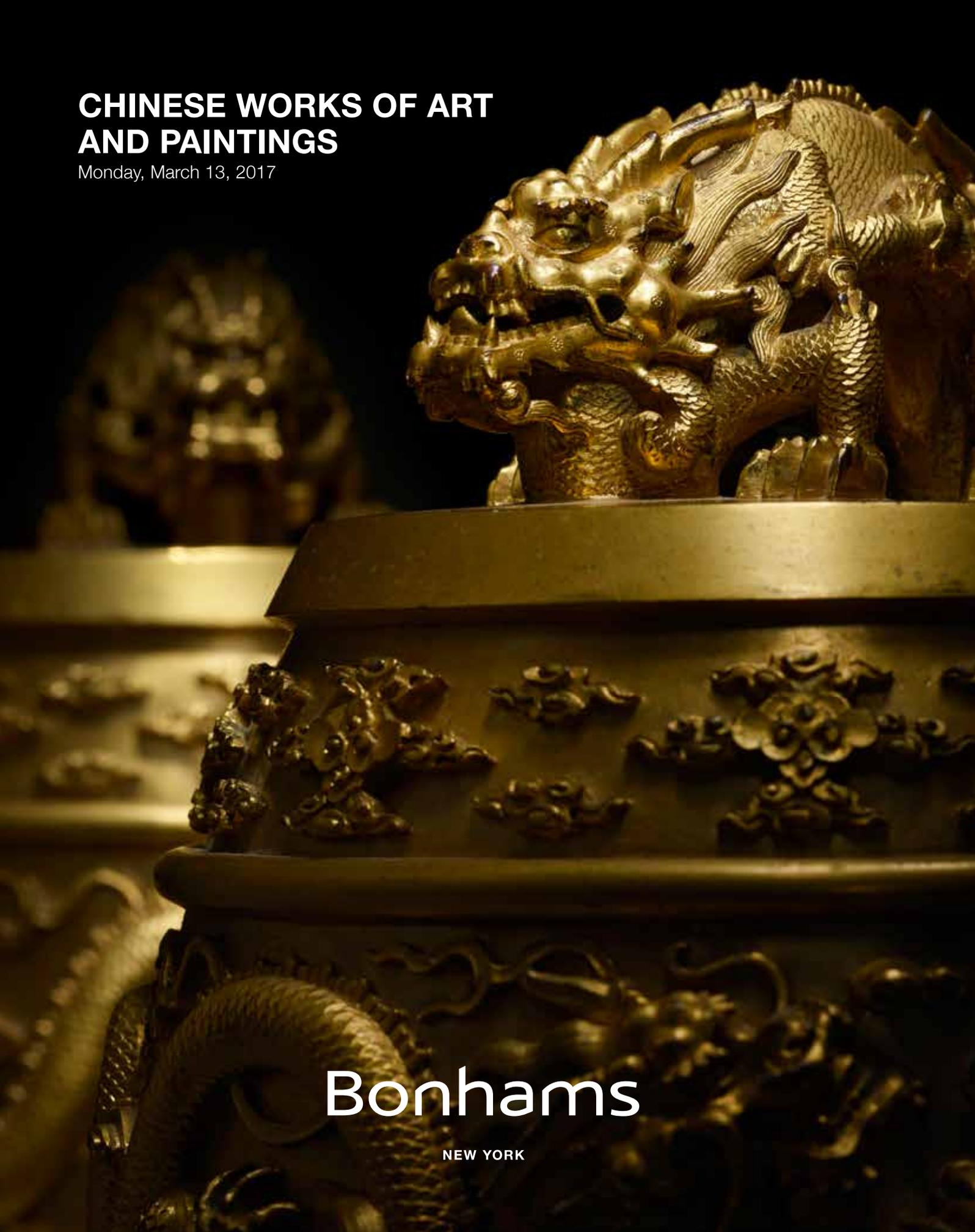


# CHINESE WORKS OF ART AND PAINTINGS

Monday, March 13, 2017



Bonhams

NEW YORK



# CHINESE WORKS OF ART AND PAINTINGS

Monday, March 13, 2017, 12pm  
New York

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## SALE NUMBER: 23984

Lots 2000 - 2159

**CATALOG:** \$35

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Please see pages 135 to 140 for bidding information including conditions of sale, after-sale collection and shipment.

## INQUIRIES

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## ILLUSTRATIONS

Front Cover: Lots 2101  
and 2102

Inside front cover: Lots 2000  
and 2118

Inside back cover: Lot 2057

Back cover: Lot 2071

# INTERNATIONAL CHINESE CERAMICS AND WORKS OF ART TEAM



Colin Sheaf



Dessa Goddard



Asaph Hyman

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## USA



Bruce MacLaren  
Chinese Art  
New York



Nicholas Rice  
Chinese Art  
New York



Ming Hua  
Chinese Art  
New York



Harold Yeo  
Chinese Art  
New York



Henry Kleinhenz  
Chinese Art  
San Francisco



Daniel Herskoe  
Chinese Art  
San Francisco



Ling Shang  
Chinese Art  
San Francisco



Amelia Chau  
Chinese Paintings  
San Francisco



\* Mark Rasmussen  
Indian, Himalayan, &  
Southeast Asian Art  
New York



\* Doris Jin Huang  
Indian, Himalayan, &  
Southeast Asian Art  
New York

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## ASIA AND AUSTRALIA



Xibo Wang  
Hong Kong



Gigi Yu  
Hong Kong



John Chong  
Hong Kong



Edward Wilkinson\*  
Hong Kong



Yvett Klein  
Sydney

---

## EUROPE



Benedetta Mottino  
London,  
New Bond Street



Sing Yan Choy  
London,  
New Bond Street



Edward Luper  
London,  
New Bond Street



Rachel Hyman  
London,  
Knightsbridge



Rosangela Assennato  
London,  
Knightsbridge



Ben Law Smith  
London,  
Knightsbridge



Ian Glennie  
Edinburgh



Asha Edwards  
Edinburgh

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## ASIA REPRESENTATIVES



Summer Fang  
Taipei



Bernadette Rankine  
Singapore

\* Indian, Himalayan & Southeast Asian Art

**JADE**

Lots 2000 - 2027





2000



2001

1 - 1999  
No lots

**PROPERTY OF VARIOUS OWNERS**

2000  
**A WHITE JADE 'LUDUAN' CENSER AND COVER**  
**18th/19th century**

The cover in the characteristic form of the mythical beast's head, with backward curving horn and mouth agape to reveal curved fangs, the hollow body supported on four clawed feet, the sides carved with scrolls, with a lion-mask applied at the chest, the rear with an upright bushy tail, the stone with some veining and opaque inclusions, wood stand.

4in (10.3cm) high

**US\$4,000 - 6,000**

十八/十九世紀 白玉雕甬端形香爐

Ludian are described as having the horn of a rhinoceros, the body of a lion, the back of a dragon, the claws of a bear, the scales of a fish and the tail of an ox. They bring good fortune and represent truth and integrity. The form of this jade censer is based on bronze prototypes.

2001  
**A WHITE JADE 'MAGNOLIA' BRUSH WASHER**  
**17th/18th century**

Carved as an open blossom with undercut branches, leaves and buds forming a handle at one end, and a secondary branch with buds bending under to form the foot, the translucent stone with minor stained fissures.

4 1/2in (11.5cm) long

**US\$3,000 - 5,000**

十七/十八世紀 白玉雕玉蘭式筆洗



2002 (two views)



2002

**A WHITE JADE ARCHAISTIC EWER**  
**18th/19th century**

The mid-section of rounded rectangular section, surmounted by a flaring neck and spout, the sides elegantly carved in low relief with *taotie* masks and *kuilong* scrolls, the angular handle surmounted by a mythical beast head, a stylized phoenix suspending a loose ring beneath the spout, the evenly-colored stone with some opaque white inclusions, silver wire inlaid cover and stand.

3 1/2in (8.9cm) high

US\$20,000 - 30,000

十八/十九世紀 白玉雕仿古龍鳳紋觥

A similar ewer was sold at Sotheby's, New York, May 31, 1994, lot 491.

2003

**A RARE AND IMPORTANT IMPERIALY INSCRIBED PALE CELADON JADE WALL VASE**

**Qianlong period**

Finely carved in high relief, taking the form of a pendant fruit, likely a jujube, wreathed with foliage, along with three smaller fruit, well-hollowed with an aperture at the top, the front face bearing an imperial poetic inscription reading *yu zhi, ru gua sui xun da, zheng li manyan hong*, the stone of light celadon color, with russet and white inclusions primarily to the reverse.

6 3/4in (17.2cm) high

US\$60,000 - 80,000

清乾隆 青白玉雕御題棗形壁瓶

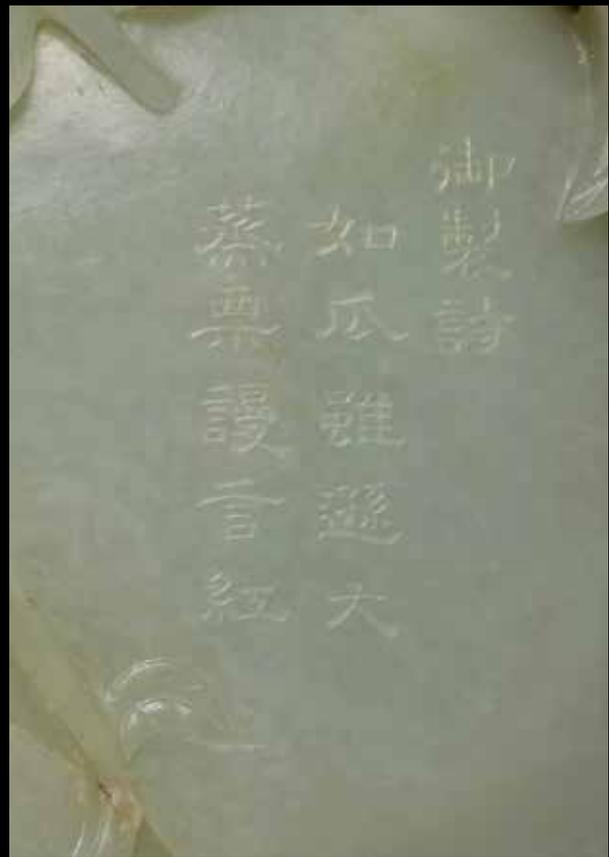
Wall vases, like this example, of diminutive size and delicate workmanship, would have hung in the private apartments of a palace, perhaps next to a *kang* platform. A large ceramic set of wall vases, several of gourd-form, is displayed over a *kang* in the library of the Qianlong emperor, the *Sanxi Tang* (Hall of the Three Rarities) in the Yangxin Dian (Hall of Mental Cultivation) at the imperial palace in Beijing.

The calligraphic inscription, delicately carved into the jade, reproduces two lines of a poem written by the Qianlong emperor, a poem that is recorded in *Qing Gaozong Yuzhi Shiwen Quanji* (*Anthology of Imperial Qianlong Poems*), volume 3, *Juan 17*, pg. 4 and can be translated as:

*Appearing like a melon, yet smaller,  
Yellow like a steamed chestnut, yet trying to be red*

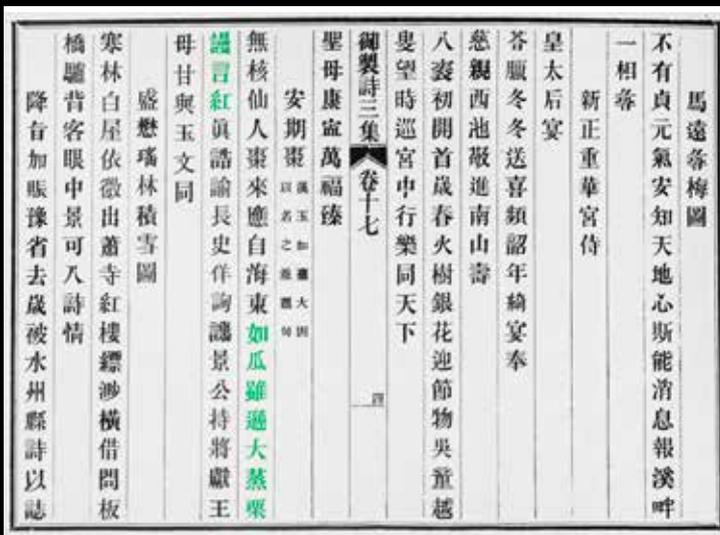
The inscription presents a riddle, begging the question, what exactly is this fruit? The conclusion of the emperor's poem, recorded in the anthology but cleverly omitted from the carved inscription, identifies the fruit as a red date or jujube (棗子). As described in the poem, jujubes are very close in shape to melons, winter melons specifically, and first appear on the tree with yellow skin, which turns to deep red after ripening. The composition of the carving presents the viewer with four fruit, the main example depicted in outsize proportion and the remaining three of approximate life size. One can imagine members of the court making a game of guessing the identity of the fruit in question. Jujubes are a particular specialty of the Beijing area and would have been very familiar to the imperial court.

Wall vases carved from jade are rare, with porcelain, lacquer and cloisonne being the more commonly used materials, often in combination. Another imperially inscribed Qianlong-period wall vase, in this case of gourd-form and rendered in cloisonne, was sold in our Hong Kong rooms, 2 June, 2016, sale 23347, lot 4.



(detail)

御製詩  
蒸栗如瓜  
雖遜大  
謾言紅





2004



2005



**PROPERTY OF ELSA GLICKMAN**

2004

**THREE WHITE AND PALE GREEN NEPHRITE RINGS**  
**Qing dynasty**

The first with a russet patch cleverly carved in the form of a deer and tree; the second carved with a writhing *chilong*; the third also decorated with a carving of a *chilong*.

1 1/4in (3.2cm), diameter of the largest

**US\$5,000 - 7,000**

清 玉扳指三件

2005

**FIVE WHITE AND RUSSET NEPHRITE RINGS**  
**Qing dynasty**

The first carved with a key-fret pattern; the second carved with a diaper pattern and a *chilong*; the third in the form of a drum; the fourth carved to depict a scene of figures in a boating party; the fifth decorated with a *chilong* wrapping around the ring to bite its tail.

1 1/4in (3.2cm), diameter of the largest

**US\$6,000 - 9,000**

清 玉扳指五件



2006



2007

2006

**FIVE WHITE, PALE GREEN AND RUSSET NEPHRITE RINGS**  
**Qing dynasty**

The first carved with key-fret borders at the edges; the second of plain form; the third deeply carved with a scene of birds among foliage; the fourth of drum-form, carved with an archaic *chilong*; the fifth decorated with frolicking horses.

*1 1/3in (3.4cm), diameter of the largest*

**US\$7,000 - 10,000**

清 玉扳指五件

2007

**THREE WHITE JADE RINGS**  
**Qing dynasty**

The first carved with *xi* characters; the second decorated with a figural landscape scene; the third of plain form with an inscription.

*1 1/8in (2.9cm), diameter of the largest*

**US\$4,000 - 6,000**

清 玉扳指三件



**PROPERTY OF VARIOUS OWNERS**

2008

**AN ARCHAISTIC GREEN JADE DISK, *Bi*  
Qing dynasty**

Carved on both sides, the disk centers on an aperture delimited by a plain border, encircled by a wide interior band of circular studs arranged in a grid, surrounded by an outer band decorated with four *taotie* masks linked by archaic phoenixes, the edge of the disk carved with a inscription in regular script.  
*9in (22.9cm) diameter*

A similar archaic *bi* disk, dated Qianlong period, acquired in China in the 1930's, was sold at Christie's, Paris, 19 December 2012, sale 3522, lot 45.

**US\$40,000 - 60,000**

清 青玉雕獸面夔鳳紋璧



(detail)

2009

**A YELLOW JADE RUYI SCEPTRE**  
**Republic period**

The large *lingzhi*-shaped terminal carved in low relief with a front-facing five-clawed dragon and flaming pearl surrounded by clouds, the end of the gently-curved shaft with bull-nose perforation suspending a knotted tassel threaded with a seed pearl bead, the stone of an even color with some russet veining and paler inclusions.

16 1/2in (42cm) long

US\$30,000 - 50,000

民國 黃玉雕龍紋如意

It is rare to find *ruyi* sceptres in yellow jade, given the scarcity of boulders large enough to make such objects. In the present lot, the head and stem are all carved from a single piece of jade.

*Ruyi* sceptres are auspicious objects not only because their name means 'as you wish', carrying with them the hope that the owner's wishes will come true, but also because of their shape, which resembles the *lingzhi* fungus, which is believed to grant immortality.





2012



2011



2010

2010

**TWO CARVED JADE PLAQUES**

**Late Qing/Republic period**

The first undercut and engraved on both sides as a butterfly with its antennae extending into flowering branches at the top center, the thinly sectioned plaque showing a faint green cast; the second, a thinly sectioned oval plaque of convex shape carved in shallow relief with a ribboned umbrella, endless knot and conch shell, the translucent stone of pale straw hue with cloudy white inclusions.

4 1/4in (10.7cm) width of butterfly

4 3/8in (11.3cm) height of second plaque

**US\$1,000 - 1,500**

晚清/民國 白玉牌兩件

2011

**A WHITE JADE 'CAT AND BUTTERFLY' CARVING**

**Qing dynasty**

The pebble carved as a recumbent cat with a kitten on its back and a large butterfly by its side; **together with** a jade carving of a recumbent cat; both pieces pierced for suspension.

1 1/2in (4cm) long, the longer

**US\$1,500 - 2,500**

清 白玉雕耨臺紋把件及臥貓把件

2012

**A PALE GREENISH-WHITE JADE 'DRAGON' BELT HOOK**

**18th/19th century**

The lustrous stone carved with a dragon's head forming the hook, facing an undercut and reticulated sinuous *chilong*, grasping a *lingzhi* stem in its mouth, the underside with a flat circular knob, the stone of an even pale green color.

5 1/2in (14cm) long

**US\$3,000 - 5,000**

十八/十九世紀 青白玉雕龍紋帶鉤



2013

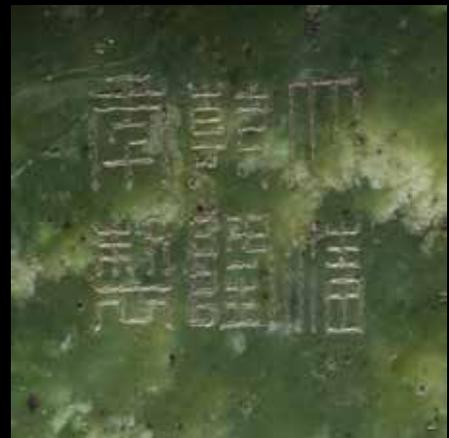
**A SPINACH JADE ARCHAISTIC CENSER AND COVER**  
**18th century**

The compressed *zun*-form body with short waisted neck, supported on a pedestal foot, the sides carved with opposing mythical beast handles suspending loose rings, the body carved in relief with *taotie* band interrupted by raised flanges, the domed cover similarly carved, surmounted by a button finial carved with shou medallion, the mottled stone with lighter veining and black specks, the mark on the base possibly later added.

7in (7.8cm) diameter

**US\$10,000 - 15,000**

十八世紀 碧玉雕饕餮紋活環耳蓋爐



Detail



2014

2014  
**A MOTTLED BLACK JADE FIGURE OF A CRANE**  
**Ming dynasty**

Carved in a recumbent posture, its head turned sharply to rest on its back, with feet tucked under its body, and the details of the wings, feathers and tail clearly incised.

*2 3/4in (7.1cm) long*

**US\$5,000 - 7,000**

明 褐斑黑玉雕臥鶴擺件



2015

2015  
**A PALE GREEN AND RUSSET JADE KNIFE GUARD**  
**Qing dynasty**

Of trapezoidal outline with rounded corners, the gently bulging sides incised with a *taotie* mask, one side retaining the russet skin, pierced longitudinally through the center.

*2in (5cm) long*

**US\$3,000 - 5,000**

清 青玉帶皮雕螭龍饕餮紋玢



2017

2016  
**A RETICULATED PALE GREEN JADE ARCHAISTIC PLAQUE**  
**18th/19th century**

Carved as an oval ring enclosing a *lingzhi* sprig, surmounted by an sinuous openwork *chilong*, accented with touches of russet.  
 2 3/8in (6cm) high

US\$4,000 - 6,000

十八/十九世紀 青白玉鏤雕螭龍紋牌



2016

2017  
**A WHITE JADE HAIR SLIDE, *BIANFANG***  
**Late Qing dynasty**

Of elongated rectangular form, one end gently rounded, the other rolled with florets adorning the sides, the main face carved with alternating stylized *shou* characters.  
 11 1/2in (29.2cm) long

US\$4,000 - 6,000

清末 白玉雕壽紋扁方

A nearly identical *bianfang* was sold in our San Francisco, 21 June 2011, sale 18888, lot 8082. A similar jade hair slide, *bianfang*, was sold at Christie's, Paris, 10 December 2014, sale 3608, lot 18.



2018

**A PAIR OF WHITE JADE BIRD-FORM BOXES AND COVER**  
**19th century**

Each cover well carved in the round in the shape of a long-tailed bird with outstretched neck, short beak, and small crest, with its wings by its side, the shallow fitted box with an oval inner lip supported on feet tucked beneath the body, the covers carved from stone of an even white color, one with inclusions skilfully worked into the bird's feathers, the boxes carved from stone with a slight green tinge.

5 3/4 in (14.5 cm) length of cover

**US\$10,000 - 15,000**

十九世紀 白玉雕綬帶鳥式蓋盒一對

From the tail with long middle feathers, shorter side feathers and small crest, this pair of boxes appears to have been carved as paradise flycatchers, known in Chinese as *shoudai niao*. The *shou* in the name is a homophone for longevity and the bird is also the symbol of the ninth ranked civil official.

Jade boxes in the form of birds were popular from the Qianlong period onwards. A pair carved in the form of doves is illustrated in the *Illustrated Catalogue of the Remarkable Collection of the Imperial Prince Kung of China*, The American Art Association, New York, 1913, cat. no. 26, and a pair carved as quail were sold at Sotheby's, Hong Kong, 23 October 2005, lot 333.



2019

**AN UNUSUAL GREEN JADE SILVER-MOUNTED BOWL**

**Qianlong six-character mark and of the period**

Carved with an everted rim and rounded sides, supported on a short foot, the stone of a celadon color with cloudy inclusions and russet-stained fissures, the later silver mount encircling the rim and foot, with *ruyi*-shaped panels pierced with a figure in landscape and dragon-fish handle at one end, the base incised with the seal mark.  
6 1/8in (15.6cm) diameter

US\$6,000 - 8,000

清乾隆 青玉盃後鑲銀柄 《大清乾隆年製》款



Detail



2020

2020  
**AN AMBER, AMETHYST, AND QUARTZ COURT NECKLACE,  
 CHAOZHU**

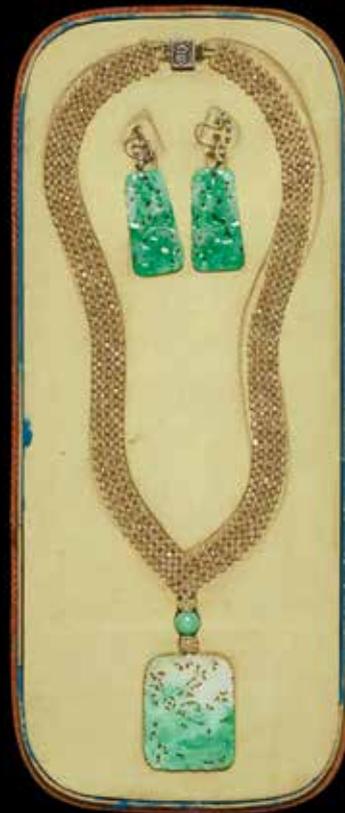
**19th century**

Strung with 108 amber beads separated by larger amethyst beads to each side, the necklace centered by the suspended *beiyun* composed of a blue ribbon divided by the flat oval *jiepai* of amethyst and weighted by a flattened tear-shaped bead, the necklace embellished by three pendant strings, each composed of five quartz beads and finished by a flattened tear-shaped amethyst bead.

45in (114.5cm) long

**US\$4,000 - 6,000**

十九世紀 琥珀紫水晶朝珠



2021

2021  
**A JADEITE AND SEED PEARL NECKLACE AND A PAIR OF  
 EARRINGS**

**Early 20th century**

The necklace made from a woven band of seed pearls with a silver clasp, suspending a jadeite bead and reticulated jadeite plaque carved with bat and other auspicious emblems; the associated earrings made from reticulated jadeite plaques carved with a bird in a flowering tree suspended from chains incorporating seed pearls, presentation box.

1 7/8in (4.9cm) height of necklace pendant

**US\$6,000 - 8,000**

二十世紀初 翠玉米珠項鏈配耳環

2022

**AN AGATE 'CLOUD' BOX AND PIERCED COVER**  
**18th/19th century**

Of irregular outline, the white inclusions skilfully used to depict swirling clouds, mostly concentrated on the pierced cover, the base incised with two characters reading *Zhenru*.

*3in (7.7cm) long*

**US\$4,000 - 6,000**

十八/十九世紀 瑪瑙巧雕雲紋蓋盒 《真如》款



2022

2023

**A CELADON JADE WASHER**  
**18th/19th century**

Carved as two lotus blossoms and leaves, the larger open blossom forming the receptacle, a bird perched on the petal of the smaller blossom, the translucent stone of an even color with minor inclusions, wood stand.

*2 3/4in (7.1cm) long*

**US\$5,000 - 7,000**

十八/十九世紀 青白玉雕蓮雀紋洗

A similar washer was sold in our London rooms, 14 May 2015, sale 22234, lot 88.



2023



2024 (two views)

2024

**A GREEN AND RUSSET JADEITE VASE AND COVER**  
**Late Qing dynasty**

Of flattened baluster form with opposing lion mask handles suspending loose rings, the body flanked by undercut blossoming chrysanthemum and a paradise flycatcher perched in a prunus tree, the domed cover surmounted by a chrysanthemum blossom, the decoration highlighted by skillful utilization of the russet skin, the brownish-green stone with some bright green splashes, wood stand.

*8in (20.3cm) high*

**US\$5,000 - 7,000**

清末 翠玉鑲雕花鳥紋活環蓋瓶



2025

**TEN SILVER MOUNTED JADEITE ARCHERS' RINGS**

**19th/early 20th century**

All fitted with silver inner liners and affixed to silver tripod stands chased with floral scrolls, four with pierced knobbed covers to serve as salt shakers, one missing its cover, the white stones with varying degrees of green coloration.

*1 3/8in (3.5cm), diameter of the largest*

**US\$7,000 - 9,000**

十九/二十世紀初 鑲銀翠玉扳指十件



2026



2027

**PROPERTY OF ELSA GLICKMAN**

2026  
**THREE JADE ARCHERS' RINGS**  
**Qing dynasty**

The first of an even white color; the second of oculiform section, one side with russet color; the third carved in jadeite of overall white color with pale apple-green streaks.  
 1 3/8in (3.5cm), diameter of the largest

**US\$3,000 - 5,000**

清 玉雕玉扳指三件

**PROPERTY OF VARIOUS OWNERS**

2027  
**SIX ARCHER'S RINGS**  
**Qing dynasty**

The first, carved from white jade with key-fret borders and *shuang xi* motifs; the second carved from brown and black jade with a *chilong* design; the third rendered in cloisonné with *shou* characters; the

fourth in red overlay snowflake glass, carved with diaper motifs; the fifth carved and reticulated in coconut shell; the sixth carved from dark green jade with white inclusions cleverly highlighted to depict a boating scene.  
 1 3/8in (3.5cm), diameter of the largest

**US\$4,000 - 6,000**

清 扳指六件

**Provenance**

All six rings purchased at Hartman Rare Art, New York, 23 March 1984

Red Glass Overlay Ring, Carved Coconut Ring, and Cloisonné Ring ex collection Chingwah Lee

Grey and Black Mottled Ring ex collection Metropolitan Museum of Art, de-accessioned 1983

# SCHOLAR'S ART AND FURNITURE

Lots 2028 - 2052



## 伊恩·福克納的供石收藏

邦瀚斯非常榮幸地推出伊恩·福克納 (Ian Falconer) 供石收藏中的一系列精選作品。這些供石是福克納先生從2000年起，在著名亞洲藝術品專家和古董商胡克敏 (Kemin Hu) 的指導下，通過十年的時間逐漸積累的。福克納先生所收藏的這些供石是此類近代個人藏家拍賣中最具有歷史性、風格最多樣化的收藏之一。

福克納先生是知名的美國藝術家、兒童文學作家，舞台和服裝設計師。他曾為《紐約客》雜誌 (The New Yorker) 創作過三十多期雜誌封面。在福克納先生為兒童創作的作品中，以小豬奧利維亞 (Olivia) 系列最為著名。該作品榮獲了2001年凱迪克兒童繪本大獎 (The Caldecott Medal)。除繪圖外，福克納也曾多次為科文特花園皇家歌劇院 (Royal Opera at Covent Garden)、巴黎夏特雷劇院 (Theatre du Chatelet Paris)、紐約市芭蕾舞團 (New York City Ballet) 及西北太平洋芭蕾舞團 (Pacific Northwest Ballet) 做舞台與服裝設計。他也曾與大衛·霍克尼 (David Hockney) 合作為洛杉磯歌劇院 (Los Angeles Opera) 與芝加哥抒情歌劇院 (Lyric Opera) 設計舞台項目。

福克納先生所收藏的供石擁有極高的審美質量，展現了不同時代的風格，同時也囊括了各種形態和材料，為收藏家提供了一次以藝術家的角度鑒賞供石的獨特機會。

### PROPERTY FROM THE COLLECTION OF IAN FALCONER

2028

#### A VERTICAL-FORM LINGBI LIMESTONE SCHOLAR'S ROCK

In the form of an irregular, twisting loop, the gnarled form framing a large void, the stone a dark gray with white veins and smooth, shiny surface, the lower half carved with a 20-character cursive inscription discussing the scholar's rock as an object of appreciation, the rock perched on a wooden stand carved to imitate root-wood; inscribed Japanese box.

7in (17.8cm) high

US\$10,000 - 15,000

靈璧石「鎖雲」山子

#### Provenance

Kagedo Gallery, Seattle WA

## THE IAN FALCONER COLLECTION OF CHINESE SCHOLAR'S ROCKS

Bonhams is pleased to offer selections from the Ian Falconer collection of Chinese scholar's rocks. This collection was formed by Mr Falconer over a ten-year period beginning in 2000, and assembled with the guidance of prominent Asian decorative arts scholar and dealer Kemin Hu. It is among the most historically and stylistically diverse single-owner collections of its kind to be offered at auction in recent years.

Ian Falconer is an American artist, children's book author and theatrical set and costume designer. He has illustrated over thirty covers for The New Yorker magazine, and is widely known for his iconic Olivia children's book series, winner of the Caldecott Medal. He has created set and costume designs for the Royal Opera at Covent Garden, Theatre du Chatelet Paris, New York City Ballet, and Pacific Northwest Ballet, and collaborated with David Hockney on stage projects for the Los Angeles Opera and the Lyric Opera.

The aesthetic quality and range of periods, forms and materials of the works in Falconer's unique collection offer an exceptional opportunity for connoisseurs to view the art of Chinese scholar's rocks from the enlightened perspective of an artist's eye.



2029

**TWO SCHOLAR'S ROCKS**

The first a ying stone example of light gray color in the form of a mountain ridge with a central pinnacle; the second a dark gray, vertically-oriented limestone rock in the form of a karst mountain, defined by overhanging cliff-like protuberances, both with rough surfaces and sharp contours and conforming wooden stands.

*10 3/4in (27.3cm), height of the taller*

**US\$2,500 - 4,000**

英石山子及石灰岩山子

**Provenance**

Kemin Hu, the vertical scholar's rock



2029

2030

**A LIMESTONE SCHOLAR'S ROCK**

In the form of a soaring karst mountain, rising from a smaller foot to a bulbous peak, the surface riddled with eroded holes and depressions and overhanging surfaces reminiscent of cliffs, the stone of blackish brown hue, the rock secured in an unusual, carved stone stand.

*10in (25.4cm) high*

**US\$2,000 - 3,000**

石灰岩山子

**Provenance**

Kemin Hu



2030

2031 W

**A YING STONE SCHOLAR'S ROCK**

The rock of light gray color and of horizontal orientation, in the form of a sharp, jagged range of peaks and valleys, the surface rough and riddled with holes and depressions resembling a series of mountain ridges, supported on a conforming wooden stand.

22in (55.9cm) wide

US\$5,000 - 7,000

英石山子

2032

No lot

2033

**A VERTICAL-FORM LINGBI SCHOLAR'S ROCK**

Of dark, black color with a shiny surface, the rock of irregular, fantastic form, pierced with numerous holes rising from a narrow foot to a large bulbous pinnacle, secured in a wooden stand imitating root-wood.

16 1/2in (41.9cm)

US\$5,000 - 7,000

靈璧石山子



2033

2031





2034

2034  
**A VERTICAL-FORM LIMESTONE SCHOLAR'S ROCK**

The rock of squat, bulbous form, combining sharp and soft surfaces with scattered piercings and eroded, overhanging peaks, the stone of dark brown hue and resembling a fantastical karst mountain, secured in a carved wood table-form stand.  
*8 1/4in (21cm) high*

**US\$2,000 - 3,000**

石灰岩山子



2035

2035  
**A VERTICAL-FORM YING SCHOLAR'S ROCK**

Of light gray hue and rough surface, defined by sharp contours and small hollows, the form pierced by a large, vertical hole, the rock perched on a conforming wooden stand.  
*13 1/4in (33.7cm) high*

**US\$2,000 - 3,000**

英石山子



2036

2036  
**A VERTICAL-FORM LIMESTONE SCHOLAR'S ROCK**

Of twisting, columnar form, resembling a gnarled tree trunk, with sharp contours and jutting protuberances, the surface displaying a rough texture and gray hue, the rock perched on a root-wood stand.  
*17 3/4in (45cm) high*

**US\$2,500 - 4,000**

石灰岩山子

**Provenance**  
Kemin Hu



2038

**PROPERTY OF VARIOUS OWNERS**

2037<sup>Y</sup>

**A HUANGHUALI 'TREE-TRUNK' BRUSHPOT**

**Qing dynasty**

Of cylindrical form, the irregular bumpy surface enhanced with further carved 'knots' and 'eyes' to simulate the gnarled surface of an aged tree trunk.

7 7/8in (20cm) high

**US\$6,000 - 8,000**

清 黄花梨随形笔筒

2038<sup>Y</sup>

**A HUANGHUALI DOCUMENT BOX**

**Late Qing dynasty**

Of plain, rectangular form, the faces dovetailed together, the lip of both the box and cover with beaded edge, the cover hinged to the box, the front with *ruyi*-form lock against a circular plate, with suspended c-shaped handles on each end.

5 x 14 3/8 x 7 7/8in (12.5 x 36.5 x 20cm)

**US\$7,000 - 9,000**

晚清 黄花梨小箱

A box of nearly identical form was sold at Sotheby's, Hong Kong, 5 October, 2016, sale 0705, lot 3002.



2037



2039



2040

**PROPERTY FROM THE COLLECTION OF LESTER KNOX LITTLE**

2039<sup>Y</sup> □

**A HUANGHUALI LOW CHEST**  
**Late Qing/Republic period**

The single-panel top set into a rectangular frame with ice-plate edge, the front faced with five drawers carved with flowering foliage, all supported on short cabriole legs, the beaded apron decorated with striding *chilong* confronting on a stylized *taotie* mask, embellished with *baitong* hardware.  
 21 5/8in (55cm) wide

**US\$5,000 - 7,000**

晚清/民國 黃花梨矮櫃

2040<sup>Y</sup> □

**A HUANGHUALI TABLE-FORM STAND**  
**18th/19th century**

The rectangular top terminating with everted ends, supported on trestle legs framing openwork panels carved with *ruyi*-heads, the beaded apron continuing onto scrolling spandrels.  
 14 1/2in (37cm) wide

**US\$2,500 - 4,000**

十八/十九世紀 黃花梨翹頭案形座

**Provenance**

Acquired in 1948 by Lester Knox Little (1892-1981), the last foreign Inspector General of the Chinese Customs Service.



**PROPERTY OF VARIOUS OWNERS**

2041<sup>Y W</sup>

**A HUANGHUALI SIDE TABLE, PINGTOU'AN  
17th century**

The rectangular paneled top set into a mitered, mortise and tenon frame above a plain recessed apron separated by oval rails joined to paired stretchers.

31 3/4 x 37 1/2 x 21in (80.6 x 95.3 x 53.3cm)

**US\$80,000 - 120,000**

十七世紀 黃花梨平頭案

A very similar table is illustrated by Wang Shixiang in *Connoisseurship of Chinese Furniture*, Hong Kong, 1990, vol. 2, p.96, plate B81. Another similar table, in zitan and huamu, was sold at Christie's, New York, 20 March, 2014, sale 2830, lot 2295.







2042 (top view)



2042



2043

2042

**A RARE MOTHER-OF-PEARL INLAID BLACK LACQUERED WOOD DOCUMENT BOX**  
**17th/18th century**

Of rectangular section, the flat top inlaid with scholars engaging in the 'four accomplishments' in a garden pavilion with gable placard inscription possibly reading *Yutang*, the long sides of the cover made from long strips displaying reserves of birds on branches above lion dogs filling similar reserves on the box sides while the short ends display horizontal panels filled with depictions of the 'eight immortals'.  
 13 1/2in (34cm) long

**US\$10,000 - 15,000**

十七/十八世紀 黑漆嵌螺鈿四藝圖蓋箱

'Yutang' was the name for the Hanlin Academy, the elite scholarly institution found in the Tang dynasty by the Emperor Xuanzong to perform literary tasks for the court. The Hanlin Yuan provided members to the private council to the Emperor. This body also codified the official interpretation of the Confucian Classics, which formed the basis for the civil-service examinations necessary for entrance into the higher levels of the government bureaucracy.

A smaller box with similar decoration, was sold at Sotheby's, Hong Kong, 27 May 2014, sale 0520, lot 905.

2043

**A MOTHER-OF-PEARL 'PHOENIX' PLAQUE**

Cut in the form of a phoenix, one side carved in low relief to depict the mythical bird with inlaid eye, finely detailed outstretched wings and long, curling tail feathers, the crest forming a loop to secure a gold bale, the same design incised on the underside.  
 1 3/4in (4.5cm) high

**US\$1,000 - 1,500**

螺鈿雕鳳式牌



2044



2044

**FROM A PRIVATE NEW YORK COLLECTION**

2044

**A PAIR OF REVERSE-PAINTED MIRRORS  
18th century**

Each mirror depicting a beautiful lady seated on a luxurious veranda, the figures gazing enticingly at the viewer, clothed in diaphanous robes, adorned with jewels and delicate ornaments in their coiffure, surrounded by rich furnishings, flowers and pets, one lady seated below blue gauze curtains, the other mirror with a floral and foliate border, both held in gilt frames of Chinese manufacture that are likely original.

15 1/16 x 12 7/8 in (38.3 x 32.7 cm), dimensions of the frames

**US\$10,000 - 15,000**

十八世紀 玻璃鏡美人畫兩件

**Provenance**

New York Private Collection  
Formerly with S. Dean Levy

A very similar mirror, painted with a portrait of Captain John Cranstoun, an Englishman who went to China in the 1770's with the Honourable East India Company, and showing the figure on a veranda beneath a hanging curtain, housed in a very similar frame, was sold in our London rooms, 4 November 2015, sale 22305, lot 314. A larger mirror, with court figures in a very similar style, was sold in these rooms, 17 March 2014, sale 21617, lot 8069. Another related mirror from the Horlick collection was sold at Sotheby's, London, 5 June 2007, sale 7300, lot 23.

The reverse of one of the mirrors bears an inscribed label, likely from the 19th century, stating that these two mirrors were owned by the painter John Trumbull, who in turn received them as a gift from George Macartney, 1st Earl Macartney.



2045

2045<sup>W</sup>

**A RARE UNCUT SILK AND GOLD  
BROCADE DRAGON ROBE**

**17th century**

The uncut silk of deep blue, couched with brilliant, gold-wrapped thread depicting nine four-clawed, writhing dragons pursuing flaming pearls of wisdom, set against a ground of gold cloud scrolls and auspicious symbols, including crane, *qilin*, and *shou*-characters, the bottom edges with wide hems depicting roiling waves crashing upon stylized peaks rising from the foam, mounted onto a fabric backing; framed and glazed.

81 x 47.5 in (205.7 x 120.6 cm)

**US\$20,000 - 30,000**

十七世紀 藍地緞織彩雲金龍紋袍料 鏡框

A robe embroidered with four-clawed dragons and of exceedingly fine quality would likely have been made for a court official or highly ranked member of the nobility. Dragon robes from the late Ming and early Qing periods are very uncommon, especially in uncut condition. A very similar blue silk and gold thread robe is in the collection of the Capital Museum Beijing and is view-able on the institution's website ([http://www.capitalmuseum.org.cn/jpdc/content/2011-01/20/content\\_23996.htm](http://www.capitalmuseum.org.cn/jpdc/content/2011-01/20/content_23996.htm)). A related robe, in olive green silk, subsequently cut into a Japanese monk's *kesa* was sold at Christie's, New York, 15 March, 2015, sale 3720, lot 3279. Another similar robe, also re-cut as a *kesa*, is in the collection of the Metropolitan Museum of Art, New York, accession number: 1971.19. Yet another blue silk and gold thread robe, of highly similar design, is illustrated by Li Yulai in *Fabrics of Ming and Qing Dynasties*, Shanghai, 2012, plate Ys031.

2046

**AN UNCUT PURPLE SILK GAUZE DRAGON  
ROBE YARDAGE**

**Early 20th century**

The long bolt woven with multi-color and gold-wrapped silk threads to form the outline of a robe in three sections, with the design of dragons amidst clouds and auspicious emblems above *lishui* borders, the end woven with maker's mark reading *Zhangyunji*.

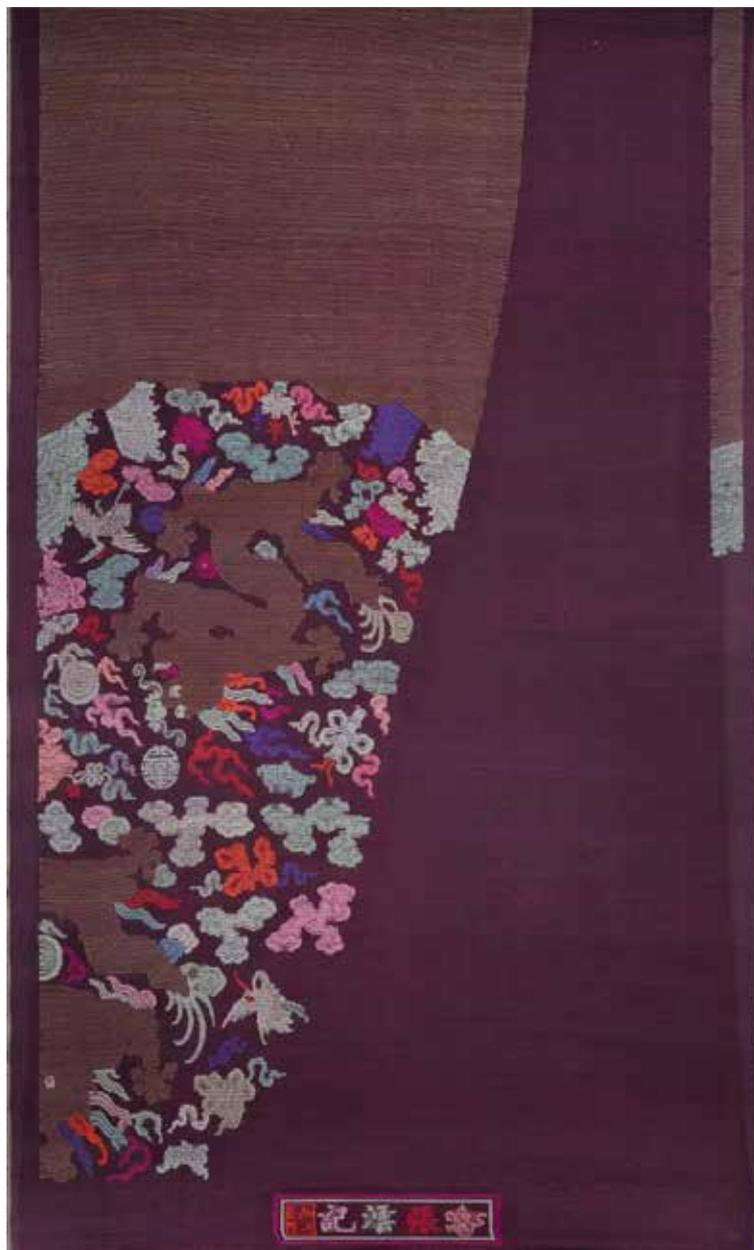
265in (673cm) long

**US\$3,000 - 5,000**

二十世紀早期 紫地納紗織雲龍紋袍料 《張雲記》款

Another uncut gauze dragon robe was sold in these rooms, 16 September 2013, sale 20998, lot 8125.

A similar uncut gauze dragon robe was sold at Christie's, London, 11 November 2016, sale 12292, lot 784.



2046 (detail)



2047

2047  
**A CINNABAR LACQUER 'SCHOLARS' BOX AND COVER**  
**18th/ 19th century**

Of rectangular form, the sides of the box completely enclosed by the tall cover, the top carved with a scene of a scholar departing on horseback with his attendant, as a lady bids farewell from the second floor of a pavilion, the tall sides each carved with a scene of an elderly scholar in various leisurely settings, all supported on an integral stand carved with diaper patterns and *ruyi*-form feet, the interior and base lacquered black.

6 7/8in (19cm) long

**US\$4,000 - 6,000**

十八/十九世紀 剔紅雕文人圖長方蓋盒



2048

2048  
**A CARVED CINNABAR LACQUER CIRCULAR BOX AND COVER**  
**19th century**

The top of the cover carved with a scene of Wang Xizhi and his attendant carrying a goose while pursued by an elderly fan seller who wants Wang to inscribe her fans, the sides carved with diamond diaper, the interior and base lacquered black.

6 3/4in (17.4cm) diameter

**US\$3,000 - 5,000**

十九世紀 剔紅雕王羲之書扇圖圓蓋盒



2049

2049  
**A CARVED CINNABAR LACQUER RECTANGULAR BOX AND COVER**

**18th/19th century**

Made with indented corners, the top carved with a scene of ladies in an elaborate garden setting with garden rocks and covered walkways, the sides carved with panels enclosing geometric patterns or florets surrounded by scrolling foliage, the interior and base lacquered black. *9in (22.9cm) long*

**US\$3,000 - 5,000**

十八/十九世紀 剔紅雕漆庭院圖長方蓋盒

2050  
**TWO CARVED CINNABAR LACQUER CIRCULAR BOXES AND COVERS**

**19th century**

Each with domed cover, the sides carved with diamond diapers, the top of one depicting the beauty Xi Shi washing silk, the other portraying Shi Xiangyun dozing on a garden seat, the edges with metal rims, the interior and underside lacquered black.

*3 3/4in (9.5cm) diameter*

**US\$2,000 - 3,000**

十九世紀 剔紅雕美人圖圓蓋盒兩件



2050



2051

2051

**A PAIR OF CINNABAR LACQUER BOXES AND COVERS**  
**18th century**

Each of irregular ovoid form, the covers decorated with lychees carved with a triangular diaper pattern hanging among foliage and branches, each with a bird of paradise in flight, the ground and sides of the box carved with a square diaper pattern, the undersides covered in black lacquer.

*4 7/8in (12.2cm) wide each*

**US\$4,000 - 6,000**

十八世紀 剔紅雕荔枝紋蓋盒一對

2052

**A ROCK CRYSTAL BRUSH POT**  
**Late Qing/ Republic period**

Well carved all around with a scene of gnarled trees, fantastic rock formations and *lingzhi* clusters, with a wooden stand of conforming shape.

*5 1/4in (13.3cm) high*

**US\$4,000 - 6,000**

晚清/民國 水晶雕樹癭紋筆筒



2052

# CHINESE PAINTINGS AND CALLIGRAPHY

Lots 2053 - 2100





2053

**PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION**

2053

**AFTER ZHAO CHANG (960-AFTER 1016)**

Pomegranate, 15th /16th century  
Hanging scroll, ink and color on silk.  
8 7/8 x 9 1/2in (22.8 x 23.9cm)

**US\$2,000 - 3,000**

(仿)趙昌 石榴圖 十五/十六世紀 設色絹本 立軸



2054

**PROPERTY FROM THE COLLECTION OF LESTER KNOX LITTLE**

2054<sup>2</sup>

**ANONYMOUS**

Figures in Landscape, 18th century  
Framed and glazed, ink and color on silk, signed  
*Songnian*, with two seals.  
9 7/8 x 10 3/4in (25.3 x 27.3cm)

**US\$2,500 - 4,000**

佚名 人物圖 十八世紀 設色絹本 鏡框

**Provenance**

Acquired in 1948 by Lester Knox Little (1892-1981), the last foreign Inspector General of the Chinese Customs Service



2055

2055<sup>2</sup>

**ANONYMOUS**

Blue and Green Landscape, 18th century  
Framed and glazed, ink and color on silk, with five  
collectors' seals.  
11 1/2 x 11 3/8in (29.2 x 28.8cm)

**US\$2,000 - 3,000**

佚名 青綠山水人物圖 十八世紀 絹本設色 鏡框

**Provenance**

Acquired in 1948 by Lester Knox Little (1892-1981), the last foreign Inspector General of the Chinese Customs Service

**PROPERTY FROM AN IMPORTANT  
SAN FRANCISCO COLLECTION**

2056

**ANONYMOUS**

One Hundred Characters of *Shou*, 18th century

Hanging scroll, gold ink on red paper, including one hundred characters of *Shou* (longevity) written in different scripts and auspicious interpretations.

71 x 32in (180 x 81cm)

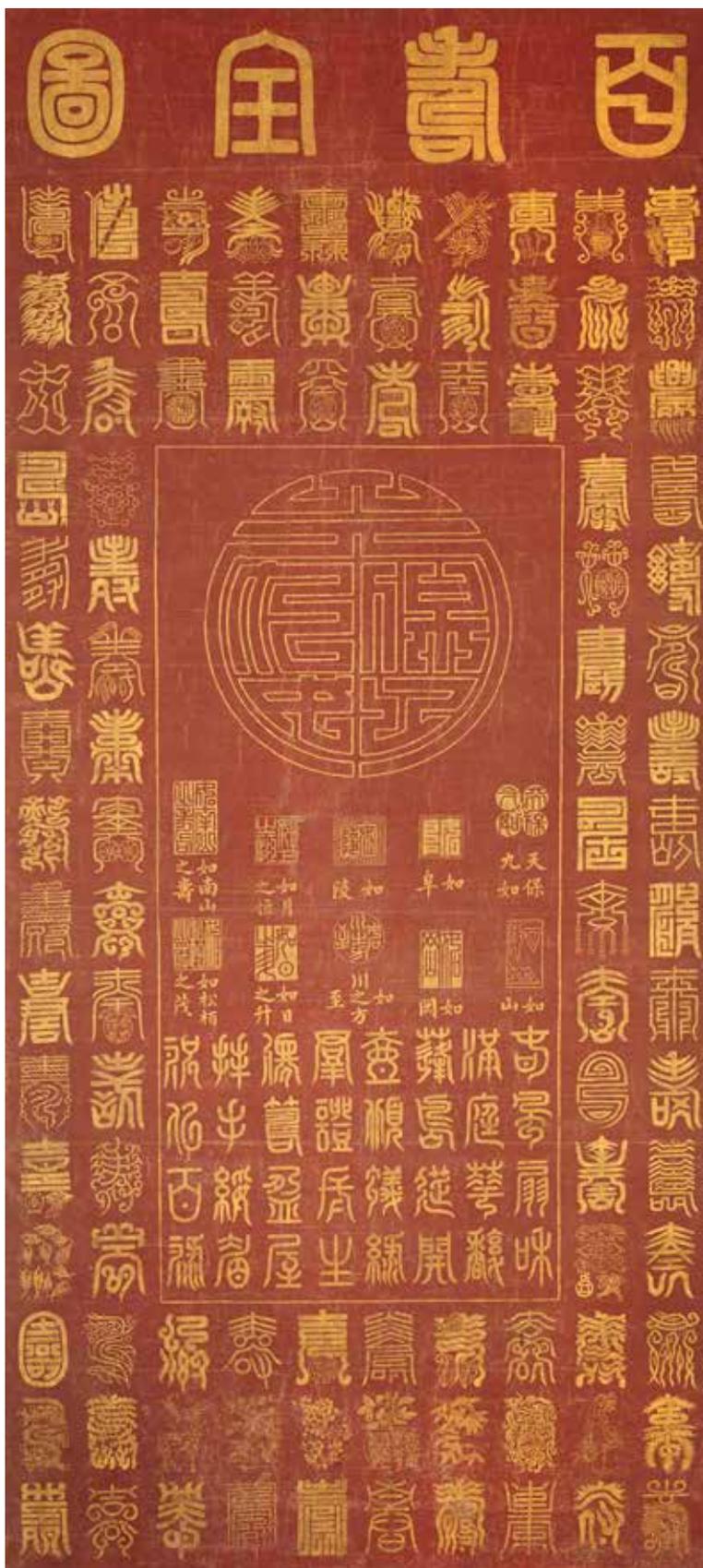
US\$7,000 - 9,000

佚名 百壽全圖 十八世紀 描金紙本 立軸

**Provenance**

Purchased from the Shanghai Antique Store, 1982

On loan at Iris & B. Gerald Cantor Center for Visual Arts at Stanford University, March 2000 - February 2003



2056

2057

**GONG XIAN (1618-1689)**

Landscape

Handscroll, ink on paper, signed *Gong Xian*, with two artist's seals reading *Gong Xian yin* and *Banqian*, with one collector's seal, reading *Baiyi zhai*, appearing twice.

10 7/8 x 91 1/4in (27.6 x 231.8cm)

**US\$120,000 - 180,000**

龔賢 山水 水墨紙本 手卷

**Provenance**

Professor James Cahill, Ching Yuan Chai Collection

Although often associated with the Jinling (Nanjing) school of the 17th century, Gong Xian was very much an individual; he spent decades away from the late Ming capital after the fall of the dynasty in 1645. His biography, written by his friend Zhou Lianggong (1612-1672), notes that Gong Xian is "eccentric" and "aloof". Nonetheless he was well-connected in the artistic and social circles of the day, having studied under Dong Qichang (1555-1636).

The present scroll likely dates from the artist's later period, after he returned to Nanjing following his extended stay in Yangzhou. There is a syncopated rhythm within the repeated soft pale brushstrokes that evoke the rolling river landscape, where dense clusters of strokes contrast with the stark blocks of negative space. The non-linear quality of the composition are characteristic of the artist's later period--"hei Gong (黑龔)" or "black Gong", which contrasts with the "bai Gong (白龔)" "white Gong" mode of his earlier works that rely more heavily on the traditional *wenren* approaches.





2058

2058

**WU WEI (1459-1508)**

Travelers in the Mountains

Hanging scroll, ink and color on silk, signed *Xiaoxian*, with one artist's seal *Xiaoxian siyin*, inscription signed Zhengwei, followed by a seal reading *Jitong suocang*, and additional three collectors seals, two of them reading *Li Pu jiangding*, *Mengmei xianguan zhencang yin*. 65 3/8 x 36 1/2in (166 x 92.7cm)

**US\$60,000 - 80,000**

吳偉 山水人物圖 設色絹本 立軸

The inscriber, Pan Zhengwei (1791-1850), pseudonym *Jitong*, was a wealthy Cantonese merchant, yet a well-known calligraphy and painting collector and connoisseur. Part of his painting collection is published in *Tingfanlou shuhuaiji* (聽颿樓書畫記). The inscription is dated to *gengzi* year (1840). According to the inscription, Pan Zhengwei first saw this painting while he was invited to a dinner at his friend's place. He immediately fell in love with it, and traded a Wen Zhengming painting for this Wu Wei on the next day.

**Provenance**

Acquired from Chang Ting Chen in Hong Kong

On loan at Iris & B. Gerald Cantor Center for Visual Arts at Stanford University, March 2000 - February 2003

2059

**ZHANG HONG (1577- AFTER 1652)**

Travelers in Landscape, 1637

Hanging scroll, ink on silk, inscribed and signed *Wumen Zhang Hong*, dated *dingchou* year (1637), with two artist's seals reading *Zhang Hong zhiyin* and *Jundu*, two collectors' seals *Pan Bozhu jia zhencang* and *Shiyi yishi ning bianzhen*.

74 x 37 5/8in (188 x 95.6cm)

**US\$8,000 - 12,000**

張宏 溪山行旅圖 1637年作 水墨絹本 立軸

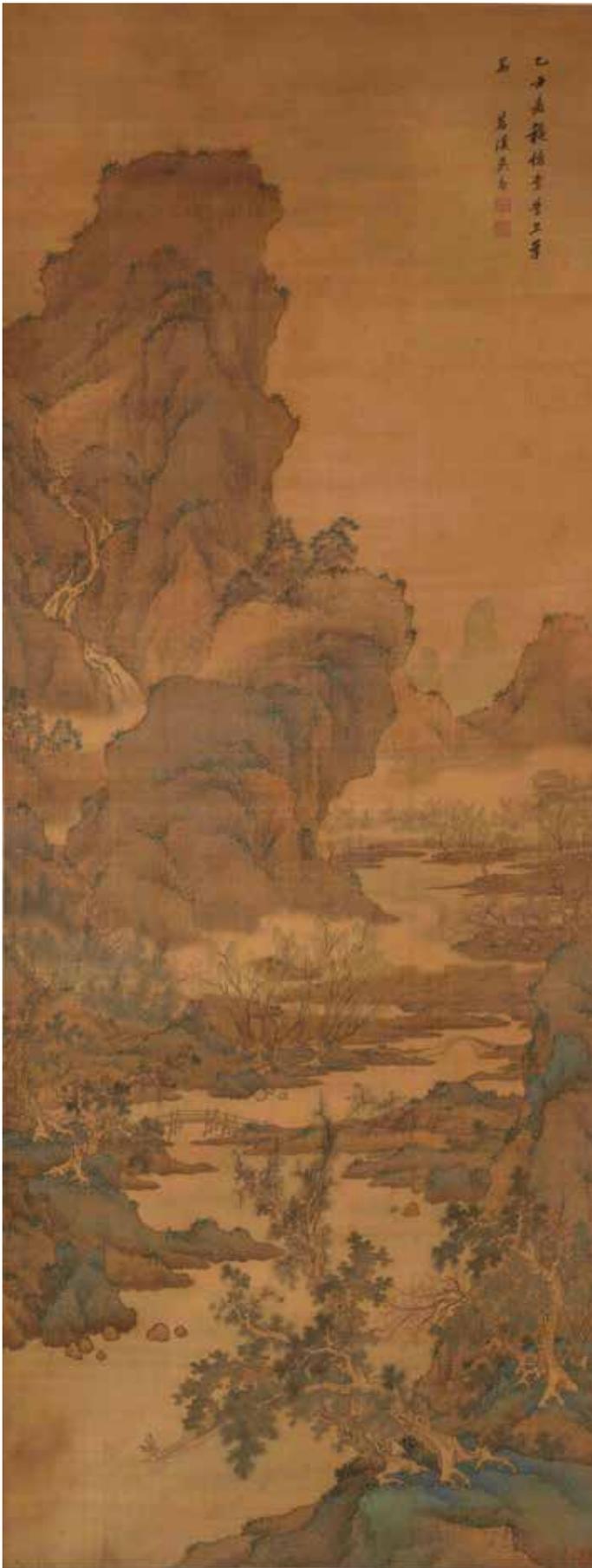
**Provenance**

Acquired from Chang Ting Chen in Hong Kong

Zhang Hong was a late Ming dynasty painter of the Wu school, known especially for eccentric and individualistic landscapes. The present painting stands as an excellent example of his oeuvre, depicting figures in travel costume, mounted on donkeys, wending their way through exceedingly fantastic and exquisitely painted cliffs, beneath the lacy canopies of wizened trees.



2059



2060

**WU QIAO (17TH CENTURY)**

Blue and Green Landscape in the Manner of  
Li Cheng, 1685

Hanging scroll, ink and color on silk, dated  
*yichou* (1685) with two artist's seals, one  
reading *Wu Qiao zhiyin*, one collector's seal  
*Yong'an Shen shi cang shuhua yin*.  
68 5/8 x 26 1/8in (166.7 x 66.4cm)

**US\$12,000 - 18,000**

吳喬 仿李成青綠山水 1685年作 設色絹本 立軸

2060

2061

**ATTRIBUTED TO KUN CAN  
(1612-AFTER 1674)**

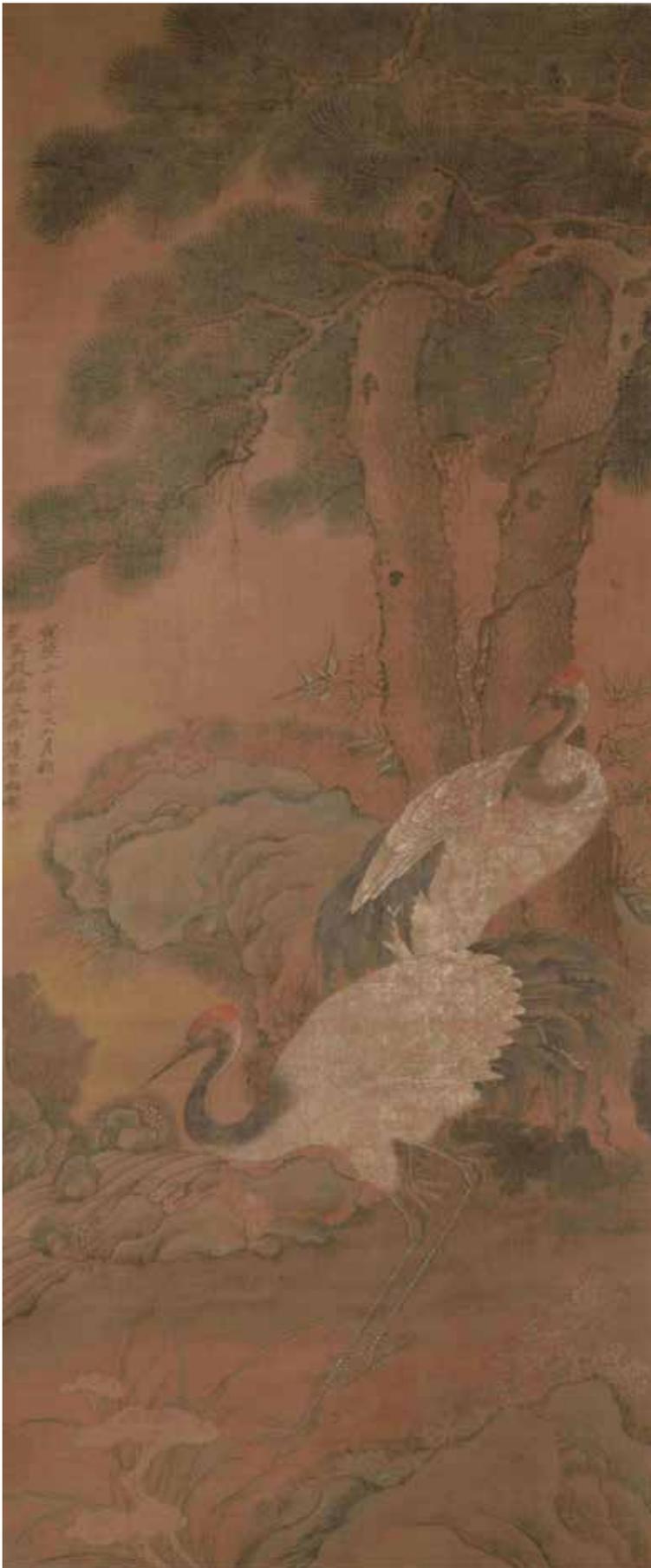
Landscape in the Style of Wang Meng  
Hanging scroll, ink and color on paper,  
inscribed and signed *Shitu candao zhe*,  
bearing three seals reading *Shixi*, *Renru  
xianren*, and *Haomeng*.  
42 1/2 x 18 5/8in (107.4 x 47cm)

US\$6,000 - 9,000

(傳)髡殘 仿王蒙山水圖 設色紙本 立軸



2061



2062

**ATTRIBUTED TO BIAN JINGZHAO  
(1356-1428)**

Pine and Crane

Hanging scroll, ink and color on silk, bearing a date of the second year of *Xuande* (1427), a signature *Bian Jingzhao*, followed by a seal reading *Wenjin*.

61 5/8 x 26in (156.5 x 66.2cm)

**US\$10,000 - 15,000**

(傳)邊景昭 松鶴圖 設色絹本 立軸

2063

**ANONYMOUS**

Quail and Peony, 17th/18th century  
Hanging scroll, ink and color on silk, with two  
seals.

75 3/4 x 40in (192.4 x 101.5cm)

**US\$10,000 - 15,000**

佚名 錦雉牡丹圖 十七/十八世紀 設色絹本 立軸



2063



**PROPERTY OF VARIOUS OWNERS**

2064

**ANONYMOUS**

Gathering of Immortals, 18th century  
Hanging scroll, ink and color on silk.  
73 3/4 x 36 7/8in (187.4 x 93.5cm)

**US\$7,000 - 9,000**

佚名 群仙圖 十八世紀 設色絹本 立軸





2066<sup>W</sup>

**ANONYMOUS**

An Ancestor Portrait of a Qing Courtier  
Framed and laid onto board, ink and color on  
silk, bearing a signature of Leng Mei  
(1669-c.1745).

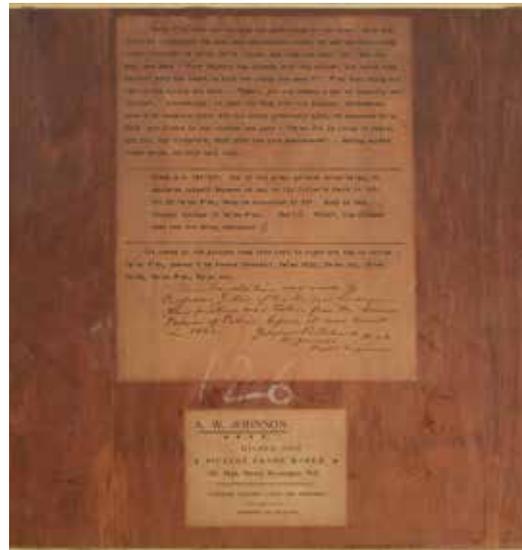
76 3/4 x 41 1/2in (194.7 x 105.5cm)

**US\$3,000 - 5,000**

佚名 著朝服肖像冷枚款 設色絹本 鏡框

Chinese ancestor portraits aid in keeping the family's memory of the alive. Portraits like this would have been displayed during domestic ritual ceremonies. The figure in this painting wears a fur-trimmed *chaofu*, the court's formal attire, and the one-eyed peacock feather adorning his hat signifies high imperial favor. The Qing emperor could award members of the court the right to wear a peacock feather (*hualing*) with one, two, or three eyes, with three being the most prestigious. The hint of a sword sheath indicates he may have had a military position as well.

2066



2067

**ANONYMOUS**

Three Paintings Depicting Scenes from the “Romance of the Three Kingdoms”, 18th/19th century  
Framed and glazed, ink and mineral pigments on paper, with gilt inscriptions in Chinese and Manchu, each depicting a story from the “Romance of the Three Kingdoms”.

17 1/4 x 17in (44 x 43.2cm) each

**US\$5,000 - 7,000**

佚名 三國故事人物圖 十八/十九世紀 設色紙本 鏡框三幅

One of the paintings illustrates the first king of Cao Wei, Cao Pi (dressed in yellow robe), killing a mother deer with an arrow during a hunt, and then ordering his son Cao Rui to kill the young deer. Cao Rui had a kind heart. He wept and said, “Your imperial majesty has already killed the mother, and I do not have the heart to kill the son as well.” Cao Pi dropped the bow and arrows and become mournful. When Cao Pi became ill in 226, he made Cao Rui crown prince. The scene is portrayed on the top left of the painting. The artist cleverly framed two narratives from the two decisive moments of Cao Rui’s life into one scene.

The other painting depicts the battle between General Xu Huang of the Wei and General Guan Yu of the Shu. Likely it is the Battle of Fancheng in 219.

The third depicts a violent rebellion scene: general Wen Qin (in red on the top left) and the general Wuqiu Jian (the beheaded figure at the bottom) raised a rebellion against Sima Shi (in green sitting on the top right corner), whose family had gained supreme power over the state of Wei. Unfortunately, the rebels were soon crushed by Sima Shi as the picture illustrates.

According to documentation on the reverse of the frames, the paintings were removed from the Summer Palace prior to the burning by Lt. General Gordon D. Pritchard, a Royal Engineer with the British Navy. Although a definite imperial connection is tenuous, the inscriptions in both Manchu and Chinese, as well as the high quality of the painting, suggests that the present lot would have been made for a member of the Manchu nobility.



2068



2068-2



2069

2068

**QIAN HUI'AN (1833-1911)**

Two Figurative Paintings

Album leaves, mounted in frames, ink and color on paper, both inscribed and signed by the artist, each bears one artist's seal reading *Jisheng fu* and *Pengcheng*.

10 1/8 x 12 1/2in (25.8 x 32cm) each

US\$1,200 - 1,800

錢慧安 人物圖 設色紙本 鏡框兩幅

**PROPERTY FROM AN IMPORTANT SAN FRANCISCO COLLECTION**

2069

**SHEN XINHAI (1855-1941)**

Jubilation from Heaven to Earth, 1919

Hanging scroll, ink and color on paper, inscribed and signed *Xinhai Shen*, dated *jivei* (1919, at the age of sixty-four), with one artist's seal reading *Xinhai zhiyin*.

43 x 20 1/8in (109 x 51cm)

US\$4,000 - 6,000

沈心海 歡天喜地 1919年作 設色紙本 立軸

**PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION**

2070

**WU CHANGSHUO (1844-1927)**

Peony, 1921

Hanging scroll, ink and color on paper, inscribed and signed by the artist *Laofou Changshuo*, dated at the age of seventy-eight (1921), with two artist's seals *Wu Changshi* and *Wu Jun zhiyin*, accompanied by an inscribed Japanese wood box, noting the painting was mounted in Showa 10 (1935).

59 x 15 1/2in (150 x 39.3cm)

**US\$12,000 - 18,000**

吳昌碩 牡丹圖 1921年作 設色紙本 立軸



2070

**PROPERTY OF VARIOUS OWNERS**

2071

**WU CHANGSHUO (1844-1927)**

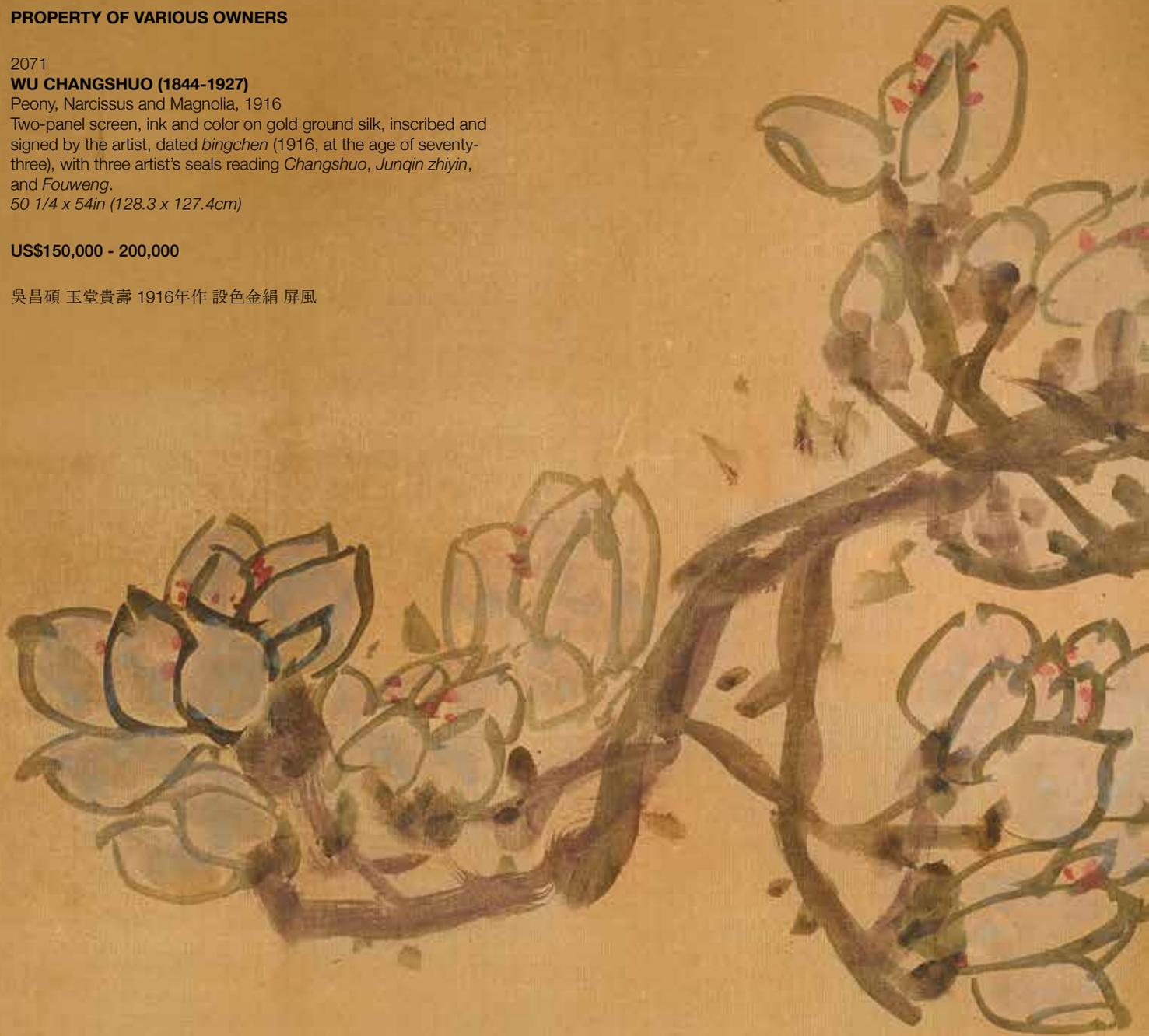
Peony, Narcissus and Magnolia, 1916

Two-panel screen, ink and color on gold ground silk, inscribed and signed by the artist, dated *bingchen* (1916, at the age of seventy-three), with three artist's seals reading *Changshuo*, *Junqin zhiyin*, and *Fouweng*.

50 1/4 x 54in (128.3 x 127.4cm)

**US\$150,000 - 200,000**

吳昌碩 玉堂貴壽 1916年作 設色金絹 屏風



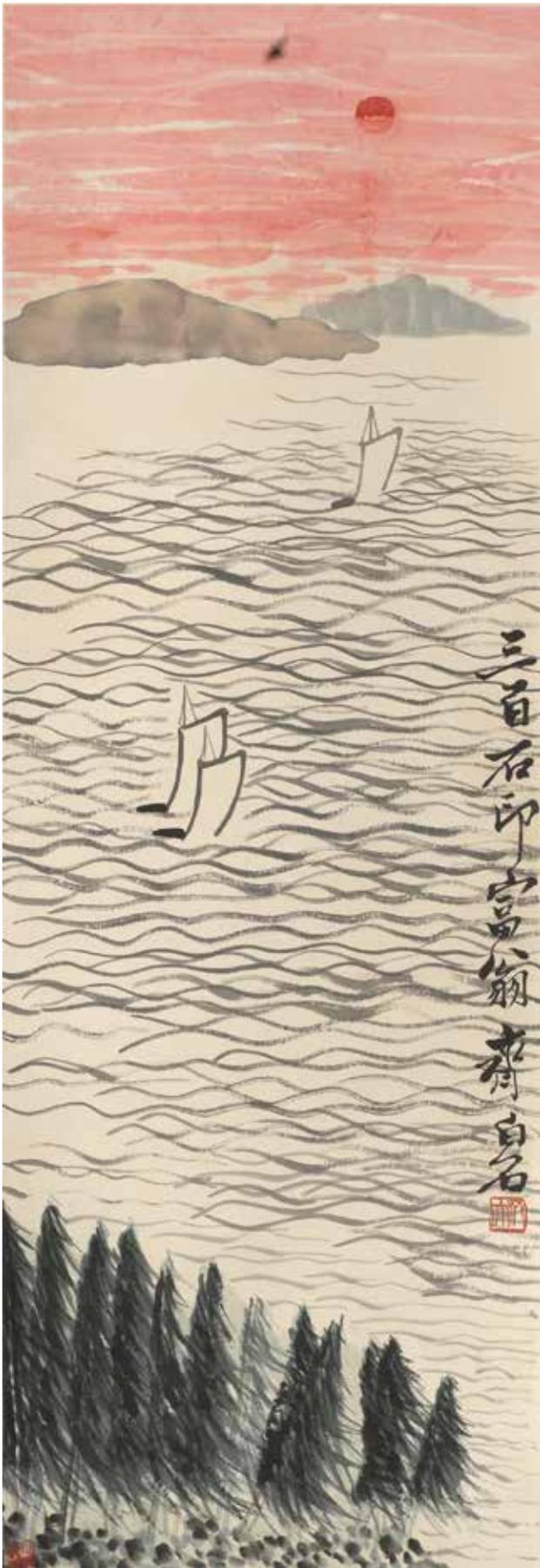


Wu Changshuo, a native of Zhejiang and leading exponent of the “Shanghai School”, was born into a wealthy family and became well known for his paintings of flowers and plants. Though he passed the imperial examinations, he spent most of his life devoted to painting and seal carving. Among his famous students, Wu Changshuo counted Chen Banding (陳半丁), Gu Linshi (顧麟士) and Wang Yiting (王一亭).

Of particularly large dimensions, this painting is also special as a work on gold silk, an unusually rich material. Chinese paintings are not commonly mounted on Japanese screens, however, Wu Changshuo was highly revered in Japan during and after his lifetime, cultivating many Japanese friends and clients and screen-mounted examples of his painting are well known. Aida Yuen Wong notes in *Parting Mists, Discovering Japan and the Rise of National-Style Painting in Modern China*, Honolulu, 2006, that Wang Yiting was Wu Changshuo's greatest advocate in Shanghai, and through his significant business and social connections in Japan, Wang did much to foster relationships between Wu and major Japanese collectors. Two similar screens by the artist, formerly in the possession of Tokyo's famed Mitsukoshi Hyakaten (三越百貨店), are known to have been painted on gold silk.

In the inscription, Wu mentions *Shi Daoren* (石道人) of *Yu Shan* (虞山), a poetic pseudonym for his friend Zhao Guni (趙古泥), a disciple who studied seal carving with Wu, and who, according to the text, gifted the seal paste used in this composition. Wu also references the name *Zhao Wumen* (趙無悶), one of the many artistic *hao* for Zhao Zhiqian (趙之謙), a leading painter, calligrapher, painter and fellow native of Zhejiang, who shared Wu Changshuo and Zhao Guni's passion and talent for seal carving. In this case, Wu notes that the ink used in the composition was made by Zhao Wumen, who had passed away over 30 years before. Apart from its significance as a remarkable example of Wu Changshuo's oeuvre, this composition is also a poignant record of the artist's backward glance at friendships in the twilight of his life.

Three similarly spectacular screen-mounted paintings by Wu Changshuo, also on gold ground, were sold at Sotheby's, New York, sale 9480, 17 March, 2016, lots 1212, 1213, and 1214.



**PROPERTY FROM AN IMPORTANT SAN FRANCISCO COLLECTION**

2072

**QI BAISHI (1864-1957)**

Sunrise with Boats

Hanging scroll, ink and color on paper, inscribed and signed *Qi Baishi*, with two artist's seals, one reading *Qi Da*.

39 x 13 3/8in (99 x 34cm)

**US\$70,000 - 100,000**

齊白石 日出揚帆 設色紙本 立軸

**Provenance**

Formerly in the collection of Chang Fuyun (張福運), San Francisco

Chang Fuyun (張福運) (1890-1983), more commonly known as F.Y. Chang, a diplomat, president of Beijing Jiaotong University and director general of the Chinese Maritime Customs Service, was the first Chinese graduate of Harvard Law School in 1917. Chang was also a prominent collector of Chinese painting, with significant selections from his collection exhibited at the Arthur M. Sackler Museum in 1987 in the show, *Last of the Mandarins*, with accompanying catalog published by the Harvard Art Museums. In 1988, his daughter, Julia Chang Bloch, United States Ambassador to Nepal, endowed the F.Y. Chang Foundation at Harvard Law School to support legal education focusing on Chinese law.

A similar pink-sky landscape with boats, dated 1938, is illustrated Jung Ying Tsao in *The Paintings of Xugu and Qi Baishi*, San Francisco, 1993, p. 289. A sunset landscape by Qi Baishi was sold at Christie's, Hong Kong, 1 December 2015, sale 3463, lot 1490.

2072

**PROPERTY OF VARIOUS OWNERS**

2073

**QI BAISHI (1864-1957)**

Morning Glory and Insects, 1948

Hanging scroll, ink and color on paper, inscribed and signed *Baishi*, dated *wuzi* (1948), with three artists' seals reading *Baishi*, *Wu nian bashiba*, and *Laonian kenru renyi*.

41 1/4 x 13 3/8in (104.8 x 33.8cm)

**US\$80,000 - 120,000**

齊白石 牽牛草蟲 1948年作 設色紙本 立軸

**Provenance**

Shanghai Wenwu Shangdian, 11 November 1985



2073



2074

**QI BAISHI (1864-1957)**

Quail and Taro

Hanging scroll, ink on paper, inscribed and signed *Qi Baishi*, with one artist's seal *Qi Da*.

39 3/4 x 13 3/4in (101 x 34.6cm)

**US\$70,000 - 100,000**

齊白石 芋葉鶴鶉 水墨紙本 立軸

Compare the distinctive brushwork defining the birds with that in a painting of hen and chicks, published by Jung Ying Tsao in *The Paintings of Xugu and Qi Baishi*, San Francisco, 1993, p.368. A further work, with a pair of quail as the subject, was sold at Sotheby's, Hong Kong, 4 October, 2016, sale 0659, lot 1425. A very similar composition, depicting taro and rooster, was sold at Christie's, Hong Kong, 31 May, 2011, sale 2858, lot 2609.

2074



2075

2075

**XU BEIHONG (1895-1953)**

Horse, 1942

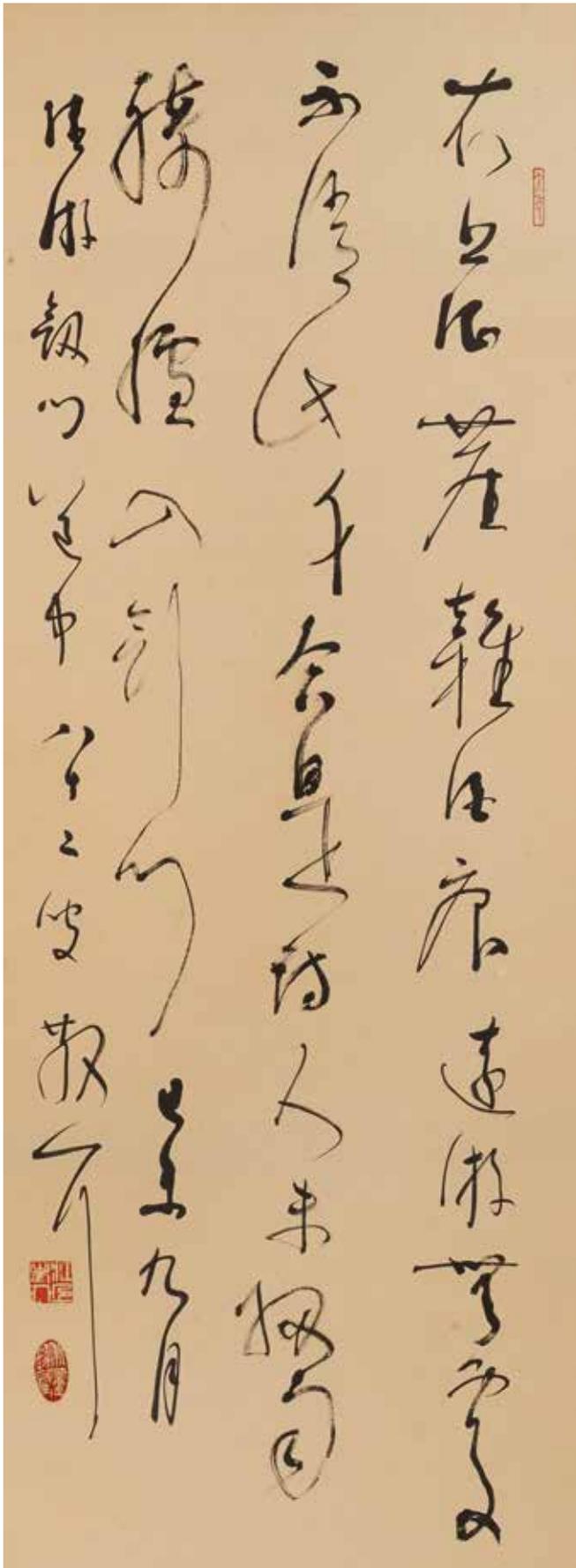
Hanging scroll, ink and color on paper, inscribed and signed by the artist, dated *renwu* (1942), dedicated to *Fengzi*, with two artist's seals reading *Xu and Beihong zhi hua*.

27 5/8 x 20in (70.3 x 50.6cm)

**US\$80,000 - 120,000**

徐悲鴻 奔馬圖 1942年作 設色紙本 立軸

Xu Beihong has dedicated the painting to Lü Fengzi (1886-1959) (呂鳳子), his teacher and fellow artist. In addition to being in Shanghai together in the early years of the Republican period, the two were together again in Nanjing at National Central University.



2076

**LIN SANZHI (1898-1989)**

Calligraphy in Cursive Script, 1979

Hanging scroll, ink on paper, dated at *bashier sui* (age eighty-two, or 1979), signed *Sanzhi*, with two artist's seals reading *Danian* and *Jiangshang laoren*, with one collector's seal.

37 3/8 x 13 7/8in (95 x 35.3cm)

**US\$12,000 - 18,000**

林散之 草書 1979年作 水墨紙本 立軸

The poem on the piece was originally composed by Lu You (1125-1210) of the Song dynasty, titled *Jianmen dao zhong yu weiyu*. It reads: 衣上征塵雜酒痕，遠游無處不銷魂。此身合是詩人未？細雨騎驢入劍門。

**Provenance**

Shanghai Youyi Shangdian, 29 March 1980

2077

**WANG JIYUAN (1893-1975)**

Calligraphy Couplet in Clerical Script, 1956

A pair of hanging scrolls, ink on paper, inscribed and signed by the artist, with one artist's seal reading *Ji*. 52 1/8 x 8 1/8in (132.5 x 20.8cm)

**US\$2,000 - 3,000**

王濟遠 隸書十一言聯 1956年作 水墨紙本 立軸一對

Wang Jiyuan was a pioneering artist who explored both the traditional Chinese ink-painting and Western art worlds in the mid-twentieth century. He first studied with Liu Haisu at Shanghai College of Art. Later training in France and Japan between 1926-1931, the artist returned to Shanghai and co-founded the Juelshe (Storm Society), one of the most influential modern art societies in China.

The artist emigrated to the United States in 1941. Shortly after he settled down in New York in 1947, he opened the School For Brushwork (Zhongguo shuhua xueyuan), teaching traditional Chinese paintings to generations of students. This couplet was written for the tenth anniversary of the establishment of the school. The content on this pair demonstrates Wang Jiyuan's effort and passion in teaching and introducing traditional Chinese art to the Western world.

The calligraphy reads: 藝之藝教之教十年如一日，巧者巧拙者拙百世自千秋

2078

**DENG ERYA (1884-1954)**

Calligraphy Couplet in Seal Script, 1934

A pair of hanging scrolls, ink on paper, inscribed and signed *Deng Erya*, dated *jiaxu* year (1934), with two artist's seals reading *Deng Erya yin* and *Luofu daoren*. 36 x 7 7/8in (91.4 x 20cm) each

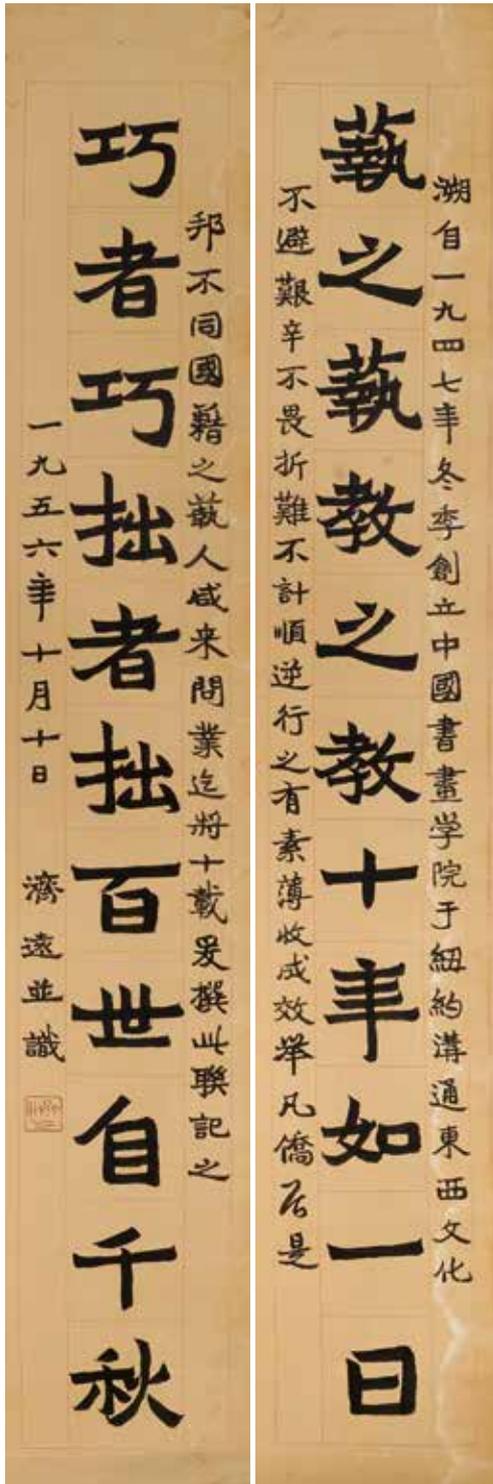
**US\$2,000 - 3,000**

鄧爾雅 篆書五言聯 1934年作 水墨紙本 立軸一對

Deng Erya was an accomplished scholar, calligraphy, seal carver, painter, and poet. In this couplet, the artist selected characters that are not only in rhyme, but also are symmetrical when written in seal script. As the viewer reads it aloud, the sound and the visual effects together make the couplet more enjoyable.

The couplet reads: 小康大同世，商甲周金文。

2076



2077



2078



2079

2079

**ZHANG DAQIAN (1899-1983)**

Joy of Fish, 1972

Framed and glazed, ink on paper, signed *Yuanweng*, dated *renzi* year (1972), with one artist's seal reading *Zhang Yuan zhi yinxin*.

8 1/4 x 12in (20.7 x 30.1cm)

**US\$10,000 - 15,000**

張大千 魚樂圖 1972年作 水墨紙本 鏡框

**PROPERTY FROM A PRIVATE WASHINGTON  
STATE COLLECTION**

2080

**PU RU (1896-1963)**

Landscape, 1950

Hanging scroll, ink on paper, inscribed and signed *Xinyu*, dated *gengyin* (1950), with five artist's seals reading *jiu wangsun*, *Pu Ru*, *Yuhu*, *yipian jiangnan*, and *zhizai gaoshan*.

42 x 10 1/4in (106.7 x 26.5cm)

**US\$7,500 - 9,000**

溥儒 山水 1950年作 水墨紙本 立軸

**Provenance**

Acquired in Taiwan in early 1960's

2081

No lot



2080



2082

**PROPERTY FROM AN IMPORTANT SAN FRANCISCO COLLECTION**

2082

**PAN TIANSYOU (1897-1971)**

Lotus, 1965

Hanging scroll, ink and color on paper, inscribed and signed Shou, dated 1965, with two seals of artist reading *Pan Tianshou* and *Ashou*. 26 5/8 x 20 5/8in (67.6 x 52cm)

**US\$80,000 - 120,000**

潘天壽 荷花圖 1965年作 設色紙本 立軸

**Provenance**

Acquired from Kuo Ven-chi (郭文基), who purchased directly from the artist

Kuo Ven-chi (郭文基) was an artist and a prominent collector of Chinese painting, especially works by Fu Baoshi, Zhang Daqian, Qi Baishi and Wu Chuangshuo. 92 Selections from the collection of Mr. and Mrs. Kuo Ven-chi were exhibited at the City Museum and Art Gallery, Hong Kong, in 1974, with catalog published by the Hong Kong Museum of Art, *A Century of Chinese Painting*. Kuo Ven-chi's own paintings were displayed at the Museum and Art Gallery in Hong Kong in 1968 in the show "The Circle Group", alongside works by Cheung Yee and Wucius Wong, with the catalog describing Kuo's forays into ink painting, oil painting and metal sculpture.



## PROPERTY OF VARIOUS OWNERS

2083

### SHEN YINMO (1883-1971)

Ink Bamboo and Calligraphy in Running Script

Two folding fan paintings, each framed, the first, bamboo ink on paper, inscribed and signed by the artist reading *Yinran ximo*, with two artist's seals reading *Zhuxi Shenshi* and *Wuxing jun*; the second work calligraphy, ink on paper, signed *Yinmo*, dedicated to *Zuoliang*, with artist's seals reading *Wuxing, Shen*, and *Renshu julao*.

Bamboo: 6 7/8 x 20in (17.3 x 50.8cm)

Calligraphy: 7 x 20in (17.6 x 50.5cm)

US\$4,000 - 6,000

沈尹默 墨竹/行書 水墨紙本 扇面鏡框兩幅

The first part of the body text from the calligraphy piece is a story of the famous Tang calligrapher Liu Gongquan (778-865), originally recorded in the Chinese painting history book *Tuhua jianwen zhi* (Experiences in Painting) by Guo Ruoxu (active during the 11th century). The second part describes the Song scholar-official Lu Zongdao (966-1029), who once served as a tutor for the imperial family. Both characters possibly were exemplary scholars and artists in Shen Yinmo's view. Thus, as an artist himself, he selected their stories as the subject of this work.

The first part of the body text reads:

唐柳公權，名節文行，著在簡策，志耽書學，不能治生。為勳戚家碑版，問遺歲時鉅萬，多為主藏者海鷗、龍安所竊。別貯酒器杯盃一筩，絨膝如故，其器皆亡。訊海鷗，乃曰：「不測其亡」。公權哂曰：「銀杯羽化耳」。不復更言。所寶惟筆硯圖書，自扁鐻之。



2084

2084

**YA MING (1924-2002)**

Moon over the River, 1979

Hanging scroll, ink and color on paper, inscribed and signed by the artist, with three artist's seals reading *Ya Ming*, *bashi niandai*, and *jiangyue*.

27 x 18in (68.5 x 46cm)

**US\$7,000 - 10,000**

亞明 江浸月 1979年作 設色紙本 立軸



2085

2085

**YA MING (1924-2002)**

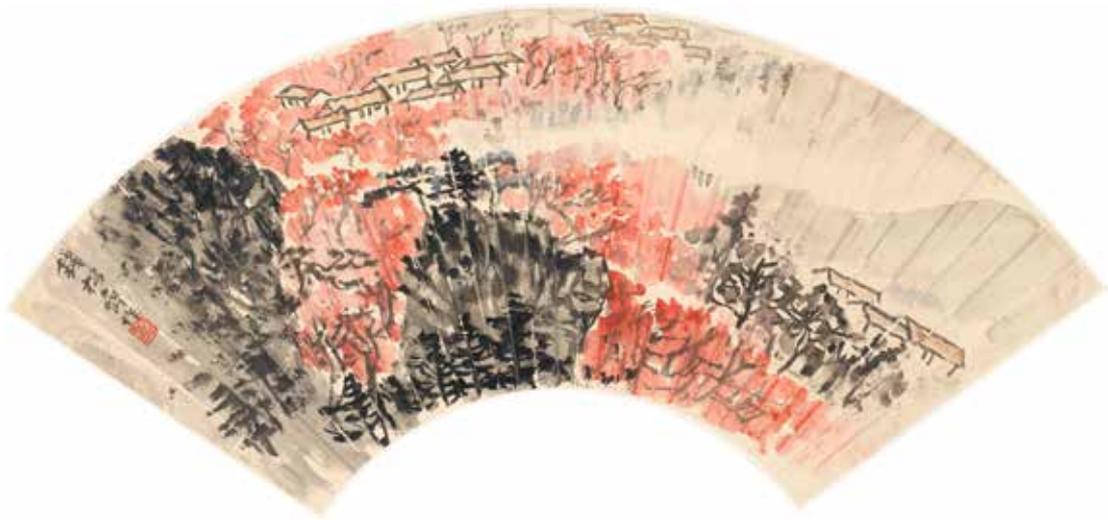
Landscape of Mt. Huang, 1980

Hanging scroll, ink and color on paper, inscribed and signed by the artist, with three artist's seals reading *Ya Ming zhi yin*, *shayan ju*, and *tiandi jian*.

26 5/8 x 17 3/4in (67.6 x 45cm)

**US\$5,000 - 7,000**

亞明 黃山松石 1980年作 設色紙本 立軸



2086

**PROPERTY FROM AN IMPORTANT SAN FRANCISCO COLLECTION**

2086

**QIAN SONGYAN (1897-1985)**

Landscape

Folding fan, matted for framing, ink and color on paper, inscribed and signed *Qian Songyan*, with one artist's seal *Songyan*.

6 7/8 x 20 1/4in (17.4 x 51cm)

**US\$5,000 - 7,000**

錢松嶠 山水 設色紙本 扇面

**PROPERTY OF VARIOUS OWNERS**

2087

**YING YEPING (1910-1990)**

View of Jinggang Mountains, 1974

Hanging scroll, ink and color on paper, inscribed and signed *Ying Yeping*, dated 1974, with two artist's seals reading *Yeping* and *Yuejin renjian chunse*.

27 1/4 x 14 1/8in (69.2 x 40cm)

**US\$3,000 - 5,000**

應野平 井岡山勝境 1974年作 設色紙本 立軸

The Jinggang Mountains are located in Jiangxi province. It is known as the birthplace of the Chinese Red Army. During the years of 1927 to 1930, the region was the base of operations for Mao Zedong's military.



2087



2089



2088

2088

**CHENG SHIFA (1921-2007)**

Two Kunqu Opera Performers, 1979

Hanging scroll, ink and color on paper, inscribed and signed by the artist, with one artist's seal reading *Yunjian Cheng Tong*, depicting two Kunqu opera performers from a scene of *Yu Zanji*.

25 3/4 x 17in (65.4 x 43.2cm)

**US\$10,000 - 15,000**

程十髮 崑曲玉簪記琴挑速寫 1979年作 設色紙本 立軸

**PROPERTY FROM AN IMPORTANT SAN FRANCISCO COLLECTION**

2089

**CHENG SHIFA (1921-2007)**

Goldfish

Fan leaf, ink and color on paper, inscribed and signed *Shifa*, with one artist's seal *Cheng*.

5 1/4 x 16 1/2in (13.1 x 42.1cm)

**US\$7,000 - 10,000**

程十髮 金魚 設色紙本 扇面

**Provenance**

Acquired directly from the artist in Shanghai



2090

2090

**GUAN LIANG (1900-1986)**

Opera Figures from "Farewell My Consubine", 1979  
Hanging scroll, ink and color on paper, inscribed and signed *Guan Liang*, dated *jiwei* (1979), with three artist's seals *Guan Liang*, *Bashi hou zuo*, and *Yangri xuan*, depicting the two protagonists from the play, Xiang Yu and Consort Yu.  
26 5/8 x 18in (67.7 x 45.9cm)

US\$20,000 - 30,000

關良 霸王別姬圖 1979年作 設色紙本 立軸

**Provenance**

Acquired directly from the artist in San Francisco



2091

2091

**LI KERAN (1907-1989)**

Herdboy and Water Buffalo

Matted for framing, ink and color on paper, signed *Keran*, with one artist's seal *Keran*.

10 1/4 x 13 1/2in (27 x 34.2cm)

**US\$20,000 - 30,000**

李可染 牧牛圖 設色紙本 鏡片



2092

**PROPERTY OF VARIOUS OWNERS**

2092

**ZHU QIZHAN (1892-1996)**

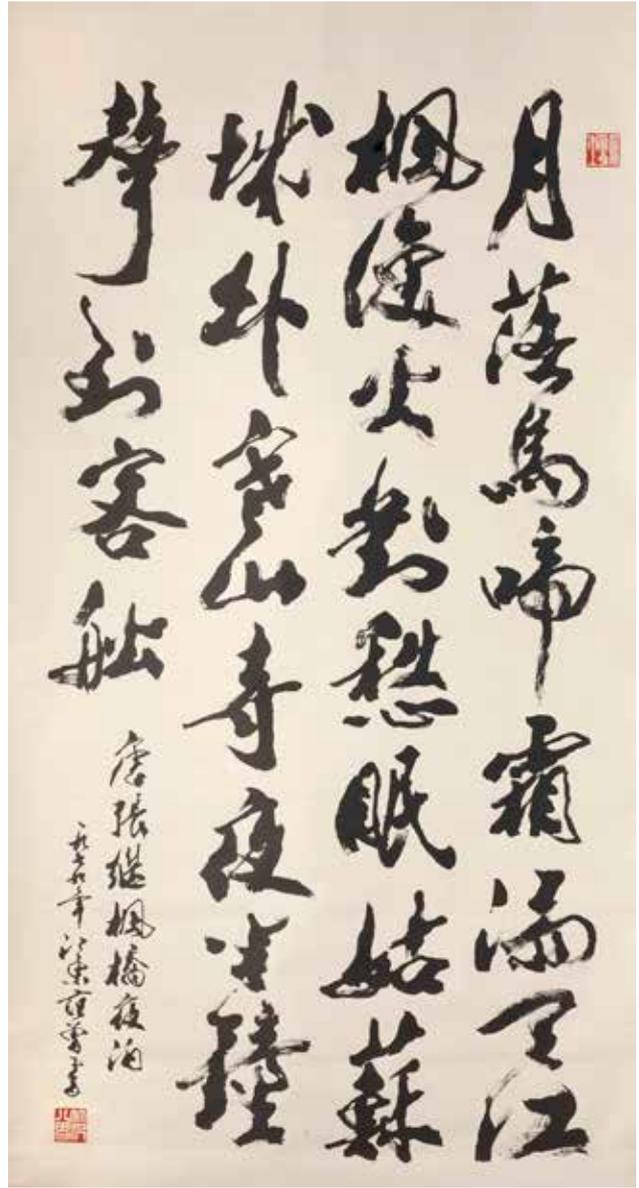
Lotus, 1975

Hanging scroll, ink and color on paper, dedicated to *Huifu* and *Zuyin*, signed *Qizhan*, dated *yimao* (1975), with one artist's seal reading *Zhu Qizhan*.

27 x 13 1/4in (68.5 x 33.7cm)

**US\$4,000 - 6,000**

朱紀瞻 荷花圖 1975年作 設色紙本 立軸



2093

**PROPERTY FROM AN IMPORTANT SAN FRANCISCO COLLECTION**

2093

**FAN ZENG (B. 1938)**

Calligraphy, 1979

Hanging scroll, ink on paper, inscribed and signed *Fan Zeng*, with two seals of the artist reading *Fan Zeng* and *Zeng hewei xi mushang*. 70 1/2 x 37 3/8in (95 x 179.3cm)

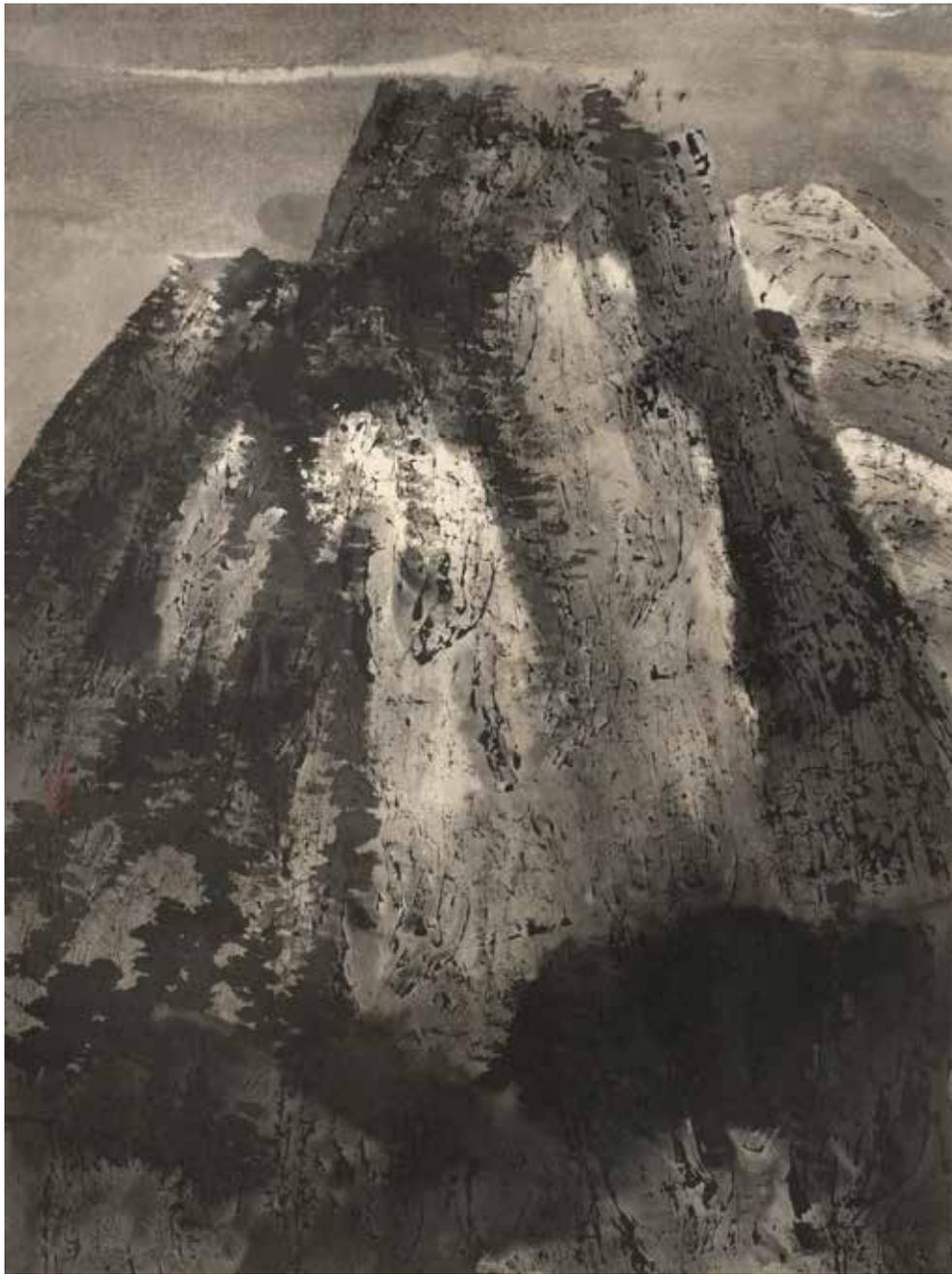
**US\$15,000 - 25,000**

范曾 楓橋夜泊詩 1979年作 水墨紙本 立軸

The calligraphy is a famous Tang poem written by Zhang Ji and titled 'A Night-Mooring Near the Maple Bridge' (*Fengqiao yebo*).

**Provenance**

Acquired in Beijing in 1979



2094

2094

**WANG JIQIAN (C.C. WANG 1907-2003)**

Landscape, 1989

Hanging scroll, ink on paper, inscribed and signed *Jiqian*,  
with one artist's seal reading *Jiqian zao*.

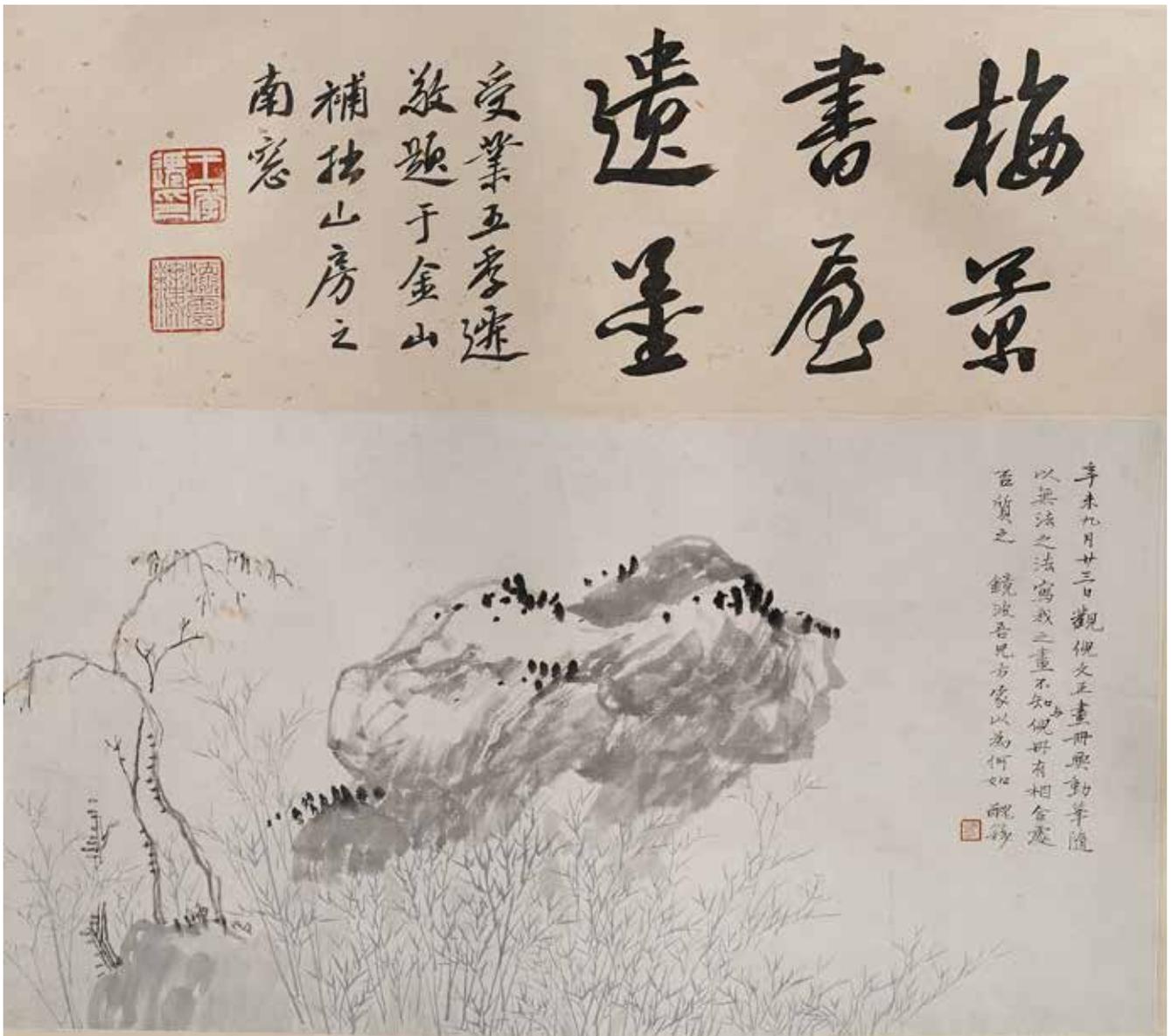
25 1/8 x 19in (63.4 x 48cm)

**US\$18,000 - 25,000**

王己千 山水 1989年作 水墨纸本 立轴

**Provenance**

Acquired directly from the artist



2095

2095

**WU HUFAN (1894-1968) AND WANG JIQIAN (C. C. WANG, 1907-2003)**

Tree, bamboo, and rock, 1931 (painting)

The painting by Wu Hufan with an inscription by Wang Jiqian, mounted together as a hanging scroll, the painting ink and color on paper, inscribed and signed *Chouyi*, with one artist's seal reading *Wu Mai*, dated *xinwei* year (1931), the inscription ink on gold-flecked paper, with two calligrapher's seals reading *Wang Jiqian yin* and *Huaiyun lou*.

*Inscription*: 8 1/2 x 24 1/8in (21.3 x 61.1cm)

*Painting*: 12 3/4 x 24 1/8in (32.4 x 61.1cm)

**US\$10,000 - 15,000**

吳湖帆（畫）王己千（題跋）竹石圖 1931年作（畫）設色紙本 立軸

Wu Hufan was one of the most respected Chinese art experts in the 20th century. His painting shows his extensive study from the the Four Wangs of the early Qing, Dong Qichang of the Ming, and earlier Song and Yuan masters. According to the inscription, the artist was inspired after viewing an album by Ni Wenzheng, thereafter painted in Ni's manner, with a dedication to Jingbo, likely Zhu Jingbo (1889-1968), one of Wu Hufan's close friends.

Wang Jiqian studied Chinese painting and connoisseurship with Wu Hufan closely in Shanghai before he left for the United States in 1949. The inscription above the painting was written after Wu Hufan had passed away. The painting had become Wang Jiqian's recollection of his teacher.



2096

**PROPERTY OF VARIOUS OWNERS**

2096

**T'ANG HAYWEN (ZENG HAIWEN) (1927-1991)**

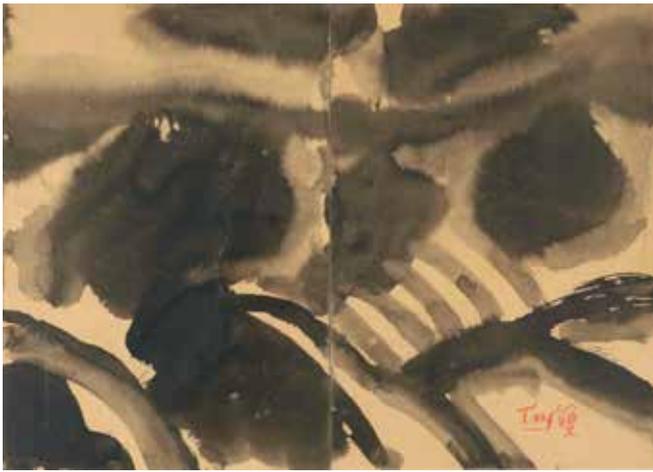
Untitled

Framed, ink on kyro card, diptych, signed last name *T'ang* in letter and *Haiwen* in Chinese.

*27 3/8 x 19 1/2in (69.5 x 49.5cm) each panel*

**US\$10,000 - 15,000**

曾海文 無題 水墨紙板 鏡框



2097

2097

**T'ANG HAYWEN (ZENG HAIWEN) (1927-1991)**

Untitled

Ink and water color works on kyro card, all framed and glazed, three diptych, one triptych, all signed last name *T'ang* in letters and *Haiwen* in Chinese.

11 5/8 x 16 1/2in (29.5 x 41.9cm) the largest

US\$5,000 - 7,000

曾海文 無題 水墨/水彩紙板 鏡框五幅



2098 (detail)

2098

**LIU GUOSONG (LIU KUO-SUNG, B.1932)**

Embracing the Dew, 1964

Ink on the artist's handmade paper, mounted, framed and glazed, signed by the artist lower left *Liu Guosong 64* with one artist's seal, the title slip (now detached) also titled and inscribed in Chinese and English, likely in the artist's hand.

33 1/2 x 21 3/4in (85 x 55.3cm)

**US\$30,000 - 40,000**

劉國松 承露 1964年作 設色紙本 鏡框

**Provenance**

Lee Nordness Gallery, by repute

Thence by descent to the present owner



劉國松





2099

2099

**CHEN QIKUAN (CHEN CHI-KWAN, 1921-2007)**

A Night of Snow, 1962

Framed and glazed, watercolor on paper, inscribed *Xueye*, with one artist's seal *Chen Qikuan yin*.

11 3/4 x 9in (29.5 x 22.7cm)

**US\$6,000 - 8,000**

陳其寬 雪夜 1962年作 水彩紙本 鏡框

There is a Mi Chou gallery label attached to the frame of the painting on the back, providing the dating information of 1962. Michael Sullivan notes in *Art and Artists of Twentieth-century China*, Berkeley, 1996, pg.208-9, that Mi Chou gallery, founded by Frank Cho (卓孚萊), was the first Chinese contemporary art gallery in the United States and broke ground with exhibitions of renowned artists like Qi Baishi, Zhang Daqian, and Chen Qikuan, and initially, the gallery was established in the home of famed Chinese paintings collector and scholar, C.C. Wang.



2100

2100

**CUI ZIFAN (1915-2011)**

Red Lotus, 1981

Framed, ink and color on paper, inscribed and signed *Zifan*, dated *xinyou* year (1981), with one artist's seal *Cui*.

24 1/2 x 16 3/4in (62.2 x 42.5cm)

**US\$3,000 - 5,000**

崔子范 荷香圖 1981年作 設色紙本 鏡框

**TWO RARE AND IMPORTANT  
GILT BRONZE RITUAL BELLS,  
QIANLONG MARK AND PERIOD**

Lots 2101 - 2102





Gale and Donald Sturdevant

**PROPERTY OF GALE AND DONALD STURDEVANT,  
LOS GATOS, CALIFORNIA**

Gale Dobbs Sturdevant, was born Gale Dobrjansky in 1938 in Mukden, China, the daughter of Nicholas Vlademir Dobrjansky and Natalie Nicholas Cherniavsky Dobrjansky. The family left Mukden for San Francisco in March 1941 on the Japanese ship M.S. Tatsuta Maru. Nicholas, born in 1899, was a Czarist military lieutenant who fought on the German front in WWI and fled to Mukden after the Bolshevik Revolution in 1917. There he worked as a manager for the British- American Tobacco Company. His wife, Natalie, was born in Port Arthur, China, and was the cousin of George Basil Blonsky of Mukden, whose father, Basil Blonsky, was a Russian military attaché to China and a notable art collector. George left Mukden after WWI to obtain a Ph.D. at MIT, living in New York and California with his wife, Charlotte, until his death in Cupertino in 1985.

It is likely that the bells were a part of the Blonsky family collection and were brought to the United States on the Tatsuta Maru with the Dobrjanskys in 1941. Gale remembers growing up with the bells in her family living room on 42rd Avenue in San Francisco during the 1940's and 50's. These magnificent bells have remained in the family since that time.

Bells of this type, known as *bianzhong*, were an essential part of court ceremonies and ritual performances, such as when offerings were made at temples, processions, formal court assemblies, festivals and other celebrations.

Usually accompanied by jade chimes, such bells came in sets of sixteen which produced twelve musical notes, with four additional notes repeated either in a higher or lower pitch. The pitch depended on the thickness of the bell. In the case of the following two lots, both bells are of the same size, but of different thickness, indicating they may have come from the same original set. One bell bears the characters *huangzhong*, indicating the first tone, while the other bears the characters *ruibin* indicating the seventh tone in the sequence. The *huangzhong* bell has thinner walls, resulting in a larger interior space which therefore causes it to emit a lower tone, while the thicker *ruibin* bell has a higher pitch, because of its smaller interior space.

Sets of such bells were arranged in two rows and suspended from elaborate wooden frames, as seen in a complete Qianlong period set in the Palace Museum, Beijing, and illustrated in situ together with a complete set of chimes, in *Qingdai Gongting Shenghuo*, Hong Kong, 1985, pls. 43 and 44, and a Kangxi period set cast with similar decoration, also in the Palace Museum, Beijing, and included in the exhibition *China: The Three Emperors 1662-1795*, Royal Academy of Art, London, 2006, cat. no. 32, where the set is illustrated next to the corresponding jade chime set. The frame suspending the bells is carved with dragons, while that suspending the chimes is carved with phoenix, symbolizing the duality of yang and yin, and lending the notes a cosmological significance. These bell and chime sets can also be seen on either side of the main tent in a handscroll attributed to Castiglione and other court painters, completed in 1755, from the same exhibition, *op. cit.* cat. no. 76.

Other bells dated to 1743 and possibly from the same set, have sold at Christie's, Hong Kong. One inscribed *zhonglu* was sold 27 May 2008, lot 1540; and another inscribed *nanlu* was sold 3 June 2015, lot 3119. A larger bell, inscribed *beinanlu*, also dated to 1743, was sold at Sotheby's, New York, 15-16 September 2015, lot 160.



2101 (detail)



蓋爾和唐納德·斯圖德文特伉儷收藏

#### 蓋爾和唐納德·斯圖德文特伉儷收藏

蓋爾·斯圖德文特夫人1938年出生於中國瀋陽，父親尼古拉斯·多布良斯基，母親娜塔莉亞·多布良斯基。1941年3月蓋爾隨父母離開瀋陽，乘坐日本龍田丸號郵船移居舊金山。蓋爾的父親尼古拉斯出生於1899年。在第一次世界大戰期間，他在俄國沙皇軍隊中任職陸軍中尉，並在德國前線作戰。1917年布爾什維克革命之後，尼古拉斯逃離到瀋陽，在一家英美煙草公司任經理。蓋爾的母親娜塔莉亞出生於旅順，是喬治·布朗斯基的表妹。喬治的父親巴塞爾·布朗斯基是當時俄國軍隊駐中國參贊，也是一位中國藝術收藏家。在第二次世界大戰期間，喬治赴美在麻省理工大學攻讀博士。隨後與他的妻子夏洛特先後居住在紐約和加州，直到1985年去世。

這兩枚編鐘很可能曾經是蓋爾母親表兄布朗斯基家族的收藏品。1941年在蓋爾隨父母乘坐龍田丸號移居舊金山時帶入美國。蓋爾記得小時候40-50年代，這兩枚編鐘一直都擺放在她們位於舊金山42街家中的客廳，之後便一直為她家收藏。

編鐘自古以來為祭祀禮儀不可或缺的禮樂重器，但凡宗廟祭祀、宴饗慶典，宮廷儀式，皆鳴鐘奏雅韻。此類編鐘，一般配以玉磬，一套16枚，分別對應奏出十二正音律和四倍律。在製作中，每件編鐘重量、鐘壁厚度各不相同，由此鐘口空氣體積亦不同。在鳴鐘時，鐘壁薄者，音律較低，反之則較高。以本次拍賣的兩件編鐘為例，兩枚鐘同為「乾隆八年製」（1743），尺寸幾為相同，當屬同一套編鐘。其中一枚為「黃鐘」款，另一枚為「蕤賓」款，「蕤賓」鐘壁較之「黃鐘」稍厚。敲擊兩鐘，可以清楚地聽到「黃鐘」音低，「蕤賓」音高。而根據中國十二音律，「黃鐘」為起始第一音律，「蕤賓」為第七音律。

成套編鐘演奏時懸掛於精心雕刻裝飾的木製雙層編架上，由低到高排列。北京故宮博物院收藏有乾隆年間鑄造的成套編鐘，配有玉磬，圖見《清代宮廷生活》，香港，1985，圖43、44。北京故宮另收藏有一套康熙年間鑄造、裝飾有類似紋飾的成套編鐘，圖見同名展覽圖錄《CHINA: THE THREE EMPERORS 1662-1795》，倫敦皇家藝術學

院，2006，圖錄號32。書中亦有配套玉磬插圖。其中，懸掛編鐘的雙層編架飾有龍紋，懸掛玉磬的編架則飾有鳳紋，分別象徵一陰和一陽，鐘磬合奏象徵宇宙之音。同類成套編鐘和玉磬的描繪也可見於傅郎世寧和其他宮廷畫家完成於1755年的繪畫手捲，畫中鐘磬懸掛設置在主帳兩旁。圖見同一展覽圖錄，圖錄號76。

香港佳士得曾出售過鑄造於同一年（1743年），可能屬於同組銅鑲金交龍鈕雲龍趕珠紋的編鐘。其中一枚「仲呂」售於2008年5月27日，另一枚「南呂」售於2015年6月3日，拍品號3119。紐約蘇富比於2015年9月15-16日，出售過一件稍大的「倍南呂」編鐘，拍品號160。



2101 & 2102 (details)

2101

**A RARE AND IMPORTANT IMPERIAL GILT-BRONZE RITUAL  
'HUANGZHONG' BELL, BIANZHONG**

**Qianlong mark and of the period, dated Qianlong 8th year,  
corresponding to 1743**

Finely-cast in concave cylindrical form, the flat top surmounted by a pair of addorsed crouching dragons, intricately worked with scaled, arched backs, the large heads with ferocious expressions and mouths agape to reveal pointed fangs, the concave sides crisply cast with a pair of writhing dragons with intricately rendered scales striding amidst clouds above a band of rolling waves, the dragons separated by vertical rectangular cartouches, one enclosing an incised dated reign mark reading *Qianlong ba nian zhi*, the other with two characters in high relief reading *huangzhong*, all between a band of formalized cloud wisps and eight circular striking discs around the base.

8 1/4in (21cm) high

11 lbs 15oz (5.425kg) weight

清乾隆 銅鑲金交龍鈕雲龍趕珠紋「黃鐘」編鐘 《乾隆八年製》款

銅鑲金編鐘，器身呈鼓墩形，平頂飾有立雕拱背交龍鈕，雙龍長角利爪，瞪目張口，龍鱗細密，器腹飾海水祥雲雙龍戲珠，一面鑄有陽文「黃鐘」二字款帶，另一面鑄有陰刻文「乾隆八年製」，器身下部有八枚滿月形平頭音乳，用以擊打，間以祥雲紋飾，下口平齊。

高度：21cm

重量：5.425 千克

估價：\$600,000-1,000,000 美金

來源：蓋爾及唐納德·斯圖德文特伉儷收藏，加利福尼亞州，  
洛斯蓋圖斯

**US\$600,000 - 1,000,000**

**Provenance**

Property of Gale and Donald Sturdevant, Los Gatos, California





2102

**A RARE AND IMPORTANT IMPERIAL GILT-BRONZE RITUAL  
'RUIBIN' BELL, BIANZHONG**

**Qianlong mark and of the period, dated Qianlong 8th year,  
corresponding to 1743**

Finely-cast in concave cylindrical form, the flat top surmounted by a pair of addorsed dragons, intricately worked with scaled, arched backs in crouched positions, the large heads with ferocious expressions and mouths agape to reveal pointed fangs, the concave sides crisply cast with a pair of writhing dragons with intricately rendered scales, striding amidst clouds above a band of rolling waves, the dragons separated by vertical rectangular cartouches, one enclosing an incised dated reign mark reading *Qianlong ba nian zhi*, the other with two characters in high relief reading *ruibin*, all between a band of formalized cloud wisps and eight circular striking discs around the base.

*8 1/4in (21cm) high*

*14 lbs 7oz (6.545kg) weight*

**US\$600,000 - 1,000,000**

**Provenance**

Property of Gale and Donald Sturdevant, Los Gatos, California

清乾隆 銅鑲金交龍鈕雲龍趕珠紋「蕤賓」編鐘 《乾隆八年製》款

銅鑲金編鐘，器身呈鼓墩形，平頂飾有立雕拱背交龍鈕，雙龍長角利爪，瞪目張口，龍鱗細密，器腹飾海水祥雲雙龍戲珠，一面鑄有陽文「蕤賓」二字款帶，另一面鑄有陰刻文「乾隆八年製」，器身下部有八枚滿月形平頭音乳，用以擊打，間以祥雲紋飾，下口平齊。

高度：21cm

重量：6.545 千克

估價：\$600,000-1,000,000 美金

來源：蓋爾及唐納德·斯圖德文特伉儷收藏，加利福尼亞州，  
洛斯蓋圖斯







**DEVOTIONAL ART  
AND METALWORK**  
Lots 2103 - 2132





2103

**PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION**

2103

**TWO LIMESTONE RELIEF CARVINGS OF LUOHAN HEADS**  
**Six dynasties**

Each head carved in a three-quarter view, one with the features of a young man, facing left, the other with the bushy eyebrows and furrowed brow of an elder, facing right, both with elongated earlobes and well-defined facial features, mounted on wood stands; together with a copy of *Kobijutsu Kenkyu Shiryo*, the 1930's publication in which these are illustrated.

3 3/4in (8.3cm) high, each

**US\$10,000 - 15,000**

六朝 石灰石雕尊者首像兩件

**Provenance**

Mayuyama and Co., Tokyo, prior to December 1950

**Published**

*Kobijutsu Kenkyu Shiryo* 古美術研究資料, Ōsaka: Yamanaka Shunshoso, 1930, plate 36, figures 60 and 63

The heads likely represent those of Buddha's two primary disciples, Ananda and Kasyapa. Images of these two disciples are usually portrayed flanking a central image of the Buddha with Ananda on Buddha's right and Kasyapa on the left. This corresponds with the orientation of the two heads in the present lot, with the head with younger features representing Ananda facing left, and the head with older features looking right. The two heads would therefore have been angled towards a central Buddha image.

This standard arrangement is found in caves in China dating from the Northern Wei dynasty (386-535), as seen in the Central Binyang Cave at Longmen, illustrated in Angela Falco Howard, Li Song, Wu Hung and Yang Hong, *Chinese Sculpture*, New Haven, 2006, p. 238, fig. 3.39. This iconographic arrangement continues through the Sui, Tang, Liao and Song periods, all the way to the Ming dynasty.



*Kobijutsu Kenkyu Shiryo*, plate 36

2104

**A LIMESTONE RELIEF CARVING OF A  
BODHISATTVA**  
**Tang dynasty**

Portrayed with head slightly turned to one side, with rounded cheeks and a full mouth below the straight nose, arched brows, and large downcast eyes, framed by pendulous earlobes and hair gathered into a double topknot, the bare body adorned with a necklace and scarf, one hand holding an attribute at chest level, the other pendant at the side, the *dhoti* gathered in pleats, truncated at the thighs, the gray stone with buff-colored accretions, wood stand  
13 3/4in (35cm) high

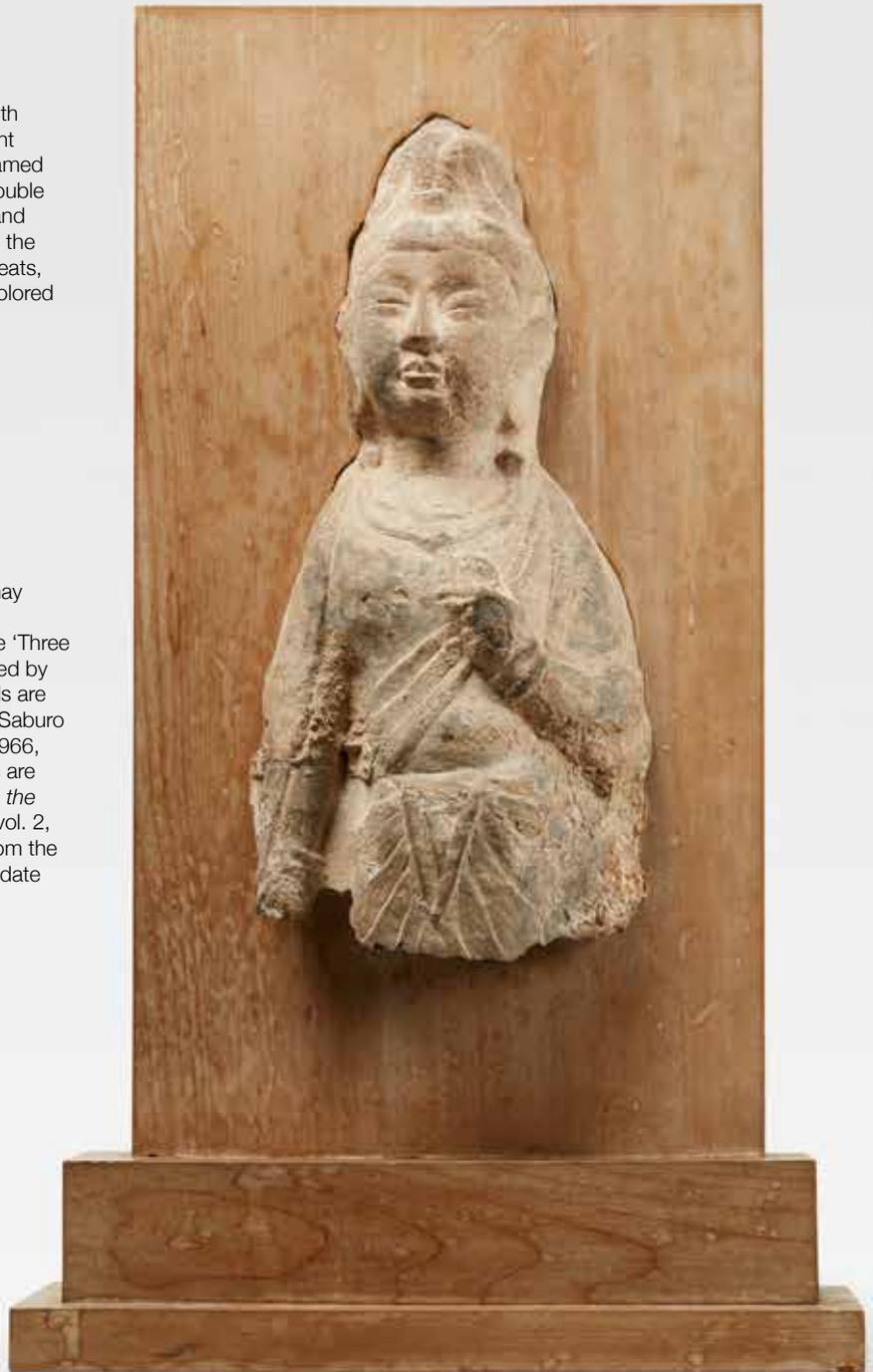
US\$20,000 - 30,000

唐 石灰石雕菩薩半身像

**Provenance**

Mayuyama & Co., Tokyo, prior to 1950

The three-quarter pose of this figure suggests it may have formed part of a Buddhist triad. Such triads, popular in the Pure Land school and known as the 'Three Sages of the West', usually depict Amitabha flanked by Mahastamaprapta and Avalokiteshvara. These triads are depicted on a number of votive stele illustrated in Saburo Matsubara, *Chinese Buddhist Sculpture*, Tokyo, 1966, nos. 241(a), 242(a) 250(a) and 282(a). Other triads are illustrated in Osvald Sirén, *Chinese Sculpture from the Fifth to the Fourteenth Century*, New York, 1970, vol. 2, for example pls. 396 a and b, which depict two from the Hayasaki collection, both inscribed with a cyclical date corresponding to 703.



2104



2105



2105

**PROPERTY OF VARIOUS OWNERS**

2105

**TWO POLYCHROME PAINTED STUCCO HEADS OF LUOHAN  
Yuan/Ming dynasty**

Modeled with exaggerated, stylized features to depict Indian *luohan*, with bulging eyes protruding brows, hooked noses and facial hair, the first painted in cream tones, the second painted with brownish-gray skin, the eyes of each inset with black glass pupils, the heads cut from larger figures with losses at the neck, each with a matching wood stand.

16in (40.6cm) high, height of the largest

**US\$8,000 - 12,000**

元/明 泥塑加彩羅漢首像兩件

A stucco head of a Bodhisattva, dated Jin/Yuan dynasty, formerly in the collection of J.T. Tai & Co., was sold at Sotheby's, New York, sale 8722, 22 March 2011, lot 273. A further stucco head of a Bodhisattva, dated Jin/Yuan dynasty, was sold Sotheby's, New York, sale 16 March, 2016, sale 9477, lot 358.



2106

2106  
**A CIZHOU FIGURE OF A DAOIST IMMORTAL**  
**Ming dynasty**

The bearded deity, perhaps depicting Laozi, modeled with a high chignon, dressed in a layered robe, both hands holding prayer beads while seated on a lotus throne raised on a rugged rock-work plinth, painted in dark and russet brown on a white slip under a clear glaze.  
*15in (38cm) high*

**US\$4,000 - 6,000**

明 磁州窯 神仙坐像

A cizhou figure of Zhenwu, on a rock-work base, formerly in the collection of Sir Augustus Wollaston Franks, is in the collection of the British Museum, museum number Franks.2441. A figure of Zhenwu with similar painting and modelling was sold at Christie's, London, 6 November 2012, sale 5889, lot 110. A cizhou figure of Laozi, formerly in the Avery Brundage collection, is in the collection of the Metropolitan Museum of Art, New York, object number B60P424.



2106A

2106A  
**A CARVED WOOD FIGURE OF A BODHISATTVA**  
**Song to Ming dynasty**

Seated in an upright posture on a recumbent lion, drawing the left knee up to the waist with both hands, the face bearing a restful expression, clothed in simple, flowing robes, one foot supported by a sprouting flower, the hair swept up into a neat chignon, the surface covered in many layers of paint and lacquer.  
*12 3/4in (32.4cm) high*

**US\$4,000 - 6,000**

宋至明 木雕菩薩騎獅像

A poplar wood figure of "Shi Hou Guanyin", closely related in aesthetic sensibility, and of larger proportion, dated from the Ming dynasty, is in the collection of the Metropolitan Museum of Art, accession number 2000.270. A similar wooden figure of a Samantabhadra, dated from the Yuan dynasty, was offered at Christie's, New York, sale 3720, March 2015, lot 3196. The elongated features of the figure and the streamlined, almost serpent-like appearance of the lion, suggest a Song to Yuan date. A further related wood figure of a bodhisattva, dated Yuan dynasty, is in the Robert and Lisa Sainsbury Collection, item UEA298, at the Sainsbury Center for Visual Arts, Norwich, UK.



2107

2107  
**A BRONZE FIGURE OF BODHISATTVA**  
**Ming dynasty**

cast seated in *dhyanasana* with hands held at chest level as if to cradle an attribute, clad in loose flowing robes with chased floral borders, open at the chest to reveal an elaborate necklace, the serene face framed by an elaborate tiara and elongated earlobes suspending ornate earrings, traces of pigment.  
11 1/4in (28.5cm) high

**US\$8,000 - 12,000**

明 銅菩薩坐像

A figure with very similar design and quality of casting was sold in our London rooms, 12 November, 2015, sale 22235, lot 90.



2108

2108  
**A BRONZE FIGURE OF BHAIṢAJYAGURU BUDDHA**  
**Ming dynasty**

Cast seated in *dhyanasana* with left hand in *avakasha mudra* and right hand holding a myrobalan fruit, the face with heavily-lidded eyes and gentle smile, wearing layered robes with chased floral borders open at the chest revealing a sash-tied *dhoti* beneath an incised *wan* emblem.  
12 3/4in (32.5cm) high

**US\$7,000 - 9,000**

明 銅藥師佛坐像



2109

2109  
**A BRONZE FIGURE OF MANJUSHRI**  
Yuan/Ming dynasty

Showing the deity seated upon a recumbent lion, with a serene expression, clothed in loose, flowing robes and wearing simple jewels and a tiara, the right hand outstretched, holding a bowl, the left hand raised in the *karanamudra* with one leg supported by a lotus blossom, the surface with deep brown patina and green encrustation.  
7 3/4in (19.6cm) high

US\$6,000 - 8,000

元/明 銅文殊菩薩騎獅像



2110

2110  
**A BRONZE FIGURE OF ZHENWU**  
Ming dynasty

Cast seated with the right hand posed to hold a sword handle and the left hand held in the deity's characteristic entwined finger *mudra*, clad in scale-armor, the alert face framed by the slicked-back hair, beard and fluttering scarf, a tortoise with entwined snake resting between the bare feet, traces of gilt-lacquer.  
11 1/2in (29.3 cm)

US\$10,000 - 15,000

明 銅真武坐像

A similar figure of Zhenwu was sold at Christie's, London, 14 May 2010, sale 5497, lot 710.



2112



2113



2111

2111

**A BRONZE FIGURE OF LU DONGBIN**  
**Ming dynasty**

Elegantly cast standing on an integral stand resembling rock work, the face with an expression of deep contemplation, dressed in long flowing windswept scholar's robes, the right hand posed to hold an attribute.  
*8 3/4in (22.2cm) high*

**US\$3,000 - 5,000**

明 銅呂洞賓立像

Similar figures have sold at Sotheby's, Hong Kong, 8 October 2014, lot 3341 and Sotheby's, New York, 21 March 2015, lot 734.

2112

**A SMALL BRONZE FIGURE OF GUANYIN**  
**Ming dynasty**

Cast seated in *rajalingasana*, with hands hidden beneath long flowing robes with chased floral borders.  
*4in (10.2cm) high*

**US\$1,500 - 2,500**

明 銅觀音坐像

2113

**A BRONZE FIGURE OF GUANDI**  
**Late Qing dynasty**

Portrayed seated on a rock, with one hand resting on one thigh and the other clutching the edge of the robe, finely chased with a forward facing five-clawed dragon, the expressive face with wide eyes and bushy eyebrows framed by a neatly trimmed beard and scholar's hat.  
*10 1/2in (26.7cm) high*

**US\$5,000 - 7,000**

清末 銅關帝坐像



2114

PROPERTY FROM THE COLLECTION OF LESTER KNOX LITTLE

2114<sup>Q</sup>  
**A GILT-BRONZE AND CHAMPLEVE ENAMEL SHRINE**  
**18th century**

Made in the form of a open pavilion with a two-tiered hipped and gabled roof with bat-shaped brackets, supported by four columns, enclosed by a pierced balustrade and fronted by a short flight of steps, the floor decorated with a central floral medallion surrounded by stylized lotus scrolls, wood stand.

8in (20.3cm) high

US\$3,000 - 5,000

十八世紀 銅鑲金鑿胎瑯瑯亭式神龕

**Provenance**

Acquired in 1948 by Lester Knox Little (1892-1981), the last foreign Inspector General of the Chinese Customs Service.

A similar shrine was sold at Christie's, New York, 24 March 2015, sale 12189, lot 147.



2115

PROPERTY OF VARIOUS OWNERS

2115  
**A PAIR OF WOOD AND INSIDE PAINTED GLASS LANTERNS**  
**Qing Dynasty**

Each of square section, the top aperture fitted with a waisted crown, the design echoed in the foot, all supported on a separate waisted base, the pierced woodwork accented with gilt details, the glass panels decorated on the inside with Buddhist deities painted in gilt and outlined in black supported on lotus blossoms borne on clouds.

17 1/2in (44.5cm) high

US\$6,000 - 8,000

清 木框內畫玻璃菩薩護法神紋燈籠一對



2116



2116 (detail)

2116  
**A RARE SET OF SILVER FIGURES OF THE  
 EIGHT IMMORTALS**  
**Yangqinghe Jiuji marks,  
 Late Qing/Early Republic period**

Each hollow figure portraying one of the immortals in an animated pose, with highly detailed facial features, four pierced with apertures for the insertion of facial hair, clad in finely chased robes, all but two with their characteristic attributes, their bases bearing either two seal marks reading *Yangqinghe Jiuji gongyibu* and *Zhe'ning Hu Qiusheng zao*, or three marks in regular script reading *Yangqinghe Jiuji gongyibu, Shang and Sheng zuo*, wood stands.  
 11 1/4in (28.5cm) high

**US\$50,000 - 70,000**

清末/民初 銀八仙像一套  
 《楊慶和久記工藝部》《浙甯胡荻莖造》  
 《上》《生作》款



2116

The earliest records of the silver atelier known as Yangqinghe date to 1775 in Shanghai. By the end of the Qing dynasty it had the reputation as being the best silver workshop on the Shanghai bund. Not only did they make decorative items, but also accessories and jewelry, popular among the Shanghai elite. After 1850, the atelier divided into three separate branches, Jiuji, Faji and Fuji, and passed to the ownership of Shao Youlian's family.

Shao was a statesman who had served as the Qing court's *charge d'affaires* at St. Petersburg, had been a past governor of Taiwan and acting governor of Hunan. After his death in 1901, his family did not immediately divide up his estate, but his second son Shao Heng, gradually assumed ownership of the Jiuji branch of Yangqinghe. Shao Heng was known as a spendthrift and tended to neglect the business. Jiuji eventually ceased operation in 1935.

The bases of the some of the figures in the present lot are marked with the seal of the atelier's decorative art division, *gongyibu*, and also bear the mark of the individual maker, Hu Qiusheng.

Figures of the Eight Immortal are popular decorative motifs, because it is believed that they can bestow blessings. They represent the spectrum of the human condition - young and old, rich and poor, civil and military, learned and uncultivated, male and female.

A set of similar silver figures bearing Yangqinghe marks, depicting the three star gods, is recorded as having sold at Shanghai Fanhua Auction Co., 26 December, 2015, lot 1058.



Exterior view of Yangqinghe window display, showing similar figures, circa 1900



2117

2117

**A BRONZE RECTANGULAR CENSER**  
**17th/ 18th century**

Heavily cast, tapering gently towards the base and supported on four integral tab feet, the short sides set with opposing angular handles, the base cast with a countersunk relief seal mark reading *Mochen shi*.  
 7 1/2in (19cm) long

**US\$6,000 - 8,000**

十七/十八世紀 銅長方雙耳爐 《莫臣氏》款

A similar censer was sold at Christie's, New York, 23 March, 2012, sale 2553, lot 1536.



2118

2118

**A BRONZE LUDUAN CENSER**  
**Ming dynasty**

The cover cast in the form of the mythical beast's head with upright ears flanking a single horn, above large eyes and an open fanged-mouth, attached to the globular body by a hinge secured to the chest, the sides of the body decorated with raised flame scrolls, all supported on four short legs.  
 7 3/4in (19.6cm) high

**US\$6,000 - 8,000**

明 銅甬端形香爐

**Provenance**

Formerly in a Japanese private collection



2119

2119

**A 'MYTHICAL BEAST' BRONZE CENSER AND COVER**  
**18th century**

Of oval section, the reticulated cover cast with dragons and phoenix amid clouds surrounding a dragon finial, the body cast with a band of mythical creatures leaping over and emerging from crashing waves, with birds flying above, the sides set with opposing lion-mask handles suspending loose rings, all supported on a pedestal foot cast with lotus petal lappets.

*9 1/4in (23.5cm) high*

**US\$8,000 - 12,000**

十八世紀 銅水波瑞獸紋蓋爐

**Provenance**

Formerly in a Japanese private collection

A very similar censer was sold at Christie's, New York, 19 March, 2009, sale 2269, lot 618. A further example was sold at Christie's Hong Kong, sale 2097, lot 538. A censer with similar casting and decoration was sold at Sotheby's, New York, 31 May 1994, lot 449.



2120

**PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION**

2120

**A PARCEL-GILT CAST BRONZE CRANE CENSER  
17th/18th century**

Gracefully cast with its neck curved while looking downward following its beak, the body covered in voluminous feathers with an opening to the back, sitting in a recumbent position, the tail feathers, cranium and beak applied with gilt accent.

*12 1/2in (32cm) long*

**US\$8,000 - 12,000**

十七/十八世紀 銅局部鑲金鶴式熏爐

2121

No lot



2122

**PROPERTY OF VARIOUS OWNERS**

2122

**A CLOISSONÉ AND GILT BRONZE TRIPOD BOWL  
Late Ming/ Early Qing dynasty**

The curving, exterior walls enameled with large lotus heads and buds, set against black foliate scroll, all against a turquoise ground, the walls with two gilt bronze beast masks, the bottom edge encircled with a gilt bronze lotus border, the interior enameled with grape bunches and leaves against scrolling vines on a white enamel ground around a central medallion depicting cranes and clouds, the mouth with a gilt bronze rim, the vessel raised on three enameled tripod legs in the form of bejeweled elephant heads, the underside inset with a cast bronze six-character Jiajing mark.

10 7/8in (27.6cm) wide

**US\$30,000 - 40,000**

晚明/清初 掐絲琺瑯鑲金三角碗

The beast masks on this bowl are very typical of those seen on 17th century cloisonné vessels. The enameled elephant-form feet are closely related to similar supports on a number of censers, commonly dated to the late Ming and early Qing dynasties, including an example sold at Bonhams London, 15 May 2014, sale 21354, lot 415, as well as another sold at Sotheby's, London, 16 May 2007, sale 07210, lot 46, and a large censer sold at Christie's Hong Kong, 28 November 2012, sale 2963, lot 2225. A cloisonné tray with similar crane and cloud motifs and white enameled ground was sold at Sotheby's Hong Kong, 23 October, 2005, sale 0219, lot 430. A small vase with a similar configuration of grape clusters, dated Ming dynasty, was sold at Sotheby's, Paris, 10 June, 2014, sale 1407, lot 244.



2122 (interior)



2123

2123

**A BAJIXIANG CLOISSONNÉ DISH**  
**17th Century**

Of hexalobed form, with a flat, projecting lip surrounding a circular well, enameled with green, orange, cobalt and white lotus heads and small flowers on a foliate scroll against a turquoise ground, the well centering on a central medallion depicting the eight auspicious Buddhist symbols around a *taji*, all on a white 'cracked-ice' ground, the dish raised on a short, circular foot.

7 1/4in (18.4cm) wide

US\$4,000 - 6,000

十七世紀 掐絲琺瑯八吉祥紋盤

A nearly identical dish of the same size, likely created in the same workshop, is illustrated by Helmut Brinker and Albert Lutz in *Chinese Cloisonné: the Pierre Uldry Collection*, London, 1989, item 132.



2124

2124

**A PAIR OF CLOISSONNÉ ENAMEL AND GILT-BRONZE HAT STANDS**  
**18th century**

Each with the flattened hollow globular top section fitted with a reticulated cover, supported on a triple gourd-shaped stem, all finely enameled with stylized lotus and scrolling foliage motifs, and supported on a circular column attached to three feet enameled with *chilong* and *kui Feng*, the shape of the feet in the outline of the decoration.

13 1/2in (34.3cm) high

US\$10,000 - 12,000

十八世紀 掐絲琺瑯鑲金纏枝蓮紋冠架一對

A very similar hat stand was sold at Christie's, New York, 18 September, 2014, sale 2873, lot 627.



2125

2125

**A CLOISSONNÉ ZUN-FORM VASE**  
**18th century**

The sloping sides rise to an angular shoulder below a short, flaring, trumpet neck, the main register of the vase decorated with phoenixes set against a background of peony blossoms and foliage, the shoulder and neck adorned with multi-colored archaistic scrollwork.  
*12 3/4in (32.4cm) high*

**US\$30,000 - 40,000**

十八世紀 招絲琺瑯鳳凰富貴紋尊

A very closely related vase, with nearly identical shape and a similar combination of archaistic and naturalistic motifs, is illustrated by Helmut Brinker and Albert Lutz in *Chinese Cloisonné: The Pierre Uldry Collection*, London, 1989, pg.228. A similar and larger vase, covered entirely in archaistic patterns and described as being of Imperial provenance, was sold by Bonhams Hong Kong, 2 December 2015, sale 23440, lot 58. All three vases are united by a high quality of execution, similar archaistic motifs, and a peculiar feature of the decoration in which gilt wire, in addition to outlining the cloisons, also extends into the enameled cloisons in the shape of small, delicate curls to produce a particularly rich contrast against the colored enamel.



2126

2126

**A CLOISSONNÉ ENAMEL TABLE SCREEN**

**Late Qing/ Republic Period**

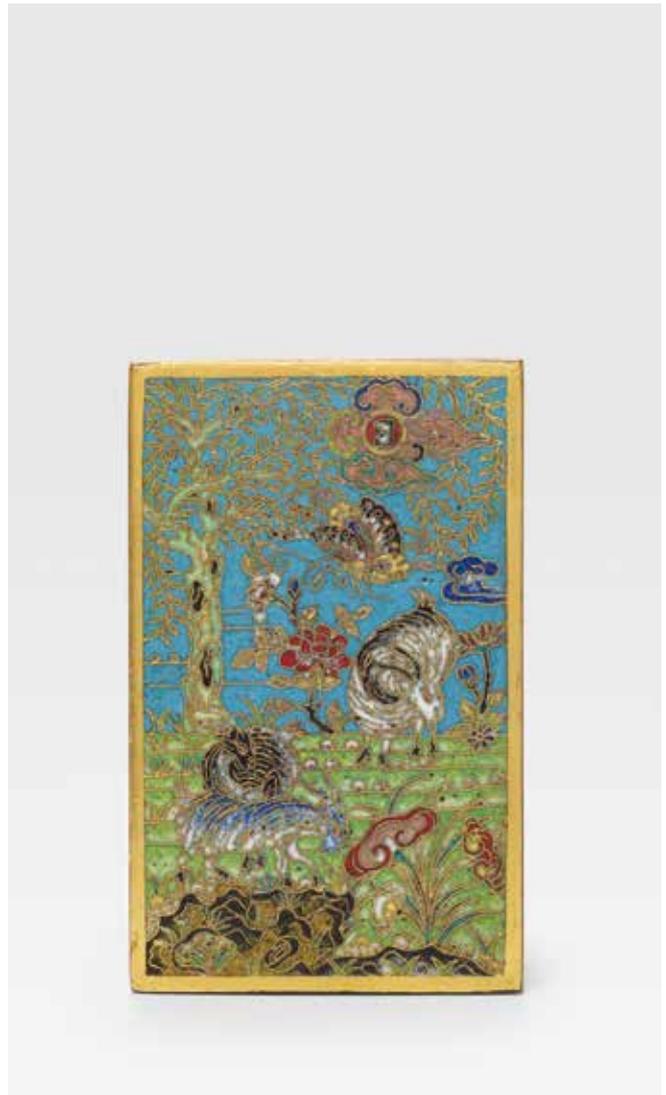
The cloisonné panel decorated with a delicately enameled scene of scholars in a pavilion, set in a riparian landscape with mountains and small boats, the panel housed in a well carved wooden frame and stand.

20 1/4 in (51.5cm) high

**US\$4,000 - 6,000**

清末/民初 掐絲琺瑯山水圖插屏

A very similar table screen, the mirror image of the present lot, and perhaps its companion, was sold at Sotheby's Hong Kong, 4 December, 2015, sale 0598, lot 625.



2127

2127

**A CLOISSONNÉ ENAMEL SCROLL WEIGHT**

**18th/19th century**

Of rectangular outline, the top decorated with a scene of three goats beneath a tree, surrounded by peony, chrysanthemum and *lingzhi* with a butterfly fluttering by and a solar disc inscribed with the character *ri* surrounded by clouds up above, the edge of the lower side incised with a six-character *Qianlong* mark within a double rectangle.

4 3/4in (12cm) long

**US\$7,000 - 9,000**

十八/十九世紀 掐絲琺瑯三羊開泰圖紙鎮

**Provenance**

A.V.& M.R. Santos, London (according to label)

A similar example, dated Qianlong/ Jiaqing period, was sold at Sotheby's Paris, 16 December 2010, sale 1027, lot 304. A further weight, bearing the British royal arms, was sold in our London rooms, 11 November 2010, sale 17859, lot 126.



2128

2128  
**A CLOISSONNÉ VASE, MEIPING**  
**19th century**

Cast with a broad shouldered body elegantly tapering towards the base, surmounted by a short waisted neck, the exterior decorated with floral medallions against a ground of florets and scrolls, all between *ruyi* and leaf lappets.  
*15 1/2in (39.5cm) high*

**US\$5,000 - 8,000**

十九世紀 招絲琺瑯花團紋梅瓶



2129

2129  
**A PAIR OF CLOISSONNÉ ENAMEL BALUSTER VASES**  
**19th century**

Each with broad shoulders decorated with a *chilong* band, surmounted by a waisted neck and flared mouth with tassels suspending auspicious objects, the body decorated with a continuous scene of magpies perched in blossoming plum tree against a key fret ground.  
*17 1/2in (44.5cm) high*

**US\$7,000 - 10,000**

十九世紀 招絲琺瑯喜鵲登梅紋瓶一對



2130

2130  
**A PAIR OF CLOISSONNÉ VASES**  
**19th century**

Each with globular body surmounted by a cylindrical neck, decorated with peony, hibiscus, morning glory, day lily and begonia, against a key fret ground, mounted as oil lamps, later converted to electric lamps.  
 9 1/2in (24.2cm) high

US\$2,000 - 3,000

十九世紀 招絲琺瑯花卉紋賞瓶一對



2131

2131  
**A CLOISSONNÉ BUTTER LAMP**  
**Late Qing dynasty**

The top section with enameled with scrolling lotus pattern, supported on tapering stem with entwined dragon amid clouds design above a bell-shaped base, decorated with four auspicious emblems and stylized lotus blossoms, all within gilded borders.  
 10in (25.5cm) high

US\$5,000 - 7,000

清末 招絲琺瑯纏枝蓮花龍紋酥油燈



2132

**PROPERTY FORM THE COLLECTION OF LESTER KNOX LITTLE**

2132<sup>o</sup>

**FOUR IRON WALL PANELS  
19th century**

Each made from iron sheet, cut and manipulated to form three-dimensional stalks and branches representing flowers of three seasons, peony for spring, lotus for summer, and chrysanthemum for fall, and one depicting a bird perched on bamboo, each enclosed within a black wooden frame.

31 5/8 x 10 5/8in (80.2 x 27cm), each panel

**US\$6,000 - 9,000**

十九世紀 鐵造花卉掛屏四件

**Provenance**

Acquired in 1948 by Lester Knox Little (1892-1981), the last foreign Inspector General of the Chinese Customs Service.

Compare a similar set of framed iron-cast landscapes in the Palace Museum, Beijing, illustrated in *Furniture of the Ming and Qing Dynasties (II)*. The Complete Collection of Treasures of the Palace Museum, Hong Kong, 2002, no. 177.

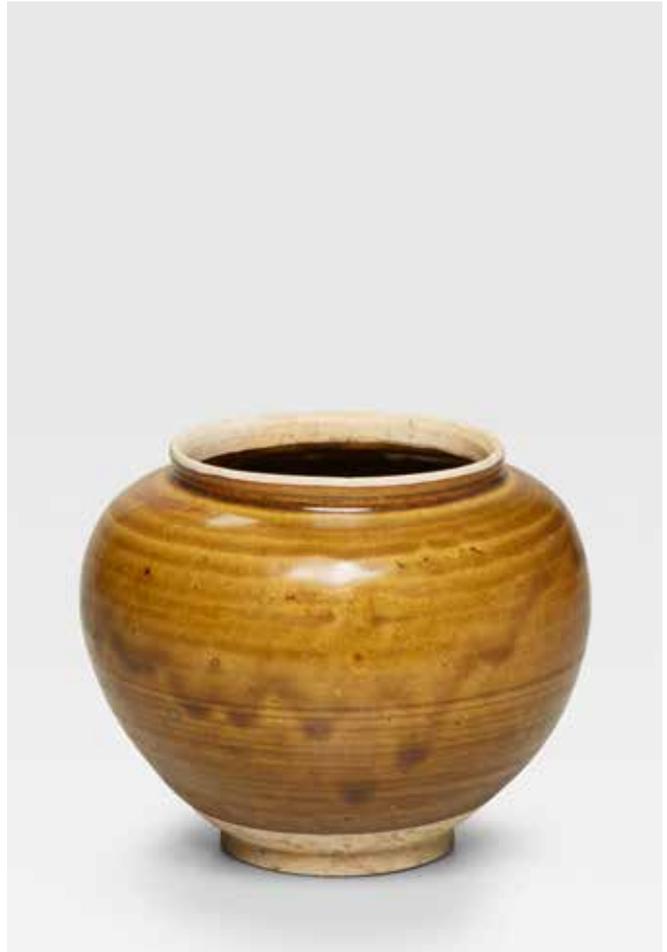
A similar example was sold at Sotheby's, New York, 31 March-1 April 2005, lot 282.

**CERAMICS**  
Lots 2133 - 2159





2133



2134

**PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION**

2133

**A GREEN-GLAZED POTTERY MODEL OF A WELL**

**Han dynasty**

Modeled in cylindrical form, the wide rim set with a water jar on one side adjacent to one end of the tall arch, surmounted by the roofed pulley housing, flanked by a pair of downward facing dragon heads, all beneath an iridescent green glaze, Japanese wood box.

*15in (38cm) high*

**US\$2,500 - 4,000**

漢 青釉井

**Provenance**

Mayuyama & Co., Tokyo, prior to December 1950

2134

**AN AMBER GLAZED POTTERY JAR**

**Tang dynasty**

Well-potted of ovoid form, the concentric potting lines showing beneath the finely crackled glaze, neatly stopping short of the base to reveal the buff-colored body.

*5in (12.7cm) high*

**US\$1,500 - 2,500**

唐 褐釉罐

**Provenance**

Mayuyama & Co., Tokyo, prior to 17 December 1950



2125

2135

**A PAINTED POTTERY FIGURE OF AN OFFICIAL  
Northern Wei dynasty**

Portrayed standing with left hand held in a fist at chest level supported by the right, wearing long layered robes and official hat, wood stand, Japanese wood box.

11 1/4in (28.6cm) high

**US\$3,000 - 5,000**

北魏 彩繪陶文官俑

**Provenance**

Mayuyama and Co., 24 September 1949

A slightly smaller Northern Wei figure, also acquired from Mayuyama & Co., was sold at Sotheby's, New York, 19-20 March 2013, lot 17.



2136

2136

**A SANCAI GLAZED POTTERY HORSE AND RIDER  
Tang Dynasty**

The chestnut glazed horse standing four-square on an unglazed rectangular base, the head reaching forward with an open mouth, the groom in a green glazed tunic, the arms raised and folded at the elbows.

14in (35.5cm) high

**US\$15,000 - 20,000**

唐 三彩騎馬俑

**Provenance**

Brunk Auctions, 14-16 November 2014, Lot 1066

Ex collection Carnegie Museum of Art

The dating for this lot is consistent with the result of a thermoluminescence test performed by CIRAM Corp., TL testing service, New York, NY, on 9 February, 2017, test reference number 0217-OA-12N.



2137



2138

**PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION**

2137  
**A PAINTED POTTERY FIGURE OF A PRANCING HORSE**  
**Tang dynasty**

Modeled with a raised right foreleg, the back legs bent to bear its weight, the raised head turned slightly to the left with mouth agape and nostrils flared, the long, thick mane combed over to the left side of the neck, richly caparisoned, the saddle blanket painted with floral decoration, the tail docked and tied, Japanese fitted wood box.  
15in (38.2 cm) high

**US\$4,000 - 6,000**

唐 陶加彩馬

**Provenance**

Mayuyama and Company, Tokyo, 3 May 1950

**PROPERTY OF VARIOUS OWNERS**

2138  
**A 'CIZHOU' BLACK-GLAZED BOTTLE VASE**  
**Northern Song/Jin dynasty**

The ovoid body surmounted by a tapering neck recessed just above the shoulder, the body encircled with chatter marks and covered overall with a lustrous black speckled glaze and freely painted flower sprays, the unglazed knife-trimmed footring revealing a buff-colored body.  
9 1/2in (24.2cm) high

**US\$4,000 - 6,000**

北宋/金 黑釉鐵鏽花紋小口瓶

**Provenance**

E&J Frankel Collection no, 0804 (according to label)

A similar example dated 11th/early 12th century is illustrated in Robert Mowry, *Hare's Fur, Tortoiseshell and Partridge Feathers*, Massachusetts, 1995, cat.no. 33; and another is illustrated in *Song Ceramics from the Kwan Collection*, Hong Kong Museum of Art, 1994, cat. no. 154.

2139<sup>W</sup>

**TWO UNUSUAL GREEN FAHUA 'LION AND  
DRAGON' CENSERS**

**Ming dynasty**

Each with compressed globular body supported on three animal-mask legs, molded in high relief with dragons contesting a flaming pearl, the tall neck applied with dragon roundels and figures of Daoist immortals, flanked by two lion-form handles.

*22in (56cm) height of taller*

**US\$8,000 - 12,000**

明 珐華龍紋獅耳香爐兩件

A very similar censer was sold at Sotheby's, London, 14 November 2002, sale 9506, lot 503. A further related censer was sold at Christie's, London, 2 October 2003, sale 9699, lot 442.





2140



2141

2140

**A LARGE LONGQUAN CELADON TRIPOD CENSER**  
**Ming dynasty**

Potted with a wide mouth and lipped rim above a waisted neck, the rounded sides incised with a diamond diaper incorporating cloud scrolls, covered with a lustrous sea-green glaze stopping short of the center of the interior, the similarly unglazed raised circular base burnt orange during firing.

*11 7/8in (30.2cm) diameter*

**US\$2,500 - 3,500**

明 龍泉窰青釉雲錦紋三足爐

2141

**A CARVED 'LONGQUAN' CELADON WINE JAR**  
**Late Yuan/ Early Ming dynasty**

Of slightly compressed baluster form with a lipped rim, carved around the sides with panels enclosing chrysanthemums alternating with four characters reading *jin yu man tang*, between scrolling foliage surrounding the shoulder and lappets around the countersunk base, covered overall with a thick rich green crackled glaze, wood cover.

*10 1/2in (26.7cm) high*

**US\$6,000 - 8,000**

元末/明初 龍泉青瓷雕開光式金玉滿堂菊花紋罐

A closely related jar with identical inscription, dated 14th/15th century, was sold at Sotheby's, Hong Kong, 27 April, 1993, lot 29. A further example, dated Ming dynasty was sold at Christie's, New York, 17-18 March 2016, lot 1559; and another dated 15th century was sold Christie's, Hong Kong, 31 October 2000, lot 860.

2142

**A BLUE AND WHITE PORCELAIN 'SHOU' CHARACTER JAR**  
**Ming dynasty, Wanli six-character mark and of the period**

Of ovoid form with a high shoulder, the curving walls painted in underglaze blue with the three friends of winter, pine, bamboo and prunus, the foliage sprouting from stylized *shou*-character-form trunks, the short, straight neck painted with upright banana leaves.

9 1/4in (23.5cm) high

US\$25,000 - 35,000

明萬曆 青花口寒三友紋罐《大明萬曆年製》款

**Provenance**

Christie's, New York, 16 September 1998, sale 8966, lot 365  
Formerly in the Jingguantang Collection

A closely related jar was sold at Christie's, London, 10 May 2011, sale 7964, lot 259.



2142 (detail)





2143

**PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION**

2143

**A SET OF FIVE BLUE AND WHITE KOSOMETSUKE SHALLOW BOWLS**

**Late Ming dynasty**

Each painted to the well with a circular medallion enclosing a cricket on a rock beneath a chrysanthemum blossom, surrounded by shaped panels enclosing sprigs of flowers and fruits and geometric designs on the cavetto and everted barbed rim, the exterior with stylized floral motifs.

*6in (15.2cm) diameter*

**US\$3,000 - 5,000**

明末 青花開光式花卉蠶網紋菱口盃五件

**Provenance**

Mayuyama & Co., Tokyo, prior to 17 December 1950

**PROPERTY OF VARIOUS OWNERS**

2144

**A WUCAI DRAGON CENSER**

**17th century**

Of bombe form, painted in colored enamels and underglaze blue, with a pair of confronted dragons separated by the sun rising from behind a rock and crashing waves, all amid flaming wisps.

*8 5/8in (22cm) diameter*

**US\$6,000 - 8,000**

十七世紀 五彩雙龍紋香爐



2144

A closely related censer was sold at Christie's, London, 15 December 2005, sale 5568, lot 406. Another similar censer was sold at Sotheby's, Amsterdam, 13 November 2006, sale 1011, lot 20.



2145

2145  
**A PAIR OF LARGE BLUE AND WHITE PORCELAIN BALUSTER  
 JARS AND COVERS**

**Kangxi period**

Freely painted in brilliant cobalt with phoenixes soaring on a background of foliate scroll and giant peony blossoms, the neck with a *ruyi*-band and the covers similarly decorated.

16 1/4in (41.3cm) high

**US\$4,000 - 6,000**

清康熙 青花穿花鳳紋罐一對

A smaller pair of jars, with nearly identical form and decoration, was sold at Christie's New York, 28 January, 2013, sale 2671, lot 401.

2146  
**A BLUE AND WHITE BEAKER VASE**

**Kangxi Period**  
 Formed with a slightly bulging middle section set between a gently flaring mouth and foot, each section painted with alternating petal lappets enclosing morning glory and peony.

16 7/8in (43cm) high

**US\$3,000 - 5,000**

清康熙 青花花卉紋觚



2146



2147

**A BLUE AND WHITE MOLDED  
PORCELAIN 'PHOENIX TAIL' VASE**

**Kangxi period**

The body of baluster form, supporting a tall, wide, trumpet neck, the surface covered in molded peony blossoms and foliage, covered in white glaze, further decorated with large, circular, blue and white dragon medallions, the base with a ribbon-tied lozenge mark within a double circle.

*17in (43.2cm) high*

**US\$10,000 - 15,000**

清康熙 青花龍團紋印花地鳳尾尊

A very closely related vase was sold at Christie's, New York, 19 September 2014, sale 2872, lot 804.



2148

2148

**AN UNDERGLAZE BLUE AND COPPER RED-DECORATED  
CELADON OVOID VASE**

**18th century**

Rising on a stepped foot to a carved lotus border, the front and back of the main register decorated with blue, white and red panels depicting whimsical scenes of fishermen in landscapes, the sides carved with diaper-ground cartouches enclosing archaistic beasts, the shoulders applied with cloud-form ear handles, the short neck with carved *shou* character medallions, supporting a bulbous mouth.  
*15 1/2in (39.5cm) high*

A nearly identical vase was sold at Christie's, Hong Kong, the Imperial Sale #2138, 7 July 2003, lot 701. A pair of very similar vases was sold at iGavel, November 5th, 2007, lot #897024. A further related vase was sold at Sotheby's, London, 7 April 2004, sale 4750, lot 272. See also Christie's, London, 9 November 2004, lot 140.

**US\$12,000 - 18,000**

十八世紀 豆青青花釉裏紅漁樂圖瓶



2149

2149

**A PAIR OF A FAMILLE ROSE JARDINIERS**

**Late Qing/Republic period**

Each with bulging sides and flat-lipped rim, painted as mirror images of each other with a pair of magpies in a garden setting of flowering prunus, peony, chrysanthemum and fluttering butterflies, all between lappet borders.

*14 1/2in (37cm) diameter*

**US\$6,000 - 8,000**

清末/民國 粉彩喜鵲花蝶紋缸一對



2150

**A FAMILLE VERTE JARDINIERE**

**19th century**

The deep rounded sides painted to the exterior with a narrative scene from the 'Romance of the Three Kingdoms', all between diaper bands incorporating panels of florets and scrolling leaves.

*18 1/8in (46cm) diameter*

**US\$6,000 - 8,000**

十九世紀 五彩三國演義人物圖缸

2150



2151

2151

**A CARVED PORCELAIN WUCAI LANDSCAPE PLAQUE**  
**Late Qing/ Republic period**

Well carved in low relief and painted with polychrome enamels, the scene depicting figures and pavilions in a fanciful landscape, all contained within black and red archaistic borders, in a wooden frame.  
*12 x 17in (30.5 x 43.2cm)*

**US\$5,000 - 7,000**

清末/民國 五彩雕瓷山水人物圖屏

2152

**A LARGE FAMILLE ROSE JARDINIÈRE**  
**18th century**

Heavily potted, the tall flaring sides delicately painted with rose bushes, narcissus, nandina, chrysanthemum and *lingzhi*, all growing around fantastically-shaped garden rocks, the base pierced with five drainage holes.  
*15 1/4in (38.7cm) diameter*

**US\$5,000 - 7,000**

十八世紀 粉彩天仙祝壽紋花盆

A jardiniere with a similar surface texture and style of painting, but dated 19th century was sold at Sotheby's, New York, 18-19 March 2014, lot 493.

The plants depicted on the jardiniere are full of auspicious meaning, and convey the desire for longevity to be bestowed by heaven.



2152



2153

2153

**A PAIR OF FAMILLE ROSE BOWLS**  
**Yongzheng six-character mark and of the period**

Each raised on a short foot, with curving walls and an everted rim, the exteriors painted in bright enamels with sprays of rose, peony and aster wreathed in foliage, the center of the well painted with a small flower bud, the undersides with six-character Yongzheng marks in underglaze blue.

*3 3/4in (9.5cm) wide each*

**US\$8,000 - 12,000**

清雍正 粉彩花卉紋盤一對 《大清雍正年製》款



2154

**A FAMILLE ROSE YELLOW-GROUND MEDALLION BOWL**  
**Daoguang mark and of the period**

The rounded sides rising from a short straight foot to a gently everted rim, the exterior enameled with four medallions enclosing various combinations of chrysanthemums, amaranthus, asters and begonias, all divided by brightly enameled stylized lotus and foliate scrolls, reserved against a yellow ground, the interior and base glazed white, the six-character seal mark in underglaze blue.

*6in (15.2cm) diameter*

**US\$6,000 - 8,000**

清道光 黃地粉彩開光花卉紋盤 《大清道光年製》款

2154

2155<sup>W</sup>

**A LARGE FAMILLE VERTE 'PHEASANT'  
BALUSTER VASE**

**Late 19th century**

Of 'phoenix tail' vase form, with wide shoulder and flared trumpet neck, enameled with one pheasant perched on a rock, surrounded by blossoming peony and another pheasant perched in the branches of a magnolia tree, all reserved against a pale green ground.

*33 1/8in (84.2cm) high*

**US\$25,000 - 40,000**

十九世紀晚期 五彩綠地玉堂富貴紋鳳尾尊

A similar vase was sold at Christie's, London, 15 May 2012, sale 5305, lot 204. Another related vase was sold at Sotheby's, New York, 19 March 2007, sale 8299, lot 795.





2156

2156

**A COPPER RED GLAZED BOWL**

**Qianlong six-character mark and of the period**

Potted with gently rounded sides, the interior and exterior covered with an even copper-red glaze thinning at the mouth rim, the foot ring and base glazed white, inscribed with a *six-character mark* in underglaze blue.

*5 3/8in (13.6cm) diameter*

**US\$5,000 - 7,000**

清乾隆 祭紅釉碗 《大清乾隆年製》款



2157

2157

**A PEACHBLOOM GLAZED BOTTLE VASE, YUHUCHUN PING**  
**18th century**

Elegantly potted with a pear-shaped body rising to a trumpet mouth, supported on a short slightly splayed foot, the exterior applied with a mottled deep-pink glaze intensifying in color towards the base, the interior and the base glazed white.

*11 1/2in (29.3 cm) high*

**US\$4,000 - 6,000**

十八世紀 豇豆紅釉玉壺春瓶

2158

No lot



2158

2159

**A PAIR OF RED OVERLAY WHITE GLASS VASES**  
**19th century**

Each with a pear-shaped body surmounted by a cylindrical neck, supported on a splayed foot, the exterior skilfully carved through the red overlay to the white ground with a paradise flycatcher perched on a branch amid large peony blossoms.

*7in (17.8cm) high*

**US\$6,000 - 8,000**

十九世紀 涅白地套紅料綬帶富貴紋長頸瓶一對

**FINE CHINESE CERAMICS  
AND WORKS OF ART**

Tuesday 30 May, 2017  
Suite 2001, One Pacific Place  
Admiralty, Hong Kong

**A RARE PAIR OF  
BLUE AND WHITE  
BAJIXIANG MOONFLASKS**

Qianlong seal marks  
and of the period  
Estimate on request

**ENQUIRIES**

+852 2918 4321  
chinese.hk@bonhams.com



**Bonhams**

HONG KONG

[bonhams.com/hongkong](http://bonhams.com/hongkong)

## FINE CHINESE ART

Thursday 13 May 2017  
New Bond Street, London

Invitation to consign

### AN EXCEPTIONALLY RARE IMPERIAL FAMILLE ROSE YELLOW-GROUND 'FLORAL' BOWL

Qianlong six-character mark and  
of the period  
Sold for £450,000

### ENQUIRIES

+44 (0) 20 7468 8248  
chinese@bonhams.com



# Bonhams

LONDON

[bonhams.com/chineseart](http://bonhams.com/chineseart)

Prices shown include buyer's premium. Details can be found at [bonhams.com](http://bonhams.com)

# ARTS OF THE SAMURAI

September 13, New York

## INQUIRIES

+1 (212) 461 6516

jeff.olson@bonhams.com

Consignments now invited

### A FINE KASHU KAGEMITSU WITH TACHI MOUNTS

Muromachi period (1336-1573),  
15th century

#### Provenance

Ogasawara daimyo family,  
Shinano (present day Nagano)  
Benito Mussolini (1883-1945)  
Steven H. Janovick, late of  
Company K, 85th Infantry, 10th  
Colorado Mountain

\$50,000 - 60,000



# Bonhams

NEW YORK

[bonhams.com/japanese](http://bonhams.com/japanese)



# ASIA WEEK

NEW YORK

紐約亞洲藝術週

March 9–18, 2017

**Asia Week New York 2017** is a collaboration among Asian art specialists, 5 auction houses, and 19 museums and Asian cultural institutions in the metropolitan New York area from March 9–18, 2017. Simultaneous exhibitions presented by more than 40 prominent Asian art dealers from the U.S. and abroad, auctions at Bonhams, Christie's, Doyle, iGavel, and Sotheby's as well as dozens of special events are planned for this period. All exhibitions, auctions, and events will be listed in a comprehensive illustrated guide with maps, available at the participating galleries, auction houses, and cultural institutions in February 2017 as well as on the Asia Week New York website.

[www.asiaweekny.com](http://www.asiaweekny.com)

**THE JONGEN-SCHLEIPER  
COLLECTION OF  
FINE THANGKAS**

Thursday 11 May 2017  
New Bond Street, London

**A THANGKA TRIPTYCH OF THE PANCHEN  
LAMAS OF TASHILHUNPO**

Tibet, dated by inscription to AD 1835  
Each 125cm (49 1/4in) x 87cm (34 1/4in)

£200,000-300,000

Published and Illustrated: A.Neven, *Etudes  
D'Art Lamaïque et de L'Himalaya*, Brussels,  
1978, pp.49, 51-55, nos.26-28

**LECTURE AND  
RECEPTION:**

Monday 8 May 2017, 6pm

**ENQUIRIES**

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chinese@bonhams.com



**Bonhams**

LONDON

[bonhams.com/chineseart](http://bonhams.com/chineseart)

**INDIAN, HIMALAYAN AND  
SOUTHEAST ASIAN ART**

Monday 13 March, 3:00pm  
New York

**PREVIEW**  
9-13 March

**A GILT COPPER ALLOY FIGURE  
OF VAJRVARAHI**

**DENSATIL, 14TH CENTURY**  
*16 1/4 in. (41.3 cm) high*

US\$200,000-300,000

**ENQUIRIES**

+1 (917) 206 1620  
mark.rasmussen@bonhams.com  
edward.wilkinson@bonhams.com

**ASIA  
WEEK**  
NEW YORK



**Bonhams**

NEW YORK

bonhams.com

**IMPRESSIONIST  
& MODERN ART**

Wednesday 17 May 2017  
New York

**HENRI MATISSE (1869-1954)**

*Arbre de neige*

signed 'H Matisse' (lower right)

gouache and découpage on paper

16 x 10 1/4 in (40.5 x 26 cm)

Created in 1947

**US\$800,000 - 1,200,000**

**£650,000 - 950,000**

**ENQUIRIES**

+1 (917) 717 2752

[william.oreilly@bonhams.com](mailto:william.oreilly@bonhams.com)

**INTERNATIONAL PREVIEWS**

25 February - 2 March, London

22 - 24 March, Paris



**Bonhams**

**NEW YORK**

[bonhams.com/impressionist](http://bonhams.com/impressionist)

**POST-WAR &  
CONTEMPORARY ART**

Tuesday 16 May 2017  
New York

**HELEN FRANKENTHALER (1928-2011)**

*Summer Angel*, 1984  
acrylic on canvas  
91 1/8 x 114 1/2 in. (231.5 x 290.8 cm)

US\$700,000 - 900,000

£550,000 - 750,000

**ENQUIRIES**

+1 212 644 9020  
megan.murphy@bonhams.com

**Closing date for entries**

Thursday 9 March 2017



**Bonhams**

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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.

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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.

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New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property collected or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who make direct arrangements for collection by a shipper who is considered a "private" or "contract" carrier by the New York Department of Taxation and Finance will be charged New York sales tax, regardless of the destination of the property. Property collected for delivery to a destination outside of New York by a shipper who is considered a "common carrier" by the New York Department of Taxation and Finance (e.g. United States Postal Service, United Parcel Service, and FedEx) is not subject to New York sales tax, but if it is delivered into any state in which Bonhams is registered or otherwise conducts business sufficient to establish a nexus, Bonhams may be required by law to collect and remit the appropriate sales tax in effect in such state. Property collected for delivery outside of the United States by a freight-forwarder who is registered with the Transportation Security Administration ("TSA") is not subject to New York sales tax.

### MEDIATION AND ARBITRATION PROCEDURES

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

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

arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on a national arbitration service, the arbitration shall be conducted by the American Arbitration Association, and the arbitrator shall be selected in accordance with the Rules of the American Arbitration Association. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

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

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

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

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

(A) All arbitration proceedings shall be confidential;

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

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

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

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

To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall

bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitrator.

**LIMITED RIGHT OF RESCISSION**

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

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

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

**REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.**

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

**LIMITATION OF LIABILITY**

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

**SELLER'S GUIDE**

**SELLING AT AUCTION**

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at [www.bonhams.com/us](http://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](http://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](http://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](http://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](http://www.bonhams.com) or call our Client Services Department at +1 (800) 223 2854 ext. 3550.

### Catalogs

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

### Previews

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

### Estimates

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

### Reserves

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

### Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer property in which it has an ownership interest in whole or in part or otherwise has an economic interest. Such property, if any, is identified in the catalog with a  $\blacktriangle$  symbol next to the lot number(s).

Bonhams may also offer property for a consignor that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a  $\circ$  symbol next to the lot number(s).

### Bidding at Auction

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

Valid Bonhams client accounts are required to participate in bidding activity. You can obtain registration information online, at the reception desk or by calling our Client Services Department.

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

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

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

### In Person

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

### Absentee Bids

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

### By Telephone

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

### Online

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit [www.bonhams.com/us](http://www.bonhams.com/us) for details.

### Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

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

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

### Currency Converter

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

### Buyer's Premium

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

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

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

### Payment

All buyers are asked to pay and pick up by 3pm on the business day following the auction. Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within 5 business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank. For payments sent by mail, please remit to Cashier Department, 220 San Bruno Avenue, San Francisco, CA 94103.

### Sales Tax

Residents of states listed in Paragraph 1 of the Conditions of Sale must pay applicable sales tax. Other state or local taxes (or compensation 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 in the Conditions of Sale. If you wish to use your resale license please contact Cashiers for our form.

### Shipping & Removal

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

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

### Collection of Purchases

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

### Handling and Storage Charges

Please note that our offices have requirements for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. Bonhams will hold all purchased lots in our gallery until Wednesday March 29 without penalty. After March 29 collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

**Storage charges of \$5 per lot, per day will begin accruing for any lots not collected by the 31st day after the auction.**

Bonhams reserves the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Handling and storage fees will apply.

### Auction Results

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



**IMPORTANT NOTICE TO BUYERS**

**COLLECTION & STORAGE AFTER SALE**

Please note that all oversized lots listed below, that are not collected by **4PM ON MARCH 29 WEDNESDAY** will be removed to the warehouse of Cadogan Tate Fine Art Storage Limited. Lots not so listed will remain at Bonhams; provided, however, **THAT IF BUYERS OF LISTED LOTS ALSO BUY OTHER NON-LISTED ITEMS, THESE OTHER LOTS WILL ALSO BE REMOVED TO THE WAREHOUSE OF CADOGAN TATE**, so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams department.

**LOTS WILL BE AVAILABLE FOR COLLECTION FROM CADOGAN TATE BEGINNING AT 10AM ON APRIL 3 MONDAY.**

**Address**

Cadogan Tate  
301 Norman Ave  
Brooklyn, NY 11222

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

Collections appointments must be booked 24 hours in advance (subject to full payment of all outstanding amounts due to Bonhams and Cadogan Tate) by contacting Cadogan Tate at +1 (917) 464 4346.

**HANDLING & STORAGE CHARGES**

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

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

**FURNITURE/LARGE OBJECTS**

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

**SMALL OBJECTS**

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

Please contact Catherine More at Cadogan Tate Fine Art Storage at  
+1 (917) 464 4346  
+1 (347) 468 9916 (fax)  
c.more@cadogantatefineart.com

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

**PAYMENT**

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

**TO MAKE PAYMENT IN ADVANCE**

Telephone +1 (917) 464 4346 to ascertain the amount due, payable by cash, check, or credit card.

**PAYMENT AT TIME OF COLLECTION**

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

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

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

**PLEASE NOTE**

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

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

**OVERSIZED LOTS**

- 2031
- 2041
- 2045
- 2066
- 2071
- 2139
- 2149
- 2150
- 2155

# 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](http://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 email or fax the completed Registration Form and requested information to:**

Bonhams Client Services Department  
 580 Madison Avenue  
 New York, New York 10022  
 Tel +1 (212) 644 9001  
 Fax +1 (212) 644 9009  
[bids.us@bonhams.com](mailto:bids.us@bonhams.com)

# Bonhams

Sale title: Chinese Works of Art and Paintings		Sale date: 13 March 2017	
Sale no. 23984		Sale venue: New York	
<b>General Bid Increments:</b>			
\$10 - 200 .....by 10s		\$10,000 - 20,000 .....by 1,000s	
\$200 - 500 .....by 20 / 50 / 80s		\$20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s	
\$500 - 1,000 .....by 50s		\$50,000 - 100,000 .....by 5,000s	
\$1,000 - 2,000 .....by 100s		\$100,000 - 200,000 .....by 10,000s	
\$2,000 - 5,000 .....by 200 / 500 / 800s		above \$200,000 .....at the auctioneer's discretion	
\$5,000 - 10,000 .....by 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: _____



⌘ 1793

**Bonhams**

580 Madison Avenue  
New York, New York 10022

+1 212 644 9001  
+1 212 644 9009 fax

