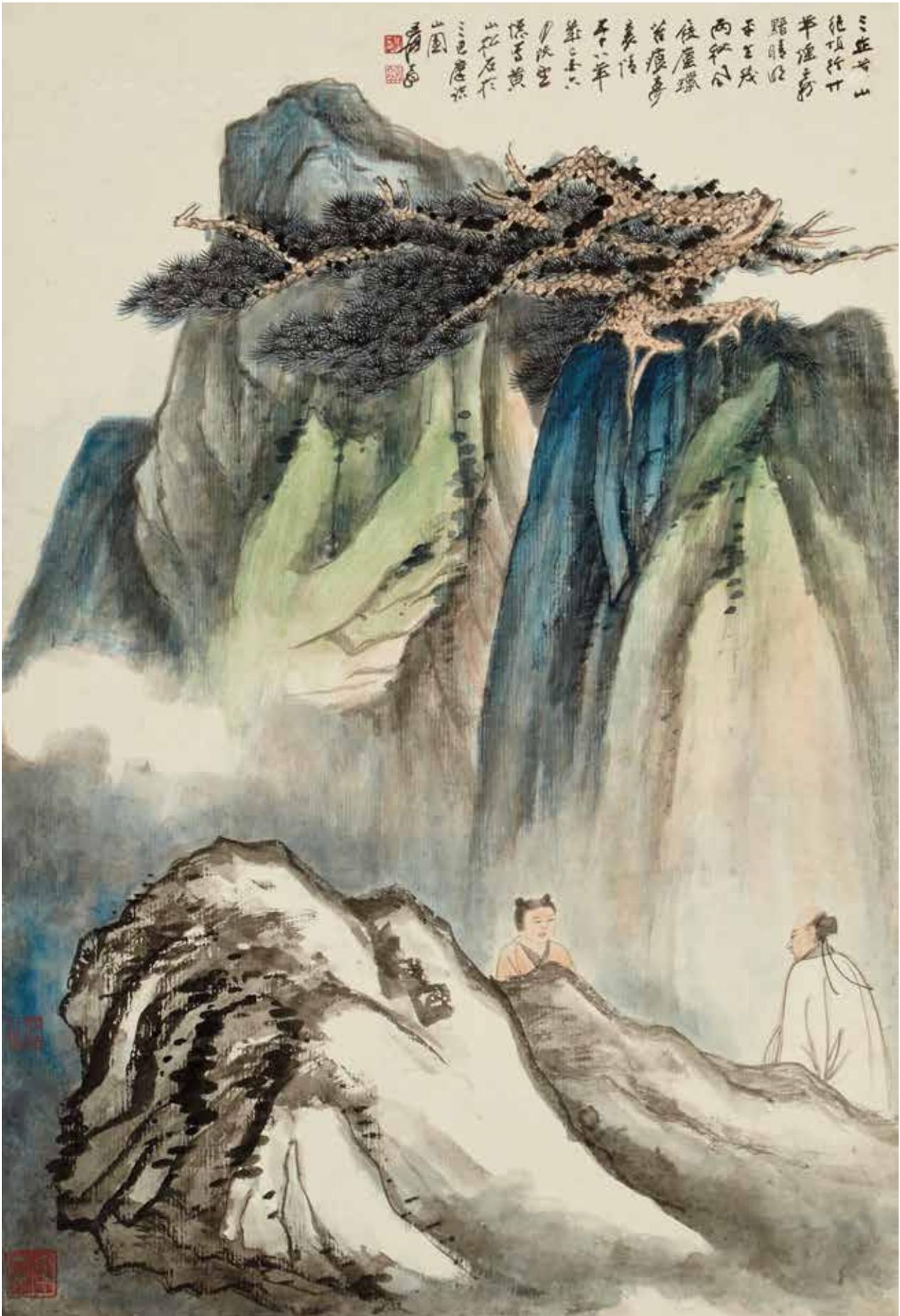
張大千 黃山松石圖 設色紙本 立軸 一九六九年作

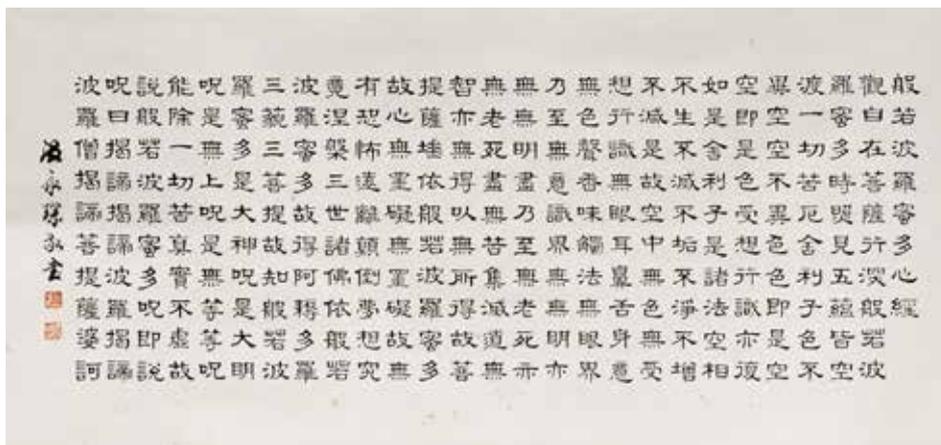
Provenance

Collection of Lim Ying Yun (1914-2009), and thereafter by descent

Having traveled the world and resided in such diverse locations as Shanghai, Argentina, Brazil, Carmel and Monterey in California, and Taipei, Taiwan, Zhang Daqian remained proud throughout his life of having visited Mount Huang three times in 1927, 1931, and 1936, reaching its highest peak each time. Zhang painted and composed poems about Huangshan's famous ocean of clouds, mountain peaks, and gnarled pine trees many times in his long career.

The present lot is dated to June 1969, the final year of Zhang Daqian's residing in his home in Mogi, near Sao Paulo, Brazil. Presenting a scholar and his young attendant beneath towering rocks and a spreading pine tree, this unusual composition shows a springtime Huangshan landscape, with the artist perhaps reminiscing about his 1927 and 1931 visits during the spring and early summer. The poem inscribed here by the artist 三作黃山絕頂行，廿年煙霧黯晴明。平生幾兩秋風屐，塵蠟苔痕夢裏情 recounts his three visits to Huangshan, as well as his intense longing for this magnificent landscape of his homeland.





8014

WEN YONGCHEN (1922-1995)

Two Luohans and Heart Sutra Calligraphy, 1977

Ink and color on paper, hanging scroll, dated *dingsi chang xia* (1977, summer), titled, and inscribed by Feng Kanghou (1901-1983) with two artist's seals reading *Wen Yongchen wushiwu hou suo zuo shu hua* and *you shi ba shi yu guo* and one calligrapher's seal reading *Feng yin*; the calligraphy in regular script, signed *Wen Yongchen* with two artist's seals reading *Wen* and *Yongchen*.

19 x 21 1/8in (48.2 x 53.6cm) the painting

9 3/4 x 21 1/8in (24.7 x 53.6cm) the calligraphy

US\$4,000 - 5,000

溫永琰 羅漢圖、楷書心經 設色、水墨紙本 立軸 一九七七年作

Provenance

Collection of Lim Ying Yun (1914-2009), and thereafter by descent

On the scroll held by one of the monks is a writing of the Heart Sutra in miniature script, dated 1978, sixth month, and signed *Wen Yongchen* in Singapore.



8015

HUANG JUNBI (1898-1991)

River Landscape with Pagoda, 1954

Ink and color on paper, horizontal scroll, mounted, inscribed, dated *jiawu xia* (1954, summer) and signed *Huang Junbi* with two artist's seals reading *Huang Junbi yin* and *Junweng*.

11 1/2 x 22 1/4in (29.2 x 56.5cm)

US\$5,500 - 7,500

黄君璧 數峰殘照 設色紙本 鏡片 一九五四年作

Provenance

Collection of Lim Ying Yun (1914-2009), and thereafter by descent



8016

8016

ZHENG XU (B. 1858)

Scholar and Attendant under Pine, 1942

Ink and color on silk, hanging scroll now mounted, dedicated to *Duxiu Renxiong*, dated *renwu dong* (1942, winter) and signed *Zheng Xu* at age eighty-four, with two artist's seals reading *Xiangshan Zheng Xu* and *Jilin biao ming yin*.

44 3/8 x 16in (112.8 x 40.2cm)

US\$2,500 - 3,500

鄭煦 松下高士圖 設色絹本 鏡片 一九四二年作

Provenance

Collection of Lim Ying Yun (1914-2009), and thereafter by descent



8017

8017

ZHENG XU (B. 1858)

Goddess of the Luo River, 1943

Ink and color on silk, hanging scroll now mounted, inscribed with the a partial writing of *Luoshenfu* ("Goddess of the Luo River" prose poem) after Zhao Mengfu, dedicated to *Duxiu Shixiong*, dated *kuiwei huachao* (1943, Festival of Flowers) and signed *Zheng Xu* at age eighty-five, with two artist's seals reading *Zheng Xu* and *Jilin shu hua*.

43 1/4 x 13 3/8in (109.8 x 34cm)

US\$3,000 - 4,500

鄭煦 洛神圖 設色絹本 鏡片 一九四三年作

Provenance

Collection of Lim Ying Yun (1914-2009), and thereafter by descent

PROPERTY ORIGINALLY FROM THE COLLECTION OF HAN WAI TOON (1892-1970)

Han Wai Toon (Han Huaizhun, 1892-1970) was a prominent archaeologist and Chinese porcelain specialist. A native of Wenchang county on Hainan Island, he arrived into Singapore in 1915 and in 1936, became the owner of Yu Qu Yuan ('Estate of Dull-witted Pleasure' or 'The Garden of Foolish Indulgences'), a rambutan plantation on Old Sembawang Road. Han frequently held gatherings at Yu Qu Yuan and his visitors included luminaries such as Yu Dafu (1896-1945), Liu Haisu (1896-1994) and Xu Beihong (1895-1953). His association with Xu Beihong was especially remarkable. After the outbreak of the Sino-Japanese war in 1937, Xu Beihong brought an extensive art collection out of Chongqing to places like Hong Kong, Singapore and Kuala Lumpur, selling paintings and organizing exhibitions to raise funds for the war relief effort in China. In 1941 when Japanese troops attacked Singapore, Xu Beihong at one point used Yu Qu Yuan as his secret hiding place and entrusted part of his treasure trove of paintings, antique porcelain, jades and seals to Han Wai Toon for safekeeping. During his brief residence at Yu Qu Yuan, high-spirited Xu Beihong often painted during the wee hours, inscribing and signing on his satisfactory works while discarding the rest, of which Han kept all in the end nonetheless. Han Wai Toon and Huang Manshi (1890-1963) helped to keep Xu's art collection in tens of large cases safe and intact, subsequently returning to him in Beijing through the latter's student, Chen Xiaonan, during his stopover in Singapore from the United States in 1949. After Xu Beihong returned to China, he continued to write letters to Han Wai Toon. The 1951 poem that illness-stricken Xu composed for Han, 'These past ten years, Han the Hainanese has always been in my thoughts, but it would be difficult for us to meet again at Yu Qu Yuan; Where among the disorderly fences a hint of antiquity lingers (a reference to his hidden treasures), with friends gathering to savor the rambutans', is a testimony of the close friendship between Xu Beihong and Han Wai Toon. This group of 4 small, exquisitely rendered Xu Beihong paintings which were formerly in the collection of Han Wai Toon thereafter exchanged hands and entered a private Singaporean collection.

韓槐準舊藏

韓槐準，海南島文昌縣人，著名考古學家和瓷器專家，1915年南下新加坡，1936年成為愚趣園主人。坐落於三巴旺舊路的愚趣園，種植南洋水果紅毛丹。韓氏常在紅毛丹成熟的時節邀請舊雨新知到愚趣園雅集，結識了如郁達夫（1896-1945）、劉海粟（1896-1994）和徐悲鴻（1895-1953）等藝文界人士。其中，韓槐準和徐悲鴻之間的友誼殊為深厚。1937年中日戰爭爆發，徐悲鴻於隔年攜帶大批作品離開重慶，一路在香港、新加坡、吉隆坡等地舉辦展覽賣畫救國，為抗戰籌募義款。1941年，日軍轟炸新加坡，徐悲鴻一度躲進好友韓槐準的愚趣園，並將自己攜帶至南洋的部份書畫、瓷器、玉器和印章囑託韓槐準代藏。在愚趣園居停期間，徐悲鴻興之所至，常半夜作畫，挑選得意之作題款簽名，其他丟棄一旁，但總被韓槐準一律收起。1949年，韓槐準和黃曼士（1890-1963）協助將愚趣園等處保存下來的幾十箱藝術品，由徐悲鴻學生陳曉南自美國回北京途經新加坡之際，物歸原主。徐悲鴻回國後，持續與韓槐準書信往來，從1951年徐氏病中賦詩「十年長憶海南韓，愚趣園中嘉會難；籬落參差存古意，賓朋細品紅毛丹」中，不難看出徐悲鴻和韓槐準交情之深。本輯四件佳作，尺幅小巧精緻，筆墨細膩生動，原為韓槐準舊藏，之後輾轉進入新加坡私人收藏。



8018

XU BEIHONG (1895-1953)

Galloping Horse

Ink and color on paper, mounted, framed and glazed, signed *Beihong*
and with one artist's seal reading *Beihong*.

4 x 4 7/8in (10.2 x 12.4cm)

US\$25,000 - 40,000

徐悲鴻 奔馬 設色紙本 鏡框



8019

XU BEIHONG (1895-1953)

Magpie and Plum Blossoms

Ink and color on paper, mounted, framed and glazed, signed *Beihong*

and with one artist's seal reading *Xu*.

4 1/16 x 5 3/4in (10.3 x 14.7cm)

US\$30,000 - 40,000

徐悲鴻 紅梅喜鵲 設色紙本 鏡框



8020

XU BEIHONG (1895-1953)

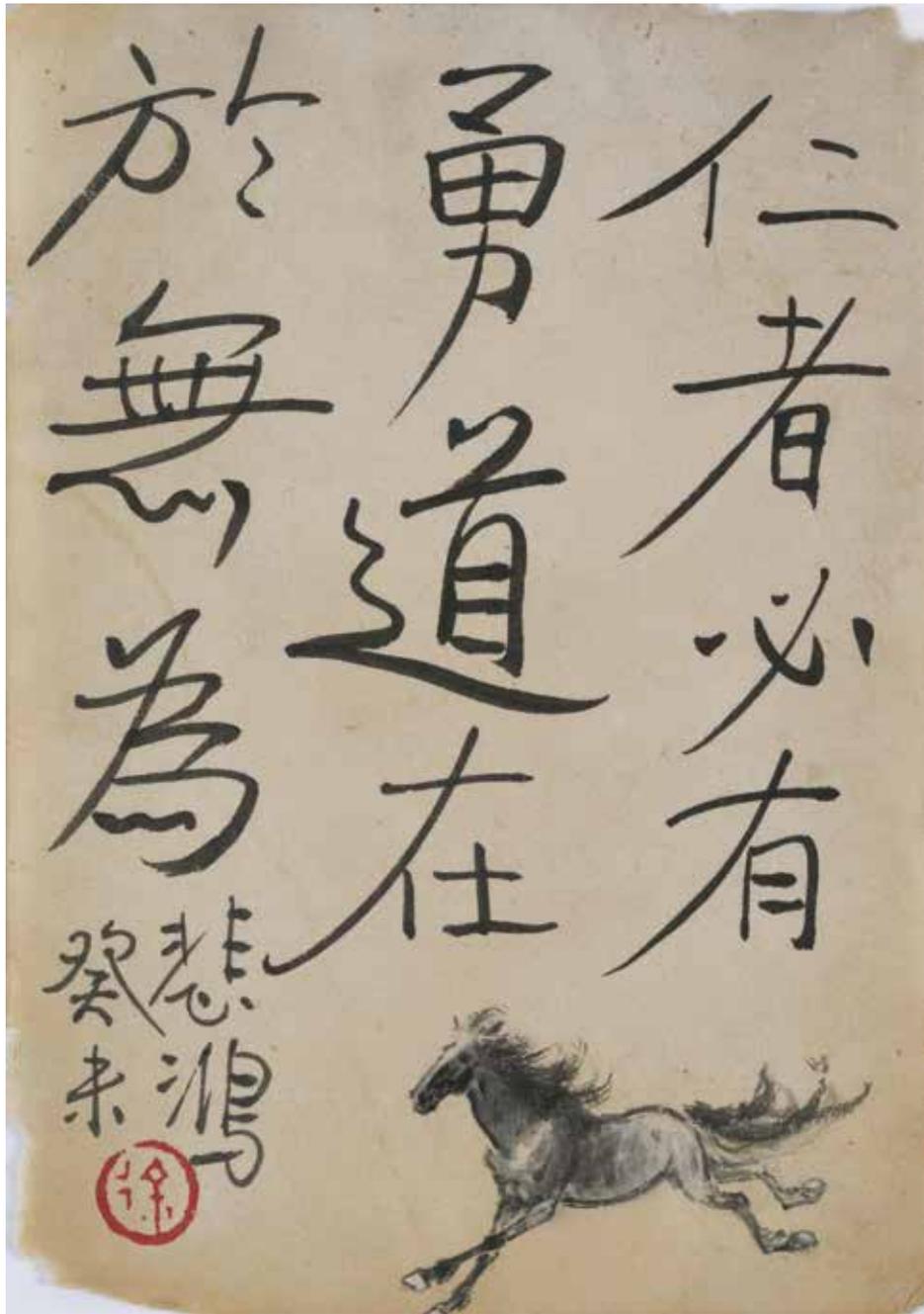
Sparrow, 1939

Ink and color on paper, mounted, framed and glazed, dated *nian ba nian* (1939), signed *Beihong* and with one artist's seal reading *Xu*.

5 7/16 x 3 5/8in (14.1 x 9.3cm)

US\$20,000 - 30,000

徐悲鴻 麻雀 設色紙本 鏡框 一九三九年作



8021

XU BEIHONG (1895-1953)

Horse with Calligraphy, 1943

Ink on paper, mounted, framed and glazed, signed *Beihong*, dated *guiwei* (1943) and with one artist's seal reading *Xu*.

6 3/4 x 4 3/4in (17.1 x 12.1cm)

US\$25,000 - 40,000

徐悲鴻 奔馬、書法 水墨紙本 鏡框 一九四三年作



8022 (detail)



PROPERTY FROM THE RENDE ZHAI COLLECTION

8022

AFTER LANG SHINING (GIUSEPPE CASTIGLIONE, 1688-1766)

Archery Competition at Ziguangge

Horizontal scroll, ink and bright mineral pigments on silk, at the left end inscribed *Haixi chen Lang Shining gong xie* followed by two artist's seals, with an exterior title slip embroidered *Yuzhi Xi Yuan Jiao She Tu*, with a frontispiece in large running script reading *Ziguang Jiao She* with one seal, mounted with a title slip on yellow paper reading *Ziguang Jiao She Tu* followed by inscriptions in Manchurian, Mongolian, Arabic and Tibetan scripts, with four colophons mounted after the painting, each ink on paper and bearing signatures reading *Yu ti*, *Liu Tongxun*, *Jin Deying*, and *Shen Deqian*, and with a padded silk scroll cover with an embroidered title reading *Yuzhi Xi Yuan Jiao She Tu*.

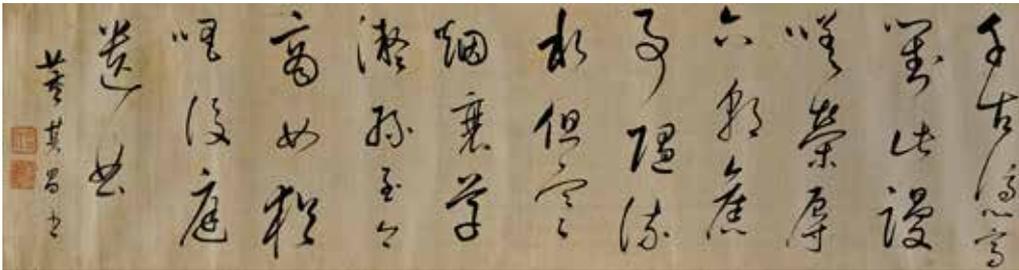
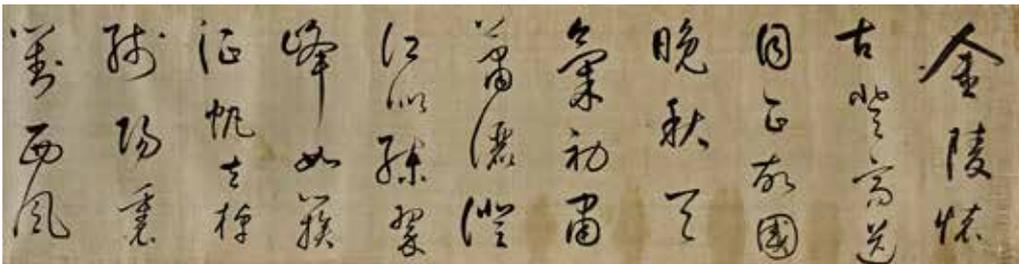
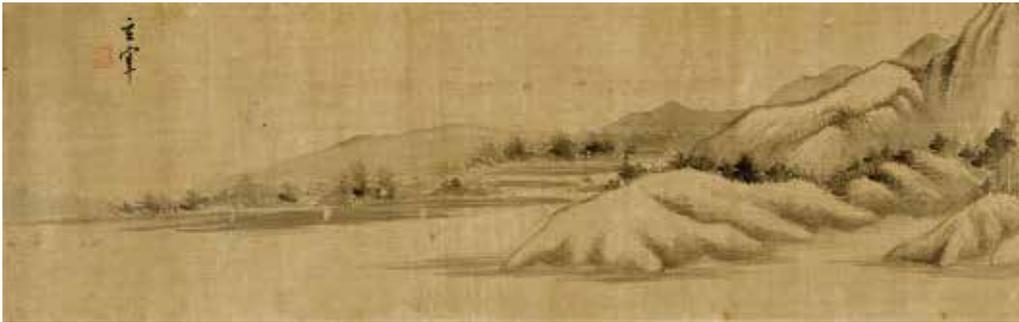
26 1/4 x 151 in (66.7 x 383.5 cm) the painting only

The present scroll depicts an imperial procession approaching Ziguangge (Hall of Purple Brilliance) at the present day Zhongnanhai compound in Beijing.

The painting opens on the east bank of Zhonghai (the Middle Lake), with the marble bridge and Beihai Pagoda visible in the distance across the lake. A procession of attendants and high-ranking officials, led by the Qianlong emperor in military garb and equipped with sword, bow, and arrows, ride towards Ziguangge. An imperial throne is positioned at the top of the steps to Ziguangge, where other officials equipped as well with swords, bows and arrows await the emperor's arrival. A large archery target of red lacquer is set on the lawn in front of Ziguangge.

US\$40,000 - 60,000

仿郎世寧 西苑校射圖 設色絹本 橫幅



8023

PROPERTY FROM VARIOUS OWNERS

8023

AFTER DONG QICHANG (19TH/20TH CENTURY)

River Landscape and Calligraphy in Running Script

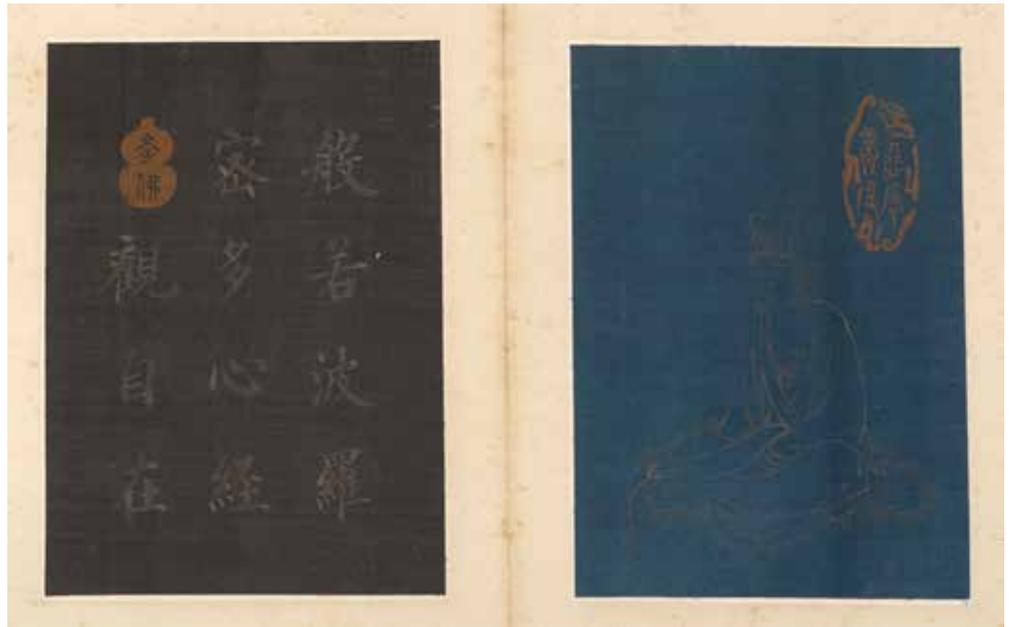
Ink on satin, handscroll, the painting bearing a signature reading *Xuanzhai* and one seal, the calligraphy bearing a signature reading *Dong Qichang* with three seals, preceded by a seven-character title, ink on colored paper, bearing a signature reading *Zeng Chongguang* with two seals, and followed with a colophon in running script, ink on paper, with a signature and three seals (illegible).

10 x 62 1/2in (25.4 x 158.7cm) the painting

10 x 109 1/4in (25.4 x 277.5cm) the calligraphy

US\$5,500 - 7,500

仿 董其昌 山水、行書書法 水墨綾本 手卷



8024

8024

ATTRIBUTED TO PRINCE YINXIANG (1686-1730)

Calligraphy of the Heart Sutra

Gold ink on indigo silk, twenty-three leaves of calligraphy in regular script mounted in an album, the first leaf bearing a seal possibly reading *xue fo*, the final leaf bearing a signature reading *Yi Wang jing shu* with two artist's seals reading *Huang Shisanzi* and *Heshuo Yi Qinwang bao*, preceded by a frontispiece painting of a seated bodhisattva, gold ink on azure silk, bearing a seal reading *Renru Puti*.
5 1/2 x 4 1/8in (14 x 10.5cm) each

US\$3,000 - 5,000

傳 怡親王胤祥 般若波羅密多心經 描金藍絹本 冊頁二十三開

8025

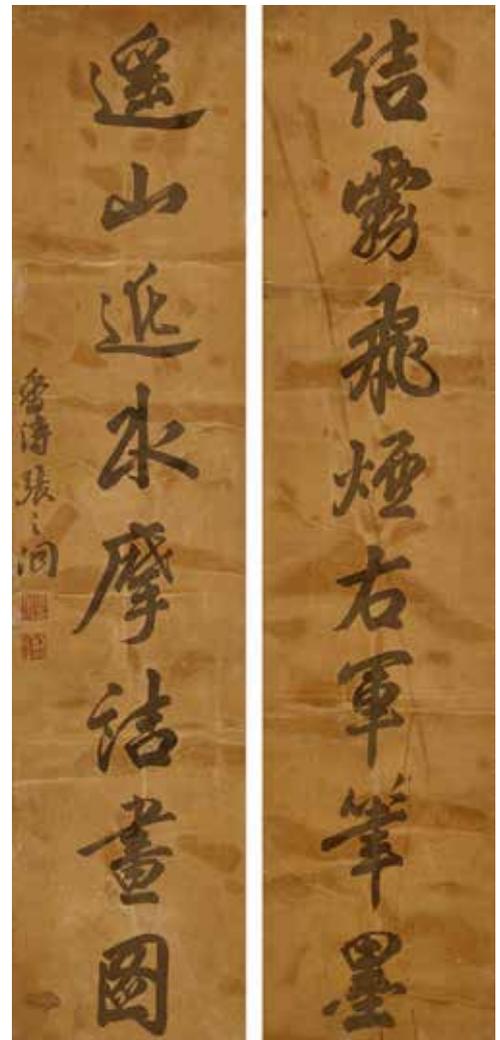
ZHANG ZHIDONG (1837-1909)

Couplet of Calligraphy in Running Script

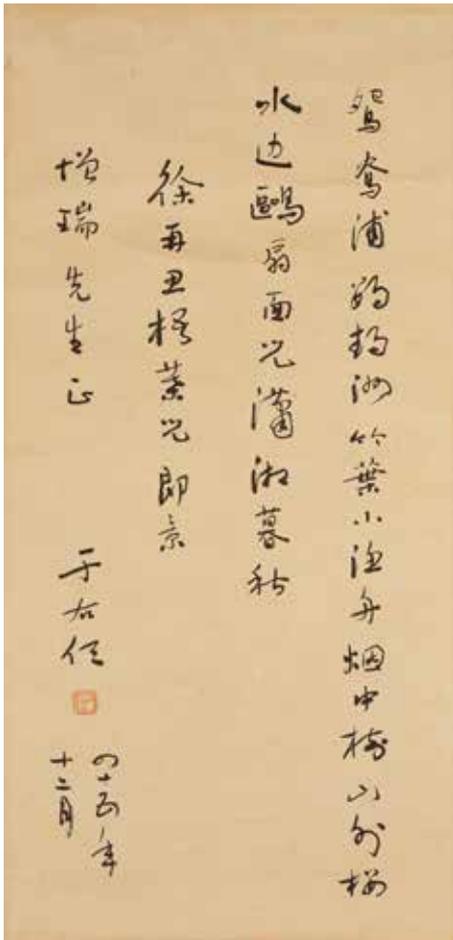
Two hanging scrolls, ink on paper, one signed *Zhang Zhidong* and with two artist's seals reading *Zhang Zhidong yin* and *Xiangtao*.
52 x 11 7/8in (132 x 30cm) each

US\$4,000 - 6,000

張之洞 行書對聯 水墨紙本 立軸一對



8025



8026

8026

YU YOUREN (1879-1964)

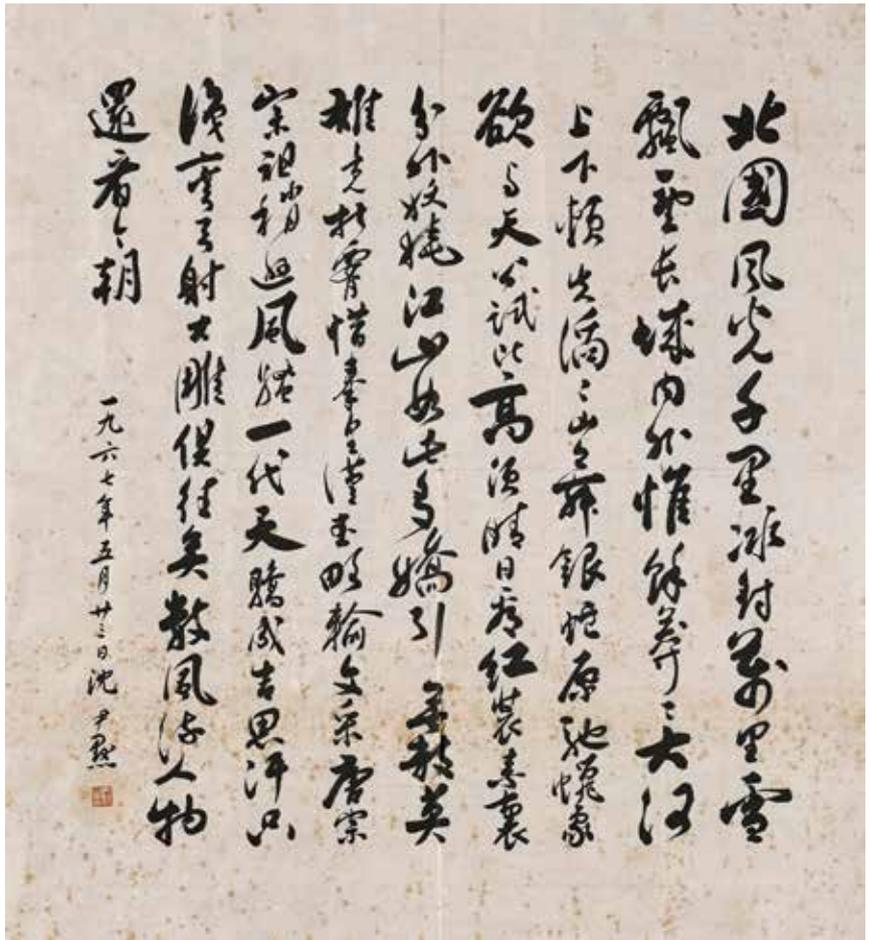
Calligraphy in Running Script, 1956

Ink on paper, hanging scroll, dedicated to Zengrui, signed *Yu Youren* and dated *shishiwu nian shier yue* (1956, twelfth month) and with one artist's seal reading *Ren*.

27 x 13in (68.5 x 33cm)

US\$3,000 - 5,000

于右任 行書法 水墨紙本 立軸 一九五六年作



8027

8027

SHEN YINMO (1883-1947)

Calligraphy in Running Script, 1967

Ink on paper, unmounted, the text a writing of Mao Zedong's 1936 poem *Qinchun yue*, dated May 23, 1967, signed *Shen Yinmo* with one artist's seal reading *Yinmo zhi yin*.

19 x 17 3/4in (48.3 x 45cm)

US\$3,500 - 5,500

沈尹默 行書法 《沁園春'雪'》 水墨紙本 未裱 一九六七年作



**PROPERTY FROM THE PORTLAND ART MUSEUM,
PORTLAND, OREGON, SOLD TO BENEFIT THE MUSEUM
ACQUISITION FUND**

8028

WANG XUEHAO (1754-1832)

Four Landscapes

Ink and color on paper, four hanging scrolls now framed and glazed, each inscribed, one dated *wuchen chang xia* (1808, summer), inscribed as following the style of Mi Fu and signed *Wang Xuehao*, three signed *Jiaoqi Wang Xuehao*, and with a total of eight artist's seals reading *Wang Xuehao yin* [4] and *Jiaoqi* [4].
50 1/2 x 12 7/8in (128.3 x 32.7cm) each

US\$6,000 - 8,000

王學浩 山水圖 設色紙本 鏡片四屏 一八〇八年作



8029



8030

PROPERTY FROM VARIOUS OWNERS

8029

PU RU (1896-1963)

Scholar under Pine and Rock

Ink and color on paper, hanging scroll now mounted, framed and glazed, inscribed by the artist with a poetic couplet, signed *Xinyu* with two artist's seals reading *Pu Ru zhi yin* and *Xinyu*.
33 3/8 x 10 3/4 in (84.8 x 27.3cm)

US\$6,000 - 8,000

溥儒 抱琴高士圖 設色紙本 鏡框

8030

GU YUN (1835-1896)

Landscape

Ink and color on paper, hanging scroll, dated to the ninth month of *gengchen* (1880) and signed *Wumen Gu Yun*.
37 3/4 x 13in (96 x 32.8cm)

US\$3,000 - 5,000

顧澐 山水 設色紙本 立軸



8031

8031

YU FEI'AN (1888-1959)

Red Bamboo and Butterfly, 1956

Ink and color on silk, hanging scroll, dated *yi jiu wu liu nian shi yue* (1956, tenth month), signed *Fei'an* and with two artist's seals reading *Yu Zhao zhi yin* and *Fei'an Jushi*.

21 1/2 x 8in (54.5 x 20.3cm)

US\$6,000 - 8,000

于非闇 紅竹蝴蝶圖 設色絹本 立軸 一九五六年作



8032

8032

YAN BOLONG (1896-1954)

Ducks with Bamboo and Flowers

Ink and color on silk, hanging scroll, signed *Bolong* with two artist's seals reading *Bolong shu hua* and *Chuncao Tangzhu*.

51 1/4 x 12 1/2in (130 x 31.5cm)

US\$5,000 - 7,000

顏伯龍 花鳥圖 設色絹本 立軸



8033

8033

ATTRIBUTED TO LIU BANRUAN (17TH CENTURY)

Magu and Deer

Ink and color on silk, hanging scroll, unsigned and with a title slip attributing the painting to Liu Banruan (Liu Yuan), the title slip dated *Guangxu bingshen* (1896), and inscribed *Tongyin Shanfang Zhuren* with two calligrapher's seals.

52 x 36in (132 x 91.5cm)

US\$4,000 - 6,000

傳 劉伴阮 麻姑晉壽圖 設色絹本 立軸



8034

8034

HU XIGUI (1839-1883)

Fragrant Dreams of Luofu, 1880

Ink and color on silk, hanging scroll, dated *Gengchen xia ri* (1880, summer), signed *Sanqiao Hu Xigui* and with two artist's seals reading *Sanqiao* and *Xigui zhi yin*.

33 1/2 x 10 1/4in (85 x 25.8cm)

US\$2,500 - 3,500

胡錫珪 羅浮香夢 設色絹本 立軸 一八八〇年作



8035

8035

TANG YUN (1910-1993)

Bodhidharma

Ink and color on paper, hanging scroll, dedicated to *Qiu Furen*, signed *Tang Yun* and with one artist's seal reading *Tang Yun*.

21 1/2 x 8 1/2in (54.5 x 21.5cm)

US\$3,000 - 4,000

唐雲 菩提達摩 設色紙本 立軸



8036

8036

FU XIAOSHI (B. 1932)

Beauty

Ink and color on paper, hanging scroll, signed *Xiaoshi* and with three artist's seals reading *Fu*, *moxi* and *Zhaishenglou*.

25 x 16 7/8in (63.6 x 42.7cm)

US\$3,000 - 4,000

傅小石 美人圖 設色紙本 立軸



8037

8037

HUANG JUNBI (1898-1991)

Beauty, 1944

Ink and color on paper, hanging scroll, dated *jiashen mu dong* (1944, winter), dedicated to *Youzhen*, signed *Huang Junbi*, painted at *Shapingba* district in Chongqing and with three artist's seals reading *Huang shi*, *Junbi* and *Huang Junbi ru Shu hou zuo*.
26 1/4 x 8in (66.5 x 20.1cm)

US\$6,000 - 8,000

黃君璧 執扇美人圖 設色紙本 立軸 一九四四年作



8038

8038

HUANG JUNBI (1898-1991)

Misty Mountainscape, 1955

Ink and color on paper, hanging scroll, inscribed as painted in Tokyo for *Longsheng*, dated *Yiwei qiu ri* (1955, autumn), signed *Huang Junbi* and with three artist's seals reading *Huang Junbi*, *Jun weng* and *Baiyuntang*.
50 1/4 x 20in (127.5 x 50.8cm)

US\$5,000 - 7,000

黃君璧 山水 設色紙本 立軸 一九五五年作



8039

HUANG JUNBI (1898-1991)

Landscape with Figure, 1968

Ink on paper, framed and glazed, titled by the artist *Guiqiaotu*, dedicated to *Shaoyuan Xiansheng ji Furen*, dated *wushen chu xia* (1968, early summer), signed *Huang Junbi* and with three artist's seals reading *Huang Junbi yin*, *Jun weng*, and *Baiyuntang*.
21 1/2 x 36in (54.6 x 91.4cm)

US\$40,000 - 60,000

Provenance

acquired directly from the artist

黄君璧 歸樵圖 水墨紙本 鏡框 一九六八年作



8040



8041

8040

SUN YUNSHENG (1918-2000)

Splashed-color Landscape, 1984

Ink and color on gold paper, mounted for framing, titled by the artist, dated *qishisan nian jiazi liu yue* (1984, sixth month) and signed *Sun Yunsheng Jiarui* with four artist's seals reading *Sun Jiarui*, *Yunsheng*, *Dafengtang menren* and *Qingxintang*.

25 x 46 1/4in (63.5 x 117.5cm)

US\$3,500 - 5,000

孫雲生 潑彩山水 設色金紙本 鏡片 一九八四年作

8041

ZHU QIZHAN (1892-1996)

Sunrise at the River, 1986

Ink and color on paper, horizontal scroll mounted for framing, titled *Xishan Churi*, dated *bingyin zhong chun* (1986, mid-summer) and signed *Zhu Qizhan* at age ninety-five, with three artist's seals reading *Zhu Qizhan*, *Menwairen* and *Pisiju* and one collector's seal.

18 7/8 x 70 1/2in (48 x 179.1cm)

US\$10,000 - 15,000

朱紀瞻 溪山初日 設色紙本 橫幅鏡片 一九八六年作

8042

TAO LENGYUE (1895-1985)

Moon on the Double Seven Festival
Ink and color on paper, hanging scroll, signed *Lengyue xieyi* and with two artist's seals reading *Hongzhai* and *Lengyue*.

12 1/4 x 13 5/8in (31 x 34.5cm)

US\$5,000 - 7,000

陶冷月 七夕節 設色絹本 立紙



8042

PROPERTY FROM A SAN FRANCISCO COLLECTOR

8043

ZHOU SHAOHUA (B. 1929)

Breaking the Silence, 1985
Ink and color on paper, hanging scroll, inscribed by the artist with the title *Jie Dong*, dated 1985 and signed *Shaohua* with one artist's seal reading *Lu Ren*.

20 x 26 1/2in (50.8 x 67.3cm)

US\$3,500 - 5,000

周韶華 解凍 設色紙本 立軸 一九八五年作

Exhibited

Collector's Choice Benefit Auction: Modern Chinese Paintings and Other Works of Art, 9 November 1985, Chinese Culture Foundation of San Francisco, San Francisco, California



8043



PROPERTY FROM ANOTHER OWNER

8044

FONG CHUNG RAY (FENG ZHONGRUI, B. 1933)

Untitled (Abstraction), 1980

Mixed media on canvas, at lower right signed *Feng Zhongrui* and dated *ba shi nian zuo* (1980), also inscribed on the reverse in English reading *PAINTING CHUNG-RAY FONG 1980*.

36 1/4 x 33in (92 x 83.8cm)

US\$6,000 - 8,000

馮鍾睿 無題 多媒體畫布 一九八〇年作

8045 - 8049

No lots

**CHINESE FURNITURE AND
SCHOLAR'S OBJECTS**



PROPERTY FROM ANOTHER OWNER

8050

A FINE HUANGHUALI LOW TABLE, KANGZHUO

17th century

The well-figured two-board top set into a mitre, mortise-and-tenon frame supported by three transverse stretchers underneath, the frame tapering inward to a narrow flat band over a recessed waist and elegant apron carved from one piece of wood decorated with a central beaded volute masked corner brackets, mitred, mortise, tenoned and half-lapped to the cabriole legs.

19 x 39 x 26in (48.3 x 99.1 x 66.1cm)

US\$15,000 - 25,000

Provenance

A private collection, Colorado

See a related kang table sold Bonhams New York, September 12, 2016, The John and Celeste Fleming Collection, lot 6010. As noted there, historically these tables were used as lounging or work surfaces on a larger platform, these tables were plated with small cabinets and scholar's objects on the large kang.





PROPERTY FROM THE ESTATE OF C.C. MOSLEY

8051

**A PAIR OF HUANGHUALI LOW BACK ARM CHAIRS, MEIGUIYI
17th/18th century**

Each rounded corner top rail and arm rests hidden tenoned to the stiles which run through the seat to form the back and front legs, the back and side aprons elegantly carved with paired key fret designs set off by beaded borders and resting on the back gallery supported by two pillar posts repeated on the sides above the seat frame once drilled for soft matting and reconfigured as a hard seat covered with finely woven matting over a plain beaded u-shaped apron and box stretchers, the underside of each seat supported by two later transverse stretchers with *CHINA* carved into one stretcher.
35 1/2 (89.5cm) high; the seat 23 1/2 x 18in (59.7 x 45.8cm)

US\$30,000 - 50,000

See a related pair sold Bonhams, New York, September 12, 2016, The John and Celeste Fleming Collection, lot 6008. As noted there, low back arm chairs had their antecedents in the Song period with chairs made from one piece of bamboo where the back and side panels shared the same height. Robert Jacobsen further notes that these chairs have a feminine association in North China, whereas they have been called *wenyi* on the central coast.

See also Sotheby's Hong Kong, sale 12555, lot 3249, June 2016 and 7 October 2015, the Dr. S. Y. Yip Collection, lot 128.





PROPERTY FROM AN ARIZONA COLLECTION

8052

A LAOHUALI AND BURLWOOD SIDE TABLE

18th century

The finely figured central panel carved of elegant huamu and set within a mitred, mortise and tenon frame over a embellished waist and separately carved apron centered on a xiangcai band and supported by I-shaped feet.

27 3/8 x 31 3/4 x 22in (69.2 x 80.7 x 55.9cm)

US\$10,000 - 15,000

Provenance

The Chinese Porcelain Company, New York, by repute



PROPERTY FROM A MONTEREY PRIVATE COLLECTION

8053^W

A HARDWOOD SCREEN MOUNTED WITH GUANGDONG EMBROIDERY SILK PANELS

Late Qing/Republic period

Comprised of eleven panels bordered by inlaid mother-of-pearl Eight Immortal emblems framing reticulated scroll work of shou medallion, auspicious bat, and fruit basket motifs backed by mirrors, all surrounding the continuous and intricately rendered landscape tableau of the Eight immortals and Shoulao stitched upon a cream-hued ground in threads of understated greens, periwinkle, and burnt umber, the largest central panel reversed by an incised maker's mark reading *Guangdong Caiyuan*; together with a custom-made wooden plinth for display.

65 3/4in (167cm) height exclusive of plinth

US\$10,000 - 15,000

Provenance

Acquired by Roy Chapman Andrews (1884-1960)
Thereupon a Private Monterey Collection since at least 1957

Among the varied types of Chinese needlework, Guangdong embroidery (*Yuexiu/Guangxiu*) is characterized by a more subdued color palette of threads utilized in a dazzling variety of stitching techniques. A high percentage of these pieces were manufactured in the late 19th century and afterwards for export to the west as the economy of the Pearl River delta started to gear itself towards foreign trade. For a more in-depth overview of this type of textile see Li Yulai and Li Yufang, *Ming Qing Xiupin [Embroideries of Ming and Qing Dynasties]* (Shanghai: Donghua Daxue Chuban She, 2012), 73-83.

However, there are several examples of Guangdong Embroidery in the Qing palace collection dated to the 18th century and clearly made for imperial use rather than foreign commercial sale. One example dated to the Qianlong period is in Shan Guoqiang, ed, *Zhixiu Shuhua: Gugong Bowuyuan Cang Wenwu Zhenpin Quanjì [Embroidered Pictures: The Complete Collection of Treasures of the Palace Museum]* (Hong Kong: The Commercial Press, 2005), 50-51, no 20.

There are signs that the present lot could indeed possibly have been one of these imperially commissioned examples, as the swash-buckling raconteur Roy Chapman Andrews reputedly always maintained. First of all, the imposing size, breathtaking intricacy and more unusual subject matter would seem more geared to a domestic Chinese audience as opposed to the much more common (and easier to transport) Guangdong embroidered One Hundred Birds table screens usually seen at auction. Also notable is the inscription reversing the Shoulao panel reading *Guangdong Caiyuan*. A table screen in the Palace Collection dated as 'Qing dynasty' is reversed by a label from this same Caiyuan textile factory (Shan, *ibid*, 56-57, no 25). The lengthy inscription on that published example (which Shan calls 'of advertisement quality [*Guanggao xingzhi*]') describes in detail the panoply of high quality embroidered products the Caiyuan ateliers presented to the court-- including notably landscape and figure panels like the present lot. The label concludes by admonishing the discerning client to beware of fakes and accept no substitutes.



8054

PROPERTY FROM A NOBLE FAMILY

8054^W

**A PAIR OF HONGMU AND BURL WOOD INLAID ARM CHAIRS
Late Qing/Republic period**

Each curved top rail suspending a two-part paneled back splat, the upper section rendered in high relief with an elaborate ruyi-headed panel over a plain raised reserve, tenoned into a mitred, mortise and tenon frame housing an elegantly figured burlwood seat, the back supports run through the seat to form the legs, the front arm rest supports reversed and set over a plain beaded apron and stepped box stretchers.

38in (96.5cm) high

US\$6,000 - 8,000

PROPERTY FROM VARIOUS OWNERS

8055

**A HUANGHUALI STOOL
19th century**

The hard seat top set with a finely woven mat enclosed in a mitre, mortise-and-tenon frame above a separately carved pierced waist and hipped, beaded supports with c-comma brackets centered on a split-tailed floret above cabriole feet tenoned to a square, footed base.

19 x 14 5/8 x 14 5/8in (48.2 x 37.2 x 37.2cm)

US\$1,500 - 2,500



8055



8056

8056

**A RARE HUANGHUALI 'BAJIXIANG' LOW TABLE, KANGZHUO
17th/18th century**

The rectangular table set with a glossy top panel framed with slightly everted edges all above a double concave waisted neck rising above four cabriole legs with upturned foliate terminals and curved scrolls, the apron carved in relief on each side with a bat holding a peach spray in its mouth interlocked with a ruyi head scroll and flanked by two of the Eight Buddhist Emblems, on the two longer sides further flanked by cloud scrolls.

28 3/4 x 17 1/4 x 11 5/8in (73 x 44 x 29.5cm)

US\$10,000 - 15,000

Provenance

Bonhams, London, sale 22234, 14 May 2015, lot 270

8057

**A HONGMU CABINET
Late 19th century**

Raised on doweled feet supporting two rectangular drawer compartments under a main two-section storage area enclosed by double doors elegantly carved in low relief with landscape waterway scenes surrounded by a key fret border under a central two-drawer compartment richly carved with insects and leafy foliage, etched gilt copper hardware.

19 7/8 x 22 x 6 7/8in (50.5 x 55.8 x 17.5cm)

US\$10,000 - 15,000



8057



8058

8058

A PAIR OF ELABORATELY CARVED HONGMU SIDE TABLES
Late Qing/Republic period

Each two-board top enclosed in a mitred, mortise-and-tenon frame above a richly carved dense network of lingzhi fungus forming the waist, apron and hipped supports terminating in cabriole feet.
34 1/4 x 65 1/4 x 26in (87 x 165.2 x 66cm)

US\$3,000 - 5,000

8059^W

A TWELVE-PANEL COROMANDEL LACQUER SCREEN
18th century

Decorated with a banqueting scene held at a manorial complex with revelers and entertainers performing in the courtyard and guests circulating in surrounding pavilions, the scene enclosed by potted plants enclosed in rectangular reserves above, mythical beasts below and flanked at each end with further beasts cavorting below descending dragons, the scene reversed by a dedicatory inscription dated to jichou year (1709), spring, by Wang Chengyue, sealed Fa Zeng.

110 x 201in each panel (279.4 x 510.54cm)

US\$25,000 - 40,000



8059



8059 (other side)



**CHINESE SCHOLAR'S OBJECTS
PROPERTY FROM VARIOUS OWNERS**

8060^W

A LARGE SCHOLAR'S ROCK

The massive and imposing boulder of striated gray hue and of squat horizontal section, weathered asymmetrically so as to suspend one half of the stone above the other; raised on a reticulated hardwood stand and a fitted table supported by legs connected by curved stretchers mirroring the irregular contours of the stone.

12 1/2in (32cm) height of stone

45 1/2in (115.5cm) approximate total height inclusive of table

US\$8,000 - 12,000

8061

A LINGBI SCHOLAR'S ROCK

Of stalwart proportions and arching shape, the patina of the jet black stone subtly striated in white veins displaying an enchanting tactile allure.
15in (38cm) length tip to tip

US\$2,500 - 4,000



8061

8062

A LINGBI SCHOLAR'S ROCK

The dark hued stone weathered to a smooth patina on one side reversed by a rougher surface on the other, mounted vertically to display a vaguely zoomorphic shape upon a footed stand.
21in (53.4cm) height inclusive of stand

US\$3,000 - 5,000



8062



8063



8064



8065

8063

A SCHOLAR'S ROCK

Displaying the characteristically creamy hue of Taihu stone, weathered into an intricately perforated tall asymmetrical crescent shape, now raised atop a fitted wooden stand itself of rock-form.
29 1/2in (75cm) height inclusive of stand

US\$2,500 - 4,000

Provenance

Arts Du Monde

8064

A ROOT WOOD SCULPTURE OF SCHOLAR'S ROCK FORM

The gnarled and weathered specimen of dark hue assembled to rest vertically upon a fitted wood stand evoking a shape perhaps reminiscent of the Chinese character *shan* [mountain].
24 1/2in (62.2cm) total height inclusive of stand

US\$3,000 - 5,000

8065

AN UNUSUAL CYPRESS BRANCH AND BURL SCHOLAR'S OBJECT

The gnarled specimen of dark honey hue and figured in grain of dense whorl, now mounted on a fitted stand in a manner reminiscent of a stalwart and weathered tree.
32 1/2in (82.5cm) height inclusive of stand

US\$3,000 - 5,000



8066

PROPERTY FROM A PRIVATE OREGON COLLECTOR

8066^Y

**A STAINED WOOD RUYI SCEPTER WITH RETICULATED AND
INLAID DECORATION**

18th century

The scepter head and the gently curving handle deeply undercut with strap work and leaf scroll patterns accented by incised outlines, dark brown surfaces further enhanced by tiny tiles of mother-of pearl, ivory and bone tinted in shades of green inlaid to form the ribbed chime and lotus panel on the scepter head, the pomegranate branch at the center and the bat above lingzhi fungus at the base, the underside of the handle also carefully finished with further scroll work in raised relief.
13 1/2in (34.2cm) long

US\$3,000 - 5,000

8067
No lot



8068

8068

A PIECED CHENXIANGMU DESK ORNAMENT

Composed of multiple pieces glued together and then carved and drilled to simulate the faceted and undercut surfaces of a Taihu rock, the flat base showing traces of black lacquer and cloth; with fitted wood display stand.

6 5/8in (16.7cm) height including fitted wood display stand

US\$3,000 - 5,000

8069

A CARVED ZITAN STAND

18th/19th century

Formed in imitation of a table with sloping shoulders, the side panels carved open, one with a peach group, the other with an immortal's flute amid clouds, the legs terminating in scroll-form feet meeting the solid base supported further by four low feet.

6 7/8 x 11 1/2in (17.5 x 29.2cm)

US\$5,000 - 7,000

Provenance

Bonhams, New York, sale 20998, 16 September 2013, lot 8110



8069

8070

A CARVED BAMBOO BRUSHPOT

19th century

Of cylindrical form supported on three short feet, with a continuous landscape scene incised on the exterior depicting a figure on a bridge overlooking a lake framed by distant peaks, the reverse inscribed *qingquan liuxiang* and bearing the signature *Zhang Wenyou*.

5 5/8in (14.5cm) high

US\$4,000 - 6,000



8070



8070 (another view)

PROPERTY FROM A PRIVATE COLLECTION IN HAWAII

8071

A CARVED BAMBOO VENEER BOX

Middle Qing dynasty

Of lobed hexagonal section, the *zhu huang* exteriors intricately carved in elaborate repeating scroll patterns displaying possible archaistic and baroque influences, the top centered by a central medallion in the form of a stylized flaming cakra wheel, the underside supported by a short but carefully finished foot ring.

2 3/4in (7cm) diameter

US\$4,500 - 6,000

The astonishing intricacy and thinness of the carving on the present lot compares very favorably with numerous published examples of *zhu huang* bamboo veneer boxes in the Qing imperial collection, many of which share this box's typical Qianlong/Jiaqing era baroque/rococo-inspired scroll work: see Li Jiufang et al *Zhu Mu Ya Jiao Diao Ke: Gugong Bowuyuan cang Wenwu Zhenpin Quanji [Bamboo, Wood, Ivory and Rhinoceros Horn Carvings: The Complete Collection of Treasures of the Palace Museum]* (Hong Kong: The Commercial Press, 2002), pp. 79-81, pl. 72-74, all dated as *middle Qing dynasty*.



8071



8072



8073

PROPERTY FROM AN ARIZONA COLLECTION

8072

A CANTON ENAMEL METAL BOWL, COVER AND SAUCER WITH EUROPEAN SUBJECT MATTER

18th century

Simple in form but intricately painted with herdsmen tending sheep and cows in landscapes enclosed within rococo scroll-work frames and a dense ground of flowers, fruit and leafy branches across the domed cover, the bowl painted *en suite* with three mythological scenes and the floor of the saucer illustrating the biblical narrative of Moses carrying the tablets of the Ten Commandments and his brother Aaron in the foreground while the Israelites in the background worship the Golden Calf; the other exterior and interior surfaces finished in white enamel and the exposed metal edges showing remains of gilt.

5in (12.7cm) diameter of the bowl

5 5/8in (14.2cm) diameter of the saucer

US\$5,000 - 7,000

Purchased

Chinese Porcelain Company, New York, by repute



8074

**PROPERTY FROM THE MONTEREY MUSEUM OF ART,
SOLD TO BENEFIT THE MUSEUM FUNDS**

8073

A FAMILLE ROSE ENAMELED METAL VASE AND COVER
Guangzhou school, Qianlong period

Of square section, the undulating walls painted in vivid enamels on a white ground with beauties and children alternating with birds, flowering branches and garden rocks framed by black and gilt-painted scrolls on a pale green ground; the edging on the foot, shoulder and cylindrical neck worked shades of rose, blue and other colors of the famille rose palette also used on the associated cover of similar date. 7 1/2in (19cm) height overall

US\$2,500 - 4,000

Provenance

The Chinese Porcelain Company, New York, by repute

8074

A PAIR OF RARE CINNABAR LACQUER CABINETS
19th century

Each cabinet with two doors divided by a central post, each door delicately carved with a scene of scholars admiring a landscape of pines and mountains within a geometric frame and key-fret borders, above a drawer carved each carved with a scene of a traveling scholar and his attendant within a lobed cartouche flanked by lotus meander above an apron similarly carved with lotus scroll, the sides and top of each cabinet similarly carved with geometric floral ground and raised key-fret edges and each cabinet opening to reveal two drawers also lacquered and incised with geometric design, the interiors and removable backs lacquered black.

17 1/2in x 14 1/8 x 6 1/2in (47 x 36 x 16.5cm), each cabinet

US\$15,000 - 25,000

Provenance

The Monterey Museum of Art

Small and finely carved cabinets such as the present lot would have been placed upon a *kang* for storage of small, treasured pieces from a collection. The scholarly scenes would have facilitated relaxation and retreat from daily cares, and enhanced the enjoyment of viewing the treasures kept inside.

Although often produced in pairs, it is less common for a pair of such cabinets to survive so long. However a single cabinet carved with scholarly scenes sold at Sotheby's New York, 20 March 2012, sale N08834, lot 191, and another single cabinet carved with dragons sold at Christie's New York, 19-20 September 2013, sale 2726, lot 1637. A slightly larger pair of two-door cabinets carved with scholar's objects is illustrated in *The Complete Collection or Treasures of the Palace Museum: Lacquer Wares of the Qing Dynasty*, Hong Kong, 2006, no. 65, and a single four-door cabinet dated to the 18th century is illustrated in *Carving the Subtle Radiance of Colors: Treasured Lacquerware in the National Palace Museum*, Taipei, 2013, no. 172.

PROPERTY FROM VARIOUS OWNERS

8075

A BLACK LACQUERED PORCELAIN VASE WITH MOTHER-OF-PEARL INLAY

Late Qing dynasty

The waisted neck displaying a solitary scholar in his boat floating amid river scenery while a larger panel around the elongated ovoid body portrays scholars and their attendants viewing the moon in a bamboo grove reversed by a lotus garden, all worked in tiny iridescent shell tiles and dust set into the black lacquer ground, the porcelain body visible on the recessed base.

15 3/4in (40cm) high

US\$2,000 - 3,000



8075

8076

A KESI DRAGON ROBE

19th century

Woven in rich hues with rampant dragons amid ribbon-like clouds, bats, flowers and auspicious emblems with painted details on a ground of extensively worn gilt-wrapped yellow threads above an equally colorful lishui border, the collar bands and cuffs on the replacement sleeves woven *en suite* on a black ground.

56in (142cm) long

US\$5,000 - 7,000



8076

JADE AND HARDSTONE CARVINGS





8077

PROPERTY FROM VARIOUS OWNERS

8077
AN UNUSUAL JADE MAH JONG SET IN A WOOD STORAGE CASE WITH APPLIED JADE PLAQUE DECORATION
 Republic period

The mixed wood storage box constructed with five drawers, four drawers each holding thirty-six jade tiles, the top drawer containing three further unmarked jade tiles, bone counters, two jade dice, a circular white jade lidded dealer's box marked *zhuang*, but only two of the Four Directions tiles preserved (*dong* and *bei*); the top, sides and cover of the box inlaid with eighteen reticulated jade plaques in various shapes and one oval mother-of-pearl plaque.
 7 1/4 x 8 5/8 x 6 1/4in (18.5 x 22 x 16cm) the wood case

US\$7,000 - 9,000

Provenance

property from a Canadian estate

A similar set was sold in our London, Knightsbridge rooms, sale 17976, 17 January 2011, lot 164.

8078
A GREENISH-WHITE JADE VASE

Of flattened baluster form and oval section with reticulated strap handles to the neck, a taotie mask band in raised relief against a leiwen ground on the well-hollowed body rising from a deeply recessed foot; the translucent matrix displaying cloudy white patches and a few pin-point dark inclusions.
 4in (10cm) high

US\$2,500 - 4,000

Provenance

Purchased in these rooms, sale 21772, 24 June 2014, lot 8084



8078



8079

PROPERTY FROM THE ESTATE OF HEINZ FRANKENSTEIN

8079^Y

A JADE AND HARDWOOD RUYI SCEPTER

19th century

The scepter mounted with three matching jade plaques of pale greenish-white hue, brightly polished and carved in delicate relief: the largest at the top featuring an auspicious elephant with a yin/yang medallion on its caparisoned back, the middle plaque inscribed with the characters *da ji* within a double gourd frame and the lowest plaque centered with a wan-character separating a pair of auspicious carp; the pieced hardwood handle further inlaid strap work panels cut from with green-tinted ivory.

20 1/2in (52cm) long

US\$5,000 - 8,000

PROPERTY FROM VARIOUS OWNERS

8080

A PALE GREENISH-WHITE JADE FIGURAL PENDANT

Qing dynasty

Of rectangular form with rounded corners, carved in delicate high relief with elongated kui dragons facing a suspension hole to framing a young general in layered armor holding a halberd - possibly Zhao Zilong (Zhao Yun), one of the 'Five Tiger Generals' celebrated in the *Romance of the Three Kingdoms*; the reverse similarly framed around a twenty-character poem in running script and bearing the seals *zigang* associated with the late Ming jade carver Lu Zigang.

2 7/16in (6.2cm) long

US\$4,000 - 6,000



8080



8081

8081

TWO CARVED JADEITE PLAQUES

Each thinly sectioned, carved in high relief and undercut as leafy branches bearing fruit and flowers with incised details, the reverse finished flat and polished with the same shiny luster as the front, showing to advantage the various shades of emerald green intermingled with translucent white areas of the stones.

2 7/16 x 2 3/4in (3.7 x 7cm) each

US\$3,000 - 4,000



8082

8082

TWO CYLINDRICAL JADE HAIR FINIAL HOLDERS

Each hollowed, undercut and engraved with details to depict a dragon amid foliage on one tube and three birds perched on a peach branch on the other, the upper and lower edges finished with serrated scallops, mounted with white metal liners and suspension loops.

3 1/4in (8.2cm) height of each jade tube

US\$1,200 - 1,800

Provenance

Christie's, New York, Important Chinese Ceramics & Works of Art, 11 October 1984, lot 451



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

8083

A PAIR OF SPINACH JADE BOWLS

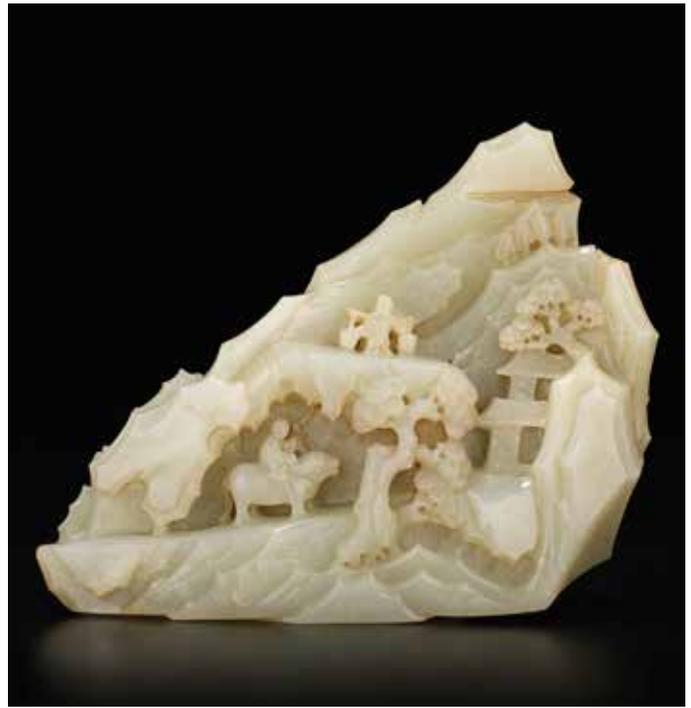
Each thinly sectioned with a flared rim, wide curving well and supported on a slightly flared foot ring, the thinness of the walls showing to advantage the various shades of green, dark spots and natural hairline fissures in the matrix.

9 1/4in (23.5cm) diameter

US\$15,000 - 20,000



8084



8085

PROPERTY FROM VARIOUS OWNERS

8084

A JADE GOOSE-SHAPED WATER DROPPER

The recumbent bird identified by a raised knob above its beak clasp a trillium branch, a fungus branch forming the finial to the tiny cover on the well-hollowed body with drill holes through the tail and the beak, the pale greenish white matrix marked with russet patches and natural fissure lines.

3 1/4in (8.3cm) long

US\$2,000 - 3,000

8085

A PALE GRAY-GREEN JADE LANDSCAPE BOULDER

Of irregular shape and intricately worked as craggy rock faces rising amid tree-filled mountain paths, one side depicting two scholars and their servants crossing a river on a wooden foot bridge, the reverse showing a water carrier and a man riding an ox toward a village building; the matrix marked with cloudy white inclusions and faint russet-stained natural fissures.

5 3/4in (14.6cm) long

US\$3,000 - 5,000

8086

A JADE POMANDER

Qing dynasty

Reticulated as two carp, the pair facing one another with overlapping fins and tails, the stone deeply undercut and reticulated with a scale design in the pale russet patches of the pale gray-green matrix.

2 1/4in (5.8cm) high

US\$2,000 - 3,000



8086

8087

A JADE CARVING OF TWO QILIN

18th century

The two recumbent beasts with bifurcated horns depicted grasping branches of lingzhi fungus in their jaws, the space between them deeply undercut, the surfaces defined with repeated curves of raised relief that contrast with the tiny incised lines across the brows and manes, the pale gray-green stone polished to a soft luster with pale russet staining visible in some of the natural surface fissures.

2 3/4in (7cm) long

US\$8,000 - 12,000



8087

8088

A SMALL JADE FU-LION GROUP

Qing dynasty

Deeply undercut as a recumbent lioness and a cub biting on the ribbons trailing from an embroidered ball with details delicately incised, the tails of the animals also rendered with parallel lines and their curly manes suggested with subtly carved spirals, the stone a very pale greenish-white.

2 1/4in (5.8cm) long

US\$4,000 - 6,000

Provenance

Leslie Hindman Auctioneers, Chicago, sale 22-23 September 2014, lot 0052

Estate of Alan D. Katz, Boulder, Colorado



8088



8089



8090



8091

**PROPERTY FROM THE ESTATE OF A PROMINENT
BAY AREA COLLECTOR**

8089

**A WHITE JADE CARVING OF BOY, BAT AND PEACHES
18th/19th century**

The ovoid pebble carved in rounded relief and deeply undercut as a chubby child climbing on a branch of peaches that he holds in his right hand while grasping the wing of a hovering bat in his left, the off-white matrix showing cloudy white inclusions throughout.

2 1/4in (5.8cm) long

2in (5.1cm) high

US\$3,000 - 5,000

8090

**A PALE GREENISH-WHITE JADE CARVING OF THE HEHE
TWINNS**

18th century

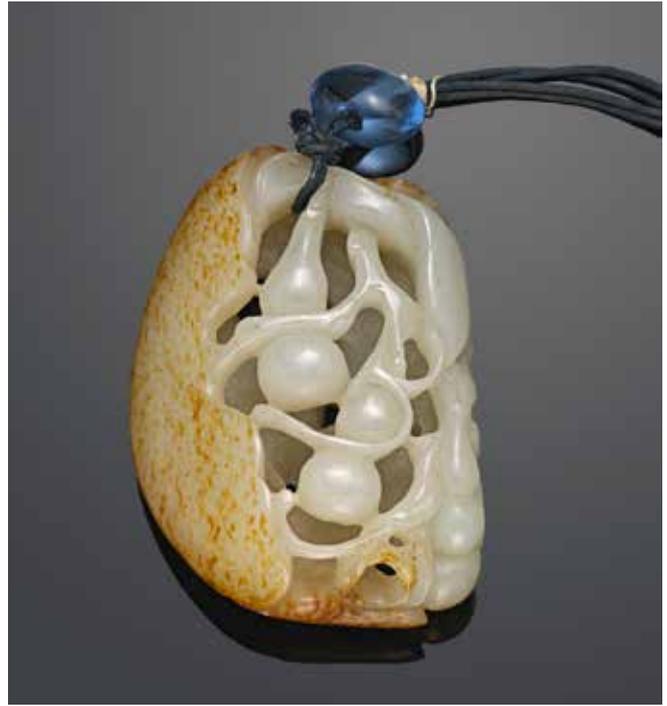
The two spirits of harmony and union depicted as jolly smiling children, one holding a plaited box and the other a flowering lotus branch, the long hair of one figure engraved in fine parallel lines and the lotus leaf utilizing a russet patch in the matrix also marked with pale yellow-stained natural fissures that continue onto the well-detailed base.

2 7/8in (6.8cm) long

US\$4,000 - 6,000



8092



8093

PROPERTY FROM VARIOUS OWNERS

8091

A YELLOW JADE TOGGLE OF A CAT AND A KITTEN
Qing dynasty

The recumbent cat depicted nesting a tiny kitten in its front paws, its right legs undercut and two additional holes drilled below the kitten for suspension, the stone of translucent olive-green hue marked with contrasting russet veins along the base and outer edges.

1 3/4in (4.5cm) long

US\$2,000 - 3,000

8092

A WHITE JADE ARCHER'S RING WITH RUSSET SKIN
Qing dynasty

Thickly sectioned with a transverse circular drill hole but retaining some of the natural uneven contour and richly hued russet-stained skin on the original pebble, the surfaces polished to a soft and subtle luster.

1 3/16in (3cm) high

US\$1,500 - 2,500

8093

A WHITE AND RUSSET JADE GOURD VINE TOGGLE
Qing dynasty

The toggle retaining the irregular contours of the original boulder, now hollowed out and polished to a soft luster as gourds and tendrils suspended to the front of overlapping leaves colored with remains of the boulder's original russet skin.

2 1/8in (5.4cm) long

US\$2,000 - 3,000



8094



8095

8094
A GROUP OF TEN JADE, HARDSTONE AND GLASS ARCHER'S RINGS

Qing dynasty

The rings with decoration including two of similar white jade with auspicious animals such as cranes, deer and bats in landscape settings; the third of slightly larger white jade showing a beast facing a bat, the inscription *shou shan fu hai*, and mountains rising from waves; the fourth of mottled straw hue and barrel form carved with a kui dragon; the undecorated rings including one of white jadeite with apple green patches and the other of mottled greenish white jadeite with purple staining; two of variegated brown hardstone; the last ones of transparent green and blue glass.

1 3/16 to 7/8in (3 to 2.2cm) high

US\$3,000 - 5,000

8095
A GROUP OF FIVE JADE RINGS
Qing dynasty

Each of cylindrical form with inward-canted edge at the top and a convex edge at the base: the largest of pale greenish-white hue with extensive cloudy white inclusions; the smallest marked with a pale russet-stained fissure line rising from the base; the three other rings of fairly even white color.

1 3/8 to 15/16in (3.5 to 2.5cm) high

US\$2,500 - 4,000



8097

8096

A WHITE JADE ARCHER'S RING WITH CARVED DECORATION

Qing dynasty

Encircled with a continuous design in subtle raised relief with engraved details on a horse grazing amid rocks near a pine tree on a moonlit night, the matrix of milky white hue with cloudy white inclusions.

1 3/16in (3cm) high

US\$2,000 - 3,000

8097

A GROUP OF FOUR RUSSET AND WHITE JADE ARCHER'S RINGS

Qing dynasty

Two finished with a flat face retaining some of the russet staining on the original pebble; the third with much of the russet skin and the irregular contour of the original pebble on the face; the last cut with a hard edge on the right face, remains of russet staining and an irregular contour of the stone on the left face, the curved back carved along a natural fissure in the matrix with a slender ginkgo branch.

1 1/16 to 1 3/16in (2.5 to 3cm) high

US\$2,000 - 3,000

8098

A MOTTLED CELADON JADE ARCHAISTIC GOOSE

Ming dynasty

The flattened oval pebble depicting the recumbent bird turning its head backward on its undercut neck, one of the natural fissure lines in the stone incorporated into the outline of the left wing, the pale olive green surface showing patches of graded russet staining that continue on the underside; with later lacquered wood display stand.

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

2 3/8in (6cm) height including wood stand

US\$3,000 - 5,000



8096



8098



8099

8099

A SMALL JADE TOGGLE OF CATS AND A MOUSE

The cat and kitten shown with a mouse that has been trapped between their heads, the fur of the cats defined in tiny incised lines, their tails, legs and the tail of the rodent all deeply undercut to form suspension loops, the stone of off-white hue polished to a soft luster. *2 1/8in (5.4cm) long*

US\$2,500 - 3,000



8100

8100

A SMALL JADE CARVING OF TWO CATS

19th century
The pebble of flattened ovoid shape deeply undercut and polished to a soft luster as two cats facing one another head to toe, their fur suggested by tiny incised lines on their tails, the pale greenish-white stone marked with some tiny dark inclusions and a natural fissure line. *2 1/4in (5.8cm) long*

US\$1,500 - 2,500

CHINESE SNUFF BOTTLES





8101



8102

PROPERTY FROM THE ESTATE OF JOANNA LAU SULLIVAN

8101

A YELLOW AND RUSSET JADE SNUFF BOTTLE

Late 19th/20th century

Of rounded rectangular form, with a waisted neck, flat lip, oval foot ring, the greenish-yellow stone with rich russet patches, one side carved with Liu Hai riding his three-legged toad gliding over waves, the reverse carved with lingzhi rising behind rocks under a cloud scroll.
2 1/2in (6.4cm) high

US\$2,000 - 3,000

8102

AN INSCRIBED AND ENAMELED 'FIGURE AND LANDSCAPE' WHITE GLASS SNUFF BOTTLE

1760-1850

The rounded rectangular milky white bottle enameled on one side with a sedative setting detailed with a river stream surrounded by a bank and a precipitous cliff with overhanging trees, a figure seated in a boat gazing into void, the reverse inscribed in black ink with a poem matching the painted theme, ended with a signature reading Guyue Xuan zhuren (Master of the Ancient Moon Pavilion), the base neatly painted in iron-red with a four-character Qianlong mark.
2 5/16in (5.9cm) high

US\$2,500 - 4,000

8103

A BLUE OVERLAY WHITE GLASS SNUFF BOTTLE

Possibly Imperial, attributed to the Palace Workshops, Beijing, 1770-1820

The compressed bottle standing upon a tall spreading foot ring, finished with a gently waisted neck, flat lip, the sides fluidly carved through the blue overlay with two undulating dragons vigorously pursuing a flaming pearl amidst cloud scrolls against a milky white ground.

2in (5.1cm) high

US\$1,000 - 1,500



8103



8104

8104

TWO ROOT AMBER SNUFF BOTTLES

1780-1900

The first carved on the shoulders with mock mask-and-ring handles, the neck mounted with silver with a ruyi-head collar band, the second carved with a bearded sage and a female figure rowing a boat, separated by rocks and a pine tree.

1 7/8 and 2 1/2in (4.8 and 6.4cm) high

US\$2,000 - 3,000

8105

AN ENAMELED MILKY-WHITE GLASS SNUFF BOTTLE

19th century

The spade form bottle with a straight neck, flat lip, raised oval foot, one side painted with a peaceful farming scene, the reverse depicting a prosaic scene of figures in a courtyard.

2 3/8in (6cm) high

US\$1,000 - 1,500



8105



8106

8106
A GRAYISH-WHITE AND BLACK JADE SNUFF BOTTLE

1860-1940
Well-hollowed, carved in the style of Suzhou School, utilizing the black and snow-like white inclusions in the stone depicting a scholar and his attendant standing under a pine tree near a low fence.
2 5/8in (6.7cm) high

US\$6,000 - 8,000



8107

8107
AN ENAMEL GLASS SNUFF BOTTLE

Qianlong mark, 19th century
Of flattened form, the opaque white glass enameled on both sides with a continuous scene depicting a female martial figure wearing elaborate *lingzi* on horse, accompanied by a groom and a bannerman in a mountainous landscape, with a *Qianlong nian zhi* mark on the protruding oval foot.
2 1/2in (6.4cm) high

US\$2,000 - 4,000

8108
A CARVED RUBY SNUFF BOTTLE

1880-1930
The heavy-set bottle of rounded rectangular form, with a cylindrical neck, flat lip, oval foot ring, one side carved with two magpies and a flowering prunus tree, the reverse depicting two swimming Mandarin ducks by water reed.
2 1/2in (6.4cm) high

US\$800 - 1,200



8108



8109

8109

A GRAYISH-WHITE JADE 'BASKET-WEAVE' SNUFF BOTTLE

1850-1930

The well-hollowed bottle with a spreading neck, flat lip, the woven pattern extending downward to the short oval foot ring; the white stone with a subtle gray tone, showing small areas of russet with paler inclusions and natural fissure veins.

2 1/4in (5.7cm) high

US\$2,000 - 3,000

8110

AN ETCHED SMOKY QUARTZ SNUFF BOTTLE

Dated 1775 by inscription, 1850-1920

Well-hollowed, the neatly shaped rounded square bottle with cylindrical neck, flat lip, splayed oval foot ring, lightly etched on both sides, one depicting a riverside lone house hidden amongst trees, and a small bridge leading to a tree-covered hills, the reverse portraying a stretch of blooming prunus branches in the background of a teapot and two fruits, the upper right dated *Qianlong yiwei nian zhongchun yue* (mid-spring of 1775 during the Qianlong reign).

2 1/4in (5.8cm) high

US\$600 - 800



8110



8111



8112



8113

8111

A SAPPHIRE BLUE OVERLAID CLEAR GLASS SNUFF BOTTLE

1760-1850

The rounded bottle with carefully applied overlay, finely carved with the 'Three Friends of Winter', lingzhi fungus, and rockwork, with a bat and butterfly in flight.

2 1/4in (5.7cm) high

US\$1,500 - 2,500

8112

A GREEN-ON-SNOWFLAKE GLASS 'DRAGON' SNUFF BOTTLE

1730-1780

Each side similarly decorated with a sinuous, split-tailed dragon holding an auspicious lingzhi sprig in its mouth, striding above a mountain peak rising from foaming waves.

2 3/4in (7cm) high

US\$1,200 - 1,500



8114

8113
A CARVED CHALCEDONY 'LONGEVITY' SNUFF BOTTLE

1820-1880
 Well-hollowed, of flattened baluster form with a waisted neck, recessed lip, a splayed and gradually recessed oval foot, each main side with a conforming reserve filled with raised shou characters, the shoulders flanked with two faux lion mask-and-ring handles.
 2 1/4in (5.8cm) high

US\$1,500 - 2,500



8115

8114
A JADEITE SNUFF BOTTLE

1780-1880
 Well-hollowed, of compressed globular form with a spreading neck, flat lip and oval foot, the side walls covered with scrolling patterns carefully carved in subtle relief; the stone of predominantly white color with a faint celadon tinge, showing patches of russet inclusions.
 2 1/8in (5.4cm)

US\$2,000 - 3,000

8115
A RED OVERLAY 'SNOWFLAKE' GLASS SNUFF BOTTLE

1780-1820
 Of ovoid form with a slightly everted neck, flat lip, finely carved through the cranberry overlay with a butterfly hovering between two prunus trees issuing carefully defined branches filled with numerous blossoms, with two overlapping flower-heads forming the foot.
 2 1/2in (6.4cm) high

US\$2,000 - 3,000



8116



8117



8118

8116

AN EMBELLISHED CHALCEDONY SNUFF BOTTLE

The bottle: 1860-1930, embellishment: Tsuda family, Kyoto, Japan, 20th century

The well-hollowed bottle decorated with applied stones, carved and painted in lacquer, gilt, and color depicting an elaborately dressed female figure and her attendants walking in a colorful garden filled with trees and blooming flowers, the narrow sides mounted with two faux lion mask-and-ring handles.

2 3/8in (6cm) high

US\$2,000 - 3,000

8117

TWO SNUFF BOTTLES

19th/early 20th century

The first a bamboo bottle, skillfully carved in impressive details to depict figures enjoying an idle leisure moment at a fenced courtyard surrounded by lush trees; the second a Yixing pottery bottle of flattened meiping form, the main side lightly incised with an egret under a pine, reversed by a terrace scene.

2 3/4 and 2 1/4in (7 and 5.7cm) high

US\$1,500 - 2,500



8119

8118

A BANDED AGATE 'YUDAI' SNUFF BOTTLE

1780-1860

Well-hollowed, of rounded rectangular profile with a cylindrical neck, gently recessed rim, the gray and honey-colored stone streaked with striking white bands around the middle of the bottle and the carefully rounded oval foot ring.

2 1/16in (5.2cm) high

US\$1,000 - 1,500

Banded agate snuff bottles were popular during the Qing dynasty in China, particularly when the band was positioned to the middle of a bottle to resemble the jade belt worn by high-ranking court officials, and as such forming an auspicious wish for a higher court position.



8120

8119

AN EMBELLISHED CHALCEDONY SNUFF BOTTLE

The bottle: 1860-1930, embellishment: Tsuda family, Kyoto, Japan, 20th century

The pale gray-toned rectangular bottle with sloping shoulders, supported by an oval foot ring, with a subtly everted neck, recessed lip, the side walls decorated with colored stones and gilt highlights, displaying a figure seated in a sampan floating on a river near a rocky bank with trees and a soaring pagoda, the reverse depicting a bird swooping toward leafy flower branches issuing from rocks.

2 1/2in (6.4cm)

US\$4,000 - 6,000

8120

A FINELY CARVED CHALCEDONY SNUFF BOTTLE

1800-1850

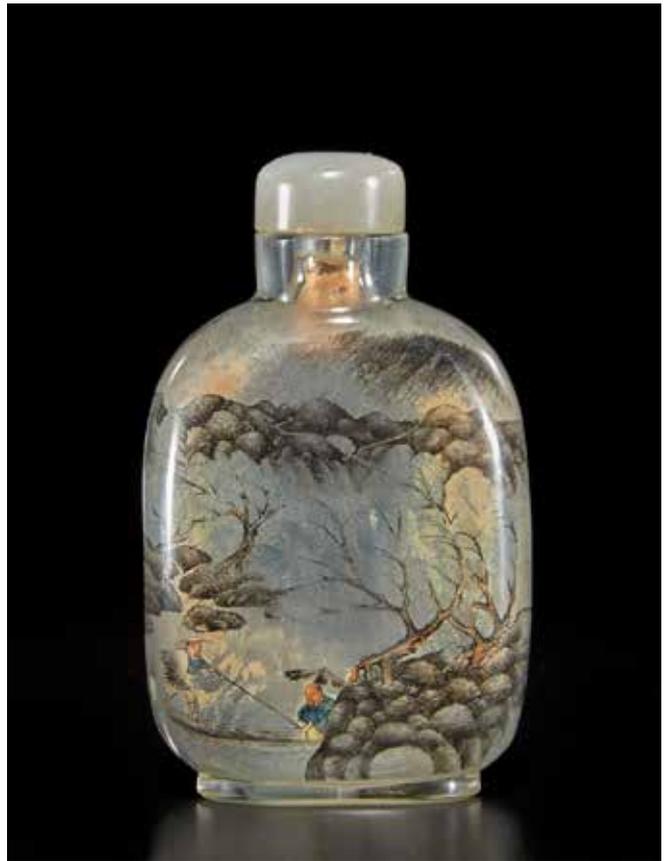
Well-hollowed, of flattened globular form with a very subtly waisted neck, recessed lip, oval foot ring, the decoration coordinating the dark portions in the grayish stone, carved with a hawk and bear next to rocks on one side, the reverse showing a monkey on the back of a horse, the details defined with carefully incised lines.

2 1/4in (5.7cm) high

US\$2,000 - 3,000



8121



8122



8123

8121

AN INSIDE-PAINTED ROCK CRYSTAL SNUFF BOTTLE

Ye Family Studio, 1927

The tapered bottle painted to both main sides with an episode depicting figures at terrace from the Qing dynasty fiction *Hong Lou Meng* (Dream of the Red Chamber), inscribed, dated *dingmao* (1927), signed *Ye Zhongsan*, one seal (lacking spoon).

2 1/2in (6.4cm) high

US\$2,000 - 3,000

8122

AN INSIDE-PAINTED GLASS SNUFF BOTTLE

Chen Zhongsan, 1910

Painted in ink and limited colors on one side depicting two figures fishing in heavy rain, the reverse showing two additional fishermen and a scholar reading at a studio, all in a waterscape surrounded by mountains, one side dated *gengshu* (1910), signed *Chen Zhongsan*, one seal.

2 3/8in (6cm) high

US\$1,500 - 2,500



8124

8123
A RED OVERLAY WHITE GLASS 'DOUBLE-GOURD' SNUFF BOTTLE

1780-1850

The milky white bottle finished with a waisted neck, slightly convex lip, applied with ruby-red overlay of varied thickness, carved with trailing leafy vines bearing additional double-gourds partially arranged in a symmetrical fashion, one side further decorated with a bat.
2 7/8in (6.7cm) high

US\$2,000 - 3,000



8125

8124
A WHITE JADE SNUFF BOTTLE

20th century

The pear-form bottle standing upon a splayed oval foot ring, rising to a waisted neck, flat lip, flanked with two raised lion mask-and-ring handles; the slightly celadon-tinged stone displaying minimal inclusions.

2 3/4in (7cm) high

US\$4,000 - 6,000

8125
TWO YELLOW GLASS SNUFF BOTTLES

1730-1820

The first a gently tapering bottle with a cylindrical neck, flat lip, protruding oval foot, each side with a raised conforming panel; the second of high-shouldered tapering vase form, supported by a carefully polished circular foot ring.

2 3/4 and 2 1/4in (7 and 5.7cm) high

US\$600 - 800



8126



8127



8128

8126

THREE OVERLAY DECORATED PINK GLASS SNUFF BOTTLES

19th century

Of compressed globular form, each worked on a pink ground of slightly differing shades, the first applied with dual overlays of green and pale pink, carved with a gnarled tree bearing prunus blossoms to both sides; the second carved through a single layer of green overlay with graceful bamboo, birds, and rocks; the third with applied yolk-yellow overlay, depicting animals and trees rising from a band of rocks to signify heroism and longevity indicated by the combinations of the hawk and bear, and the crane and deer.

2 1/2 to 2 5/8in (6.4 to 6.7cm) high

US\$3,500 - 5,500

8127

A RED OVERLAY GLASS SNUFF BOTTLE

1750-1800

The bubble-suffused bottle of flattened globular form, with a gently waisted neck, flat lip, finely and fluidly carved through a layer of cranberry-red overlay, depicting Shoulao holding his staff and a peach standing next to a deer with a lingzhi sprig in its mouth under a swooping bat, the reverse displaying a monkey sitting under a pine, and holding a leafy peach between perforated vertical rocks, all above a well-defined rock-form band surrounding a wide oval foot ring.

2 3/8in (6cm) high

US\$1,500 - 2,000



8129



8130

8128

TWO INSIDE-PAINTED GLASS SNUFF BOTTLES

20th century

The first a rare inside-painted glass snuff bottle by Kui Detian from the early 20th century, the interior painted with a continuous landscape depicting secluded temples and dwellings nestled in a water-surrounded valley amongst soaring mountain peaks, one side signed Kui Detian, with two red seal marks; the second painted in soft colors with a figure boating in a tranquil landscape on one side, the reverse depicting scholar's objects, and vessels containing flowers and auspicious fruits; inscribed, signed *Xiaoquan* (possibly Hu Xiaoquan, also known as Hu Xiaoran), with two red seals.

2 1/4 and 2 3/16in (5.7 and 5.6cm) high

US\$1,800 - 2,500

Snuff bottles by Kui Detian are rare. His bottles are almost never dated or inscribed. Of the nearly thirty known bottles by Kui, only one is dated 1904.

Kui's works appear to be very consistent in style and quality, characterized with linear drawing filled with colors of mostly brown, white, and some red, painted in a folk-art fashion.

Compare a similar bottle, from the Bloch Collection, sold at Sotheby's Hong Kong, 24 November 2014, lot 158.

8129

AN INSIDE-PAINTED CHALCEDONY SNUFF BOTTLE

Bottle: 1800-1860, painting: 1911

The well-hollowed bottle of compressed globular form, with a slightly spreading neck, recessed lip, carefully rounded oval foot ring, sensitively painted around the side in a combination of muted colors with a fisherman and a peaceful waterscape, and contemplative female figure sitting by a hillside with bamboo; dated *xinhai zhongqiu* (mid-autumn of 1911), with a red seal cartouche.

2 1/4in (5.7cm) high

US\$1,000 - 1,500

8130

A SHADOW CHALCEDONY SNUFF BOTTLE

1800-1860

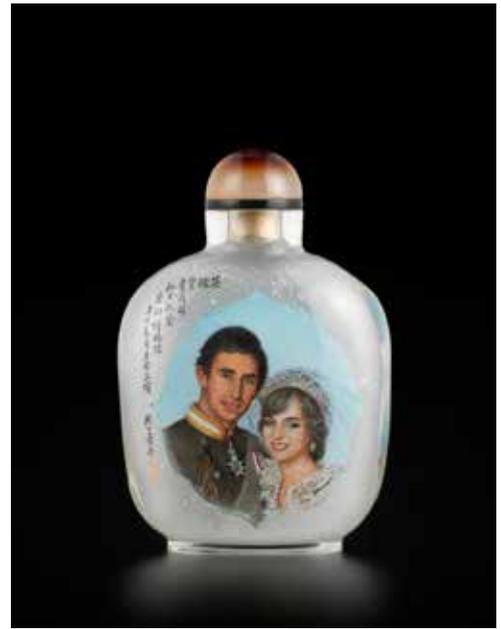
Well-hollowed, the rounded square form bottle carved using the natural dark inclusions to depict a bird and rock formations.

2 1/8in (5.4cm) high

US\$4,000 - 6,000



8131



8132

8131

TWO CHALCEDONY SNUFF BOTTLES

1800-1880

Each well-hollowed, the first a honey-toned bottle, coordinating the color variations in the matrix, carved with two monkeys by rocks on one side, the reverse displaying a fish; the second a thin-sectioned square bottle flanked with two spirited faux lion mask-and-ring handles, the stone cast with striking multicolored splashes.

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

US\$2,500 - 3,500

8132

AN INSIDE-PAINTED COMMEMORATIVE GLASS SNUFF BOTTLE

Wang Xisan, 1982

Painted with a reserve to each of the main sides, the front framing the wedding portrait of Charles and Diana, the Prince and Princess of Wales, reversed with an image of St Paul's Cathedral in London, with a commemorative inscription, dated *renshu* (1982), signed, *Wang Xisan* and *Yihu Zhai*, one painted seal.

2 1/4in (5.7cm) high

US\$1,200 - 2,000

8133

No lot

CHINESE CERAMICS





PROPERTY FROM VARIOUS OWNERS

8134

A MAGNIFICENT SANCAI GLAZED POTTERY FIGURE OF AN EARTH SPIRIT

Tang dynasty

The fierce composite beast composed of the horn and hooves of a deer, the head and mane of a lion, crouching on a faux rock-work base, its flame-shaped wings and fan-shaped mane superbly embellished with a dense network of green, aubergine and chestnut glazes setting off the small horned head with powerful gaping jaws and supported by a lithe body and front legs glazed with cream and chestnut markings.

33 3/4in (85.8cm) high

US\$20,000 - 30,000

Purchased

Weisbrod Chinese Art Ltd. New York, 8 April 1998

The dating of this lot is consistent with the results of a Thermoluminescence test by Oxford Authentication, sample no. C198r10, 6 July 1998.



8135

**AN IMPRESSIVE SANCAI GLAZED POTTERY GUARDIAN
FIGURE**

Tang dynasty

Dressed in military garb and standing astride a recumbent calf, the heavenly king proudly posed with left fist raised, the other resting on his right hip, his phoenix-form helmet dramatically set atop his fiercely set features set off by a richly embellished breast plate, leggings and dhoti rendered in shades of aubergine, green and chestnut glaze repeated on the stylized rock work base.

42 1/4in (107.3cm) high

US\$10,000 - 15,000

Purchased

Weisbrod Chinese Art Ltd. New York, 8 April 1998

The dating of this lot is consistent with the results of a Thermoluminescence test by Oxford Authentication, Sample no. C198r9, dated 1 July 1998.



8136

8136

A QINGBAI GLAZED PORCELAIN EWER WITH COVER
Song dynasty

The globular body with a curving spout and tall foot, a wide band of flowers and leaves carved below further flower petals that encircle a waisted neck rising within a cylindrical cover topped with an animal finial and notched to fit over one section of the curving strap handle, the lustrous and pale blue-green glaze covering most surfaces, the recessed base unglazed and burnt a pale cinnamon hue with remains of three russet spur marks.

8in (20.3cm) high

US\$3,000 - 4,000

8137

No lot

**PROPERTY FROM THE MONTEREY MUSEUM OF ART,
 SOLD TO BENEFIT THE MUSEUM FUNDS**

8138

A FINE DEHUA STANDING FIGURE OF GUANYIN
Bo ji yu ren mark, 19th century

Modeled emptying a vase held in her right hand and holding a lotus stalk in her left, the stems of the lotus, the necklace and the hair ornament centered with a seated Buddha all delicately worked in contrast to the spuming waves that form the base beneath her feet, the *four-character mark* impressed on the reverse at the center of her shoulder beneath a lustrous glaze and the hollow interior surfaces left unglazed.

27in (68.5cm) high

US\$30,000 - 50,000

A standing figure of Guanyin with the same mark and of similar size was sold in Bonhams, San Francisco, sale 18888, 21 June 2011, lot 8323 (*26in/66cm high*, as 18th/19th century).





8139

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

8139

A LARGE POLYCHROME GLAZED PORCELAIN BOWL

Late Ming dynasty, 17th century

Thickly molded with a lobed rim on the deep curving well and painted on the interior with phoenixes in flight amid composite flowers and leafy tendrils along the walls and floor, the reverse featuring beauties and children at play, all in iron red and shades of green on the white glazed ground that continues on the recessed base inscribed *Chen Wenxian zao* (made by Chen Wenxian).

15 1/2in (39.4cm) diameter

US\$6,000 - 8,000



8140

PROPERTY FROM VARIOUS OWNERS

8140

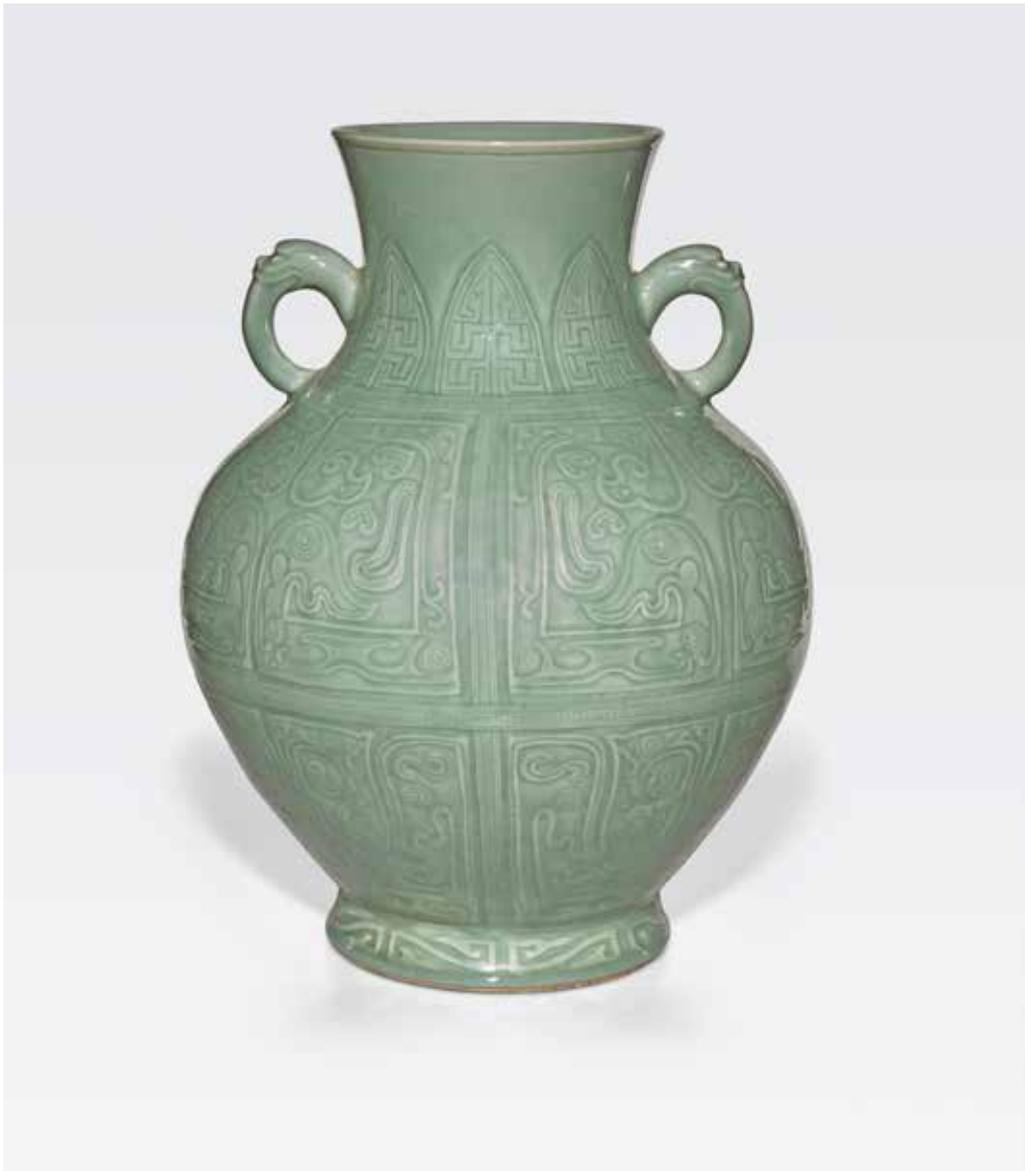
A COBALT GLAZED MEIPING

18th century

Of baluster form, rising from a slightly flared foot to a high rounded shoulder, surmounted by a waisted neck and rounded mouth rim, the cobalt wash on the exterior walls stopping below the rim and applied beneath a colorless glaze that continues onto the interior, the foot pad and recessed base left unglazed.

9 1/8in (23.2cm) high

US\$3,500 - 4,500



8141

**A LARGE CELADON GLAZED VASE WITH INCISED
DECORATION**

Qianlong six-character mark and of the period

The thickly molded walls carved in delicate low relief with a lappet band rising along the spreading neck, two tiers of facing dragon panels across the globular body and another dragon band around the canted foot, the loop handles at the shoulder springing from dragon heads and all surfaces except the foot pad covered with a lustrous olive glaze, the mark impressed in seal script on the recessed base.

19 3/4in (50.2cm) high

US\$10,000 - 15,000

Provenance

Butterfield & Butterfield, Fine Asian Works of Art sale 7055O, 12 & 13
October 1999, lot 7236



8142

A TRANSMUTATION GLAZED LONG NECK VASE

Yongzheng mark, late Qing/Republic period

Thickly potted with a cupped rim, raised string bands accenting the tall neck that spreads outward above a compressed globular body and flared foot, the walls displaying a richly variegated glaze of purple, lavender and red streaks that thins to a mottled brown hue along the exterior rim and across the recessed base bearing the *six-character mark* impressed in seal script.

9 3/4in (24.8cm) high

US\$5,000 - 7,000

8142



8143

A TRANSMUTATION GLAZED BOTTLE VASE

18th/19th century

Thickly potted with a tall neck and pear shaped body of elegant profile raised on a tall foot, the glaze of deep scarlet mottled with dark peacock blue fading to olive green where thinly applied along the both sides of the rim, the foot pad showing the unglazed fabric and recessed base burnt a warm cinnamon brown.

15 1/4in (38.7cm) high

US\$3,000 - 5,000

8143



8144

8144

A PINK GROUND FAMILLE ROSE BOWL
Qianlong mark and of the period

The curving walls rising to an everted rim standing on a short foot ring, the exterior painted with a band of interlocking *kui* dragon designs in green, pink and yellow enamels on a pink ground, the lip painted with gilt and the rim with ruyi-head lappets, the base inscribed with *Daqing Qianlong Nianzhi* mark in cobalt blue.

8 3/8in (21cm) diameter

US\$4,000 - 6,000

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

8145

A MASSIVE PEACHBLOOM GLAZED VASE, TIANQIUPING
18th/19th century

Sturdily potted with a bulbous body rising to a slightly tapered neck, the exterior covered in rich liver-red glaze with areas of pale green patches, the base covered in clear glaze.

19in (48.3cm) high

US\$8,000 - 12,000



8145



8146

8146
A WHITE GLAZED VASE WITH ELEPHANT HANDLES
17th/18th century

Of bulbous body rising to a straight and ribbed neck and lipped rim, either side with two handles in the form of an elephant's head, the exterior and base covered in clear glaze, leaving the foot ring unglazed.
 10 1/4in (26cm) high

US\$3,000 - 5,000



8148

8147
A LONGQUAN CELADON CENSER
Ming dynasty

Thickly potted with a flared rim, short waist and compressed globular body raised on three lion-mask legs, the walls carved with leafy floral designs and raised bosses, the base unglazed displayed a warm cinnamon brown clay body, inscribed with *Jinyu mantang* in ink.
 10 3/4in. (27.3cm) diameter

US\$4,000 - 6,000

PROPERTY FROM VARIOUS OWNERS

8148
FOUR PEACH BLOOM GLAZED VASES, LIUYEPING
Kangxi marks, late Qing/Republic period

Each of tapering amphora shape with a trumpet neck, named after the vase filled with a willow leaf (*liu ye*) branch held by Guanyin, covered in mottled copper red glaze that stops along the lower body leaving exposed fabric, each bearing a *six-character mark* in underglaze blue regular script beneath a colorless glaze covering the deeply recessed base.

6 to 7 1/4in (15.3 to 18.4cm) high

US\$3,500 - 5,000



8149

8149
**A PAIR OF CELADON GLAZED VASES WITH UNDERGLAZE
 BLUE AND COPPER RED DECORATION**
 18th/19th century

Of flattened baluster form with a pair of reticulated handles, rectangular reserve panels at the neck and quadrilobed panels on the body filled with seasonal flowers in drawn underglaze copper red and cobalt blue on a white ground surrounded by a celadon glaze covering all other surfaces except the rectangular foot pad.

11 1/4in (28.5cm) high

US\$2,000 - 3,000

Provenance

circular paper label affixed to each base printed *L. Michon, 29 Rue des Pyramides, Paris Chine Ancien*



8150

8150
A GUAN-STYLE CRACKLED CELADON VASE
 19th century

Thickly molded with a circular mouth, loop handles issuing from qilin heads at the waisted neck and a body of quadrilobate form raised on a tall spreading foot, the gray-green glaze marked with long stained craze lines and covering all surfaces except the iron-washed foot pad and five tiny spur marks on the shallow recessed base.

15in (38cm) high

US\$3,000 - 5,000



8151

PROPERTY FROM A PRIVATE COLLECTION IN HAWAII

8151

A TEA-DUST GLAZED FIVE-SECTIONED FLOWER VASE

Late Qing/Republic period

Each section of square baluster form, comprised of four smaller vases joined at right angles to the walls of the larger center vase, the interior walls having openings for the common flow of water, the olive-green glaze applied everywhere except the foot pads.

7 5/8in (19.3cm) high

US\$1,200 - 1,800

PROPERTY FROM THE PORTLAND ART MUSEUM, PORTLAND, OREGON, SOLD TO BENEFIT THE MUSEUM ACQUISITION FUND

8152

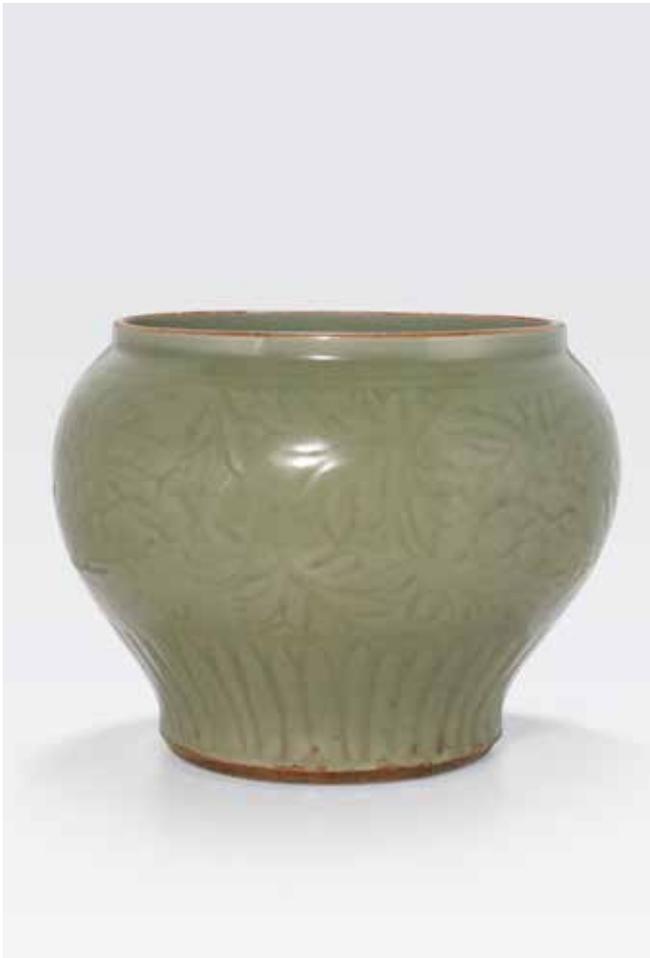
A LARGE LONGQUAN CELADON JAR, GUAN

Ming dynasty

Of globular form, the thick walls carved in shallow relief with flowering branches above a band of ascending flower petals, the bowl-shaped base separately molded and applied before the olive green glaze was applied, leaving cinnamon-burnt unglazed areas, exterior foot and base area.

13 3/4in (35cm) diameter

US\$3,000 - 5,000



8152

8153

A GROUP OF THREE MONOCHROME BLUE GLAZED PORCELAINS

18th century and later

The first a stem cup with dark cobalt wash on the exterior walls beneath a densely crazed colorless glaze also applied to the interior and the shallow recessed base bearing a six-character *Chenghua* mark in regular script inscribed within a double square; the second a water coupe of elongated beehive form with incised cloud scrolls and pale sky blue wash beneath a colorless glaze covering the rolled rim, the interior and the concave base bearing a six-character *Kangxi* mark inscribed in regular script; the third a sky blue glazed tripod censer molded with raised bosses and trigrams on the compressed globular walls, the legs combining human heads and animal feet, *unmarked*.

3 1/8in (8cm) height of stem cup

6 1/4in (16cm) diameter of the censer

US\$2,000 - 3,000



8153

8154

A CELADON GLAZED CENSER

18th century

Thickly molded with a cupped rim, the flared strap handles rising along the waisted neck and canted shoulder of a globular body raised on a tall waisted foot, the olive green glaze covering most surfaces but burnt cinnamon brown where thinly applied on the inside and outside edges of the unglazed foot pad.

9 1/4in (23.5cm) length across censer handles

US\$2,000 - 3,000

8155

A WUCAI ENAMELED JAR

Transitional period, 17th century

Painted in underglaze blue and overglaze enamels with a stiff leaf band at the neck and horses striding amid flowers, auspicious emblems, rocks and waves, the base unglazed and a later silver band in the shape of tasseled rope applied over an old break line or lute line in the upper body.

12 1/4in (31cm) high

US\$2,000 - 3,000



8154



8155



8156

8156

A PAIR OF LARGE HU-FORM VASES WITH UNDERGLAZE BLUE AND COPPER RED DECORATION

20th century

Each of thickly walled pear form raised on a tall foot, a pair of dragon handles attached at the flaring neck encircled by various decorative bands, the body covered with flowering prunus branches and a narrow band of squared dragon scrolls above the foot, all drawn in underglaze cobalt copper red details beneath a colorless glaze applied everywhere except the foot pad.

18in (45.7cm)

US\$3,000 - 5,000

8157

A FAMILLE VERTE PORCELAIN VASE

19th century

Of square-sectioned baluster form with a landscape scene encircling the trumpet neck, flower heads and diaper panels on the sloping shoulder and characters from the novel *Shui Hu Zhuan* (*The Water Margin*) painted on the four canted walls including Song Jiang, Zhang Xun and Lu Fang as identified by their name plates, the wide unglazed foot pad surrounding a square glazed recess at the center.

20 1/2in (52cm) high

US\$3,000 - 5,000



8157



8158

PROPERTY FROM THE ESTATE OF A PROMINENT BAY AREA COLLECTOR

8158

A SMALL BLUE AND WHITE BOWL WITH BAJIXIANG DECORATION

Jiajing mark, Kangxi period

The wide shallow well finished with a flared rim and painted in simple outline form with a narrow lotus flower and leaf band above a quatrefoil pattern of scepter heads centering the well, the exterior walls similarly outlined with the Eight Buddhist Treasures above an interlaced leaf and scrolling tendril pattern, the *six-character mark* in standard script written within a double ring and all surfaces except the foot pad covered with a lustrous glaze.

4 1/8in (10.5cm) diameter

US\$3,000 - 5,000

For a stem bowl with similar decoration of scrolling tendrils and Eight Buddhist emblems combined with anhua decoration, see S. T. Yeo and Jean Martin, *Chinese Blue & White Ceramics*, Singapore 1989, ca. no. 266, p. 232-3 and Plate 141, as Kangxi period.



8159

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

8159

A BLUE AND WHITE JARDINIÈRE

17th century

Heavily potted with curving walls rising to a waisted neck and everted rim, the base unglazed displaying an orange clay body, the exterior walls painted with birds and butterflies flying among various flowers and leafy branches.

14in (35.5cm) diameter

US\$6,000 - 8,000



PROPERTY FROM ANOTHER OWNER

8160

A CANTON BLUE AND WHITE EXPORT PORCELAIN FOOT BASIN

19th century

Its wide rim and upper interior walls painted with decorative bands and a landscape of water and architecture filling the floor of the well, the exterior walls painted with Flowers of the Four Seasons and drilled with a drainage hole, the flat base unglazed.

25 5/8in (65cm) diameter

US\$2,000 - 3,000

8160



PROPERTY FROM AN OREGON ESTATE

8161

A BLUE AND WHITE PORCELAIN BEAKER VASE

Late Qing/Republic period

Following Transitional prototypes, its concave walls boldly painted with a flower head and leaf band between upright and descending banana leaves and striped accents along the outside rim and flared base, the celadon-tinged glaze covering all surfaces except the thick foot pad burnt cinnamon-brown in places.

15 3/8in (39cm)

US\$1,500 - 2,500

8161



PROPERTY FROM VARIOUS OWNERS

8162

A CELADON GLAZED BOWL WITH UNDERGLAZE BLUE DECORATION

Jingdezhen zhi mark

Molded with a curving rim that arches inward above the floor of the shallow well painted with two lively long-tailed birds flying above a flower bud caught in the wind, the gray-green glaze covering all surfaces except the recessed foot ring surrounding the countersunk base showing the *four-character mark* in underglaze blue seal script. 8 1/4in (21cm) diameter

US\$8,000 - 12,000

Though unsigned, the lively birds on this bowl compare favorably to similar underglaze blue birds found on the works of the 20th century ceramicist Wang Bu. For comparison, see two vessels sold in these rooms: the brush pot offered as lot 8170 in sale 22510 of 10 December 2015, as well as the miniature meiping offered as lot 7258 in sale 22411 of 23 June 2015.

Several works of Wang's bearing a somewhat similar Jingdezhen zhi mark are published in Lai Suk Yee et al., *Innovations and Creations: a Retrospect of 20th Century Porcelain from Jingdezhen* [Xinhua Yinghua: *Ershi Shiji Jingdezhen Ciyi Huigu*] (Hong Kong: Chinese University of Hong Kong, 2004). See no. 153 specifically for a cong-shaped vase dated to the 1950s or early 1960s.



8163

8163

A DOUCAI DISH WITH SHOU-CHARACTER DECORATION
Daoguang six-character mark and of the period

The wide curving well outlined in underglaze blue and tinted in various enamels with a circular shou medallion and eight lantsa characters radiating outward toward a ring of intertwined C-scrolls, the intertwined C-scrolls repeating below more elaborately drawn shou-characters on the exterior walls, the *mark* written in underglaze blue seal script on the recessed base and all surfaces except to the foot pad covered with a lustrous glaze.

8 1/8in (20.8cm) diameter

US\$3,000 - 5,000

A pair of dishes with the same decoration, also Daoguang mark and of the period, were sold in Bonhams, San Francisco, sale 21033, 17 December 2013, lot 8340.



8164

8164

A PAIR OF DOUCAI MINIATURE SAUCER DISHES
Ai lian zhen shang marks, 19th century

Each outlined in underglaze blue with double rings and a roundel of mandarin ducks swimming amid lotus plants and water grasses across the shallow well and highlighted in colored enamels, the exterior walls decorated *en suite* and the *four-character mark* written in underglaze blue within a double ring to the recessed base.

3 3/8in (8.5cm) diameter

US\$2,000 - 3,000

A doucai dish of larger size (7 3/4in [19.6cm]), but with the same mark and similar mandarin ducks and lotus pond decoration, was sold in Christie's London, South Kensington sale 5291, 14 May 2014, lot 773, as 19th century.



8165

A DOUCAI AND ANHUA-DECORATED DISH

Chenghua mark, Yongzheng period

The shallow well painted in underglaze blue outline, iron red and green enamels with a trefoil blooming from a slender leafy stem within double line borders, then alternating pairs of dragons and phoenixes incised into the fabric below another double line border at the rim, the trefoil pattern repeated on the exterior walls between bands of classic scrolls and overlapping petals with triple stamens, the recessed base bearing the *six-character mark* in standard script inscribed within a double ring in underglaze blue.

8in (20.2cm) diameter

US\$6,000 - 8,000

See a dish with the same decoration and mark sold Bonhams, Hong Kong, sale 19305, 25 May 2011, lot 378.



8165

8166

A DOUCAI-DECORATED LOTUS AND LINGZHI DISH

Chenghua mark, 18th century

Outlined in underglaze blue with double ring bands enclosing a lotus plant roundel at the center of the shallow well and lingzhi fungus heads on leafy tendrils encircling the exterior walls, the designs tinted in pale enamels and the recessed base bearing the *six-character mark* inscribed in standard script within a double ring.

6 1/8in (15.3cm) diameter

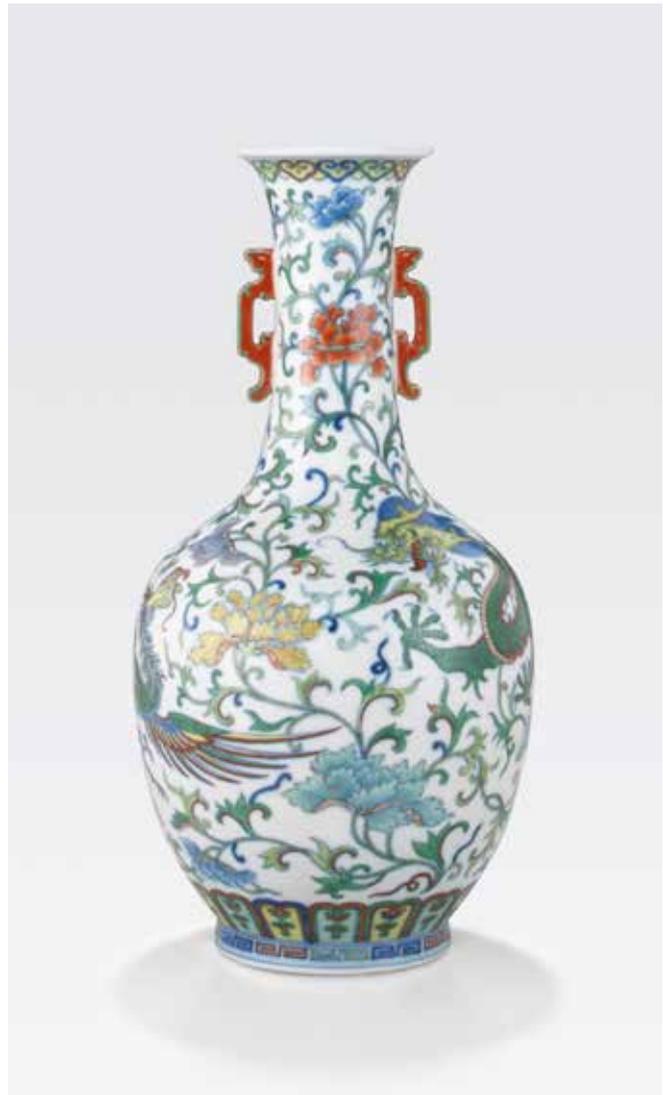
US\$8,000 - 12,000



8166



8167



8167 (reverse view)

8167

A DOUCAI DECORATED DRAGON AND PHOENIX VASE

Jiaqing mark, 19th century

Of elegant baluster form with a pair of strap handles picked out in iron red and gilt on the waisted neck, the dragon and phoenix posed facing one another amid flowering peony branches all outlined in underglaze blue and colored in bright enamels, the recessed base bearing the six-character mark in underglaze blue seal script.

13 1/4in (33.7cm) high

US\$5,000 - 7,000



8168

8168

A FAMILLE ROSE ENAMELED 'RUBY-BACK' DISH
18th century

The central well centered by an elaborate scene depicting a beauty and boys within a well-apportioned study, encircled by elaborate repeating geometric patterns covering the rim, the underside covered in a thick and uniform deep puce glaze encircling the deeply recessed base.

9in (23cm) diameter

US\$3,000 - 5,000



8169

8169

A FAMILLE-ROSE ENAMELED 'RUBY-BACK' DISH
18th century

The central well centered by an elaborate scene depicting a beauty and boys within a well-apportioned study, encircled by elaborate repeating geometric patterns covering the rim, the underside covered in a thick and uniform deep puce glaze encircling the deeply recessed underside.

9in (23cm) diameter

US\$3,000 - 5,000



8170



8171

PROPERTY FROM AN ARIZONA COLLECTION

8170
A FAMILLE ROSE ENAMELED PORCELAIN GINGER JAR
 Yongzheng period

Of simple ovoid shape, painted in brilliantly hued enamels with butterflies flying above pheasants perched on garden rocks amid blossoms of the Four Seasons, the high shoulder encircled with flower baskets and four of the Eight Buddhist Treasures and the domed cover showing further blossoms surrounding a garden rock, the glaze covering all surfaces except the foot pad, the outside surface of the neck and the interior edge of the cover.
10 5/8in (27cm) height overall

US\$5,000 - 7,000

Provenance

Purchased from Raymond Knight, Locust Valley, New York, by repute

8171
A FAMILLE ROSE ENAMELED PORCELAIN TEAPOT WITH SILVER MOUNTS
 Circa 1785

The colorless glazed ground of the cover and teapot painted in a *bianco supra bianco* technique of opaque white enamel flower heads and leaf scrolls with delicately engraved details forming the ground to grisaille-painted oval panels of flowers, rocks and bamboo, puce-enamelled landscapes in gilt-scrolled frames, all subordinate to opposing circular reserves of a scholar, beauty and children enjoying their leisure in the garden of a palatial home; the two porcelain sections applied with later silver mounts, probably English market.
7 1/4in (18.3cm) length across teapot

US\$2,500 - 4,000

Provenance

The Chinese Porcelain Company, New York, by repute



8172

PROPERTY FROM VARIOUS OWNERS

8172

**A PAIR OF FAMILLE ROSE AND GILT ENAMELED
ARCHAISTIC GUI AND COVERS**

Yongzheng marks, Republic period

The gilt enamel applied to the handles protruding from the bombé walls and flared foot of the container painted in vividly colored opaque enamels on a turquoise ground, the cover with its lingzhi fungus finial painted *en suite*, a layer of turquoise enamel also covering the interior of the vessel and its recessed base bearing the *four-character mark* in overglaze blue enamel.

8 5/8in (22cm) length across the handles

US\$2,000 - 3,000

8173

**A PAIR OF POLYCHROME AND GILT DECORATED
PORCELAIN LUOHAN**

Republic Period

Both figures depicted seated on the edges of gnarled timber armchairs, the first opening his jaws to bare a set of terrifying fangs while resting his right elbow upon a distracted dragon at his side more interested in the pearl clasped in his left hand; the second a bald monk extending his tongue from the middle of his gaping mouth perhaps mid-song, while raising his left sleeve about to strike the plate or cymbal held in his right; both figures intricately enameled in gilt and hues of brown and blue in imitation of a bronze patina.

7in (18cm) height of second and taller

US\$4,000 - 6,000



8173



8174



8175

8174

A PAIR OF IRON RED ENAMELED BOWLS

Daoguang six-character marks and of the period

The high walls of each bowl encircled by horizontal bands of elaborate peach, bat, *wanzi*, and ruyi lappet design in varied shades of red, the tall foot rings encircling recessed bases centered with the *mark* written in underglaze blue seal script.

4 7/8in (12.4cm) diameter

US\$4,000 - 6,000

PROPERTY FROM THE ESTATE OF COL. CHESTER LEE (1893-1958)

8175

A GILT AND POLYCHROME ENAMELED PORCELAIN SEATED FIGURE OF AMITAYUS

Late Qing/Republic period

The gilt-bodied Buddha of Infinite Light seated dhyanasana on a double lotus pedestal holding a removable jewel vase in his hands, the pedestal and the vase, as well as his long hair and five peaked crown highlighted in brightly colored enamels and the hollow interior finished in turquoise enamel.

4 3/4in (12cm) high

US\$3,000 - 5,000

Col. Chester Lee had a long military career associated with Asia, first serving in China during World War I, then returning during World War II with postings in China, Mongolia, Manchuria and Burma. He also served in Korea and at Headquarters, Far East Command, Tokyo, Japan.

In a letter dated 9 October 1948 to his sister, Col. Lee recorded that he received this figure as a gift while stationed in Beijing from an employee, Mr. Wang Yong Tsing.



8176

PROPERTY FROM ANOTHER OWNER

8176

A FAMILLE ROSE ENAMELED HU-FORM VASE

Republic period

Of standard pear-shape raised on a tall foot, the exterior covered in a molded vine and lotus band separating gilt and iron-red repeating patterns surrounding landscape and One Hundred Antique reserves, the underside bearing the remnants of an incised *Kangxi* mark.
13in (33cm) high

US\$1,500 - 2,500

PROPERTY FROM A HAWAIIAN COLLECTION BY DESCENT THROUGH THE FAMILY, ACQUIRED IN HONG KONG IN THE 1960S AND LATER

8177

A POLYCHROME ENAMELED VASE WITH BAT AND PEACH BRANCH HANDLES

Qianlong mark, Republic period

Of elongated conical form curving sharply inward above a short foot, the jeweled pendant band below the rim, the handles applied in raised relief and the continuous scene of horses grazing in a mountain meadow all painted in brilliantly hued opaque and translucent enamels, the recessed base bearing the *four-character mark* in blue enamel enclosed within a double square.
13 1/8in (33.2cm) high

US\$2,000 - 3,000

8178

A FAMILLE ROSE ENAMELED FISH IN A LOTUS LEAF BASKET

Republic period

All rendered in high relief and enameled to depict a fish curled up on its side within the hollow of a curling lotus leaf and branches of water weeds arching overhead to form the handle, the flat base unglazed.
6in (15.2cm) long

US\$1,000 - 1,500



8177



8178



8179



8180



8181

PROPERTY FROM VARIOUS OWNERS

8179
A FAMILLE ROSE ENAMELED JARDINIERE
 19th century

Thickly potted in tapered cylindrical section, the sides covered in a lime-green vine and lotus ground surrounding additional bat and peach, *ba jixiang*, and ruyi lappet motifs, the unglazed underside centered by a circular drainage hole.
 14 1/8in (36cm) high

US\$4,000 - 6,000

8180
A MASSIVE FAMILLE VERTE SQUARE-SECTIONED BALUSTER VASE
 Chenghua mark, late Qing/Republic period

Stoutly potted and intricately painted with flowers and birds in horizontal panels on opposing sides of the neck and in larger vertical panels on the canted walls below, all rendered in the traditional palette on a pale green enamel ground within black enameled decorative frames, the recessed base bearing the six-character mark in underglaze blue.
 30 5/8in (78cm) high

US\$3,000 - 5,000

PROPERTY FROM AN OREGON ESTATE

8181

**A PAIR OF FAMILLE ROSE ENAMELED
GINGER JARS**

19th century

Each painted in brightly hued enamels with an assembly of various popular deities and attendants surrounding the Three Stars of Happiness standing beneath pine trees - the crowned figure of Fu (Happiness) at the center, Lu (Emolument) standing to his right and Shou (Longevity) with a white beard standing to his left; with replacement reticulated wood lids.

14in (35.5cm) height of jars

19in (48cm) height with wood covers

US\$3,000 - 5,000

**PROPERTY FROM THE ESTATE OF COL.
CHESTER LEE
(1893-1958)**

8182

**A LARGE POLYCHROME AND GILT ENAMELED
DRAGON CHARGER**

Late Qing/Republic period

The wide curving well painted in iron red with two dragons confronting a gilt-washed pearl amid rainbow-painted clouds that repeat on the exterior walls to surround a yellow and a rose enameled dragon each stalking a gilt-washed pearl, the recessed base glazed and without a mark.

15in (38cm) diameter

US\$3,000 - 5,000

PROPERTY FROM ANOTHER OWNER

8183

A ROSE AND YELLOW ENAMELED STEM DISH

Late Qing/Republic period

The shallow curving well painted with a yellow enamel ground surrounding a dragon and flaming pearl amid clouds painted in shades of rose and white enamel that continues on the exterior with further dragons, a flaming pearl and clouds extending downward toward scudding waves and a rectangular reserve bearing the four-character mark possibly reading *Qing[yi] tang zhi* in a line of seal script.

6 1/4in (16cm) diameter

US\$1,500 - 2,000



8182



8183



8184

PROPERTY FROM A BAY AREA COLLECTOR

8184
A PAIR OF GRISAILLE DECORATED WINE CUPS
 Yongzheng marks, Republic Period

Each painted with a landscape of two scholars walking toward a rural retreat amid rocks and trees on the shoreline of a water course with small boats, the scene drawn in shades of black with tiny details added in iron red, the recessed base bearing the *six-character mark* inscribed in underglaze blue standard script within a double ring and the rim striped in gilt.

3 1/16in (7.7cm) diameter

US\$2,000 - 4,000



8185

8185
A SMALL FAMILLE ROSE ENAMELED CUP
 Yongzheng mark, Republic Period

Of deep and inverted bell form, painted on the exterior with bees drawn to the scent of orchids in bloom and reversed by a fourteen-character poem in black enamel with rose-red seals, the recessed base bearing the *six-character mark* in underglaze blue standard script inscribed within a double ring.

2 5/8in (6.8cm) diameter

US\$1,500 - 2,500



8186



8187

8186

A CRACKLE GLAZED WATER COUPE, TAIBAIZUN
Qianlong mark

Of dome shape supporting a waisted neck and rolled rim, the pale gray-green glaze marked with a web of black-stained craze lines that continues across the recessed base bearing the *six-character mark* in underglaze blue seal script, the unglazed foot pad also stained black.
5 3/8in (13.7cm) diameter

US\$3,000 - 5,000

8187

TWO BLUE AND WHITE PORCELAIN WINE CUPS
Kangxi marks

Each painted in shades of underglaze blue with mirror images of the HeHe twins, one carrying a covered basket while the other holds a lotus flower as he rests upon a hillside rock, the recessed base bearing the *six-character mark* in underglaze blue regular script inscribed within a double ring.
2 5/8in (6.6cm) diameter

US\$4,000 - 6,000

8188

A SMALL BLUE AND WHITE ZHADOU BEAKER
Qianlong mark, 20th century

Painted around the flared neck and compressed globular body with flower head and leaf scrolls separated by various decorative bands all drawn in shades of dark blue, the recessed base also bearing the *six-character mark* in underglaze blue seal script.
3 3/8in (8.5cm) high

US\$1,000 - 2,000



8188



8189

PROPERTY FROM VARIOUS OWNERS

8189

A SMALL FAMILLE ROSE ENAMELED COVERED JAR

Jiaqing mark

Of ovoid form with a slightly inverted circular foot, painted around the sides in pleasant enamels depicting a group of svelte beauties in fancy costumes at a landscaped terrace with blooming flowers, enjoying a lavish and cultured gathering, one group playing musical instruments around a graceful dancer in front of a moon gate, the other three figures standing in front of rocks, one holding a fan and flowers, the others holding a qin and a stack of books respectively, the sloping shoulder of the vase painted with lotuses and leaf scrolls surrounding a straight neck fitted with a knobbed cover decorated with additional scrolling flowers, some details richly gilt, the underside centered with the six-character mark in seal script painted in iron red.

5 1/2in (14cm) high

US\$20,000 - 30,000

Provenance

Bonhams, San Francisco, sale 21772, 24 June 2014, lot 8316



8190

8190

TWO SQUARE-SECTIONED CENSERS AND COVERS WITH FAMILLE VERTE ENAMEL DECORATION

Republic period

Each similarly constructed with a wanzi diaper pattern cut either diagonally or horizontally into the domed cover and upper walls of the censer, large or small-scale dragon panels above the flat base raised on curving legs issuing from animal heads, the pale yellow and other brightly colored enamels applied to the biscuit, the interior surfaces and base left unglazed.

10 1/2in (26.7cm) high

US\$4,000 - 6,000



8191

A POLYCHROME ENAMELED PLAQUE

Wang Qi, dated by inscription to 1928

Of long rectangular section, humorously depicting seven blind men in a violent altercation pulling on each other's queues and flailing their canes at one another, below the date and lengthy poetic inscription composed in the artist's characteristic flowing *caoshu* style beside his seals reading *Xichang Wang Qi and Tao mi*.
8 x 23in (20.2 x 58.5cm) visible dimensions of porcelain

US\$15,000 - 25,000

The ceramicist Wang Qi (1884-1937) seemed to regularly approach traditional or religious subject matter in quirky and iconoclastic ways. For example, a tall plaque offered in these rooms depicted the deity Budai nonchalantly sitting on a struggling little boy (lot 8353, sale 21033 of 13 December 2013). Or in another example, he depicted the usually ferocious demon queller Zhong Kui sharing a resigned look with an equally annoyed demon (lot 8186, sale 22510 of 10 December 2015).



8191 (detail)

In addition to being a scathing portrait of the political turmoil of its time, the present lot could depict the parable of the blind men and the elephant. A Buddhist tale traditionally meant to encourage acceptance of views different than one's own, it's clear that the squabbling figures in the present lot still have much to learn. Like in other examples of his best work, Wang Qi has made facial expressions with a minimum of brush strokes and of diminutive size but still displaying an arresting mixture of humor and pathos-- creating a slightly unsettling fun appealing to the viewer's voyeuristic instincts.



8192

**A FOUR-PANEL WOOD FLOOR SCREEN INSET WITH
POLYCHROME ENAMELED PLAQUES**

Republic period

Each vertical panel comprised of three central sections, the topmost each centered by circular plaques depicting four sages perhaps in the style of *Wang Qi*; the middle panels covered by tall rectangular plaques of landscapes perhaps in the style of *Wang Xiaoting* and an unidentified later artist; and the bottom sections enclosing quadrilobate bird and flower plaques perhaps in the style of *Liu Yucen*.

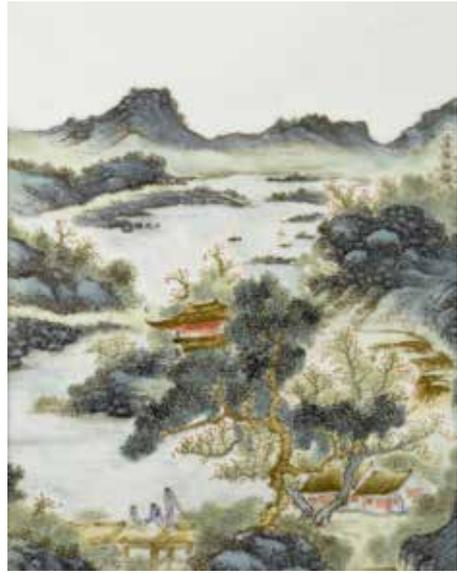
55 1/2in (141cm) total height of vertical panels;
8, 14 1/2, and 8 3/4in (20.2, 37, 22.2cm) visual heights of plaques

US\$8,000 - 12,000

Provenance

Purchased in Hong Kong in the mid-20th century, by repute

Though none of the plaques in this lot are signed, they are all very reminiscent of published works by three of the Eight Friends of Zhushan. See, for example, the circular dish published as attributed to Wang Qi in Simon Kwan, *The Muwen Tang Series: Chinese Porcelain of the Republic Period* [Muwen Tang Shoucang Quanjì: Minguo Ciqi] (Muwen Tang Fine Arts Publication Ltd; Hong Kong, 2008) no. 322, pp. 122-123. That figure compares favorably with the upper register of sages depicted in the present lot, all sharing intricately rendered and engaging facial expressions of which the ceramicist Wang Qi (1884-1937) was so accomplished. The birds and flowers in the bottom sections all have techniques and compositions similar to birds and flowers by Liu Yucen (1904-1969) [*ibid.*, nos. 72-75, pp. 202-209]. And though one appears to be a later replacement by a different artist, the remaining three landscape plaques in the middle do seem to share many of the techniques of Wang Xiaoting (died 1970) [*ibid.*, no. 103, pp. 262-263] -- note specifically the similarity of the pavilions to those in the present lot.



8192 (details)



8193

PROPERTY FROM THE ESTATE OF ALICE KERMISCH

8193

A FAMILLE ROSE ENAMELED FIGURAL PLAQUE
Jiaqing/Daoguang period

Rendered in bright colors with delicate gilt-painted highlights to depict female immortals waiting to attend the birthday celebration of Xiwang Mu, some carrying gifts and musical instruments as they stand on a mountainside, others arriving by a raft floating on the waves below the palace of Penglai island enveloped in clouds; the zitan frame constructed with reticulated bands of striding dragons.

17 3/8 x 11 in (44 x 28cm) the plaque

26 x 19 5/8in (66 x 50cm) the wood frame

US\$10,000 - 15,000

PROPERTY FROM VARIOUS OWNERS

8194

A PAIR OF FAMILLE ROSE ENAMELED PLAQUES
Republic period

Each of horizontal rectangular shape and depicting a profusion of colorful flowering branches below buzzing insects, one inscribed in a zhuanshu couplet and one in more standard script, both bearing signatures reading *Rongxing* and red seals reading *yin*.
10 x 15in (25.4 x 38cm) visible dimensions of porcelain

US\$4,000 - 6,000

According to Tie Yuan and Xi Ming, *Minguo Ciqi Jianding: Wenshi Kuanshi Bianwei* (Beijing: Hualing Chuban She, 2004) 178 and 187, the signature *Rongxing* could belong to a Wu Rongxing. Tie and Xi do not specify Wu's dates nor do they publish an example of his work, but do indicate he was known for 'brilliant colors' [*dahong dalv zhi se*].



8194



8194



8195



8195

8195

TWO PORCELAIN PLAQUES

Late Qing/Republic period

The first of tall rectangular section, depicting a deer, crane, fungus and pine in a garden setting; the second of wide rectangular section depicting a standing Lu Dongbin and Zhang Guolao riding backwards on a donkey in a garden setting.

8 1/4 x 5in (21x 12.6cm) and 10 x 15in (25.5 x 38cm) visible dimensions of porcelain

US\$2,000 - 3,000



8196

8196

A PAIR OF PANELS INLAID WITH QIANJIANGCAI ENAMELED PLAQUES

Dated by inscription to 1903

Of tall vertical section, each enclosing four smaller plaques of circular, fan, and quadrilobate shapes enameled in the 'pastel colored' palette, depicting scholars, birds and flowers, beauties in gardens, and river landscapes, each inscribed with a *Kuimao* date, the studio name *Houzhai xuan*, and a different four-character poetic title.

49 1/2in (125.2cm) total height of panel

9in (22.9cm) visible height of tallest porcelain plaque

US\$8,000 - 12,000

Simon Kwan in *The Muwen Tang Series: Chinese Porcelain of the Republic Period [Muwen Tang Shoucang Quanji: Minguo Ciqi]* (Hong Kong: Muwen Tang Fine Arts Publication Ltd, 2008) describes the works of the ceramicists of the late Qing period as a 'literati school' who worked in 'easily abraded [and] not long lasting' qianjiang pigments 'that are pale in colouration [sic] and delicate in feeling' (34-35).

The present lot does not seem to bear the signature of any of the more well-known of these late Qing ceramicists. However, the fact that the figures, landscapes, and birds and flowers are rendered in the style of more famous artists of the Qing period such as Yun Shouping or Chen Hongshou, seems typical of the artistic choices made by this group. For an in-depth discussion of their possible painterly inspirations, see Anthony Evans' essay written for the preface of his catalog of 'The Anthony Evans Collection of Later Chinese Porcelain' offered at Bonhams New Bond Street Sale 18981 of 10 November 2011.



8197

8197

TWO PORCELAIN PLAQUES

Late Qing/Republic period

Now mounted in the same double paneled vertical rectangular wood frame; the top plaque of tall section depicting a walled mountain village beside a large waterway, perhaps the West Lake as indicated by the reference to Suzhou and the Hanshan Temple in the faint and partially effaced inscription; the bottom plaque of smaller horizontal section, likely a fragment of a larger work, again depicting a mountainous river landscape of boats and a small pavilion.

29 1/2in (75cm) total height of frame

13 and 5in (33 and 12.6cm) visible heights of porcelain

US\$2,000 - 3,000

The style of the landscape of the bottom plaque seems to be that of Wang Xiaoting (died 1970) or his school, including notably one of his eponymous pavilions. Compare for example Simon Kwan, *The Muwen Tang Collection Series: Chinese Porcelain of the Republic Period [Muwen Tang Shoucang Quanji: Minguo Ciqi]* (Hong Kong: Muwen Tang Fine Arts Publication Ltd, 2008) 262-3, no 103.

**EARLY WORKS OF ART
AND METALWORK**



PROPERTY FROM THE COLLECTION OF BETTY GILBERT STEVENS (1916-1999), BY DESCENT TO THE CURRENT OWNER

8198

**A RARE CARVED STONE FIGURE OF THE BUDDHA
Northern Qi Period (550-577) CE**

Depicted with an alluringly peaceful countenance surrounded by tight hair curls, the figure standing and outstretching now-lost hands over which drape the billowing sleeves of his monastic robes covering both shoulders and rendered simply in descending rows of graceful u-shaped folds above the cascading ankle length hem ending unevenly above notably flat feet rendered in a manner consistent with the 32 laksanas of the Buddha; the reverse rough and uncarved.
25in (63.5cm) high

US\$20,000 - 30,000

Provenance

A private collection, Loveland, Colorado, purchased March, 1974, thence by descent to the current owner
Arthur Joliffe, Denver, Colorado
Yamanaka and Company, Kyoto, Japan

For a detailed discussion of the drastic change in artistic style between the preceding Northern Wei dynasty (386-535CE) and the Northern Qi characteristics of the present lot, see Angela Falco Howard et al., *Chinese Sculpture* (New York: Yale University Press and Foreign Languages Press, 2006), 274: 'Under the influence of the Gupta style (300-600) of India... snail shell curls, lotus-like eyes, and voluptuous lips gracing elegant, sensitively modeled torsos became an alternative to the prevailing aesthetic... [exhibiting] more naturalistic and fuller body forms, embellished with unobtrusive and elegant surface patterns.'

Other examples which share these characteristically Northern Qi rounded and full features and the very simply rendered water-like flowing attire of the present lot are published in Matsubara Saburo, *Chugoku Bukkyo Chokoku Shiron* (Tokyo: Yoshikawa Kobunkan, 1995); specifically: the figure of an arhat in the collection of the Cleveland Museum, 450; the figure of a standing Buddha in the Nezu Museum, 493; and the figure of the seated Buddha in the Victoria and Albert Museum, 490.





8199



8200

PROPERTY FROM THE COLLECTION OF HANNI FORRESTER

8199

A CARVED STONE FIGURE OF A BUDDHA
Late Six Dynasties

The figure carved with his right hand raised in abhaya mudra and his left hand clutching the ends of his outer garment as he sits in meditation on a tall plinth supporting remains of a stele rising behind him, the walls of the plinth showing traces of a dedicatory inscription. *8in (20.2cm) high*

US\$5,000 - 7,000

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

8200

A SMALL WHITE MARBLE BUDDHIST STELE
Northern Qi dynasty

The standing figure possibly depicting Guanyin dressed in a lotus petal crown and a shoulder scarf that crosses at the waist level of his long robe to fall over the right arm raised and the left lowered with indefinite attributes in each hand, the curving support beneath his feet trimmed with further overlapping lotus petals in contrast to the rough surface of the rectangular base and leaf-shaped nimbus rising behind him. *13 1/2 (34.2cm) height of the stele*

US\$3,000 - 4,000

For a larger and more elaborate marble stele depicting two similar standing figures of Avalokiteshvara, dated by inscription to 562 under the Northern Qi, excavated from the Xiude temple site in Quyang district, Hobei province, see Terukazu Akiyama and Saburo Matsubara, *Arts of China: Buddhist Cave Temples, New Researches*, Kodansha, 1969, no. 193, p. 189 and p. 240 (54cm height overall).



8201



8202

PROPERTY FROM THE COLLECTION OF HANNI FORRESTER

8201

TWO GILT BRONZE MINIATURE BODHISATTVAS

Northern Wei and Tang dynasties

Each possibly a remnant from larger shrine centered with a figure of the Buddha: the Northern Wei figure standing with its elaborate draperies billowing toward the right; the Tang example cast in a graceful tribhanga pose as it stands on a lotus flower with later projecting pin. 3 7/8 and 3 1/8in (9.8 and 8cm) height of each figure

US\$4,000 - 6,000

PROPERTY FROM ANOTHER OWNER

8202

A PAIR OF POLYCHROME LACQUERED WOOD FIGURES OF KASYAPA AND ANANDA

Qing dynasty

The arhats depicted standing in individualized robes elaborately gilt and colorfully enameled in scrolling cloud motifs, lotus blossoms, and other repeating patterns; the elder Kasyapa depicted holding his arms upright and concealed within looped sleeves below a ring clasp at his left breast, the younger Ananda shown holding his arms in namaskara mudra. 30in (76cm) high

US\$8,000 - 12,000

Provenance

Christie's labels to reverse of both figures

As his most outstanding disciples, the youthful Ananda and the aged Kasyapa are the arhats (Ch: Luohan) generally depicted in attendance to the historical Sakyamuni Buddha, per convention extending back to at least the Tuoba Wei dynasty (see Rene-Yvon Lefebvre d'Argencé et al, *The Avery Brundage Collection, Chinese, Japanese, and Korean Sculpture* (Tokyo: Kodansha International, 1974), 113). The identity of the two figures in the present lot are unmistakably but subtly differentiated: note the prominent cheekbones and sunken cheeks of the elder Kasyapa versus the plumper, rounder face of Ananda.

Li Song et al. in *Chinese Sculpture* (New York: Yale University Press, 2006), publish several prototypes in this medium dating back to the Northern Song dynasty, many of which display tantalizing similarities to this lot. For example, see the Yuan era figures in *op. cit.* no. 4.74-4.76 and a Ming group p. 426 pl. 4.65. However, Li notes that 'most of the groups of... arhats still in existence belong to the Qing period' (p. 429). Li cites Qianlong-era groups of arhats in the Biyun Temple of Beijing as well as the colorful and stylized group in the Qiongzhu temple of Yunnan province (ca 1891) as representative types.



PROPERTY FROM THE COLLECTION OF HANNI FORRESTER

8203

A GROUP OF LURISTAN BRONZE DECORATIONS

1000 - 650 BCE

The first a Master of the Animals standard finial; the second a wheel-shaped harness ring surrounded by an ibis head, felines and human heads; the third a rectangular openwork pin head plaque with human head surrounded by animals and a woven-work border ; *together with* a Chinese Han style small belt hook with silver wire inlay. [4]
5 3/4in (14.5cm) height of standard finial

US\$4,000 - 6,000

8203



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

8204

A CAST BRONZE VESSEL OF OWL

Song dynasty

The head and the body cast separately with hollowed interior, the head with stylized protruding flanges and bulging eyes, the pointy beak with an opening, the body decorated with chi dragon coiled on the sides as wings with tails extending as feathers, standing on three-claw feet, green and red patina to the surface.

8 1/2 in (22cm) high

US\$4,000 - 6,000

8204



8205

8205
A CAST BRONZE VASE
Ming dynasty

Raised on a circular foot supporting a compressed globular body decorated with a dense keyfret band over a floral collar under five leaf-form volutes extending from two abstract bands of taotie and whorl patterns flanked by paired serpent-headed s-curved handles.
11 3/4in (29.8cm) high

US\$2,500 - 3,500



8206

8206
A CAST IRON ANIMAL-FORM CENSER
17th/18th century

Formed as a luduan, the mythical beast with single horn, open jaw and tightly curled mane hinged to a burly body and powerful haunches elegantly cast with a ruyi-headed harness setting off his flame-form tail, the surface bearing traces of blue and red pigment.
16in (40.6cm) high; 13in (33cm) long

US\$3,000 - 4,000

8207
No lot



8208



8208



8209

8208

A CAST IRON DAOIST DIVINITY

Ming dynasty, dated by inscription to Jiajing third year, 8th month (1524)

The bearded figure dressed in court robes and elaborate bonnet, seated with his hands joined to hold a rank stick or other attribute that is no longer preserved, the footed plinth cast across the front lower edge with the date and along the back curving walls with what appears to be a listing of donor names, a majority with the family name Yin.

18 3/4in (47.5cm) high

US\$8,000 - 12,000

PROPERTY FROM ANOTHER OWNER

8209

A BRONZE FIGURE OF THE CROWNED BUDAI

Ming dynasty

The monk wearing elaborate headgear depicting the five Dhyani Buddhas and attired in open robes revealing his corpulent physique, shown seated in the posture of royal ease with a mala hanging from his right hand while his left hand grasps an unusual tassel like object.

9 1/4in (23.5cm) high

US\$3,000 - 5,000

For similar figures, see two examples offered in these rooms: lot 8020 of sale 21820 on 16 December 2014, and lot 3142 of sale 22473 of 13 October 2015.



8210



8211

PROPERTY FROM A NOBLE FAMILY

8210

A CAST BRONZE FIGURE OF WEITUO

17th century

The guardian of the Buddhist faith Skanda depicted with a youthful face and his hands clasped in anjali mudra, wearing a helmet, elaborate armor and a long scarf billowing around him as he stands on a separately cast waisted stand raised on four corner feet.

11 5/8in (29.5cm) high

US\$2,000 - 4,000

8211

A CAST BRONZE FIGURE OF A GUARDIAN DEITY

16th/17th century

the wild-eyed figure with a five peaked crown fronting his twin top knots as he raises a protective sword in his right hand, his thin frame clothed in a long skirt banded with incised lotus blossoms tied over a breastplate and legging and a ribbon-like scarf that billows around him as he stands on a replacement carved wood base, the metal surfaces showing traces of gilt and red lacquer.

13 1/4in (33.5cm) height of bronze figure

15 3/4in (40cm) height including wood base

US\$2,000 - 4,000

Given the lotus flower bands on the figure's clothing, our guardian may be the sword-bearing Buddhist Guardian of the South, Virudhaka (Molihong in Chinese). His exaggerated facial features, emaciated body and billowing scarf mirror characteristics of late Ming figural sculpture. For similar features in a standing figure of the Daoist immortal Lu Dongbin, see Robert Mowry, *China's Renaissance in Bronze The Robert H. Clague Collection of Later Chinese Bronzes 1100-1900*, 1993, no. 52, pp. 210-11 (as Ming dynasty, 16th century - first half 17th century).



8212

PROPERTY FROM VARIOUS OWNERS

8212

A CAST BRONZE CENSER

Xuande mark, 18th century

Thickly cast with a wide flat rim to the body of compressed globular form raised on a canted foot, the loop handles gradually diminishing in thickness as they turn downward from the neck to the body, the deeply recessed base cast with a rectangular reserve bearing the *six-character mark* in raised standard script and traces of a punched inscription by a later owner surrounding the mark.

10in (25.5cm) length across handles

US\$7,000 - 9,000



8213



8214



8215

8213

A GILT BRONZE FOOTED CENSER
18th/19th century

Of likely *Japanese manufacture*, but made for the Chinese market, the long sides of the rectangular container cast with opposing gilt panels of a lion and diminutive human figures amid birds and branches, each raised on a minutely pounced ground framed with a dark *shakudo* (Ch: *chitong*) finish that covers the side walls as the ground for incised figures and landscape elements picked out in gilt, the archaistic flavor of the container further enhanced by gilt flanges projecting at the corners with serrated edges that recur on the separately cast legs, the flaring handles also separately cast and gilt; replacement wood cover. *6in (15.2cm) length over handles*

US\$12,000 - 18,000

Related to the Dutch pronunciation of the Japanese word 'Shakudo,' decorative bronzes of this engaging type are usually called 'Sawasa wares.' For further discussion of the group, see the similar but more elaborately constructed rectangular censer and cover offered in these rooms on 28 June 2016, sale 23416, as lot 8160.

**PROPERTY FROM A PRIVATE GERMAN COLLECTOR,
ACQUIRED IN CHINA IN 1901 BY CURRENT OWNER'S
GRANDFATHER**

8214

A PAIR OF PARCEL GILT BRONZE ARCHAISTIC VASES
Ming dynasty

Each of rectangular-sectioned baluster form with ogival rings hanging from animal head and loop handles, leiwen and ax-head patterns cast into the walls of the body with projecting flanges at the corners, the surfaces showing remains of gilt wash. *10 1/4in (26cm) high*

US\$1,000 - 1,500



8216



8216 (side view)



8216 (side view)

PROPERTY FROM THE ESTATE OF A PROMINENT BAY AREA COLLECTOR

8215

A BRONZE FIGURE OF GUANYIN
Ming dynasty

Posed seated with her right hand resting on her raised right knee and her pendant left leg supported on a wave lapping at the base of her stony seat, the lotus branches rising to the sides of both her arms supporting a kalasha and a parrot.

8 1/8in (20.5cm) high

US\$1,000 - 1,500

PROPERTY FROM VARIOUS OWNERS

8216

A REPOUSSÉ GILT COPPER ALLOY FIGURE OF BUDDHA
Incised Qianlong seven-character mark and of the period

The figure constructed in sections, his right hand extended downward in the earth-touching gesture and his left hand resting on his legs crossed in the posture of meditation, his long outer garment looped around his figure to expose the folds of his undergarment held in place by a bow-tied sash at mid-chest level, the double-lotus pedestal formed in two sections and inscribed in Tibetan on top front, the front lower edges inscribed in Chinese regular script *Da Qing Qianlong nian jing zao* at the center and *Bao guang fo* to the left, with further inscriptions in Tibetan, Mongolian and Manchu, the base unsealed.
12in (30.5cm) high

US\$15,000 - 25,000

The polyglot inscriptions on the present lot are perhaps indicative of the role that Vajrayana Buddhism played for the court in consolidating control over the Han, Manchu, Mongol and Tibetan subjects of the Qing realm. In addition, the identification of this figure as specifically the *Bao guang fo* belies an emphasis on iconographic accuracy that was of paramount importance to the Qianlong Emperor. Patricia Berger discusses both of these issues at length in her *Empire of Emptiness: Buddhist Art and Political Authority in Qing China* (University of Hawaii Press, 2003), *passim*.

A repoussé gilt-bronze figure of similar size with the same incised seven-character *Qianlong mark* and a similarly theologically precise three-character inscription *Miao xiang fo* from a distinguished European private collection was sold in our London, New Bond Street sale 21354, 15 May 2014, lot 400. Other figures with the same distinctive mode of dress, inscriptions in Chinese, Tibetan and Mongolian have appeared in recent years, the most recent, an image again very precisely identified as the *Wei lan fo* was sold at Sotheby's, Sydney sale AU0807, 19 July 2016, lot 55, recorded as acquired in Beijing, circa 1900.

A silver seated figure of Amitayus in the Palace Collection with the same Qianlong mark and a notably similar lotus base is published in Wang Jiapeng, ed., *Zangchuan Fojiào Zaoxiang: Gugong Bowuyuan Cang Wenwu Zhenpin Quanji [Buddhist Statues of Tibet: The Complete Collection of Treasures of the Palace Museum]* (Hong Kong: The Commercial Press, 2008), 248, no. 237.



8217



8217 (detail)



8218



8219

8217

A CAST BRONZE IMPERIAL SEAL, GUANFANG
Dated by inscription to 1895

Heavily cast in rectangular section and soldered to a tapered cylindrical handle, the top incised to read *Da Qing qinchai chushi dachen guanfang libu zao* in Han Chinese beside a parallel inscription in Manchu, the intaglio underside with a similar inscription in elaborate *kedou* or archaistic seal script reading *Guangxu qinchai chushi dachen guanfang*, the sides incised with the *Guangxu ershiyi nian jiu yue* date and an inventory number 1,458 reading *Guang zi yi qian si bai wu shi ba hao*.

4 3/4in (12cm) high

US\$5,000 - 7,000

A translation of the Han Chinese inscription on the top would be: 'A seal for the imperial envoy on a diplomatic mission for the Great Qing, manufactured by the Ministry of Rites.'

For a similar piece from the Qianlong era, see lot 259, Sotheby's, London, 11 May 2011, Sale no. L11210.

PROPERTY FROM THE FAMILY OF LESTER KNOX LITTLE, LATE INSPECTOR GENERAL, CHINESE MARITIME CUSTOMS SERVICE, ACQUIRED IN CHINA PRIOR TO 1949

8218

A PAIR OF MINIATURE BRONZE BALUSTER VASES
17th century

Each cast with a pair of ring handles protruding from a stylized wave band worked in low relief around the waisted neck, the ovoid body supported on a tall flared foot closed with a shallow recessed base, the worn surfaces showing traces of the original black lacquer finish.

3 1/2in (9cm) high

US\$1,000 - 1,500

PROPERTY FROM VARIOUS OWNERS

8219

A SILVER AND GOLD-INLAID BRONZE TORTOISE-SHAPED WATER COUPE
17th/18th century

The engaging creature inlaid with gold trim around the eyes and silver wires accenting each of the four legs and the stylized scroll work covering its carapace, the underside cast with a partially obliterated inscription in archaic seal script exhorting future generations to treasure it.

4in (10cm) long

US\$4,000 - 6,000

For a very similar bronze water dropper ascribed to the 17th/18th century, see Michael Goedhuis, *Chinese and Japanese Bronzes A.D. 1100-1900* London, 1989, cat. no. 28. A similar tea-dust glazed porcelain water dropper, ascribed to the Yongzheng period, was offered in Sotheby's, Hong Kong, sale 0571, 7 April 2015, lot 3679.



8220

8220
A CAST BRONZE ARROW VASE, TOUHU
16th/17th century

Elaborately cast in hexagonal section with conforming hollow tube handles at the neck supporting kui dragons on a leiwen-patterned ground that repeats on most surfaces, the faceted walls of the body displaying lions and fabulous beasts separated by vertical flanges projecting at each corner, the patina of dark brown hue.
 19 3/4in (50cm) high

US\$6,000 - 8,000

For similar arrow vases in the Cernuschi Museum, Paris, see Michel Maucuer, *Bronzes de la Chine impériale des Song aux Qing*, 2013: one of hexagonal section with similar kui dragon decoration, no. 102, p. 150 (as 16th century); the other of square section, no. 103, p. 151 (as 16th/17th century).



8221

8221
A TALL BRONZE BALUSTER VASE WITH OPPOSING DRAGON HANDLES
17th/18th century

Heavy in weight and cast as a chrysanthemum blossom in cross section, a pair of dragon handles raised along lobed shoulder and curving walls, one side inscribed in worn red pigment to bear a later dedicatory inscription including the cyclical date *kuiyou* equivalent to 1873.
 20 3/4in (52.7cm) high

US\$6,000 - 10,000



8222



8223



8224

**PROPERTY FROM A PRIVATE
GERMAN COLLECTOR, ACQUIRED
IN CHINA IN 1901 BY CURRENT
OWNER'S GRANDFATHER**

PROPERTY FROM VARIOUS OWNERS

8222

**A BRONZE TRIPOD CENSER WITH
SILVER WIRE INLAY**

Shisou mark, Qing dynasty

The silver wire inlay including archaic dragons on the handles that combine with whorl-patterned roundels in a row above a raised string band encircling the body and a row of ruyi scepter heads below, cicada reserves outlined on each leg and each character in the three-character mark reading *Shisou zuo* appearing on a raised rib radiating from the center of the curving base to each leg, the inlay throughout in contrast to the subdued brown surface patina.

*11 1/4in (28.5cm) height of bronze censer
14 1/2in (37cm) height including wood stand
and cover*

US\$3,000 - 5,000

8223

**A BRONZE TRIPOD CENSER WITH
ARABIC INSCRIPTIONS**

Xuande mark, late Qing dynasty

Thickly cast with raised string bands accenting the wide rim and three cartouches containing Arabic inscriptions upon a stippled background encircling the bombé walls, the base supported on three low feet and bearing the *six-character mark* in raised relief against a stippled background of a rectangular reserve.

6 1/4in (16cm) diameter

US\$4,000 - 6,000

8224

A LARGE CAST BRONZE CENSER

Xuande mark, 18th century

Of graceful bombé form with thick walls raised on a tall spreading foot, a pair of handles in the shape of lion heads with open jaws, the deeply recessed base bearing the *six-character mark* in raised relief standard script within a rectangular reserve.

14 3/4in (37.5cm) length across the handles

US\$3,000 - 5,000



8225

8225
**A CHAMPLEVÉ ENAMELED
 RECTANGULAR LANTERN**
 18th century

Each section cast separately and put together, decorated with stylized lotus scrolls and openwork designs filled with enamels, the top in flaring petal shape, the body of rectangular form, all supported by a splayed base.

12 1/4in (31cm) high

US\$2,500 - 3,500



8226



8227

**PROPERTY FROM THE ESTATE OF
 NIGEL DAVIS**

8226
A CLOISSONNÉ ENAMEL WALL PLAQUE
 18th/19th century

Of tapering body of three sides rising to high shoulders and waisted neck with stylized phoenix handles, decorated with stylized lotus surrounded by scrolling designs against a turquoise ground, traces of gilt visible on the back.

8 1/2in (22cm) high

US\$3,000 - 5,000

PROPERTY FROM VARIOUS OWNERS

8227
A PAIR OF CLOISSONNÉ ENAMEL DISHES
 19th century

Each in rectangular form with canted corners inlaid in subdued colors on the turquoise ground with composite lotus blossoms and leafy tendrils separated by a roundel of facing dragons on a pale green, the side walls with strap work framing four-petal flowers and leafy scrolls that repeat on the reverse, the exposed metal surfaces and tiny corner feet finished in gilt.

5 5/8 x 8 1/8in (14.3 x 20.5cm) each

US\$2,000 - 3,000



8228

A CLOISONNÉ FALCON
19th century

The bird exhibiting an intense expression and covered in plumage formed of individuated feathers highlighted in hues of yellow, blue, and red to the head, tail and tips of the flared wings, supported by gilt metal talons raised atop a plinth of waisted cylindrical shape adorned in rock and flower motifs.

14in (35.5cm) high

US\$20,000 - 30,000

Provenance

the Clague collection, with label to the underside reading *Clague Collection 121*

Published

R. H. Leary 'Chinese Cloisonné: The Robert and Marion Clague Collection,' *Arts of Asia*, vol. V, no. 1, 1975, p. 33 (As Jiaqing)

In addition to the present lot, several other similarly rendered birds have been published as part of the Clague Collection. See Claudia Brown, *Chinese Cloisonné: The Clague Collection* (Phoenix: the Phoenix Art Museum, 1980), pp. 132-136 Pl. 61-2. For examples from other collections, see Beatrice Quette, ed., *Cloisonné: Chinese Enamels from the Yuan, Ming and Qing Dynasties*, (New York: Yale University Press, 2011), pp. 277 and 279-280, fig. 104-105 and 110-111. Many of the above examples share notable similarities in the treatment of the individualized feathers of the plumage. See as well *op. cit.* p. 125, fig. 6.39 for a pair of geese-form candlesticks from the 18th century which appear to have a general posture similar to this falcon.

**INDIAN, HIMALAYAN AND
SOUTHEAST ASIAN ART**





8229



8230



8231

**PROPERTY FROM THE FAMILY OF LESTER KNOX LITTLE,
LATE INSPECTOR GENERAL, CHINESE MARITIME CUSTOMS
SERVICE, ACQUIRED IN CHINA PRIOR TO 1949**

8229

**AN ASSEMBLED GROUP OF FOUR GILT COPPER ALLOY
BUDDHIST FIGURES**

Qing dynasty, circa 18th century

The first a seated Tsongkapa as identified by his Lamaist garb and the book and sword at his shoulders; the second a Mahakala figure; the third and fourth a pair of Bodhisattvas, Samantabhadra (Ch: Puxian) seated on an elephant and holding a scroll and Manjusri (Ch: Wenshu) seated on a lion and holding a ruyi scepter.

4in (10cm) height of tallest (Mahakala)

US\$2,500 - 4,000

These small gilt figures of Manjusri and Samantabhadra likely originally accompanied a larger statue of Sakyamuni as the traditional attendant figures in his triad.



8232



8233



8234

PROPERTY FROM ANOTHER OWNER

8230
A COPPER ALLOY FIGURE OF GREEN TARA

Tibeto-Chinese, 18th century

Wearing an elaborate crown, heavy jewelry and a diaphanous dhoti as she sits in lalitasana on a double-lotus base issuing a lotus flower that supports her right foot, her right hand lowered in varada mudra, her left raised in vitarka mudra and each holding a lotus stem flanking her shoulders, the surfaces colored in later gilt and polychrome pigments and the base unsealed.

5in (12.7cm) high

US\$2,000 - 3,000

PROPERTY FROM A PRIVATE COLLECTION IN HAWAII

8231
A SMALL GILT BRONZE GELUGPA LAMA

Tibeto/Chinese, 19th century

Identified by the pandit's hat of the Gelugpa order, the lama posed sitting on a two-tiered cushion with delicately incised decoration, holding his right hand in the gesture of explication (vitarka mudra), while his left rests in his lap, the top of the left wrist drilled to hold a book that is no longer preserved.

4 1/8in (10.5cm) high

US\$2,000 - 3,000

PROPERTY FROM VARIOUS OWNERS

8232
TWO IRON PURBHAS
Tibet, circa 14th century

The ritual daggers surmounted by the heads of furious deities above makara beast heads at the midpoints disgorging the tripartite blades.

12 1/2in (31.9 cm) length of longer

US\$6,000 - 8,000

Provenance

Private New York Collection, acquired in Europe before 1983

8233
A GILT COPPER ALLOY ANIMAL-HEADED PURBHA
Tibet, circa 18th century

The elaborate handle of the ritual dagger terminating in a long-beaked bird of prey or mythical beast atop several nodes of additional geometric patterns.

4 5/8in (11.8 cm) long

US\$1,000 - 1,500

Provenance

Private New York Collection, acquired in Europe before 1983

8234
A BRASS ALLOY AND METEORIC IRON RITUAL MACE

Tibet, 15th century or earlier

The geological specimen surmounted by a vajra-like set of four prongs protruding from the central shaft extending from a Buddha head or other benevolent deity.

9 3/4in (24.8cm) long

US\$2,000 - 3,000

Provenance

Private New York Collection, acquired in Europe before 1983



8235



8236

8235

A LACQUERED WOOD MANUSCRIPT COVER

Tibet, circa 13th century

Carved in deep relief to depict two sets of the Five Tathagatas seated in a horizontal row on elaborate plinths, surrounded by several registers of concentric elaborate borders.

4 3/4 x 17 1/2 x 1 in (12 x 44.5 x 2.6cm)

US\$2,000 - 3,000

PROPERTY FROM A PRIVATE NORTHWESTERN COLLECTOR

8236

A COPPER ALLOY FIGURE OF MAITREYA

Qing, circa 19th century

Adorned in princely raiment, his left hand in the gesture of reassurance, the right displaying the 'wish-granting' *mudra*, his arms entwined with flowing scarves and stalks of flowering lotuses supporting the *kundika* and *dharmachakra*.

13 in (33cm) high

US\$3,000 - 5,000

Compare to a similar figure sold at Bonhams, New York, 17 March 2014, lot 26. Also compare with a number of figures published in Neven, *Lamaistic Art*, Brussels, 1975, nos. 80-6, especially with the later and slightly cruder Maitreya in mirrored pose (no. 84).



8237



8238

PROPERTY FROM VARIOUS OWNERS

8237

**A GROUP OF THREE COPPER ALLOY GAUS
Tibet, 19th century**

All cast as boxes of traditional ogee shape within custom-made cloth carrying cases, the first cast to the front in raised-relief Eight Auspicious Emblem designs and a makara mask surrounding the glazed central widow revealing a small tsa-tsa perhaps depicting Vairocana; the smallest cast in raised relief lantsa characters and enclosing a tsa-tsa of Amitayus; the third and largest cast in lantsa characters and the Eight Auspicious Emblems and enclosing a figure of Shakyamuni.

11 3/4in (30cm) height of largest

US\$5,000 - 8,000

Provenance

Private New York Collection, acquired in Europe before 1983

8238

**AN ASSEMBLED GROUP OF THREE SILVER BUDDHIST
FIGURES**

Tibet and Nepal, 19th century and earlier

Including a lama or patriarch seated in meditation clutching a kalasa; a female bodhisattva, possibly Green Tara; and a well abraded furious deity mounted atop a lion.

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

US\$3,000 - 5,000

Provenance

Private New York Collection, acquired in Europe before 1983



8239

8239
AN EMBROIDERED THANGKA OF A KARMAPA
 19th/20th century

The silken threads of varied hue depicting the head of the kagyü order in his identifying black hat holding his right hand in bhumisparsa mudra while his left clasps a mala, attended by a boy monk proffering a sutra at his side, above an offering table and cranes and below smaller figures in biographical and theological scenes adorning the mountainous landscape behind him.

30 1/2 in (77.5cm) height of image

US\$5,000 - 7,000



8240

8240
A THANGKA OF SHAKYAMUNI
 Qing dynasty, 18th century

Distemper and gold on cloth, the image centered by the historical Buddha in monk's robes, seated on a lotus pedestal in front of an altar table, surrounded by twenty-one patriarchs, bodhisattvas, arhats, and guardian deities.

32 1/4 x 21 1/4 in (81.7 x 54cm)

US\$6,000 - 9,000



8241

8241
A THANGKA OF AN ARHAT
Tibet, 18th/19th century

In a blue and green landscape setting of clouds and water, the larger main figure surrounded by two smaller monks and sheltered by a blossoming tree branch while proffering what appears to be a miniature monastery or temple complex, the top edge displaying the figures of Vajrabhairava with consort and a yellow hatted lama riding an elephant, opposing a depiction of Mahakala in a lower corner.
 26 1/2 x 16in (67.2 x 40.6cm) image only

US\$2,000 - 3,000

One possible identification for the main figure in this lot could be the Arhat Vajriputra-- a former prince who gave up his lands as part of his journey to enlightenment. A thangka from a set of Eighteen Arhats and Four Heavenly Kings dated to 1757 in the Palace Museum collection features iconography perhaps similar to this lot: a similarly young Arhat also surrounded by spring blossoms and waited on by attendants also projecting a miniature architectural complex. See Wang Jiapeng et al, *Zangchuan Fojiao Tangka: Gugong Bowuyuan Wenwu Zhenpin Quanji [Tangka-Buddhist Painting of Tibet: The Complete Collection of Treasures of the Palace Museum]* (Hong Kong: Commercial Press, 2006) 189, pl 175.

For similar examples of ca 1800 Sino-Tibetan Arhat Thangkas also similarly composed of blue and green landscapes surrounding large main figures asymmetrically surrounded by smaller ancillary figures, see lots 52 and 53 of our New York 14 March 2016 sale 23200 of Indian, Himalayan, and Southeast Asian Art (the former also depicting Vajriputra).

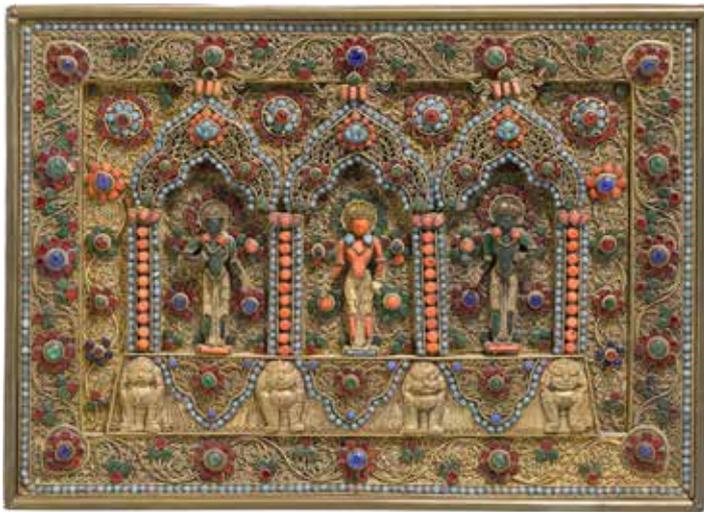


8242

8242
A THANGKA OF MAHAKALA
Tibet, 18th century

The furious dharmapala displaying the typical iconography of the six-armed and blue Gom-po nag-po incarnation, treading upon an elephant-headed Vinayaka and holding a karttrka, mala of skulls, trisula, kapala, pasa, and damaru, surrounded by a flaming mandorla and smaller protector deities.
 27in (68.5cm) height of image

US\$3,000 - 5,000



8243



8244



8245

8243

AN INSET STONE GILT-METAL FILIGREE VOTIVE PLAQUE
Nepal, 19th/20th century

Depicting three crowned deities standing beneath three joined ogival arches and pillars resting on a horizontal plinth fronted with four lions, the surfaces inset with coral and colored glass pieces set amid elaborate gilt wire filigree that also covers the front edges of the copper sheet-covered frame.

10 1/2 x 14 1/2in (26.7 x 37cm) overall

US\$4,000 - 6,000

8244

A GOLD AND SEMI-PRECIOUS STONE PENDANT, GAU
Nepal, 19th/20th century

Of thin irregularly circular section adorned in gold filigree and overlaid cabochons to depict the Green Tara below possibly the Medicine Buddha, the hinged front panel opening to reveal an additional interior image of Vajrasattva; together with a gold amulet adorned in Eight Auspicious Emblem decorations overlaid in a small coral carving of Amitayus. [2]

2 and 2 1/2in (5 and 6.4cm) high

US\$2,000 - 3,000



8246

8245

A GILT COPPER ALLOY REPOUSSÉ FIGURE OF USHNISHAVIJAYA

Mongolia, 18th/19th century

Depicted with standard iconography consisting of a tall top-knot atop three faces above eight hands held in varied mudras formed to grasp now-lost identifying implements and a later-added gilt kalasha at the waist, seated in sinuously-bent dhyanasana and attired in a flowing dhoti unusually adorned by a double fish roundel in front of the ankles, all raised upon a widely-spreading double lotus plinth, the hair embellished with blue and the back and arms covered in thick maroon pigments.

14 3/4in (37.5cm) high

US\$2,000 - 3,000

8246

A SCHIST FIGURE OF A PENSIVE BODHISATTVA

Ancient region of Gandhara, 3rd/4th century

Seated in princely raiment with his left leg raised and slanting diagonally, his head lowered to the side and displaying a serene expression framed by a jeweled headdress centered by a small stupa-like structure.

18 1/4in (46.5cm) high; 20 5/8in (52.3cm) height with stand

US\$5,000 - 8,000

Provenance

David R. Nalin Collection since 1968



8247

8247

A STUCCO HEAD OF A MAN

Ancient region of Gandhara, 4th/5th century

The ovoid face with full lips, downcast eyes, and a plain diadem, his left ear with remnants of a large earring.

6 1/2in (16.5cm) high

US\$3,000 - 5,000

Provenance

David R. Nalin Collection since 1968



8248

8248

TWO STUCCO HEADS OF BUDDHA

Ancient region of Gandhara, 4th/5th century

Each with heavy-lidded downcast eyes and a slight smile, the coiffure of short curls indicated by small depressions extending over the ushinisha.

4 1/8 and 5 5/8in (10.5 and 14.3cm) high

US\$3,000 - 5,000

Provenance

David R. Nalin Collection since late 1960s/early 70s



8249

8250

A GROUP OF FOUR STUCCO HEADS OF YOUTHS, NOBLEMEN, AND THE BUDDHA

Ancient region of Gandhara, 4th/5th century

Comprising a slightly turning head of a youth with a plain diadem, an aristocrat with a classical Apollonian coiffure fronted by a diadem with a crescent moon, a smiling head of the Buddha with coiffure of thin plaits and high ushinisha, and a nobleman with crisply defined features and an elaborate headdress, with traces of colored pigment.

4 1/4, 4 1/2, 4 1/8 and 4 1/4in (11, 11.5, 10.3 and 10.8cm) high

US\$2,000 - 3,000

Provenance

David R. Nalin Collection since late 1960s/early 70s

8249

A SCHIST HEAD OF A BODHISATTVA AND TWO SCHIST FIGURES

Ancient region of Gandhara, 3rd/4th century

The first with a large mustache and wearing a tall turban; the second of a 'putti' standing with a lotus below the base of a column, with traces of gilding in recessed areas; the third a fragmentary figure of a man with an elaborate coiffure.

5 5/8, 5 5/8 and 6 1/4in (14.5, 14.5 and 16.1cm) high

US\$3,000 - 5,000

Provenance

David R. Nalin Collection since late 1960s/early 70s



8250



8251



8252

8251
A GROUP OF THREE SCHIST ARCHITECTURAL FRAGMENTS
Ancient region of Gandhara, 2nd/3rd century

The first two with architectural elements and chaitya-shaped arches framing a small figure, one of the Buddha seated in meditation, the other of a female devotee in a reverential pose, the third relief depicting a bust portrait of the Buddha with his right hand raised.
5 1/4, 5 3/8 and 5 1/2in (13.5, 13.8 and 14cm) high

US\$3,000 - 5,000

Provenance

David R. Nalin Collection since late 1960s/early 70s

8252
A CARVED RED SANDSTONE FIGURE OF A CELESTIAL
Western India, circa 13th century

The voluptuous figure nude other than elaborate jewels and the traces of a dhoti at her waist, standing in tribangha posture holding a kalasha towards her face in her right hand while her left rests on her thigh;
 mounted into a wood stand.
19 1/4in (49cm) visible height of stone exclusive of stand

US\$2,500 - 4,000



8253

8253

A COPPER ALLOY SHRINE OF VISHNU

Northeastern India, Pala period, circa 12th century

Of typical iconography, standing and using each of his four limbs to clasp a cakra, mace, lotus and conch shell, flanked on either side by significantly smaller figures of Lakshmi and Saravati, all three raised atop lotus blossoms and reversed by a flaming mandorla supporting a canopy or finial, all surmounting a waisted plinth.

6 1/2in (16.5cm) high

US\$8,000 - 12,000



8254

PROPERTY FROM A PRIVATE TEXAS COLLECTOR

8254

A PAIR OF SILVER ALLOY AND WOOD JAIN TEMPLE DOORS
Western India, circa 1900

Surmounted by tenons for attachment to a larger architectural edifice, the exteriors adorned in guardian figures, bands of asta-mangala emblems, and scrolling vine work all surrounding the windows fitted with vertical spindles.

70 x 19 1/2in (177.8 x 49.5cm)

US\$5,000 - 8,000

Provenance

Sotheby's, New York, 20 September 2002, lot 95



8255

PROPERTY FROM ANOTHER OWNER

8255

AN ILLUSTRATED MANUSCRIPT

Thailand, 19th century

Of elongated rectangular shape bound accordion-style as a Thai samut khoi folding book, illustrated in colorful images and text.
26 3/4in (68cm) long

US\$3,000 - 5,000

Provenance

Collection of Frances Yeend, West Virginia, acquired during 1940s-1960s, by repute.
A Private Virginia Collection.

Famous Thai narratives popular in the 19th century include the legend of Phra Malai, a merit-accruing tale of a Theravada monk descending to hell, as well as the Jataka tales of the Buddha's previous lives.

PROPERTY FROM A NORTH AMERICAN ESTATE

8256

A MAMLUK REVIVAL SILVER AND COPPER INLAID BRASS BASIN

Egypt or Syria, circa 1880

With Arabic inscriptions in *thuluth* script within cartouches.
9in (23cm) high

US\$3,000 - 5,000



8256

END OF SALE

CONTACTS

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(415) 861 8951 fax

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Jewelry & Watches

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* Indicates saleroom

† Indicates independent contractor

The following information is recorded and available 24 hours a day, 7 days a week, through our telephone system:

- Auction and Preview Information
- Directions to Bonhams's salesrooms
- Automated Auction Results

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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Paddle number (for office use only)

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

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

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

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
 220 San Bruno Avenue
 San Francisco, California 94103
 Tel +1 (800) 223 2854
 Fax +1 (415) 861 8951
 Automated Auction Results
 Tel +1 (415) 503 3410

Bonhams

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

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

Please note that all telephone calls are recorded.

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

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

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

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

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
KANGXI MARK**

When the piece, in our opinion, was manufactured during the 20th century or later, or when its date of manufacture is unclear, but bears a mark, the mark appears alone 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

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.

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.

Prospective buyers should also check with their local (e.g. state) regulatory authorities regarding any local restrictions and/or permit requirements that may apply with respect to purchases of regulated species materials, including without limitation purchases of items containing elephant ivory or rhino horn. For example, we are advised that New York buyers of any lot containing elephant or mammoth ivory or rhino horn will be responsible for obtaining a New York State permit before taking possession of the lot within New York State, and that the State of New Jersey has banned the import of items containing elephant or marine mammal ivory or rhino horn into that state.

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

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.

NO GUARANTEE OF AUTHENTICITY FOR JAPANESE AND KOREAN PAINTINGS

Current scholarship in the field of Japanese and Korean 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 Japanese and Korean paintings. Nonetheless, if within twenty-one days of the sale of any such lot, the original purchaser gives written notice to Bonhams & Butterfields 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 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.

INCLUDING

Property from a Hawaiian Collection by Descent through the family, acquired in Hong Kong in the 1960s and later
Property from a Monterey Private Collection
Property from a Noble Family
Property from a North American Estate
Property from a Private Collection in Hawaii
Property from a Private German Collector, acquired in China in 1901 by the current owner's grandfather
Property from a Private Northwestern Collector
Property from a Private Oregon Collector
Property from a private Texas collector
Property from a San Francisco Collection
Property from a San Francisco Collector
Property from an Arizona Collection
Property from an Important Private Collection
Property from an Oregon Estate
Property from the Chinese Snuff Bottles from the Marcia J. Howard Collection
Property from the Collection of Betty Gilbert Stevens (1916-1999), by descent to the current owner
Property from the Collection of Hanni Forrester
Property from the Collection of Lim Ying Yun (1914-2009)
Property from the Estate of a Prominent Bay Area Collector
Property from the Estate of Alice Kermisch
Property from the Estate of C.C. Mosley
Property from the Estate of Col. Chester Lee (1893-1958)
Property from the Estate of Heinz Frankenstein
Property from The Estate of Joanna Lau Sullivan
Property from the Estate of Nigel Davis
Property from the Monterey Museum of Art, sold to benefit the Museum Funds
Property from the Portland Art Museum, Portland, Oregon, sold to benefit the Museum Acquisition Fund
Property from the Rende Zhai Collection
Property from the The Family of Lester Knox Little, late Inspector General, Chinese Maritime Customs Service, acquired in China prior to 1949

CHRONOLOGY

NEOLITHIC CULTURES

Cishan-Peiligang	c. 6500-5000 BC
Central Yangshao	c. 5000-3000 BC
Gansu Yangshao	c. 3000-1500 BC
Hemadu	c. 5000-3000 BC
Daxi	c. 5000-3000 BC
Majiabang	c. 5000-3500 BC
Dawenkou	c. 4300-2400 BC
Songze	c. 4000-2500 BC
Hongshan	c. 3800-2700 BC
Liangzhu	c. 3300-2250 BC
Longshan	c. 3000-1700 BC
Qijia	c. 2250-1900 BC

EARLY DYNASTIES

Shang	c. 1500-1050 BC
Western Zhou	1050-771 BC
Eastern Zhou	
Spring & Autumn	770-475 BC
Warring States	475-221 BC

IMPERIAL CHINA

Qin	221-207 BC
Han	
Western Han	206 BC-AD 9
Xin	AD 9-25
Eastern Han	AD 25-220
Three Kingdoms	
Shu (Han)	221-263
Wei	220-265
Wu	222-280
Southern dynasties (Six Dynasties)	
Western Jin	265-316
Eastern Jin	317-420
Liu Song	420-479
Southern Qi	479-502
Liang	502-557
Chen	557-589
Northern dynasties	
Northern Wei	386-535
Eastern Wei	534-550
Western Wei	535-557
Northern Qi	550-577
Northern Zhou	557-581

Sui	589-618
Tang	618-906
Five Dynasties	907-960
Liao	907-1125
Song	
Northern Song	960-1126
Southern Song	1127-1279
Jin	1115-1234
Yuan	1279-1368
Ming	
Hongwu	1368-1398
Jianwen	1399-1402
Yongle	1403-1424
Hongxi	1425
Xuande	1426-1435
Zhengtong	1436-1449
Jingtai	1450-1456
Tianshun	1457-1464
Chenghua	1465-1487
Hongzhi	1488-1505
Zhengde	1506-1521
Jiajing	1522-1566
Longqing	1567-1572
Wanli	1573-1620
Taichang	1620
Tianqi	1621-1627
Chongzhen	1628-1644
Qing	
Shunzhi	1644-1661
Kangxi	1662-1722
Yongzheng	1723-1735
Qianlong	1736-1795
Jiaqing	1796-1820
Daoguang	1821-1850
Xianfeng	1851-1861
Tongzhi	1862-1874
Guangxu	1875-1908
Xuantong	1909-1911

REPUBLICAN CHINA

Republic	1912-1949
People's Republic	1949-

OFFSITE SOLD PROPERTY STORAGE INFORMATION

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

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

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

- During this auction, clients will be expected to pick up all property from Bonhams by 4:30pm on Thursday January 5, 2017.
- All items listed at the beginning of our printed catalog, along with all other items purchased, if not removed immediately after the sale, will be transferred to Box Brothers warehouse. With an appointment made 24 hours in advance, clients can pick up their property at 1471 Doolittle Drive in San Leandro.
- Box Brothers will charge an uplift fee to transport your items to their warehouse. Small items that can be handled easily by one person will be charged \$50. Larger items that can still be handled by one person will be charged \$85. Large items that require two people to handle will be charged \$100. Charges will be payable directly to Box Brothers. Should you choose to have Box Brothers ship or deliver your property, this uplift fee will be waived.
- Clients will have 5 days of free storage to retrieve their property or make arrangements with Box Brothers to pack and ship their property. Storage fees will begin to accrue on the 6th day of storage.
- Retrieval from the offsite warehouse is by appointment only. Clients must call 24 hours in advance. Clients can utilize the delivery services offered by Box Brothers or clients may make their own arrangements. Please call +1 (800) 474-7447.
- Box Brothers is available to ship internationally. They offer importing and exporting services. Clients can select either airfreight or ocean cargo delivery options, which range from door-to-port, door-to-airport with door-to-door service also available. Clients can ship one item, co-load or container load at a discounted rate through Box Brothers. Please call +1 (800) 474-7447 for more information.
- All purchases not designated for offsite storage will remain onsite at Bonhams for a period of 21 days beginning the date of the auction. During this 21 day period, clients may remove such property themselves, make arrangements with the Bonhams packaging and shipping department or provide their own shipper for removal of all property. If a client does not retrieve his/her property or finalize shipping arrangements within 21 days, the purchases will be removed to the offsite storage facility of Box Brothers. Again, uplift charges for packing and transport from our gallery to Box Brothers will be charged by Box Brothers.
- Payment of the hammer price, premium and any applicable sales taxes must be made directly to Bonhams prior to the release of property. Any removal, storage or other fees due to Box Brothers should be made directly to Box Brothers.
- Change of shipping address must be authorized by Bonhams Revenue Manager, Martin Romero, before Box Brothers will be permitted to re-route your purchases.

LOTS TO BE REMOVED TO STORAGE:

8053
8054
8059
8060

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 \$150,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$150,000 UP TO AND INCLUDING \$3,000,000, AND 12% OF THE AMOUNT OF THE BID PRICE OVER \$3,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any California, Arizona, Colorado, Connecticut, Florida, Georgia, Illinois, Massachusetts, Nevada, New York, Pennsylvania, Texas, Washington, D.C., Washington state, or other state or local sales tax (or compensating use tax) and other applicable taxes.

2. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred. Any person placing a bid as agent on behalf of another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid.

Unless otherwise agreed, payment in good funds is due and payable within five (5) business days following the auction sale. Whenever the purchaser pays only a part of the total purchase price for one or more lots purchased, we may apply such payments, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have collected good funds for all amounts due.

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

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

event the purchaser shall be liable for the payment of any deficiency plus all costs and expenses of both sales, our commission at our standard rates, all other charges due hereunder, attorneys' fees, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the purchaser to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the purchaser. If all fees, commissions, premiums, bid price and other sums due to us from the purchaser are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

3. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale, all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.

4. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner the auctioneer may decide. In the event of any dispute between bidders, or in the event the auctioneer doubts the validity of any bid, the auctioneer shall have sole and final discretion either to determine the successful bidder or to re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

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

6. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid therefor to protect such interest. **CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.**

7. All statements contained in the catalog or in any bill of sale, condition report, invoice or elsewhere as to authorship, period, culture, source, origin, measurement, quality, rarity, **provenance**, importance, exhibition and **literature** of historical relevance, or physical condition **ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS OR WARRANTIES.** No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.

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

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

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

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

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

MEDIATION AND ARBITRATION PROCEDURES

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

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

CONDITIONS OF SALE - CONTINUED

shall be selected in accordance with the Rules of the American Arbitration Association. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

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

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

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

(iii) discovery and the procedure for the arbitration shall be as follows:

(A) All arbitration proceedings shall be confidential;

(B) The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;

(C) Discovery, if any, shall be limited as follows: (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (III) Compliance with the above shall be enforced by the arbitrator in accordance with California law;

(D) Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;

(E) The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitrator.

LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original purchaser (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the **BOLD TYPE** heading of the catalog description of such lot (as amended by any salerom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within 10 days after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the consignor monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original purchaser alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original purchaser the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the purchaser on the sale and make demand on the consignor to pay the balance of the original purchase price to the original purchaser. Should the consignor fail to pay such amount promptly, we may disclose the identity of the consignor and assign to the original purchaser our rights against the consignor with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as consignor's agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original purchaser only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The purchaser hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the purchaser's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. **THE PURCHASER'S SOLE AND EXCLUSIVE**

REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the **BOLD TYPE** heading of the print catalog entry. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the **BOLD TYPE** heading identifying the Authorship; (c) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (d) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (e) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication.

LIMITATION OF LIABILITY

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, **PROVENANCE** OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE PURCHASER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE PURCHASER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES.

SELLER'S GUIDE

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at www.bonhams.com/us for more information or call our Client Services Department at +1 (800) 223 2854 ext. 23550.

AUCTION ESTIMATES

The first step in the auction process is to determine the auction value of your property. Bonhams' world-renowned specialists will evaluate your special items at no charge and in complete confidence. You can obtain an auction estimate in many ways:

- Attend one of our Auction Appraisal Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Appraisal Events is available at www.bonhams.com/us.
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent to Bonhams' address in envelopes marked

as "photo auction estimate". Alternatively, you can submit your request using our online form at www.bonhams.com/us. Digital images may be attached to the form. Please limit your images to no more than five (5) per item.

CONSIGNING YOUR PROPERTY

After you receive an estimate, you may consign your property to us for sale in the next appropriate auction. Our staff assists you throughout the process, arranging transportation of your items to our galleries (at the consignor's expense), providing a detailed inventory of your consignment, and reporting the prices realized for each lot. We provide secure storage for your property in our warehouses and all items are insured throughout the auction process. You will receive payment for your property approximately 35 days after completion of sale.

Sales commissions vary with the potential auction value of the property and the particular auction in which the property is offered. Please call us for commission rates.

PROFESSIONAL APPRAISAL SERVICES

Bonhams' specialists conduct insurance and fair market value appraisals for private collectors, corporations, museums, fiduciaries and government entities on a daily basis. Insurance appraisals, used for insurance purposes, reflect the cost of replacing property in today's retail market. Fair market value appraisals are used for estate,

tax and family division purposes and reflect prices paid by a willing buyer to a willing seller.

When we conduct a private appraisal, our specialists will prepare a thorough inventory listing of all your appraised property by category. Valuations, complete descriptions and locations of items are included in the documentation.

Appraisal fees vary according to the nature of the collection, the amount of work involved, the travel distance, and whether the property is subsequently consigned for auction.

Our appraisers are available to help you anywhere and at any time. Please call our Client Services Department to schedule an appraisal.

ESTATE SERVICES

Since 1865, Bonhams has been serving the needs of fiduciaries – lawyers, trust officers, accountants and executors – in the disposition of large and small estates. Our services are specially designed to aid in the efficient appraisal and disposition of fine art, antiques, jewelry, and collectibles. We offer a full range of estate services, ranging from flexible financial terms to tailored accounting for heirs and their agents to world-class marketing and sales support.

For more information or to obtain a detailed Trust and Estates package, please visit our website at www.bonhams.com/us or contact our Client Services Department.

BUYER'S GUIDE

BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or call our Client Services Department at +1 (800) 223 2854 ext. 23550.

Catalogs

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

Previews

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

Estimates

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

Reserves

All lots in a catalog are subject to a reserve unless otherwise indicated. The reserve is the minimum price that the seller is willing to accept for a lot. This amount is confidential and should not exceed the low estimated value.

BIDDING AT AUCTION

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

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

By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale.

Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor up to the amount of the reserve, but never above it.

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

In Person

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

Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of sale by telephone, by facsimile or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff

will try to bid just as you would, with the goal of obtaining the item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at www.bonhams.com/us, and at our San Francisco, Los Angeles and New York galleries.

By Telephone

Under special circumstances, we can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of 24 hours prior to the sale.

Online

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

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

Additional terms and conditions of sale relating to online bidding will apply. Please see www.bonhams.com/23434 or contact the Client Services Department to obtain information and learn how you can register and bid online in this sale.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

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

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

Currency Converter

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

Buyer's Premium

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

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

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

Payment

All buyers are asked to pay and pick up by 3pm on the business day following the auction. Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within 5 business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank.

Sales Tax

California, Arizona, Colorado, Connecticut, Florida, Georgia, Illinois, Nevada, New York, Massachusetts, Pennsylvania, Texas, Washington DC and Washington state residents must pay applicable sales tax. Other state or local taxes (or compensating use taxes) may apply. Sales tax will be

automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed above. If you wish to use your resale license please contact Cashiers for our form.

Shipping & Removal

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

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

Box Brothers Los Angeles (for Los Angeles auctions only)
220 W. Ivy Ave, Unit C, Inglewood, Ca 90302
+1 (310) 419 9915 or +1 (800) 474 7447

Box Brothers is open Monday-Friday 8am-5pm with Saturday and Sunday hours available. Buyers must contact Box Brothers 24 hours in advance of pickup. Appointments are required.

Bonhams can accommodate shipping for certain items. Please contact our Cashiers Department for more information or to obtain a quote. Refer to Conditions of Sale for special terms governing the shipment of Arms and Wine. Shipments are made during weekday business hours up to four weeks after payment is received. Carriers are not permitted to deliver to P.O. Boxes.

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

Simultaneous sale property collection notice:

If this sale previews in multiple cities, please see the title page for details regarding final location of property for collection.

Handling and Storage Charges

Please note: For sold lots removed to Box Brothers, there will be no post-sale storage charge for lots collected within 5 days from the sale date. For lots that remain at Bonhams, there will be no post-sale storage charge for lots collected within 21 days of the sale date. Handling fees may apply.

Lots uncollected at Bonhams after 21 days may be removed to the warehouse of Box Brothers. Handling and storage fees will apply.

Insurance: All sold lots are insured by Box Brothers at the sum of the hammer price plus buyer's premium.

Please refer to Box Brothers for a list of Handling, Storage and Insurance fees.

Payment

Payments for purchased lots must be made directly to Bonhams. Box Brothers will not release property to a buyer unless the buyer has paid Bonhams first. All charges for handling and storage due to Box Brothers must be paid by the time of collection from their warehouse. Please telephone Box Brothers at +1 (800) 474 7447 in advance to ascertain the amount due. **Lots will only be released from Box Brothers' warehouse with a "Release Order" obtained from the cashier's office at Bonhams.**

The removal/storage and/or shipment by Box Brothers of any lots will be subject to their standard Conditions of Business, copies of which are available at Bonhams or from Box Brothers directly.

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. Auction results are usually available on the next business day following the sale or online at www.bonhams.com/us.

Bonhams Specialist Departments

To e-mail any of the below use the first name dot second name @bonhams.com eg. charles.obrien@bonhams.com

19th Century Paintings

UK
Charles O' Brien
+44 20 7468 8360
U.S.A.
Madalina Lazen
+1 212 644 9108

20th Century British Art

Matthew Bradbury
+44 20 7468 8295

Aboriginal Art

Francesca Cavazzini
+61 2 8412 2222

African, Oceanic & Pre-Columbian Art

U.S.A.
Fredric Backlar
+1 323 436 5416

American Paintings

Kayla Carlsen
+1 917 206 1699

Antiquities

Siobhan Quin
+44 20 7468 8225

Antique Arms & Armour

UK
David Williams
+44 20 7393 3807
U.S.A.
Paul Carella
+1 415 503 3360

Art Collections, Estates & Valuations

Harvey Cammell
+44 (0) 20 7468 8340

Art Nouveau & Decorative Art & Design

UK
Mark Oliver
+44 20 7393 3856
U.S.A.
Frank Maraschiello
+1 212 644 9059

Australian Art

Merryn Schriever
+61 2 8412 2222
Alex Clark
+61 3 8640 4088

Australian Colonial Furniture and Australiana

+61 2 8412 2222

Books, Maps & Manuscripts

UK
Matthew Haley
+44 20 7393 3817
U.S.A.
Christina Geiger
+1 212 644 9094

British & European Glass

UK
John Sandon
+44 20 7468 8244
U.S.A.
Suzy Pai
+1 415 503 3343

British Ceramics

UK
John Sandon
+44 20 7468 8244

California & American Paintings

Scot Levitt
+1 323 436 5425

Carpets

UK
carpets@bonhams.com
U.S.A.
Hadji Rahimpour
+1 415 503 3392

Chinese & Asian Art

UK
Asaph Hyman
+44 20 7468 5888
U.S.A.
Dessa Goddard
+1 415 503 3333
HONG KONG
+852 3607 0010
AUSTRALIA
Yvett Klein
+61 2 8412 2222

Clocks

UK
James Stratton
+44 20 7468 8364
U.S.A.
Jonathan Snellenburg
+1 212 461 6530

Coins & Medals

UK
John Millensted
+44 20 7393 3914
U.S.A.
Paul Song
+1 323 436 5455

Contemporary Art

UK
Ralph Taylor
+44 20 7447 7403
U.S.A.
Jeremy Goldsmith
+1 917 206 1656

Entertainment Memorabilia

UK
Katherine Schofield
+44 20 7393 3871
U.S.A.
Catherine Williamson
+1 323 436 5442

European Ceramics

UK
Sebastian Kuhn
+44 20 7468 8384
U.S.A.
Peter Scott
+1 415 503 3326

Furniture

UK
Thomas Moore
+44 20 8963 2816
U.S.A.
Andrew Jones
+1 415 503 3413

European Sculptures & Works of Art

UK
Michael Lake
+44 20 8963 6813

Greek Art

Olympia Pappa
+44 20 7468 8314

Golf Sporting Memorabilia

Kevin Mcgimpsey
+44 131 240 2296

Irish Art

Penny Day
+44 20 7468 8366

Impressionist & Modern Art

UK
India Phillips
+44 20 7468 8328
U.S.A.
William O'Reilly
+1 212 644 9135

Indian, Himalayan & Southeast Asian Art

H.K.
Edward Wilkinson
+85 22 918 4321
U.S.A.
Mark Rasmussen
+1 917 206 1688

Islamic & Indian Art

Oliver White
+44 20 7468 8303

Japanese Art

UK
Suzannah Yip
+44 20 7468 8368
U.S.A.
Jeff Olson
+1 212 461 6516

Jewellery

UK
Jean Ghika
+44 20 7468 8282
U.S.A.
Susan Abeles
+1 212 461 6525
HONG KONG
Graeme Thompson
+852 3607 0006

Marine Art

UK
Veronique Scorer
+44 20 7393 3962
U.S.A.
Gregg Dietrich
+1 917 206 1697

Mechanical Music

Jon Baddeley
+44 20 7393 3872

Modern, Contemporary & Latin American Art

U.S.A.
Alexis Chompaisal
+1 323 436 5469

Modern Design

Gareth Williams
+44 20 7468 5879

Motor Cars

UK
Tim Schofield
+44 20 7468 5804
U.S.A.
Mark Osborne
+1 415 503 3353
EUROPE
Philip Kantor
+32 476 879 471

Automobilia

UK
Toby Wilson
+44 8700 273 619
Adrian Papiros
+44 8700 273621

Motorcycles

Ben Walker
+44 8700 273616

Native American Art

Ingmars Lindbergs
+1 415 503 3393

Natural History

U.S.A.
Claudia Florian
+1 323 436 5437

Old Master Pictures

UK
Andrew Mckenzie
+44 20 7468 8261
U.S.A.
Mark Fisher
+1 323 436 5488

Orientalist Art

Charles O'Brien
+44 20 7468 8360

Photography

U.S.A.
Judith Eurich
+1 415 503 3259

Prints and Multiples

UK
Robert Jones
+44 20 7468 8212
U.S.A.
Judith Eurich
+1 415 503 3259

Russian Art

UK
Daria Chernenko
+44 20 7468 8334
U.S.A.
Yelena Harbick
+1 212 644 9136

Scientific Instruments

Jon Baddeley
+44 20 7393 3872
U.S.A.
Jonathan Snellenburg
+1 212 461 6530

Scottish Pictures

Chris Brickley
+44 131 240 2297

Silver & Gold Boxes

UK
Ellis Finch
+44 20 7393 3973
U.S.A.
Aileen Ward
+1 323 436 5463

South African Art

Giles Peppiatt
+44 20 7468 8355

Sporting Guns

Patrick Hawes
+44 20 7393 3815

Travel Pictures

Veronique Scorer
+44 20 7393 3962

Urban Art

Gareth Williams
+44 20 7468 5879

Watches & Wristwatches

UK
Jonathan Darracott
+44 20 7447 7412
U.S.A.
Jonathan Snellenburg
+1 212 461 6530

Whisky

UK
Martin Green
+44 1292 520000
U.S.A.
Erin McGrath
+1 415 503 3363
HONG KONG
Daniel Lam
+852 3607 0004

Wine

UK
Richard Harvey
+44 (0) 20 7468 5811
U.S.A.
Kate Wollman
+1 415 503 3221
Erin McGrath
+1 415 503 3363
HONG KONG
Daniel Lam
+852 3607 0004

UNITED KINGDOM

London
101 New Bond Street ●
London W1S 1SR
+44 20 7447 7447
+44 20 7447 7400 fax

Montpelier Street ●
London SW7 1HH
+44 20 7393 3900
+44 20 7393 3905 fax

South East England

Guildford
Millmead,
Guildford,
Surrey GU2 4BE
+44 1483 504 030
+44 1483 450 205 fax

Isle of Wight
+44 1273 220 000

Representative:
Brighton & Hove
Tim Squire-Sanders
+44 1273 220 000

West Sussex
+44 (0) 1273 220 000

South West England

Bath
Queen Square House
Charlotte Street
Bath BA1 2LL
+44 1225 788 988
+44 1225 446 675 fax

Cornwall – Truro
36 Lemon Street
Truro
Cornwall
TR1 2NR
+44 1872 250 170
+44 1872 250 179 fax

Exeter
The Lodge
Southernhay West Exeter,
Devon
EX1 1JG
+44 1392 425 264
+44 1392 494 561 fax

Tetbury
22a Long Street
Tetbury
Gloucestershire
GL8 8AQ
+44 1666 502 200
+44 1666 505 107 fax

Representatives:
Dorset
Bill Allan
+44 1935 815 271

East Anglia and Bury St. Edmunds
Michael Steel
+44 1284 716 190

Norfolk
The Market Place
Reepham
Norfolk NR10 4JJ
+44 1603 871 443
+44 1603 872 973 fax

Midlands

Knowle
The Old House
Station Road
Knowle, Solihull
West Midlands
B93 0HT
+44 1564 776 151
+44 1564 778 069 fax

Oxford
Banbury Road
Shipton on Cherwell
Kidlington OX5 1JH
+44 1865 853 640
+44 1865 372 722 fax

Yorkshire & North East England

Leeds
30 Park Square West
Leeds LS1 2PF
+44 113 234 5755
+44 113 244 3910 fax

North West England

Chester
2 St Johns Court,
Vicars Lane,
Chester,
CH1 1QE
+44 1244 313 936
+44 1244 340 028 fax

Manchester
The Stables
213 Ashley Road
Hale WA15 9TB
+44 161 927 3822
+44 161 927 3824 fax

Channel Islands

Jersey
La Chasse
La Rue de la Vallee
St Mary
Jersey JE3 3DL
+44 1534 722 441
+44 1534 759 354 fax

Representative:
Guernsey
+44 1481 722 448

Scotland

Edinburgh ●
22 Queen Street
Edinburgh
EH2 1JX
+44 131 225 2266
+44 131 220 2547 fax

Bonhams West of Scotland
Kirkhill House
Broom Road East
Newton Mearns
Glasgow
G77 5LL
+44 141 223 8866
+44 141 223 8868 fax

Representatives:
Wine & Spirits
Tom Gilbey
+44 1382 330 256

Wales

Representatives:
Cardiff
Jeff Muse
+44 2920 727 980

EUROPE

Belgium
Boulevard
Saint-Michel 101
1040 Brussels
+32 (0) 2 736 5076
belgium@bonhams.com

Denmark
Henning Thomsen
+45 4178 4799
denmark@bonhams.com

France
4 rue de la Paix
75002 Paris
+33 (0) 1 42 61 10 10
paris@bonhams.com

Germany - Cologne
Albertusstrasse 26
50667 Cologne
+49 (0) 221 2779 9650
cologne@bonhams.com

Germany - Munich
Maximilianstrasse 52
80538 Munich
+49 (0) 89 2420 5812
munich@bonhams.com

Greece
7 Neofytou Vamva Street
Athens 10674
+30 (0) 210 3636 404
athens@bonhams.com

Ireland
31 Molesworth Street
Dublin 2
+353 (0) 1 602 0990
dublin@bonhams.com

Italy - Milan
Via Boccaccio 22
20123 Milano
+39 0 2 4953 9020
milan@bonhams.com

Italy - Rome
Via Sicilia 50
00187 Roma
+39 0 6 48 5900
rome@bonhams.com

The Netherlands
De Lairesestraat 154
1075 HL Amsterdam
+31 (0) 20 67 09 701
amsterdam@bonhams.com

Portugal
Rua Bartolomeu Dias nº
160. 1º
Belem
1400-031 Lisbon
+351 218 293 291
portugal@bonhams.com

Spain - Barcelona
Teresa Ybarra
+34 930 087 876
barcelona@bonhams.com

Spain - Madrid
Nunez de Balboa no 4-1A
28001 Madrid
+34 915 78 17 27
madrid@bonhams.com

Spain - Marbella
Johann Leibbrandt
+34 915 78 17 27
or Teresa Ybarra
+34 930 087 876
marbella@bonhams.com

Switzerland - Geneva
Rue Etienne-Dumont 10
1204 Geneva
+41 (0) 22 300 3160
geneva@bonhams.com

Switzerland - Zurich
Andrea Bodmer
Dreikönigstrasse 31a
8002 Zürich
+41 44 281 9535
zurich@bonhams.com

MIDDLE EAST

Israel
Joslyne Halibard
+972 (0)54 553 5337
joslyne.halibard@
bonhams.com

NORTH AMERICA

USA

San Francisco ●
220 San Bruno Avenue
San Francisco
CA 94103
+1 (415) 861 7500
+1 (415) 861 8951 fax

Los Angeles ●
7601 W. Sunset Boulevard
Los Angeles
CA 90046
+1 (323) 850 7500
+1 (323) 850 6090 fax

New York ●
580 Madison Avenue
New York, NY
10022
+1 (212) 644 9001
+1 (212) 644 9007 fax

Representatives:

Arizona
Terri Adrian-Hardy
+1 (480) 994 5362
arizona@bonhams.com

California Central Valley
David Daniel
+1 (916) 364 1645
sacramento@bonhams.com

Colorado
Julie Segraves
+1 (720) 355 3737
colorado@bonhams.com

Florida
Jon King
Palm Beach
+1 (561) 651 7876
Miami
+1 (305) 228 6600
Ft. Lauderdale
+1 (954) 566 1630
florida@bonhams.com

Georgia
Mary Moore Bethea
+1 (404) 842 1500
georgia@bonhams.com

Illinois
Ricki Blumberg Harris
+1 (773) 267 3300
+1 (773) 680 2881
chicago@bonhams.com

Massachusetts
Amy Corcoran
+1 (617) 742 0909
boston@bonhams.com

Nevada
David Daniel
+1 (775) 831 0330
nevada@bonhams.com

New Jersey
Alan Fausel
+1 (973) 997 9954
newjersey@bonhams.com

New Mexico
Michael Bartlett
+1 (505) 820 0701
newmexico@bonhams.com

Oregon
Sheryl Acheson
+1(503) 312 6023
oregon@bonhams.com

Pennsylvania
Alan Fausel
+1 (610) 644 1199
pennsylvania@bonhams.com

Texas
Amy Lawch
+1 (713) 621 5988
texas@bonhams.com

Virginia
Gertraud Hechl
+1 (540) 454 2437
virginia@bonhams.com

Washington
Heather O'Mahony
+1 (206) 218 5011
seattle@bonhams.com

Washington DC
Martin Gammon
+1 (202) 333 1696
washingtonDC
@bonhams.com

CANADA

Toronto, Ontario ●
Jack Kerr-Wilson
20 Hazelton Avenue
Toronto, ONT
M5R 2E2
+1 (416) 462 9004
info.ca@bonhams.com

Montreal, Quebec
David Kelsey
+1 (514) 341 9238
info.ca@bonhams.com

SOUTH AMERICA

Brazil
+55 11 3031 4444
+55 11 3031 4444 fax

ASIA

Hong Kong ●
Suite 2001
One Pacific Place
88 Queensway
Admiralty
Hong Kong
+852 2918 4321
+852 2918 4320 fax
hongkong@bonhams.com

Beijing
Suite 511
Chang An Club
10 East Chang An Avenue
Beijing 100006
+86(0) 10 6528 0922
+86(0) 10 6528 0933 fax
beijing@bonhams.com

Singapore
Bernadette Rankine
11th Floor, Wisma Atria
435 Orchard Road
Singapore 238877
+65 (0) 6701 8038
+65 (0) 6701 8001 fax
bernadette.rankine@
bonhams.com

Taiwan
Summer Fang
37th Floor, Taipei 101 Tower
Nor 7 Xinyi Road, Section 5
Taipei, 100
+886 2 8758 2898
+886 2 8758 2897 fax
summer.fang@
bonhams.com

AUSTRALIA

Sydney
97-99 Queen Street,
Woollahra, NSW 2025
Australia
+61 (0) 2 8412 2222
+61 (0) 2 9475 4110 fax
info.aus@bonhams.com

Melbourne
Como House
Como Avenue
South Yarra
Melbourne VIC 3141
Australia
+61 (0) 3 8640 4088
+61 (0) 2 9475 4110 fax
info.aus@bonhams.com

AFRICA

Nigeria
Neil Coventry
+234 (0)7065 888 666
neil.coventry@bonhams.com

South Africa - Johannesburg
Penny Culverwell
+27 (0)71 342 2670
penny.culverwell@bonhams.com

洪儒敬摹
印



B 1793

Bonhams

220 San Bruno Avenue
San Francisco

+1 415 861 7500
+1 415 861 8951 fax



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