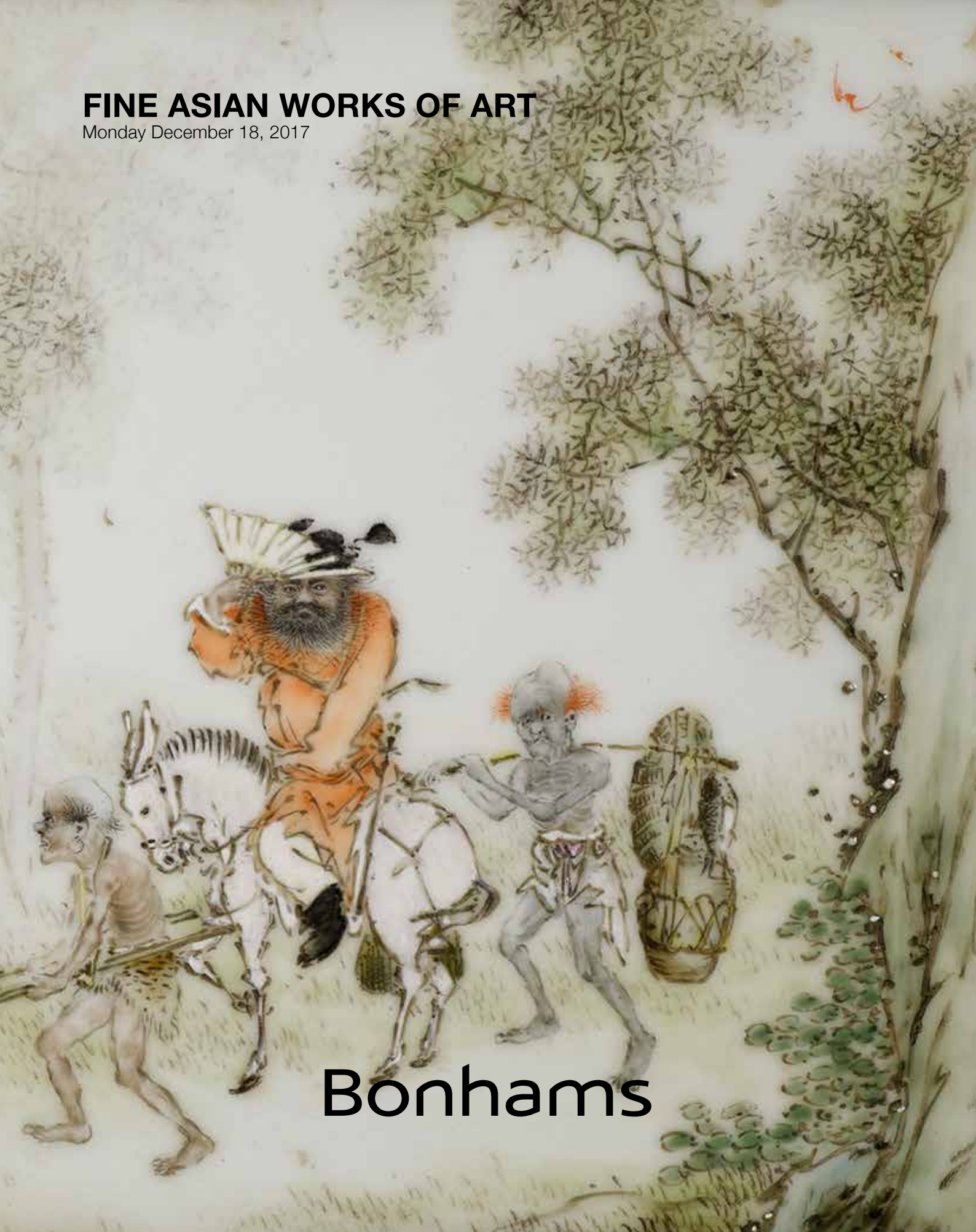


FINE ASIAN WORKS OF ART

Monday December 18, 2017



Bonhams



FINE ASIAN WORKS OF ART

Monday December 18, 2017 at 11am
San Francisco

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San Francisco
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PREVIEW

Friday December 15,
10am - 5pm
Saturday December 16,
10 am - 5pm
Su December 17,
10am - 5pm

SALE NUMBER: 24265
Lots 801 - 1050

CATALOG

\$35

ILLUSTRATIONS

Front cover: Lot 990
Inside front cover: Lot 947
Inside back cover: Lot 947
Back cover: Lot 990
Session Pages: Lots 801,
814, 856, 951, 969, 987, 1049

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Please contact client services with any bidding inquiries.

Please see pages 128 to 133 for bidder information including Conditions of Sale, after-sale collection and shipment.

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ORDER OF SALE

Buddhist Art from the Collection of Barbara Adams, Sold to Benefit the Barbara Adams Trust	801 – 813
Southeast Asian Art from the Krannich Collection	814 – 822
Indian, Himalayan and Southeast Asian Art.	823 – 890
Vietnamese ceramics from the Brow Collection	845 – 883
Chinese Jade and Hardstone carvings	892 – 935
Chinese Snuff bottles	936 – 944
Chinese Works of Art	945 – 964
Scholars’ objects and Furniture	965 – 974
Chinese Ceramics	975 – 999
Chinese Paintings	1001 – 1050

**BUDDHIST ART FROM THE COLLECTION OF BARBARA
ADAMS, SOLD TO BENEFIT THE BARBARA ADAMS TRUST**
LOTS 801 - 813



A happy post-operative cataract patient in Phaplu, Nepal
Image courtesy of the Himalayan Cataract Project
Credit: Acen Kvale



Barbara Adams at home in Kathmandu, c.2012

Once the royal consort of Prince Basundhara of Nepal, Barbara Adams (1931-2016) was a spirited philanthropist, who used her celebrity in Nepal to champion social and political reforms.

Meeting the prince on her first visit to Nepal in 1961, she soon accompanied him on all official visits outside of the palace. In 1963, she became the first authorized 'foreigner' to enter the kingdom of Mustang (which although part of Nepal retained a separate monarchy). With the prince, she established Nepal's first international travel agency. Residing in Nepal for the majority of five decades, Barbara advocated for social justice, at times being a staunch critic of its former monarchy and subsequent democracy on issues of corruption, human rights, and services for the underprivileged.

Barbara funded a volunteer program designed to steer young Nepalis to stay in Nepal and become involved in local development. In 2011, she launched the Barbara Peace Foundation, which has built dozens of houses for Nepal's poorest, and helped Dalit ('untouchable') families to buy land and establish self-sustaining communities.

The following Buddhist art objects from Barbara's home in Washington D.C. are being sold to benefit the Barbara Adams Trust. Close friends believe she likely collected these items in Nepal in the 1970s/80s, whereafter they were kept in her Washington DC home. The Himalayan Cataract Project, which seeks to develop sustainable eye care infrastructure in the Himalayas, is a beneficiary of the Barbara Adams Trust and will receive proceeds from the sale of these art objects.



The Himalayan Cataract Project (HCP) works to overcome barriers impeding delivery of eye care to underserved, needlessly blind people in the developing world. Our efforts are focused on eradicating preventable and curable blindness through high-quality care, training of local personnel and establishment of world-class eye care infrastructure where most needed. At the core of the HCP's success is its long-standing, trusted partnership with the Tilganga Institute of Ophthalmology, based in Kathmandu, Nepal. (See www.cureblindness.org)



801

A POLYCHROME GILT LACQUERED WOOD FIGURE OF DORJE DROLO

Qing dynasty, 17th century

Displaying a wrathful expression and a third wisdom eye to the forehead, attired in intricately detailed robes, striding pratyahhasana upon a tiger busily feasting upon a prone nude figure laying upon the lotus petal plinth supporting the flaming mandorla.

12in (30.4cm) high

\$2,000 - 3,000

The exquisite quality of these gold painted wood Buddhist sculptures in the collection of Barbara Adams (lots 801, 802 and 806) parallels the level of craftsmanship seen in imperial bronzes of the Qing dynasty within The Palace Museum, Beijing, such as a bronze of Yamantaka published, *Zangchuan fojiao zaoxiang-Gugong bowuyuan cang wenwu zhenpin quanji* (Hong Kong, 2008) p.215, no.205.

This dynamic example depicts a rare wrathful form of Padmasambhava in his aspect as the Subduer of Demons, a task he is credited with when taming the wild spirits and founding Buddhism in Tibet. The piece compares favorably to an example of the same subject in the Los Angeles County Museum of Art (Acc.#M.86.281), and a related a figure of Palden Lhamo sold at Christie's, London, 5 November 2013, lot 380.

Provenance

Estate of Barbara Adams (1931-2016), Washington DC





802

802
**A POLYCHROME GILT LACQUERED WOOD FIGURE OF
 VAJRASATTVA AND VAJRAGARVI**
 Qing dynasty, 17th century

Vajrasattva clasping his consort in yab-yum with his arms gripping the vajra and ghanta while his consort holds a skull-cup behind his right ear, all raised atop a double-lotus plinth; the surfaces of both figures displaying vibrant expressions and adorned in intricately patterned regal silks and elaborate raiment.

11in (28cm) high

\$4,000 - 6,000

Provenance

Estate of Barbara Adams (1931-2016), Washington DC
 With affixed label reading, "Adams Loan / Trinity College #8 / Statue"



803

803
A GILT COPPER ALLOY FIGURE OF USHNISHAVIJAYA
 Tibet, 18th century

Of standard iconography consisting of three heads and eight arms cast and drilled to hold or support varied liturgical implements now all lost but for the kalasa supported in the lower-most left hand just above the upturned soles crossed in dhyanasana, the figure adorned in turquoise cabochons and embellished by pigments and 'cold-gold,' raised atop a separately-cast tall plinth fronted by a sharply cast lotus blossom border and sealed by a visvajra metal plate to the underside.
8 1/4in (21cm) high

\$3,000 - 5,000

Provenance

Estate of Barbara Adams (1931-2016), Washington DC
 With affixed label reading, "Adams Loan / Trinity College #10 / Statue"



804

804

A GILT COPPER ALLOY FIGURE OF MAITREYA
Tibet, 19th century

As identified by the ewer and cakra supported by lotuses over both shoulders and the stupa in his high and elaborately-bejeweled chignon, the bodhisattva seated in dhyanasana adorned in gilt, pigments and 'cold gold' atop a double lotus plinth.

6 1/2in (16.5cm) high

\$2,000 - 3,000

Provenance

Estate of Barbara Adams (1931-2016), Washington DC



805

805

A COPPER ALLOY FIGURE OF GARUDA
Nepal, 19th century

The mythical eagle displaying elaborate plumage to the tail, wing, and coxcomb, a snake necklace draped atop his feathered breast while he raises his arms to either side, supporting two cylindrical containers cast to the back and the tail, standing atop a plinth adorned in a lotus-petal border; the surfaces covered in substantial areas of puja powder and displaying traces of gilt or 'cold-gold' notably to the beast's forehead.

4 1/4in (10.8cm) high

\$1,500 - 2,500

Provenance

Estate of Barbara Adams (1931-2016), Washington DC

With affixed label reading, "Adams Loan / Trinity College #74 / Statue"



806

**A POLYCHROME GILT LACQUERED WOOD FIGURE OF
VAJRAPANI**

Qing dynasty, 17th century

Standing in p ratyalidhasana to hold his eponymous vajra above him
in his right hand, attired in animal skins and treading upon two figures
carved to the lotus petal plinth supporting a flaming mandorla.

12in (30.4cm) high

\$2,000 - 3,000

Provenance

Estate of Barbara Adams (1931-2016), Washington DC

With affixed label reading, "Adams Loan / Trinity College #5 / Statue"



807



808



809

807

A GILT COPPER ALLOY FIGURE OF VAJRADHARA AND PRAJNAPARAMITA

Nepal, 19th century

Embracing each other and clad in regalia; supported by a crisply-cast double lotus plinth reversed by a lobed flaming mandorla and devanagari inscription.

6 3/4in (17.2cm) high

\$2,000 - 3,000

Provenance

Estate of Barbara Adams (1931-2016), Washington DC

808

A COPPER ALLOY FIGURE OF SARAVID VAIROCANA

Tibet, 19th century

The supreme patriarch of the Vairocana Family of Buddhas envisaged with four heads facing each direction and holding his Buddha family's symbol of the *chakra* in his lap, raised atop a double lotus plinth reversed by a notch to support a now lost mandorla.

3 7/8in (10cm) high

\$1,000 - 1,500

Provenance

Estate of Barbara Adams (1931-2016), Washington DC



810

809
A COPPER ALLOY FIGURE OF BUDDHA
 Nagapattinam, 14th-16th century
 3in (7.2cm) high

\$1,000 - 1,500

Though with raised edges rubbed and worn from centuries of adoration, the figure retains the stylistic registers of a rare Nagapattinam seated Buddha, such as the rectangular plinth, the 'half lotus' posture, the robe arranged with the right pectoral bare and a long hem draped over the left shoulder terminating near the navel, the broad shoulders, the robust facial type, and the flame *ushnisha*. Compare these characteristics to a 13th-century example from Nagapattinam in the British Museum (Acc.#1928, 1016.14).

Provenance

Estate of Barbara Adams (1931-2016), Washington DC

810

A TURQUOISE-INSET SILVER ALLOY ALTAR PIECE
 Tibet, 19th/20th century

Possibly a candlestick comprised of a wide drip pan and raised atop a tapered cylindrical base, adorned in raised relief auspicious emblems.
 5 3/4in (14.6cm) high

\$600 - 800

Provenance

Estate of Barbara Adams (1931-2016), Washington DC



811

811
A COPPER ALLOY VAJRA AND GHANTA
 Tibet, circa 15th century

The small vajra 'thunderbolt' of standard shape and four prongs; the ghanta bell well-rubbed and displaying traces of solder connecting the vajra-shaped handle; *together with* a small rattle formed by a tapered handle supporting a small globe adorned in opposing repousse shou medallions; and a similar rattle terminating in a smaller ball shaped bell.
 [4]

6 3/4in (17.1cm) height of ghanta exclusive of clapper

\$2,000 - 3,000

Provenance

Estate of Barbara Adams (1931-2016), Washington DC



812

812

A PAINTED WOOD DEVI MAHATMYA MANUSCRIPT COVER
Nepal, 18th/19th century

Recto with a two naginis offering a triratna; verso with a visual synecdoche of Devi's multitudinous representations, comprised of a Vaishnavite and Saivite form left and right flanking a supreme cosmic manifestation being supplicated at center.

14in (35.5cm) wide

\$1,000 - 1,500

Provenance

Estate of Barbara Adams (1931-2016), Washington DC

813

A COPPER ALLOY FIGURE OF RATNASAMBHAVA
Tibet, Pala style, circa 12th century

Attired in a high and elaborate crown and seated in dhyanasana holding the hem of his robe in his lap with his left hand while his outstretched right proffers his identifying varada mudra, raised atop a double lotus plinth, the details of the figure lost to the well-rubbed chocolate-colored patina after centuries of adoration.

3 1/2in (9cm) high

\$1,500 - 2,500

Provenance

Estate of Barbara Adams (1931-2016), Washington DC
 With affixed label reading, "Adams Loan / Trinity College #41"



813

**SOUTHEAST ASIAN ART FROM
THE KRANNICH COLLECTION
LOTS 814-821**





814

For 30 years, Ron Krannich and his late wife Caryl pursued an extraordinary and enriching life, traveling the world, producing the popular travel guide series, *The Treasures and Pleasures of [...]: The Best of the Best in Travel and Shopping*.

Initially moved by their passion for Southeast Asian art, where they lived for five years, Ron and Caryl designed their Virginia home as an inspired tribute to the art of Asian and Tribal cultures, which has been featured in *The New York Times* and on the CNN Travel Channel.

Three important 19th-century Burmese pieces included within this sale (lots 814, 815 and 816), were recently borrowed for the landmark exhibition on the Buddhist art of Myanmar at the Asia Society Museum, New York. It is with great pride that Bonhams offers distinctive treasures from The Krannich Collection



815

SOUTHEAST ASIAN ART FROM THE KRANNICH COLLECTION THE KRANNICH COLLECTION, VIRGINIA

814

A DRY LACQUER FIGURE OF BUDDHA Myanmar, Ava style, 19th century

The figure with traces of gilding; *together with* an associated Mandalay mandorla, circa 1880. [2]
30in (76.2cm) height of Buddha
47in (119.5cm) height of associated mandorla

\$8,000 - 12,000

Discussing the style and attribution of the figure in a recent exhibition catalog, Sylvia Fraser-Lu writes:

'This Buddha image with eyebrows set high on the forehead well above downcast eyes, sharply chiseled nose, and a small slightly puckered mouth displays features typical of Ava-style images [of Myanmar]. Framing the facial features and neck are ears with very long lobes that touch the shoulders. The head and *ushnisha* are covered with a cap of small spikes of lacquer sometimes referred to as "Shwebo thorns"...The left hand with very long digits, rests palm upward in the lap. The right hand, with fingers of equal length, is in the *bhumisparsa mudra* touching the upper surface of what remains of the base of the throne, where light outlines of the lower robe can be seen fanning out between the legs...This example is typical of images made in the dry lacquer medium known as *man-hpaya*.'

Exhibited

Buddhist Art of Myanmar, Asia Society Museum, New York, 10 February-10 May 2015 (figure only).

Published

Sylvia Fraser-Lu & Donald Stadtner (eds.), *Buddhist Art of Myanmar*, New York, 2015, pp.174-5, no.44 (figure only).

Provenance

Both figure and mandorla:
Estate of Connie Mangskau (1907-1990), Thailand
Elephant House, Bangkok
The Krannich Collection, Virginia, acquired from the above in 1993

815

A GILT LACQUERED AND INLAID GLASS WOOD SCRIPTURE CHEST Myanmar, early 19th century

The wood chest's front panel ornamented with metal, glass, lacquer, and gold leaf.
24 x 45 1/2 x 25in (61 x 115.6 x 63.5cm)

\$4,000 - 6,000

Described by Sylvia Fraser-Lu in a recent exhibition catalog:

'The front panel of this teak scripture chest (*sa-daik*) has been embellished in lacquer and cut glass with a rendition of Mount Meru, the center of the Buddhist universe, which rests in a vast ocean with gigantic fish encircling the base. Instead of the usual schema of mountains, oceans, and guardians and gods in their dwellings, the summit of Mount Meru here is occupied by a pair of adorants flanking a stupa, possibly the Culamani, which according to the biography of the Buddha, enshrines the locks of the Buddha's hair severed at the Great Renunciation and a tooth taken by Dona at the distribution of relics following the *parinibbana*. Flanking Mount Meru are two-storied and triple-tiered pavilions that house a standing Buddha in the central pavilion on the right and a seated effigy in the upper story on the left. The other rooms in the pavilions and the surrounding courtyards are filled with devotees oriented toward the two Buddha figures in worshipful attitudes. Trailing sprigs of foliage fill the background. The thick chunks of glass backed by sheet metal and cemented in place with ribbons of *thayo* lacquer suggest an early-nineteenth-century date.'

Compare a similar front panel, divorced from its chest, in the Victoria & Albert Museum (Acc.#593-1906), published in Clarke, 'Highlights of the Lacquer Collection from Myanmar (Burma) in the Victoria and Albert Museum,' in *Arts of Asia*, Vol.47, No.5, September-October 2017, p.51.

Exhibited

Buddhist Art of Myanmar, Asia Society Museum, New York, 10 February-10 May 2015.

Published

Sylvia Fraser-Lu & Donald Stadtner (eds.), *Buddhist Art of Myanmar*, New York, 2015, pp.210-1, no.63.

Provenance

The Krannich Collection, Virginia
Acquired from Amavaradi, Chiang Mai in 1994



816

816

A LARGE GLASS INLAID AND LACQUERED WOOD CEILING PANEL

Myanmar, late 19th-early 20th century

70 x 70in (177.8 x 177.8cm)

\$4,000 - 6,000

In a recent exhibition catalog, Sylvia Fraser-Lu discuss the context, intricacy, and symbolism of the present lot:

'This ceiling board was used to hide the internal view of the carpentry involved in the construction and support of triple-tiered *zetuwan*, or towering multi-tiered *pyathat* roofing structures, which crowned traditional religious wooden architecture such as pagoda pavilions (*tazaung*) and monasteries (*pongyi-kyuang*). European-inspired innovation is evident in the application of traditional *chu-pan* openwork arabesques, lotus petal bands of scrolling, and *leik-pya/linno-daung* leaflike corner ornament, cut from thin sheets of wood with narrow, fine-toothed fretsaws, rather than carved from a single slab of teak. Division between the various bands of scrolling have been highlighted

by glass inlay embedded in lacquer and arranged in concentric lines of diminishing dimensions that serve to frame the raised central motif - a lotus in full bloom, also embellished at the center with slivers of glass. Such a ceiling board usually appears above the most sacred area of a building, such as over a shrine or hall where sermons are delivered. As a leitmotif for purity and the Buddhist religion, the open lotus continues to serve as a reminder to adherents to slough off the bonds of greed, anger, lust, passion, and ego and grow toward becoming truly enlightened beings...For further examples of carved ceiling boards in monasteries,' see Fraser-Lu, *Splendour in Wood*, [Bangkok, 2001], pp.95, 99, and 202.

Exhibited

Buddhist Art of Myanmar, Asia Society Museum, New York, 10 February-10 May 2015.

Published

Sylvia Fraser-Lu & Donald Stadtner (eds.), *Buddhist Art of Myanmar*, New York, 2015, pp.194-5, no.55.

Provenance

The Krannich Collection, Virginia
Acquired from Iyara Art, Chiang Mai in 1993

817

A PAIR OF WOOD DOORS WITH DEVATAS

Myanmar, Ava style, 18th/19th century

Of tall irregular section carved in raised relief.

54 1/2in (138.5cm) high

\$2,000 - 3,000

Provenance

The Kimin Collection, Singapore

The Krannich Collection, Virginia, acquired from the above in 1991



817

818

A POLYCHROMED WOOD STUPA

Myanmar, Mon style, circa 18th century

Adorned in several rows of Buddha figures carved in raised relief; mounted on a modern stand.

45in (114.4cm) height inclusive of modern stand

\$2,000 - 3,000

Provenance

The Krannich Collection, Virginia

Acquired from Trakarn Arts and Antiques, Bangkok, 9 December 1989



818

819

A COTTON CEREMONIAL TEXTILE, MAWA'

Sulawesi (Toraja)

Of tall rectangular section, now mounted in a modern shadow box.

95 3/4in (243cm) height inclusive of modern shadow box

\$1,000 - 1,500

According to Roy Hamilton, 'Palampore provided the precedent for designs of a huge tree with many leaves, growing out of a mound or mountain...This "world tree" is a feature of Toraja as much as Indian cosmology...a tree that came into being at the separation of the

underworld, earth, and heavens out of the original chaos. This tree united all three layers of the cosmos and its branches were laden with all kinds of wealth, including precious textiles...' (See Barnes & Kahlenberg (eds), *Five Centuries of Indonesian Textiles*, New York, 2010, pp.280-1, pl.75.) Also compare a related mawa' with similar treatment of figures and buffalo in the Metropolitan Museum (Acc.#1990.335.13), and see Yale University Art Gallery, Acc.#ILE2006.4.45.

Provenance

The Krannich Collection, Virginia

Acquired from Arts of Asia Gallery, Denpasar, Bali, 1989



819



820

820

A GROUP OF THREE GILT LACQUER AND INSET GLASS WOOD SHRINE PANELS

Myanmar or Northern Thailand, 19th century

Including one of chevron shape and two of tall irregular section.
27in (68.5cm) height of arch shaped fragment

\$1,000 - 1,500

These finely carved and beautifully ornamented openwork panels, with mythical *vyalas* on each side and foliate imagery throughout, would have likely constituted part of an elaborate Buddhist shrine, such as

two 19th-century Mandalay examples held in the Victoria and Albert Museum (Acc.#IS11:1-33-1969) and the Asian Art Museum of San Francisco (Acc#.2006.27.1.a-t), both published in Clarke, 'Highlights of the Lacquer Collection from Myanmar (Burma) in the Victoria and Albert Museum,' in *Arts of Asia*, Vol.47, No.5, September-October 2017, pp.53-5, nos.19 & 23, respectively.

Provenance

Oriental Commercial, Thailand, by 1987, by repute
Enchanted Art, Annapolis
The Krannich Collection, Virginia acquired from the above in 1991



821

821

A NIELLO WARE BOWL

Thailand, 19th/20th century

The metal alloy bowl of simple domical form covered in intricately-composed floral motifs to the exterior surfaces.

5 1/8in (13cm) diameter

\$2,000 - 3,000

Compare with a niello ware teapot and a group of three vessels sold at Bonhams, New York, 18 March 2013, lot 138; and 11 September 2012, lot 31; respectively. Also see, Theodore Bowie (ed.), *The Arts of Thailand*, New York, 1960, fig.153, nos. 171-5. p.153.

Provenance

The Krannich Collection, Virginia
Acquired from Hang Dong, Chiang Mai in 1988

822

**A GILT COPPER ALLOY AND SEMI-PRECIOUS
STONE INSET TEXTILE SHOULDER SURROUND**

Ladakh, Western Tibet, 19th/20th century

Each side of the quatrefoil with sequences of inset gilt copper alloy medallions surrounded by bands of threaded turquoise, coral, carnelian, and agates above; now mounted in a modern shadow box.

36 x 36in (91.5 x 91.5cm) dimensions of shadow box

\$2,000 - 3,000

Provenance

The Krannich Collection, Virginia

Acquired from Primitive Art Works, Chicago in 1996



822

**INDIAN, HIMALAYAN AND SOUTHEAST ASIAN ART
PROPERTY FROM THE DR. SYLVAN AND
FAITH GOLDBER COLLECTION**

823

A GILT BRONZE FIGURE OF AMITAYUS

Tibet, circa 16th century

The Buddha of Longevity seated in dhyanasana and attired in princely raiment crisply incised in lotus scroll hems and a diadem inlaid in turquoise and red-hued semi-precious cabochons, holding the kalasha of amrita, all raised upon a double layer lotus petal band plinth.

7 1/2in (19cm) high

\$6,000 - 8,000

Compare similar 16th-century examples published in Ulrich Von Schroeder, *Indo-Tibetan Bronzes* (Hong Kong: Visual Dharma, 1981), notably pp. 442-443, no 199C, D, F and G.



823



824

THANGKAS FROM THE VAN DER WEE COLLECTION

824

A GOLD GROUND THANGKA OF PADMASAMBHAVA Tibet, 19th century

Distemper on cloth; rendered on a gold ground with very fine lines of red, black, and gold pigment, Padmasambhava with a peaceful attitude accompanied by his Indian and Tibetan wives below, Mandarava on the left Yeshe Tsogyal on the right.

Himalayan Art Resources item no.100605

22 7/8 x 18 1/8in (58 x 46 cm)

\$6,000 - 8,000

Published

Armand Neven, *Etudes d'art lamaïque et de l'Himalaya*, Brussels, 1978, pp. 29 & 32, no. 13.

Pia and Louis Van der Wee, *A Tale of Thangkas: Living with a Collection*, Antwerp, 1995, p. 24, fig. 5.

Exhibited

Lamaïstische Kunst/Art Lamaïque, Société Général de Banque à Bruxelles, Brussels, 15 May - 30 June 1975.

De Taal van de Thangka, Ethnographic Museum, Antwerp, 1995.

Provenance

The Van Der Wee Collection, Belgium, acquired in Antwerp, 4 June 1969



825

825

A THANGKA OF PADMASAMBHAVA Tibet, 19th century

Distemper on cloth; Padmasambhava joined by his two wives, Mandarava and Yeshe Tsogyal, in a mountainous verdant landscape below, and Amitabha in the sky, possibly flanked by Tangtong Gyalpo (c.1361-1480) on the left and Jigme Lingpa (c.1729-98) on the right.

Himalayan Art Resources item no.100604

18 1/8 x 12 3/4in (46 x 32.5cm)

\$4,000 - 6,000

Published

Armand Neven, *Lamaïstische Kunst*, Brussels, 1975, no. 132.

Armand Neven, *Art Lamaïque*, Brussels, 1975, no. 132.

Pia and Louis Van der Wee, *A Tale of Thangkas: Living with a Collection*, Antwerp, 1995, pp. 22-3, fig. 4.

Exhibited

Lamaïstische Kunst/Art Lamaïque, Société Général de Banque à Bruxelles, Brussels, 15 May - 30 June 1975.

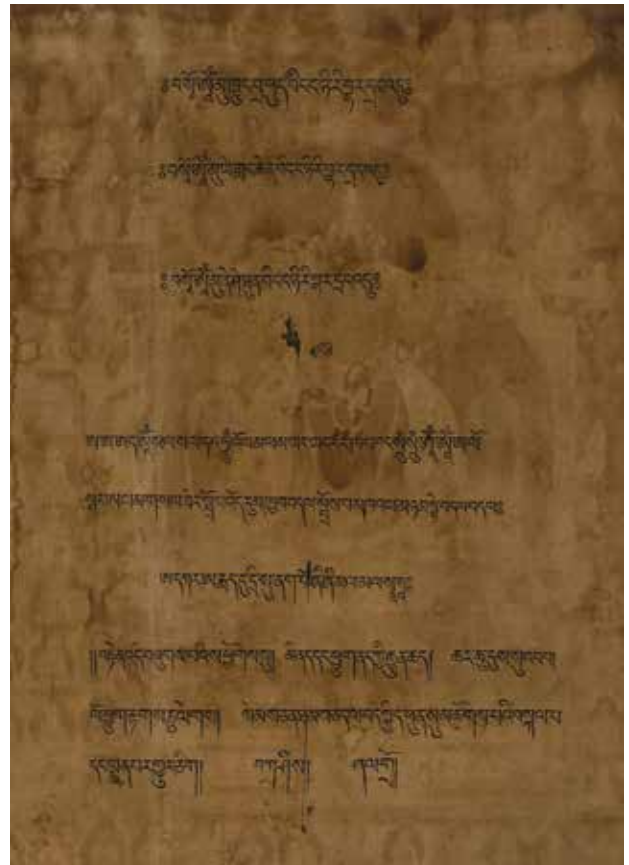
De Taal van de Thangka, Ethnographic Museum, Antwerp, 1995.

Provenance

The Van Der Wee Collection, Belgium, acquired in Antwerp, 10 May 1967



826



(reverse)

826

A THANGKA OF THE BON RELIGION'S FOUNDER, TONPA SHENRAB

Tibet, 17th century

Distemper on cloth; Tonpa Shenrab surrounded by 250 enlightened beings, with a wrathful guardian at bottom center, sided by Jambhala to its left and a series of lamas with identifying Tibetan inscriptions followed by lay donors; verso with lengthy Tibetan ink inscription.

Himalayan Art Resources item no.100650

34 5/8 x 27 1/2in (88 x 70cm)

\$10,000 - 15,000

The composition follows the format of a very popular set depicting the Four Transcendent Lords typically present in any Bon temple. Similar examples can be gleaned from Himalayan Art Resources set no.51, dating between the 16th and 19th centuries. The three lamas near the bottom left corner are identified (from left to right) as Kyungpo Yungdrung Gyaltsen, Kyungpo *drangson* Yeshe Tsultrim, and Yangton Rinchen Lhundrub. A beautiful prayer inscribed on the painting's reverse translates to:

*May there be good fortune in the country in which this icon dwells,
May there be great blessing in that fortunate region,
May disease afflicting men and cattle be averted,
May rain fall at the right time,
May the crops and livestock always be good,
May all sentient beings possess perfect happiness!*

Published

Pia and Louis Van der Wee, *A Tale of Thangkas: Living with a Collection*, Antwerp, 1995, pp.130-2, fig. 62.

Per Kvaerne, *The Bon Religion of Tibet: The Iconography of a Living Tradition*, London, 1995, pp. 50-1, pl. 9.

Exhibited

De Taal van de Thangka, Ethnographic Museum, Antwerp, 1995.

Provenance

The Van Der Wee Collection, Belgium, acquired by 1995



827

PROPERTY FROM A CANADIAN COLLECTION

827

A THANGKA OF MANING MAHAKALA

Tibet, circa 18th century

Distemper on cloth; the furious deity clothed in voluminous flowing robes and supporting a flaming lance with pennant in his right hand and a poisoned heart in his left, striding upon two human figures and surrounded by flames, all on a black background; now framed and glazed.

19 1/4in (49cm) height of image exclusive of brocade mount

32 1/2in (82.5cm) total height of frame

\$8,000 - 12,000

Survived in bright colors, this painting depicts Maning Mahakala with vigorous and fine brush strokes. A protector of the Nyingma School, he is also known as the Eunuch Lord or The Glorious Lord of Pristine Awareness. Three of his main attendant deities joined Mahakala at the bottom of the composition, including Rahula on the left, with his lower body in the form of a snake, Raudrantika riding atop a black horse in the middle, and Vajra Sadhu riding a brown goat on the right. The busy scene is further intensified by an altar of bodily offerings and fighting animals among the deities.

Provenance

Leo Van der Veen Collection, Canada, before 1975

Thence by descent



828

828

A THANGKA OF A NYINGMA REFUGE FIELD

Tibet, 19th century

Distemper on cloth; depicting the lineage's 'lotus-born' root guru, Padmasambhava, in typical attire and seated posture with a slightly wrathful demeanor, surrounded by deities and gurus surmising most likely the Dorje Drag's order and teaching's 'accumulation of merit'.

24in (61cm) height of image exclusive of brocade mount

34 1/2in (87.5cm) total height of frame

\$3,000 - 5,000

Whereas refuge fields of the Gelug order are quite common in the 18th and 19th century, this is a rarer Nyingma example most likely of the Dorje Drag of Central Tibet, who along with the Mindrolling tradition comprise the two most prominent Nyingma schools.

Provenance

Leo Van der Veen Collection, Canada, before 1975

Thence by descent

829

A THANGKA OF ARYADEVA

Tibet, 18th century

Distemper on cloth; Aryadeva sitting on an animal skin displaying the gesture of debating, below smaller figures of Nagarjuna and Cakrasamvara, and above four-armed Mahakala, all surrounded by a detailed Chinese-style blue and green mountain landscape background, framed and glazed.

17 3/4in (45cm) height of image exclusive of brocade border

32 1/2 (82.5cm) height of frame

\$5,000 - 7,000

A disciple of Nagarjuna, Aryadeva was a great Buddhist philosopher who composed several important texts including the Catusataka (400 verses). This painting was probably from a set of 12 thangkas depicting the religious origin of the Panchen Lamas. Another thangka of the same subject and almost identical composition is in the collection of the Palace Museum, Beijing, see Wang Jiapeng (ed.), *Tangka-Buddhist Painting of Tibet*, Hong Kong, 2006, p. 26, no. 22.

Provenance

Leo Van der Veen Collection, Canada, before 1975

Thence by descent



829

830

A THANGKA OF YAMA DHARMARAJA

Tibet, 19th Century

Distemper on cloth; Yama Dhamaraja and his consort Chamundi surrounded by their fearsome retinue and with Vajrabhairava Heruka, the meditational deity they protect, at top center; framed and glazed.

24 1/2in (62cm) total height inclusive of frame

\$2,000 - 3,000

Provenance

Leo Van der Veen Collection, Canada, before 1975

Thence by descent



830



831



832

PROPERTY FROM VARIOUS OWNERS

831

A GILT COPPER ALLOY REPOUSSÉ PANEL OF GARUDA **Tibet or Nepal, 18th/19th century**

The panel of arch-shape depicting the bird-headed deity flanked by two apsaras at the summit above two trunk-faced makaras above each bottom edge, all surrounded by a background of stylized flames and smoke, now mounted in a massive shadow box.

20in (51cm) width of fragment

28in (71cm) width of shadow box

\$3,000 - 5,000

Once formed the top part of a throne back or shrine, this lively panel was nicely executed with a sense of movement created by both the figures and flame patterns. Other than Nepal, such repoussé work could also be seen in central and southern Tibet, although often executed by Newari artists.

Provenance

Private American Collection, since June 1997

832

A GILT COPPER ALLOY REPOUSSÉ PLAQUE OF A SNOW LION **Tibet, 17th/18th century**

The beast depicted rampant with elaborate fetlocks and mane, pendant teats and a leash of bells, covered in gilt and notable areas of verdigris, now mounted in a massive shadow box.

16in (40.5cm) height of lion

26in (66cm) height of shadow box

\$3,000 - 5,000

An emblem of Tibet, the snow lion is a celestial animal symbolizing power and joy. The present lot would have been one of a pair serving as decorations on the front of a large throne base.

Provenance

Private American Collection, since June 1997

833

TWO GILT COPPER ALLOY REPOUSSÉ PLAQUES

Tibet, circa 16th century

Each of tall rectangular section depicting a column of three Buddhist figures sitting on lotus plinths, encircled by a detailed lotus vine scroll border, the background highlighted in red pigment, now displayed in massive shadow boxes.

23in (58.5cm) height of plaques

32in (81.3cm) height of shadow boxes

\$6,000 - 8,000

The plaques would have been iconographic elements of a larger shrine, flanking a central deity. The distinct design of enclosing figures in vine roundels is probably inspired by Pala period stone sculptures, such as the schist panel in the Ford Collection, see Pal, *Desire and Devotion*, Baltimore, 2001, pp.p104-5, no.p42.

Provenance

Private American Collection, since June 1997



833

834

A GROUP OF THREE GILT COPPER ALLOY AND SILVER RITUAL VESSELS

Tibet, 19th century

Comprising a ewer, stem cup, and offering bowl. (3)

Himalayan Art Resources item no.2358

9 1/2 in (24.1 cm) diameter of bowl

12 1/4 in (31.2 cm) height of ewer

4 1/8 in (10.5 cm) height of cup

\$6,000 - 8,000

The offering bowl has an inscribed underside in English:
E de R o/s/ No 13, 3 pieces; Libation set used in the service of the Eucharist. Altar piece from the Teng-gye-ling Monastery.

Tengye Ling was a Nyingma temple dedicated to Tseumar, and was one of the four institutions whose abbots could be selected to be Regent of Tibet. It was destroyed in 1914 following a difficult relationship between the monks, the Rinpoche, and Chinese forces that had entered Lhasa in 1910. For further discussion see Bell, *The Religion of Tibet*, Oxford, 1931, p.164. Thus the rare colonial inscription serves to cap the group's date of production prior to the temple's destruction.

Provenance

Private European Collection, acquired 1960s, by repute
Thence by descent



834



PROPERTY FROM A PRIVATE LAS VEGAS COLLECTION

835

**A POLYCHROME AND PARCEL GILT METAL ALLOY REPOUSSÉ
FIGURE OF WHITE TARA**

Circa 1900

Possibly Mongolian, the skin covered in silver colored paint, her high chignon fronted by a separately cast crown above a peaceful face highlighted in pigments to her three eyes and mouth above her shapely nude torso adorned in elaborate jewelry inlaid in colored glass or semi-precious cabochons, her right hand in proffering varadamudra while her left is upheld in vitarkamudra, raised atop a simply rendered double lotus plinth; the visvajra-incised base plate stamped CHINA enclosing offerings and relics.

18in (46cm) high

\$12,000 - 18,000

Though the current example actually appears to have been carefully adorned in silver color paint, perhaps to better approximate the skin tone of White Tara, in general the appearance and construction of the piece compares well with earlier silver repoussé prototypes from the imperial collection. See Marilyn Rhie and Robert Thurman, *A Shrine for Tibet: The Alice S. Kandell Collection* (New York: Tibet House, 2009), specifically fig 34, p 39 for a silver and gilt figure of Amitayus dating to the third quarter of the 18th century.

See as well a gilt repoussé Maitreya figure with a base of similarly elegant simplicity described as 'Qing; probably Dolonnor' also from the second half of the 18th century (*op cit*, no I-12, pp 72-73). Some elements of how the face is rendered on that figure are reminiscent of the knowing expression on the present lot, features that Rhie et al suggest have its origins in 'the Khalkha Mongolian tradition of Zanabazar' (*ibid*).



PROPERTY FROM VARIOUS OWNERS

836

A MASSIVE THANGKA OF SHAKYAMUNI

Tibet, late 19th/Early 20th century

Distemper on cloth; the golden-skinned Buddha seated in dhyanasana holding his hands in dharmachakrapavartana mudra, attired in monks robes open at the chest but covering both shoulders, reversed by an orange and blue mandorla and surrounded by six arhats all upon an intricately rendered cloud and smoke ground now framed and glazed. 72 1/2in (184cm) height exclusive of frame

Completed with fine gold lines patterning his garments, ornamenting his green halo, and envisaging the enlightened rays radiating from his body, consistent with a style developed in Beijing, this thangka would have likely served as the centerpiece of a three-part set depicting Shakyamuni with the sixteen arhats. Of impressive size, it might have been displayed within a large monastic audience hall, or outside before the local community during certain festivals.

\$15,000 - 25,000



837

837

A THANGKA OF TSONGKHAPA EMANATING FROM MAITREYA
Central Tibet, 19th century

Distemper on cloth, remounted within a brocade border, framed and glazed.

18 1/4in (46.5cm) visible height of image

28 1/4in (71.7cm) total height of frame

\$3,000 - 5,000

At the center of this thangka, the founding triad of the Gelugpa School manifests from the heart of Maitreya upon a billowing cloud. The order's founder, Tsongkhapa, sits enthroned, joined by his successors as Ganden Tripa (the spiritual leader of the Gelugpas) Gyeltsab Dharma Rinchen (1364-1432), and Khedrup Geleg Palzang (1385-1438).

The wisdom-sword and texts that blossom by his shoulders are attributes of Manjushri, with whom Tsongkhapa is associated. In visual allegory, they arise from Tsongkhapa's hands as he displays the gesture of advancing the dharma. Above him, Maitreya holds court within Tushita Heaven.

This charming composition was most likely developed by the prominent 19th-century thangka master, Trehor Namkha Gyan, inspired by Khedrupje's fifth vision of Tsongkhapa, as described in his biographies; in times of doubt Tsongkhapa consoled Khedrupje, who was tasked with stewarding the fledgling school after the founder's death. Related examples have been sold recently at Sotheby's, New York, 14 September 2016, lot 160 and Bonhams, London, 11 May 2017, lot 22.



838

838

A THANGKA DEPICTING THE SAGE OF LONG LIFE
Eastern Tibet, 18th century

Distemper on cloth; now framed and glazed, Himalayan Art Resources item no.90308.

14 1/2in (37cm) visible height of image

\$1,000 - 1,500

Representing long life and wisdom, the immortal sage is accompanied by the other five iconographic elements - the longevity mountain, tree, water, birds and antelopes - and joined by the long-life Buddha at the top left of the composition. For another painting of the same subject, see himalayanart.org/items/1095.

Provenance

Hollywood Galleries, Hong Kong

Private American Collection, acquired from the above, 24 November 1995



839



839

A PAIR OF THANGKAS DEPICTING AMITAYUS

Qing Dynasty, 18th century

25 1/4 in (64 cm) height of images exclusive of silk mounts

\$3,000 - 5,000

Probably from the same set, these two nearly identical paintings depict Amitayus, the Buddha of long life, surrounded by a multitude of emanations. Compare another thangka of Amitayus of similar composition in the Yonghegong Museum, see Li Baoqun (ed.), *Beautiful Thangka Paintings in Yonghegong*, Vol. 1, Beijing, 2001, p. 41.

Provenance

Private European Collection, before 1961
Thence by descent

840

A LACQUER GILT COPPER ALLOY REPOUSSÉ FIGURE OF VAJRAPANI

Mongolia, 18th century

The wrathful deity depicted standing *pratyaldhasana* upon a lotus petal plinth, the separately cast head adorned in 'cold-gold' and other pigments to depict a three-eyed fanged face framed by a diadem and bright orange hair, the right hand held upright to support his now lost thunder-bolt, while his left is held at waist height in *karanamudra*.
19 3/4 in (50.2 cm) high

\$8,000 - 12,000

Provenance

Sheila Presencer, London
Bonhams, New York, 13 September 2011, lot 1079
Private American Collection



840



841

841
THE BATTLE BETWEEN BALI AND INDRA
Jaipur, late 18th century

Opaque watercolor and gold on paper.
 8 3/4 x 13 in (17 x 33 cm) image
 11 3/4 x 15 5/8 in (30 x 39.7 cm) folio

\$1,500 - 2,500

Indra, covered in eyes and seated on Airavata, exchanges a barrage of arrows and weapons with the demon king Bali seated in a floating chariot, while their armies converge at the center. Bali, the *asura*, was the great-grandson of Hiranyakashipu, and the grandson of Prahlada. He was a benevolent ruler who set his sights too high, conquering Indra and the heavens in turn. The Devas entreated Vishnu to restore the balance of power, who took the form of Vamana.

Provenance

Private Pittsburgh Collection since 29 August 2007

842
A PORTRAIT OF MAHARAJA MAN SINGH
OF JODHPUR
Marwar, circa 1830

Opaque watercolor and gold on paper.
 11 1/4 x 8 in (28.5 x 20.3 cm) image

\$1,500 - 2,500

Provenance

Private Pittsburgh Collection



842



843

PROPERTY FROM A CANADIAN COLLECTION

843
A COPPER ALLOY FIGURE OF SKANDA
South India, 16th/17th century

Originally from a *Somaskanda* triad, the boyhood deity coiffed in a high headdress, depicted nude but for a sash at the waist and elaborate jewelry, holding lotuses in each upraised hand and standing in a slight crouch upon a simply rendered waisted plinth.
 11 1/2 in (29 cm) high

\$4,000 - 6,000

Provenance

Leo Van der Veen Collection, Canada, before 1975
 Thence by descent



844 (front)



844 (back)

PROPERTY FROM ANOTHER OWNER

844

A COPPER ALLOY FIGURE OF BHUDEVI

South India, 16th/17th century

15in (38.1cm) high

\$20,000 - 30,000

Her graceful poise, supple waist, and remarkable adornments are testament to the retention of the sensuous Chola style by the later Vijayanagara and Nayak kingdoms.

Provenance

Private European Collection, acquired 1960s, by repute



VIETNAMESE CERAMICS FROM THE BROW COLLECTION





845

Seventeen years ago last month, the Asian Art group at Butterfield and Butterfield was proud to present Treasures from the Hoian Hoard, Important Vietnamese Ceramics from a late 15th/early 16th century Cargo – a superb archaeological discovery, in these San Francisco rooms. It was a great privilege to work with this 500 year old cargo; its diverse contents were a window into the market taste of late 15th century Southeast Asia, conveying the freshness and vitality of brushwork and the creative imagination of potter and craftsman. The massive excavation effort, commissioned by the Vietnamese government in cooperation with a Malaysian salvage company and Oxford MARE, both returned to Vietnam part of its cultural heritage while enabling museums and private collectors an opportunity to acquire documented objects of rare type and decoration for their collections.

It is with this background and experience that we are delighted to offer selections from the Brow collection of Vietnamese ceramics. This group of lots includes vessels from the 12th to the 16th century, including many pieces which directly relate to the Hoian cargo in shape and decoration, created in the kilns in Hai Duong province, the biggest center of ceramic production in North Vietnam.

845

A WHITE GLAZED EWER AND LID WITH UNDERGLAZE IRON DECORATION

Tran dynasty, 13th/14th century

The ewer of ovoid form with a wide cup-shaped mouth and waisted neck, a long dragon-headed spout and elaborate leafy tendril handle applied to the shoulder painted with leafy sprigs and bands of striping that repeat on the domed lid of curving lotus leaf form, the glaze showing a milky white hue where pooled while the buff clay body is visible on the unglazed surfaces of the foot pad and shallow base, the mouth and lid interior.

8 1/4in (21cm) height of ewer

9 5/8in (24.5cm) height with lid

US\$4,000 - 6,000

Published

James H. Brow and Anh Hoang Brow, 'Vietnamese Ceramics: A Ten Thousand Year Continuum,' *Arts of Asia*, March-April 2004, p. 83, no. 7.

For ewers of similar shape and decoration, see John Stevenson and John Guy, *Vietnamese Ceramics: A Separate Tradition*, 1997, p. 258, no. 155; p. 259, no. 157; and p. 260, no. 158. As noted on p. 259, the lid in the shape of a curling lotus leaf was inspired by Chinese Longquan wares of the same period. However Philippe Truong notes the influence of Persian metalwork on the elaborate foliate handle and pear form in a similar celadon glazed ewer published in *The Elephant and the Lotus: Vietnamese Ceramics in the Museum of Fine Arts, Boston*, New York, 2007, p. 128, no. 94 (as 14th/15th century).



846

846

**A GLAZED CEREMONIAL TEMPLE STAND
WITH IRON BROWN STRIPING**

Ly-Tran dynasties, 11th/12th century

Formed as a shallow bowl within a lotus flower rising from a waisted stem with a pearl border set within an elaborate waisted pedestal with further lotus petals and pearl border above a stepped base of octagonal section, the celadon-tinged glaze on the exterior walls accented with stripes of iron brown wash, leaving the well of the bowl and the recessed base unglazed.

4 1/4in (11cm) high

\$3,000 - 5,000

For similar vessels described as cup stands, see John Stevenson and John Guy, *Vietnamese Ceramics: A Separate Tradition*, 1997, pp.188-189, nos. 37-40.



847

847

A CELADON GLAZED OVOID EWER AND LID

Tran dynasty, 13th/14th century

The ewer molded with a low foot and narrow neck, a makara head spout and a striated loop handle applied on the shoulder carved with leaf scrolls and string bands that repeat in larger scale on the exterior walls beneath an olive green glaze, the foot pad and shallowly recessed base left unglazed; the associated lid shaped like a curving lotus leaf with ribbed walls and a flat knob, the glaze of pale olive green.

7in (18cm) height of ewer

8in (20.5cm) height with lid

\$2,500 - 4,000

Published

James H. Brow and Anh Hoang Brow, 'Vietnamese Ceramics: A Ten Thousand Year Continuum,' *Arts of Asia*, March-April 2004, p. 85, no. 12.

For a ewer of similar shape and decoration, see John Stevenson and John Guy, *Vietnamese Ceramics: A Separate Tradition*, 1997, p. 238, no. 119, also noting the similarity to carved decoration on Northern Chinese wares produced at the Yaozhou kilns; and p. 236, nos. 115 and 116, for similar lotus leaf covers on melon shaped jars from the same period.



848

848

A CREAM GLAZED STORAGE JAR WITH BROWN INLAY FLORAL DECORATION

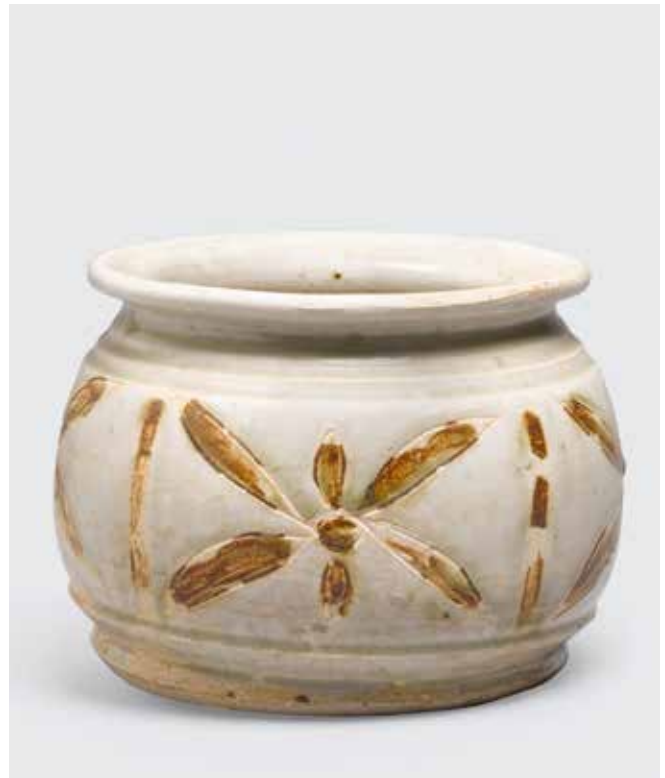
Ly-Tran dynasties, 12th-14th century

Of cylindrical form carved with a collar of lotus petals and two circular apertures above six strap handles separated by impressed bosses, the walls carved and scraped to form a wide panel of peony blossoms on leafy stems above a shorter band of upright petals, the background areas coated with iron wash and then glazed, leaving the flat base and interior walls unglazed.

14 1/8in (36cm) high

\$3,000 - 5,000

For jars with similar decoration, see John Stevenson and John Guy, *Vietnamese Ceramics: A Separate Tradition*, 1997, pp. 212-213, no. 72-74; and discussed on p. 117.



849

849

A CREAM GLAZED SHORT JAR WITH BROWN INLAY DECORATION

Ly-Tran dynasties, 12th-14th century

Thickly potted with a flared rim above a waisted neck carved with raised string bands that repeat in the foot area below a pattern of flower heads and vertical stripes carved into the fabric and colored in iron brown to contrast with the celadon-tinged glaze on the exterior walls and portions of the interior, the flat base unglazed and showing traces of five large spur marks.

7in (18cm) diameter

\$2,000 - 3,000

A similar pattern of flower heads separated by vertical stripes appears on a covered jar with pierced pedestal foot illustrated in John Stevenson and John Guy, *Vietnamese Ceramics: A Separate Tradition*, 1997, p. 206, no. 63; see also p. 207, no. 65, for a jar with five spur marks visible on its flat base similar to this lot.



850

850

A GROUP OF THREE SMALL GLAZED CONTAINERS WITH GREEN ENAMEL SPLASHES

Chinese colonial period, 1st-4th centuries

The first a guan-type vessel of compressed ovoid form with a short neck, opposing strap loops on the shoulder and raised on a tall spreading foot, accented with a single leaf green enamel splash and an incised string band along the shoulder; the second of similar form but smaller in size, the more compressed globular body showing a splash of green on the inside neck and a patches of green along the lower body; the third a compressed ovoid jarlet with a short neck, four loop handles and an incised sting band at the shoulder, a large green splash visible on one side and the flat base left without glaze.

6 1/4in and 4 1/2in (15.8 and 11.5cm)

length across handles of first two containers

3 1/4in (8.2cm) diameter of the jarlet

\$1,500 - 2,500

Published

James H. Brow and Anh Hoang Brow, 'Vietnamese Ceramics: A Ten Thousand Year Continuum,' *Arts of Asia*, March-April 2004, p. 81, no. 3.

For a *guan* container similar in shape to the first vessel in the lot, see John Stevenson and John Guy, *Vietnamese Ceramics: A Separate Tradition*, 1997, p. 172, no. 8. The third jarlet recalls similar shapes associated with Jin dynasty kilns in Zhejiang and neighboring provinces: see He Li, *Chinese Ceramics: a New Comprehensive Survey*, 1996, p. 81, no. 100 (Western Jin [265-316], 5 1/2in [13.9cm] diameter.



851

851

A CREAM GLAZED STORAGE JAR WITH BROWN INLAY BIRD DECORATION

Ly-Tran dynasty, 12th-14th century

Of cylindrical form carved with a collar of lotus petals above four applied strap lugs, the walls coated with glaze and then portions scraped away to form a wide panel of long tailed birds set between leaf scrolls and horizontal string bands colored with iron wash before firing, the mouth rim and the flat base left without glaze.

12 1/4in (31cm) high

\$3,000 - 5,000

Published

James H. Brow and Anh Hoang Brow, 'Vietnamese Ceramics: A Ten Thousand Year Continuum,' *Arts of Asia*, March-April 2004, p. 82, no. 6.

For a description of the inlay technique used to decorate this group of jars and another storage jar with similar decoration, see John Stevenson and John Guy, *Vietnamese Ceramics: A Separate Tradition*, 1997, pp. 115-117; and p. 208, no. 66.



852

852

A BLUE AND WHITE DOUBLE MANDARIN DUCKS JARLET
Le dynasty, 15th/16th century

Of compressed globular form with an upright neck, the shoulder mounted with facing duck heads and tails, then colored with underglaze blue outline forming the feathered bodies and feet separated by water grasses, the slightly concave base left unglazed.
 3 3/8in (8.7cm) diameter

\$2,000 - 3,000

Published

James H. Brow and Anh Hoang Brow, 'Vietnamese Ceramics: A Ten Thousand Year Continuum,' *Arts of Asia*, March-April 2004, p. 92, no. 31.

The duck heads and tails were applied to the walls of this lot after the compressed body was formed. A number of double mandarin duck vessels were offered in Butterfields *Treasures from the Hoi An Hoard* sale, 11-13 October 2000, lots 860-97. However the Hoi An Hoard group had a hole in the beak of one duck head so that they could function as ewers or water droppers, following Chinese prototypes from the Ming dynasty. For an example dated to the mid-fifteenth century in the Asian Art Museum of San Francisco: see He Li, *Chinese Ceramics: A New Comprehensive Survey*, 1996, no. 409, pp. 222-223 and discussed on p. 251.



853

853

A SMALL BLUE AND WHITE BEAKER
Le dynasty, 15th/16th century

Potted with a flared rim and ovoid body, painted in underglaze blue with striping and a leaf scroll band, a wider panel with clumps of water grasses separated by opposing *chich choe* placed above overlapping lotus lappets rising from the low foot ring, the glaze covering the exterior and interior walls with a firing ring visible on the floor of the deep well, the shallowly recessed base covered with a chocolate brown wash.

4 1/2in (11.5cm) high

4 3/8in (11cm) diameter

\$1,200 - 1,500

Published

James H. Brow and Anh Hoang Brow, 'Vietnamese Ceramics: A Ten Thousand Year Continuum,' *Arts of Asia*, March-April 2004, p. 1, no. 28.

For a blue and white beaker jar and cover of similar shape, size and decoration, see John Stevenson and John Guy, *Vietnamese Ceramics: A Separate Tradition*, 1997, p. 360, no. 336 (13cm high).



854

854

A BLUE AND WHITE GLOBULAR JAR WITH LID AND A PARROT BOWL

Le dynasty, 15th/16th century

The jar of compressed form, painted in cobalt with a band of leaf scrolls over a row of four-petaled flowers separating leafy tendrils above three narrow cloud scrolls, the glaze stopping short of the foot pad and shallow recessed base; the lid painted with leafy tendrils surrounding a lotus bud finial, with glaze on the exterior and the recessed interior; the bowl formed as a compressed peach with a parrot on the right biting the leafy peach branch, the head and feathers of the parrot outlined in underglaze blue, the glaze layer showing traces of yellow enamel on the peach leaf and spots of green enamel on the floor of the bowl, with portions of the underside left unglazed.

[3]

4 1/4in (11cm) diameter of the jar

2 3/4in (7cm) diameter of the lid

4in (10cm) length across the parrot bowl

\$1,200 - 1,500

Published

James H. Brow and Anh Hoang Brow, 'Vietnamese Ceramics: A Ten Thousand Year Continuum,' *Arts of Asia*, March-April 2004, p. 92, no. 31 (jar and cover).

Compressed globular jars of similar form but smaller in height, ranging from 1 7/8 to 2 5/8in (4.7 to 6.6cm) were offered in Butterfields *Treasures from the Hoi An Hoard*, 11-13 October, 2000, lots 435-442. *Chich choe* and water grasses predominated in the decoration of the Hoi An jars; but the four-petal flower head and leaf scroll pattern on the central band of this lot recurs on a number of dishes offered in lots 1112 -1163. For similar parrot bowls from the Hoi An Hoard, showing traces of colored enamel and the parrot's tail tapering inward along right side of the peach, see also lots 1738 and 1739.



855

855

A LARGE BLUE AND WHITE CIRCULAR BOX AND COVER

Le Dynasty, 15th/16th century

The cover molded in eight sections with raised lotus lappets outlining the top edge that conform to raised ribs on the curving walls and painted with alternating flower and wave panels that surround a central peony blossom roundel, the curving walls of both sections showing begonia-shaped blossoms separated by trellis panels above overlapping lotus petals rising above the unglazed foot pad and shallowly recessed base.

6 7/8in (17.5cm) diameter

\$2,000 - 3,000

Published

James H. Brow and Anh Hoang Brow, 'Vietnamese Ceramics: A Ten Thousand Year Continuum,' *Arts of Asia*, March-April 2004, p. 92, no. 31.

Two covered boxes of similar size, shape and underglaze decoration were sold in Butterfields *Treasures from the Hoi An Hoard* sale, 11-13 October, 2000, lot 2031, diameter 6 7/8 and 7 in (17.4 and 17.8cm).



856

A RARE MASSIVE BLUE AND WHITE STORAGE JAR

Le dynasty, 15th/16th century

Thickly potted and painted in dark cobalt underglaze with decorative bands that include peony flowers in profile on leafy tendrils around the neck and elaborately petaled peonies on leafy stalks around the body set between a leaf scroll meander above and a row of dragon heads and water spray below, the lotus petal lappets on the shoulder enclosing vegetal and geometric diaper patterns while tall jeweled lotus petals rise from the foot, the shoulder also applied with four pierced animal heads in high relief and the outside edge of the foot striped in ferruginous wash, the well-cut foot pad and recessed base showing the buff unglazed fabric.

33 1/4in (84.5cm) high

\$125,000 - 200,000

Published

James H. Brow and Anh Hoang Brow, 'Vietnamese Ceramics: A Ten Thousand Year Continuum,' *Arts of Asia*, March-April 2004, p. 92, no. 29.

This jar appears to be the tallest of a group of large storage jars published in various public and private collections. For a discussion of the group, dated variously from the 15th to 16th centuries, and ranging in size from 36.7 to 66 cm, see Kerry Nguyen-Long, 'An Indonesian Collection: Vietnam's Painted Ceramics,' *Arts of Asia*, March-April 2004, pp. 95-102. Of interest to this lot are the two jars from the private Indonesian collection painted in a similar dark inky blue: the taller (no. 13, height 66cm, as 16th century) with unpierced animal head masks applied on the shoulder; the shorter, (no. 12, height 62.5cm, as 15th-early 16th century), with a band of iron brown wash drawn around the edge of the foot. The shorter jar, in turn, shared characteristics similar to shards excavated at the Ngoi and Chu Dao kiln sites. The same distinctive band of brown wash to the foot rim, peony blossoms and pierced animal head masks applied to the shoulder appear on a jar of larger size from the Ken Baars collection, illustrated in John Stevenson and John Guy, *Vietnamese Ceramics: A Separate Tradition*, 1997, p. 358, no. 331 (height 73cm, as 16th century). For a small blue and white lamp stand with dark cobalt decoration and iron brown band along the foot, part of the Hoi An/Cu La Cham shipwreck and matching wasters found at the Ngoi site, see Nancy Tingley, *Arts of Ancient Vietnam: From River Plain to Open Sea*, New York and Houston, 2009, pp. 288-289, no. 86c (as late 15th century).





857

857

A BLUE AND WHITE BOTTLE, BINH TY BA
Le dynasty, 15h/16th century

Of pear form with a flared rim, painted with successive bands of plantain leaves, shell-shaped flowers in lotus reserves, alternating leaf sprays and young plants separated by wave diapers and jeweled lappets rising from the foot, the foot area unglazed and the recessed base coated with a reddish brown wash.

11 5/8in (29.5cm) high

\$2,000 - 3,000

Published

James H. Brow and Anh Hoang Brow, 'Vietnamese Ceramics: A Ten Thousand Year Continuum,' *Arts of Asia*, March-April 2004, p. 90, no. 27.

For a large shard of similar bottle excavated at the kiln site, see Tang Ba Huanh (editor), *Gom Chu Dao [Chu Dao Ceramics]*, 1999, p. 133, A151. See also Butterfields sale, *Treasures from the Hoi An Hoard*, 11-13 October, 2000, lots 317 and 318, the bottle in the right side of the photo for lot 318 very similar to decoration of this lot.



858

858

A BLUE AND WHITE JAR
Le dynasty, 15th/16th century

Thickly potted with a flared rim and an ovoid body, painted in underglaze blue with a key-fret band and striping above a panel with opposing images of rocks and bamboo separated by two *chich choe* birds, ending with jeweled lotus petals rising above the tall foot, the densely crazed glaze covering the exterior and interior walls with four spur marks visible on the floor of the deep well, the thick foot and deeply recessed base without glaze.

7 1/2 in (19cm) high

7 3/4in (19.5cm) diameter

\$2,500 - 4,000

Published

James H. Brow and Anh Hoang Brow, 'Vietnamese Ceramics: A Ten Thousand Year Continuum,' *Arts of Asia*, March-April 2004, p. 1, no. 28.

For a blue and white jar of similar shape, size and decoration, see John Stevenson and John Guy, *Vietnamese Ceramics: A Separate Tradition*, 1997, p. 361, no. 337 (19.5cm diameter).



859

859

A BLUE AND WHITE EWER WITH LID

Le dynasty, 15th/16th century

With applied dragon-shaped handle and curving spout joined by raised clay coils to the shoulder painted with overlapping lotus petals, then reserves of young plants separated by wave patterns in a wide band above further lotus petals encircling the body, the lower edge of the tall foot painted with an iron-brown band, the foot pad and recessed base unglazed; the associated lid also painted with overlapping lotus petals in underglaze cobalt and the interior recess finished with reddish-brown wash.

6 1/4in (16cm) height of pitcher

7in (17.8cm) height including lid

\$2,000 - 3,000

Published

James H. Brow and Anh Hoang Brow, 'Vietnamese Ceramics: A Ten Thousand Year Continuum,' *Arts of Asia*, March-April 2004, p. 92, no. 31.

See the similarly shaped ewers offered Butterfields sale, *Treasures from the Hoi An Hoard*, 11-13 October, 2000, lot 171, with *chich choe* and flaming pearl bands around the bodies, but also showing a lotus petal band along the shoulder and iron brown striping along the base of the tall foot.



860

860

A BLUE AND WHITE BOTTLE, BINH TY BA

Le dynasty, 15th/16th century

Of pear form with a flared rim to the neck, painted in underglaze cobalt with successive bands of plantain leaves, descending jeweled lappets and birds alternating with bamboo above a jeweled lappet band rising along the foot, the foot area unglazed and brown wash applied across the recessed base.

11 1/2in (29cm) high

\$2,000 - 3,000

Published

James H. Brow and Anh Hoang Brow, 'Vietnamese Ceramics: A Ten Thousand Year Continuum,' *Arts of Asia*, March-April 2004, p. 90, no. 27.

Bottles with identical or very similar decoration were also part of the cargo sold in Butterfields sale, *Treasures from the Hoi An Hoard*, 11-13 October, 2000, lots 289 to 309. For another example with the bird facing to the left, see John Stevenson and John Guy, *Vietnamese Ceramics: A Separate Tradition*, 1997, p. 335, no. 291. For an example excavated at the kiln site, see the front cover illustration on Tang Ba Huanh (editor), *Gom Chu Dao [Chu Dao Ceramics]*, 1999, also illustrated on p. 133, A150.



861

861

AN UNGLAZED STONEWARE STORAGE JAR AND LID
Ly-Tran dynasties, 12th-14th century

The ovoid jar formed with a concave collar, with lotus petal bands and roller marks impressed on the walls above a saw-town line of sculpted petals that encircle the tall foot ring with pierced details, the collar covered by the domed lid impressed with the same lotus petal and roller bands surrounding a waisted circular finial.

7 1/8in (18cm) height overall

\$1,500 - 2,500

Published

James H. Brow and Anh Hoang Brow, 'Vietnamese Ceramics: A Ten Thousand Year Continuum,' *Arts of Asia*, March-April 2004, p. 82, no. 5.

For a jar with a similar concave collar, impressed lotus leaf band and roller marks on the body but supported on a solid foot ring, see John Stevenson and John Guy, *Vietnamese Ceramics: A Separate Tradition*, 1997, p. 217, no. 84.



862

862

A GROUP OF THREE SMALL GLAZED STONEWARE CONTAINERS
13th-15th centuries

The first a dish molded with a petal rim and chrysanthemum petals across the shallow well, incised lines radiating outward from a narrow foot and recessed base, five spur marks visible in the gray-green glaze covering the well and most of the exterior walls; the second a bowl of compressed globular form incised with string bands above and below a band with C-shaped punches impressed into the exterior walls, the dark olive-brown glaze stopping above the tall foot and recessed base; the third a deep cup of chrysanthemum flower shape with a rim conforming to the petals molded into the walls, a cream colored glaze stopping unevenly along the foot, leaving the pad and recessed base unglazed.

6 3/8, 4 3/8 and 4in (16.3, 11 and 10.3cm) diameter

\$1,000 - 1,500

For two dishes of chrysanthemum flower shape similar to the front and back surfaces of this lot, see John Stevenson and John Guy, *Vietnamese Ceramics: A Separate Tradition*, 1997, p.272, no. 183 (as 13th/14th century). The chrysanthemum cup in this lot seems to be identical in shape and size to one labeled as a wine cup, 14th/15th century (4in [10.16cm] diameter) in the collection of the Minneapolis Institute of Art, *Gift of Funds from Cliff and Sue Roberts*, 92.41.1.



863

863

**AN IRON BROWN-DECORATED BOTTLE, BINH TY BA
Tran-Le dynasties, 14th/15th century**

Of pear form with a pale greenish tinge to the glaze layer, the flared neck painted with flaming pearls on the interior and plantain leaves on the exterior above more flaming pearls filling four lappets on the shoulder, the body inscribed with four Han-Nom characters separated by waves above a row of jeweled lappets, the recessed base within the unglazed foot pad covered with a brown wash.

11 1/2in (29cm) high

\$4,000 - 6,000

Published

James H. Brow and Anh Hoang Brow, 'Vietnamese Ceramics: A Ten Thousand Year Continuum,' *Arts of Asia*, March-April 2004, p. 89, no. 24.

The shape is of Chinese origin, the *yuhuchun* wine bottle of the 13th/14th century. For a similar bottle with a four-character inscription in the Museum of Southeast Asian Ceramics, Kyoto, see John Stevenson and John Guy, *Vietnamese Ceramics: A Separate Tradition*, 1997, p. 332, no. 284.



864

864

**A SPOTTED CELADON EWER AND LID
Tran dynasty, 13th/14th century**

Of compressed ovoid form with a short spout and a striated strap handle on the shoulder separated by four leaf shaped loops, the walls also incised with string bands visible beneath the pale olive-green glaze marked with iron brown dots of irregular shape, the wide foot and shallow base unglazed; the lid with faceted walls similarly glazed and fitting over the short neck of the ewer.

7 1/4in (18.5cm) height of ewer

7 7/8in (20cm) height with lid

\$3,000 - 5,000

For ewers of similar form with four leaf-shaped loops on the shoulder, see John Stevenson and John Guy, *Vietnamese Ceramics: A Separate Tradition*, 1997, p. 237, nos. 117 and 118 (as 13th/14th century). for an alms bowl and a beaker with the same spotted glaze, dated to the 13th/14th century, see Philippe Truong, *The Elephant and the Lotus: Vietnamese Ceramics in the Museum of Fine Arts, Boston*, New York, 2007, pp. 83-84, nos. 50 and 51. The spotted glaze may have been inspired by the many Longquan vessels exported to Southeast Asia during the Yuan dynasty: see the Southeast Asian Ceramic Society, Singapore, *Chinese Celadons and Other Related Wares in Southeast Asia*, 1979, pp. 190-195, no. 152 and nos. 154-157 (all as 14th century).



865

865

A GROUP OF THREE BROWN GLAZED BOWLS WITH IMPRESSED DECORATION

Tran-Le dynasties, 14th/15th century

Each with a delicately foliated rim and impressed decoration across the well: the first bowl showing alternating cloud and floral panels around a cloud roundel and the second bowl impressed with a lotus pod medallion surrounded by flowering plants, five spur marks appearing in the dark brown glaze across both wells; the third bowl impressed with alternating peony and prunus flowers and the abbreviated Chinese characters *guan yao* at the center surrounded by an unglazed firing ring within the pale brown glaze layer; the glaze on all three bowls continuing onto the exterior walls, stopping unevenly above each foot ring and recessed base.

6 1/2in and 6 3/8in (16.5 and 16cm) diameter

\$1,000 - 1,500

Published

The first two bowls are illustrated in James H. Brow and Anh Hoang Brow, 'Vietnamese Ceramics: A Ten Thousand Year Continuum,' *Arts of Asia*, March-April 2004, p. 84, no. 9.

For bowls with similar impressed decoration to the first and second bowls in this, see John Stevenson and John Guy, *Vietnamese Ceramics: A Separate Tradition*, 1997, p. 278, nos. 193 and 195; for the *guan yao* mark impressed on the third bowl, see p. 279, no. 197.



867



866

866

TWO GREEN GLAZED BOWLS WITH UNGLAZED STACKING RINGS

Tran-Le dynasties, 14th/15th century

The larger bowl with a cut rim and a well impressed with alternating flower heads separated by raised ribs above an unglazed stacking ring in the dark green glaze layer that continues on the exterior, stopping unevenly above a tall foot and recessed base; the smaller bowl elaborately molded with a barbed rim and conforming ribs down the walls of the well also impressed with phoenixes in flight amid clouds and a cloud roundel framed by the unglazed stacking ring in the pale leaf green glaze layer also covering the exterior walls, a reddish brown wash applied inside the foot and on the recessed base.

6 1/2 and 6 1/8in (16.5 and 15.5cm) diameter

\$800 - 1,200

Published

James H. Brow and Anh Hoang Brow, 'Vietnamese Ceramics: A Ten Thousand Year Continuum,' *Arts of Asia*, March-April 2004, p. 84, no. 9.

For three glazed bowls marked with similar unglazed stacking rings in the wells, see John Stevenson and John Guy, *Vietnamese Ceramics: A Separate Tradition*, 1997, p. 279, no. 196.

867

A CELADON BOWL WITH IMPRESSED DECORATION

Tran dynasty, 14th century

Molded with a barbed rim and a double-layer design on the interior walls of flower and leaf sprays scattered over large lotus petals radiating upward from a central roundel of two impressed fish, the exterior walls incised with radiating lines, the olive glaze stopping unevenly along the thick foot ring.

6 5/8in (17cm)

\$1,000 - 2,000

Published

James H. Brow and Anh Hoang Brow, 'Vietnamese Ceramics: A Ten Thousand Year Continuum,' *Arts of Asia*, March-April 2004, p. 89, no. 22.

The color and shape of this bowl imitate Chinese Longquan ceramics exported throughout Southeast Asia, many of which were centered with a pair of fish in high relief. For a Longquan prototype, as well as a Vietnamese dish stamped with a pair of fish at the center similar to those on this bowl, see John Stevenson and John Guy, *Vietnamese Ceramics: A Separate Tradition*, 1997, p. 265, no. 168.



868

868

A TALL FOOTED BOWL WITH POLYCHROME ENAMEL DECORATION

Le dynasty, 15th/16th century

Outlined in iron red and highlighted in green and yellow enamels forming a stylized flower and leaf spray band above jeweled lotus petals on the exterior walls and tall foot, the flared interior rim and well similarly painted with a broken diaper band, striping and a leafy branch surrounded by an unglazed firing ring on the otherwise glazed surface, the deeply recessed foot area on the exterior painted with brown wash.

4 3/4in (12cm) diameter

3in (7.5cm) high

\$1,000 - 1,500

Published

James H. Brow and Anh Hoang Brow, 'Vietnamese Ceramics: A Ten Thousand Year Continuum,' *Arts of Asia*, March-April 2004, p.93, no. 34.

For a footed bowl in the Freer Gallery of art, painted in underglaze blue with similar flower heads and also with decoration applied onto the exterior surface of the foot, see Louise Allison Court, 'Vietnamese Ceramics in Japanese Contexts,' included in John Stevenson and John Guy, *Vietnamese Ceramics: A Separate Tradition*, 1997, p. 70, fig. 6.



869

869

A DEEP BOWL WITH POLYCHROME ENAMEL DECORATION

Le dynasty, 16th century, the decoration possibly later

The curving walls painted in overglaze iron red, green and yellow enamels with a diagonal trellis pattern separating three cusped reserves of birds in different poses set between a narrow broken diaper band and a wider jeweled lappet band, an unglazed firing ring centering the floor of the well, the foot and recessed base also left unglazed.

5 1/4in (13.5cm) diameter

4 1/4in (11cm) high

\$2,000 - 3,000

Published

James H. Brow and Anh Hoang Brow, 'Vietnamese Ceramics: A Ten Thousand Year Continuum,' *Arts of Asia*, March-April 2004, p.93, no. 34

A similarly decorated polychrome enameled beaker with reddish-brown staining to the crazed glaze layer, accession number 2002.750, in the collection of the see the Museum of Fine Arts, Boston, is listed in their web site under *Vietnam*, p. 5, as *16th century, decoration possibly later*.



870

870

**A POLYCHROME ENAMELED BOTTLE, BINH TY BA
15th/16th century, the enamels possibly added later**

The graceful pear shape, intricately painted in iron red outline with successive registers of plantain leaves and composite lotus flowers, large curly-petaled peony blossoms attached to scrolling leafy tendrils and wave-filled reserves above jeweled lappet bands, the motifs enlivened with dots and washes of yellow and green enamel against the buff colored glaze ground, the recessed base covered with brown wash.

11 1/2in (29.2cm) high

\$6,000 - 8,000

Published

James H. Brow and Anh Hoang Brow, 'Vietnamese Ceramics: A Ten Thousand Year Continuum,' *Arts of Asia*, March-April 2004, p. 93, no. 32 and also illustrated on the front cover.

For a white glazed bottle of similar size, shape and without overglaze decoration, see John Stevenson and John Guy, *Vietnamese Ceramics: A Separate Tradition*, 1997, p.332, no. 285 (28cm high, as 15th century).



871

871

**A SMALL COVERED BOX WITH INTRICATELY PAINTED
UNDERGLAZE BLUE AND POLYCHROME DESIGNS
15th/16th century**

Of compressed globular form, the cover molded with six lobes and painted in underglaze blue with conforming outlines of a six-petaled flower surrounded by cloud collar lappets with iron red and green enamel accents, the exterior walls similarly outlined and colored with conforming ogival reserve of alternating leafy plants and diaper panels, the foot pad and shallowly recessed base left unglazed.

2 3/4in (7cm) diameter

\$1,000 - 1,500

Published

James H. Brow and Anh Hoang Brow, 'Vietnamese Ceramics: A Ten Thousand Year Continuum,' *Arts of Asia*, March-April 2004, p. 93, no. 34.

For a similarly painted box, see John Stevenson and John Guy, *Vietnamese Ceramics: A Separate Tradition*, 1997, p. 362, no. 339 (lower right corner of photograph).



872

872

A GLAZED BEAKER WITH RAISED RELIEF AND POLYCHROME ENAMEL DECORATION

14th/15th century, the enamel decoration possibly later

The exterior walls molded in subtle raised relief with vertical ribs and a line of tiny circular bosses below the rim, the glaze covering the exterior and interior with four spur marks visible on the circular floor; the enamel decoration drawn in iron red with bands of coins, composite lotus flowers on leafy tendrils and jeweled lappets, the designs highlighted in yellow and green enamels and brown wash applied to the recessed base within the wide foot.

5in (12.7cm) diameter

4in (10cm) high

\$1,500 - 2,500

Published

James H. Brow and Anh Hoang Brow, 'Vietnamese Ceramics: A Ten Thousand Year Continuum,' *Arts of Asia*, March-April 2004, p. 93, no. 34.

For monochrome glazed beakers of similar shape with raised relief decoration only, see John Guy, *Vietnamese Ceramics: A Separate Tradition*, 1997, p. 247, no. 135 (as 13th-14th century); and p. 269, no. 177 (as 14th-15th century).



873

873

AN UNDERGLAZE BLUE AND POLYCHROME ENAMELED DEEP DISH

15th/16th century

The wide well centered with a depiction of a stork standing amid lotus plants drawn in cobalt outline that repeats with striping and four flower heads on the curving side walls, the decoration finished with iron red outlines and green enameled details that continue on the exterior walls and tall foot, the foot pad and recessed base left unglazed.

13 3/8in (34cm) diameter

\$3,000 - 5,000

Published

James H. Brow and Anh Hoang Brow, 'Vietnamese Ceramics: A Ten Thousand Year Continuum,' *Arts of Asia*, March-April 2004, p.93, no. 33.

Birds amid flowers or flowering branches outlined in cobalt and colored in red and green enamels are well-represented in the deep dishes associated with the Hoi An shipwreck cargo. See, for example lots 24, 35, and 39 offered in Butterfields sale *Treasures from the Hoi An Hoard*, 11-13 October, 2000. See also John Stevenson and John Guy, *Vietnamese Ceramics: A Separate Tradition*, 1997, p. 313, no. 250 for interior border decoration similar to this lot of underglaze blue flower heads amid flower and leaf scrolls drawn in iron red and green enamels.



874

874

A BLUE AND WHITE DISH WITH FISH DESIGN
Le dynasty, 15th/16th century

Painted in underglaze cobalt with striping along the walls and a fish swimming amid water weeds across the floor of the shallow well, the celadon-tinged glaze applied to the well and exterior walls, leaving the rim and the deeply recessed foot area unglazed and a single ring of iron wash brushed along the join of the foot to the base.

9in (23cm) diameter

\$1,000 - 1,200

Published

James H. Brow and Anh Hoang Brow, 'Vietnamese Ceramics: A Ten Thousand Year Continuum,' *Arts of Asia*, March-April 2004, p. 91, no. 25.

For a similar dish with the fish facing to the left and two rings of iron brown painted on the base, see John Stevenson and John Guy, *Vietnamese Ceramics: A Separate Tradition*, 1997, p. 329, no. 275.



875

875

TWO BLUE AND WHITE SMALL SAUCER DISHES
Le dynasty, 15th/16th century

The larger of simple circular form with a short foot supporting a curving well centered with a lotus and trillium roundel and a classic tendril scroll band at the rim reversed by a wider flower and leaf band on the upper exterior walls, the glaze stopping along the foot and partially covering the recessed base; the smaller dish molded with a barbed rim and painted with a bird on a flowering branch framed by a band of radiating lines along the cavetto, the reverse painted with jeweled lappets and the deeply recessed base left unglazed with traces of iron red adhering.

6 and 4 3/8in (15 and 11cm) diameter

\$800 - 1,200

Published

James H. Brow and Anh Hoang Brow, 'Vietnamese Ceramics: A Ten Thousand Year Continuum,' *Arts of Asia*, March-April 2004, p. 91, no. 28.

For a drawing of a small dish excavated from the kiln site, with barbed rim and band of radiating lines along the cavetto similar to the second saucer dish in this lot, see Tang Ba Huanh (editor), *Gom Chu Dao [Chu Dao Ceramics]*, 1999, p. 059, third dish in the right column.



876



877

876

A GROUP OF THREE BLUE AND WHITE BOWLS WITH TALL FEET

Le dynasty, 15th-16th century

The largest loosely painted with a clam-shaped flower head at the base of the well reversed by a peony flower and leafy spray meander above jeweled lappets, the deeply recessed base finished with brown wash; the second, very carefully painted with a peony flower roundel at the base of the well, geometric bands on both sides of the rim, a lotus flower and leafy stem meander above jeweled lappets and the deeply recessed base also finished with brown wash; the third centered with an indistinct Chinese character written within a firing ring at the floor of the well, stylized chrysanthemum flower and leafy meander above a jeweled lappet band above the very tall foot and brown wash applied within the recessed base.

6, 5 and 4 7/8in (16.3, 12.7 and 12.2cm) diameter
3 3/8, 3 1/8 and 3 3/8in (8.7, 8.5 and 8.7cm) high

\$1,500 - 2,000

Tall footed bowls formed a major portion of the Hoi An Hoard and the output of the Chu Dao Kilns. For spiral flower heads at the center of the well and other decoration on the first bowl in this lot, see Butterfields sale, *Treasures from the Hoi An Hoard*, 11-13 October, 2000, lots 1487 to 1521. The second bowl in the lot with carefully drawn geometric bands and lotus flower meanders is related to a small group of bowls from the Hoi An Hoard offered in lots 1586 to 1593, as well lot 1643, the single stem cup preserved in the cargo. For examples identical to the third bowl in the lot excavated at the kiln site, see Tang Bo Hoanh, *Gom Chu Dao [Chu Dao Ceramics]*, 1999, p. 102; and Philippe Truong, *The Elephant and the Lotus: Vietnamese Ceramics in the Museum of Fine Arts, Boston*, New York, 2007, p. 196, no. 159 (as Ngoi and Ch Dau style, 16th century).

877

A LARGE BLUE AND WHITE DEEP DISH
15th/16th century

Painted in outline and wash with a single stylized peony spray in a roundel framed by a narrow band of flower petals centering the floor of the well, a band of peony buds and leafy stems filling the cavetto and a diffuse scrolling tendril pattern to the inside edge of the rim, the reverse outlined with a jeweled lappet pattern and the recessed base within the foot ring colored with brown wash.

14 1/4in (36cm) diameter

\$8,000 - 12,000

Published

James H. Brow and Anh Hoang Brow, 'Vietnamese Ceramics: A Ten Thousand Year Continuum,' *Arts of Asia*, March-April 2004, p. 92, no. 30.

For comparable deep dish of similar size in the collection of Quynh Kieu, see John Stevenson and John Guy, *Vietnamese Ceramics: A Separate Tradition*, 1997, p. 305, no. 239 (34cm diameter).



878

878

TWO CERAMICS WITH IRON OXIDE DECORATION

Tran-Le dynasties, 14th/15th century

The first a bowl loosely painted with a classic scroll meander on the flared rim, a floral roundel centering the well and another flower and leaf band encircling the exterior walls, the glaze on the interior marked with five spur marks and stopping above the foot, the recessed base coated with brown wash; the second a plate with striping near the unglazed rim and framing a fish swimming amid water weeds across the floor of the well, the exterior walls also glazed and a narrow band of brown wash applied to the recessed base within the unglazed foot pad.

6 5/8 and 8 1/2 in (17 and 21.5 cm) diameter

\$1,000 - 1,500

The fish dish is illustrated in James H. Brow and Anh Hoang Brow, 'Vietnamese Ceramics: A Ten Thousand Year Continuum,' *Arts of Asia*, March-April 2004, p. 91, no. 25.

For similar iron oxide designs and shapes from the 14th to 15th century, see John Stevenson and John Guy, *Vietnamese Ceramics: A Separate Tradition*, 1997, p. 284-285, nos. 204-206.



879

879

A SMALL LOTUS-PETAL DISH WITH INCISED DECORATION

Ly dynasty, 11th-13th century

Carefully moulded with walls shaped as extruding lotus petal covered with a celadon-tinged glaze, the tiny raised pearls along the lip showing traces of iron wash that also color a row of impressed pearls framing a leaf scroll roundel incised across the unglazed floor, the deeply recessed base and foot also left unglazed.

4 1/8 (1.5 cm) diameter

\$1,000 - 1,500

For small dishes of similar form, see John Stevenson and John Guy, *Vietnamese Ceramics: A Separate Tradition*, 1997, p. 192-194, nos. 45-48; and their possible use as offering trays discussed by John Stevenson on pp. 117-118.



880

880

AN OLIVE GREEN GLAZED BOWL WITH CARVED AND COMBED DECORATION

Tran dynasty, 13th/14th century

The deep well carved and combed with a diffuse bird and peony flower pattern surrounding further comb and scrape marks at the center of the well, the exterior walls also incised with radiating lines above the foot ring, the glaze applied everywhere except the foot pad and recessed base.

7 1/4 in (18.5 cm) diameter

\$1,000 - 1,500

Published

James H. Brow and Anh Hoang Brow, 'Vietnamese Ceramics: A Ten Thousand Year Continuum,' *Arts of Asia*, March-April 2004, p. 83, no. 4.

The diffuse pattern on this bowl is difficult to read, further away from Longquan and qingbai sources. For a bowl of similar form and diffuse decoration, associated with the Tongan kilns of Fujian, ascribed to the 13th century, see the Southeast Asian Ceramics Society exhibition, *Chinese Celadons And Other Related Wares in Southeast Asia*, Singapore, 1979, pp. 156-157, no. 78, pls. 66 & 67. For related bowls with combed and carved decoration from the Than Hoa kilns, see Philippe Truong, *The Elephant and the Lotus: Vietnamese Ceramics in the Museum of Fine Arts, Boston*, New York, 2007, pp. 51-52, nos. 19 and 20 (as Tran dynasty, 13th/14th century).

881

TWO GREEN GLAZED SHALLOW BOWLS WITH IMPRESSED DECORATION AND SPUR MARKS

Tran-Le dynasties, 14th/15th century

The well of the first bowl impressed with a central flower head and squared spiral bands separating flower head and leaf scrolls from raised lotus petals below the rim with five spur marks in the dark leaf green glaze that continues onto the exterior walls and portions of the foot, the exposed fabric of the recessed base burnt a pale cinnamon brown; the well of the second bowl impressed with a center roundel and wide band of feathery leaves and stylized pomegranate silhouettes bordered by miniature pearl bands, the dark leaf green glaze covering all surfaces with three spur marks visible in the center of the well and three more remaining on the recessed base within the foot ring.
6 7/8 and 7 1/8in (17.4 and 18.3cm) diameter

\$800 - 1,200

Published

The first bowl appears in James H. Brow and Anh Hoang Brow, 'Vietnamese Ceramics: A Ten Thousand Year Continuum,' *Arts of Asia*, March-April 2004, p. 84, no. 9.

A bowl similar to the second bowl in this lot is illustrated in the same article on p. 85, no. 10. For an example similar to the first bowl in the lot, see John Stevenson and John Guy, *Vietnamese Ceramics: A Separate Tradition*, 1997, p. 277, no. 192.



881

882

A CRACKLE GLAZED WINE BOTTLE WITH POLYCHROME ENAMEL DECORATION

Bat Trang kilns, 16th/17th century

Molded with a cylindrical neck and flaring foot on a body molded into six lobes, each with raised ribs framing a fabulous beast (*nghe*) standing between flower heads, the beast showing remains of amber enamel in contrast to the green enamel coloring the raised frames and portions of the background, the foot and deeply recessed base left unglazed.
8 3/4in (22cm) high

\$1,000 - 2,000

Published

James H. Brow and Anh Hoang Brow, 'Vietnamese Ceramics: A Ten Thousand Year Continuum,' *Arts of Asia*, March-April 2004, p. 94, no. 35.

For a similar wine bottle with longer neck, see *Gom Bat Trang the ky XIV-XIX (Bat Trang Ceramics 14th-19th Centuries)*, 1995, p. 113, no. 59, as 16th/17th century.



882

883

A CREAM GLAZED BOWL WITH CARVED DECORATION

Ly-Tran dynasties, 12th/13th century

Thinly potted with five notches cut into the flared rim, the curving well incised and combed with a peony flower and leaf pattern bound within a single-line frame beneath a creamy glaze with a faint green tinge that continues onto the exterior walls, stopping unevenly to expose the fabric along the narrow foot ring and recessed base.
7 1/2in (19cm) diameter

\$800 - 1,200

Published

James H. Brow and Anh Hoang Brow, 'Vietnamese Ceramics: A Ten Thousand Year Continuum,' *Arts of Asia*, March-April 2004, p. 82, no. 4.

The combed and incised decoration as well as the shape of the foot on this lot provide very close parallels to qingbai bowls fired at Jingdezhen during the Northern and Southern Song period. See Kai-yin Lo (editor), *Bright as Silver White as Snow: Chinese White Ceramics from Late Tang to Yuan Dynasty*, Hong Kong, 1998, pp. 164-165, pl. 40 (as 11th century); and pp. 174-175, pl. 45 (as 12th or 13th century).



883



884

PROPERTY FROM A PRIVATE SOUTHERN CALIFORNIA COLLECTION

884

FERNANDO AMORSOLO Y CUETO (PHILIPPINES, 1892-1972)

The Cock Fighters, 1950

Oil on canvas, framed, at the lower left signed *F Amorsolo* and dated 1950.

16 x 20 1/8in (40.5 x 51.2cm)

\$15,000 - 20,000



885

PROPERTY FROM ANOTHER OWNER

885

FERNANDO AMORSOLO Y CUETO (PHILIPPINES, 1892-1972)

Bathers by a Stream, 1958

Oil on canvas, framed, at the lower right signed *F Amorsolo* and dated 1958.

25 1/4 x 19 7/8in (64.1 x 50.5cm)

\$25,000 - 35,000

Provenance

acquired directly from the artist in the Philippines by the owner's father, thereafter by descent



886



887

PROPERTY FROM A TEXAS COLLECTION

886

FERNANDO AMORSOLO Y CUETO (PHILIPPINES, 1892-1972)

Christina De la Riva Knecht, 1958

Oil on canvas, framed, at the lower right signed *F Amorsolo* and dated 1958; reverse with paper label with notation 'Mrs. Knecht' and size.

40 1/8 x 31 1/8in (102 x 79cm)

\$4,000 - 6,000

887

FERNANDO AMORSOLO Y CUETO (PHILIPPINES, 1892-1972)

Rene Knecht, 1944

Oil on canvas, framed, at the lower left signed *F Amorsolo MANILA* and dated 1944.

19 5/8 x 16 1/8in (50 x 41 cm)

\$2,000 - 3,000

PROPERTY FROM VARIOUS OWNERS

888

MAURO MALANG SANTOS (PHILIPPINES, 1928-2017)

Untitled (Still Life with Flower Vase), 1978

Gouache on paper, mounted and framed, at the lower right signed *Malang* and dated 7 IV 78 (April 7, 1978).

14 1/8 x 20 3/8in (35.9 x 51.7cm) sight

\$3,500 - 4,500



888



889

889

CHOO KENG KWANG (SINGAPORE, B. 1931)

Doves, 1982

Oil on canvas, framed, at the lower left signed and dated
K. KWANG 82.

27 1/2 x 47 1/2in (69.8 x 120.7cm)

\$5,000 - 7,000



890

890

ROMEO TABUENA (PHILIPPINES, 1921-2015)

Untitled (Gathering), 1956

Ink on paper, framed and glazed, at the lower left signed
and dated *TABUENA MEXICO - 10/7/56*.

19 1/8 x 26 1/2in (48.6 x 67.3cm)

\$1,500 - 2,500

891

No lot

CHINESE JADE AND HARDSTONE CARVINGS
LOTS 892-935





892

PROPERTY FROM A SAN FRANCISCO FOUNDATION

892

A GROUP OF FOUR GILT-METAL HARDSTONE AND GLASS MOUNTED BELT BUCKLES

Qing dynasty

All of hook and catch form, with double loops on the underside, mounted with jadeite, quartz and glass.

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

\$2,000 - 4,000



893

893

A GROUP OF FIVE GILT-METAL HARDSTONE MOUNTED BELT BUCKLES

Qing dynasty

Two of hook and catch form, mounted with tourmaline, quartz and lapis lazuli; three with a button on the underside, mounted with a central rose quartz cabochon flanked by jade and hardstone.

4in (10.2cm) length of longest

\$3,000 - 5,000



894

894

A GROUP OF THREE GILT-METAL HARDSTONE MOUNTED BELT BUCKLES

Qing dynasty

All of hook and catch form, one mounted with jadeite flanked by quartz, the other two mounted with quartz.

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

\$1,500 - 2,500

895

A GROUP OF FOUR GILT-METAL HARDSTONE MOUNTED BELT BUCKLES

Qing dynasty

All of hook and catch form with loops on the undersides, two mounted with jadeite and tourmaline, the other two with tourmaline, lapis lazuli and quartz.

5 3/4in (14.6cm) length of longest

\$4,000 - 6,000



895

896

A GROUP OF FOUR GILT-METAL HARDSTONE MOUNTED BELT BUCKLES

Qing dynasty

All of hook and catch form with loops on the undersides, one mounted with rose quartz, one with jade and jadeite, one with two carved jade plaques and one with two rectangular cabochons.

5 1/2in (14cm) length of longest

\$2,000 - 3,000



896



897

897
A GROUP OF FIVE GILT-METAL HARDSTONE AND GLASS MOUNTED BELT BUCKLES

Qing dynasty

Two of hook and catch form, one with a button on the underside, one with two tabs on the underside, and one mounted with glass simulating agate and modified to form a brooch.

4 1/4 (10.7cm) length of longest

\$3,000 - 5,000



898

PROPERTY FROM THE DR. SYLVAN AND FAITH GOLDER COLLECTION

898

TWO GILT METAL MOUNTED BELT BUCKLES
19th century

Both comprised of a horizontal sequence of hardstone and semiprecious cabochons linked together within vine and lotus decorated gilt mounts; the first including two jadeite stones surmounted by undercut russet-colored *chilong*, the second including two tourmaline stones and three mottled green semi-precious stones now suspended from a gilt necklace chain.

4 and 4 3/4in (10.2 and 12.1cm) total widths of linked halves

\$1,500 - 2,000



899

899

A GROUP OF THREE CARVED JADE TOGGLES

The first rendered as a sliced section of lotus root, carved from stone of grayish white hue mottled in veins of icy inclusions and displaying a faint russet tinge to some areas; the second of uncarved circular section suspended from a small handle incised in cloud-scrolls, the stone mottled in patches of gray and white streaked in subtle veins of russet; the third of thin irregularly rectangular section with protruding flanges at either end, incised in a medallion of the ten celestial stems on one side and reversed by a similar circle of the twelve earthly branches, the stone of uniformly whitish hue.

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

\$2,000 - 3,000

900

TWO CARVED JADE CIRCULAR PENDANTS

The first of dharmachakra form comprised of two concentric wheels enclosing a separately carved rotating central node; the second a reticulated disk of floral blossoms and vine tendrils, centered by a central glass or crystal gem affixed with gilt, the exterior edges encircled by a thin border of small inlaid turquoise granules and suspending a small ovoid rose quartz or tourmaline pebble.

3 3/8in (8.5cm) height of the second and bigger inclusive of mount

\$1,500 - 2,500



900

901

A CARVED JADE TWO-PART BELT BUCKLE

The convex arching halves joined by a hook rendered as an archaic animal head and adorned in raised relief with confronting chilong dragons, the stone of uniform yellowish white hue.

3 3/4in (9.5cm) total width of linked buckle

\$1,000 - 1,500



901



PROPERTY FROM A MONTANA ESTATE

902

A FINE PALE GREENISH-WHITE JADE SCREEN WITH CARVED LANDSCAPE

18th/19th century

Of tall section with a rounded top edge, carved in raised relief to depict the Lingyan Shan temple complex of Suzhou and its iconic tower above a rocky tree-laden mountain, the reverse incised in a selection of poems about the Lingyan Shan region, each poem bearing cyclical dates equivalent to 1751, 1757, 1762, and 1765 and bearing a signature reading *chen Bi Yuan jingshu* [respectfully written by Bi Yuan] and seals reading *Chen* and *Yuan*; the stone of mottled sea-foam green hue.

9 1/4in (23.5cm) high

\$50,000 - 70,000

Provenance

purchased in Shanghai before 1947, by repute;
thence by descent to the present owner

The four poems all bear dates which coincide with one of Qianlong's southern inspection tours and all take as their subject matter the temple at Lingyan mountain outside of Suzhou. The inscription is attributed to Bi Yuan (1730-1797), a well-known and important official in the Qianlong regime, also known by his *hao* of *Lingyan Shanren*, or the man of Lingyan mountain. Coincidentally, a fan bearing calligraphy also attributed to Bi is being offered as part of lot 6498 in sale 24266 in these rooms on December 19th, 2017.

It is possible then this artifact was a personalized tribute to the court by a loyal subject to the Qianlong emperor to remind him of the good times his majesty had during his visits over the years. Indeed, the quality of the stone and several stylistic choices compare favorably with jades from the 18th century. For a specific example, compare the rendering of the trees with those on a boulder dated to the 'middle part of the Qing dynasty' in the imperial collection: *Gugong Bowuyuan Cang Wenwu Zhenpin Quanji 42: Yuqi (xia)* (The Complete Collection of Treasures of the Palace Museum 42: Jadeware (III)) (Hong Kong, 2006), p. 85 no. 72.

On the other hand, note that the final poem on this plaque as well as a line-drawing nearly identical to the carved landscape depicting Lingyan Mountain were published in the Suzhou gazetteer, (*Suzhou Fuzhi*), see the 1874 edition currently available on Google Books. Per He Li et al, *Later Chinese Jades: Ming Dynasty to Early Twentieth Century* (San Francisco: Asian Art Museum, 2007) pp. 26-27, lapidaries supplying imperial commissions as well as domestic and foreign markets remained centered in Suzhou through the end of the dynasty and into the Republic era. Carvers later in the dynasty or afterwards could have used this gazetteer for inspiration, copying its depiction of a well-known hometown landmark and then attributing its production to one of its more famous past residents.



903



904

PROPERTY FROM THE DR. SYLVAN AND FAITH GOLDER COLLECTION

903

A CARVED JADE PENDANT
18th/19th century

Of irregularly pear-shaped section, the verso and recto similarly shallowly incised to depict a border of opposing archaistic dragons confronting a small shou medallion below a single character reading *xi* (happiness) in standard script; the stone of uniformly white color.
2 1/2in (6.4cm) high

\$3,000 - 5,000

PROPERTY FROM A PRIVATE GERMAN COLLECTOR, ACQUIRED IN CHINA BEGINNING IN THE 1960S

904

A GROUP OF FIVE RETICULATED JADE CIRCULAR PLAQUES

Each similarly reticulated to surround a rotating and separately carved central node, the first depicting confronting moths; the second framed with archaic zoomorphic dragons; the third depicting archaic zoomorphic forms, the center roundel cut with the silhouette of a bat; the fourth carved as confronting archaic dragons; the fifth carved with raised circular bosses at the edges joining the two concentric rings with raised C-scrolls and circular bosses on each side, each carved from stone in varied hues of grey green.
2 3/8in (6cm) diameter of first and largest

\$3,000 - 4,000

905

A WHITE JADE RETICULATED PLAQUE

Carved in the form of a chime, with two bats flanking a ribbon tied at the top and a pair of coins at the bottom, the surface of the chime carved in low-relief with C-scrolls and bosses, the stone of an even greenish-white color.
4in (10cm) long

\$2,000 - 3,000



905



906

PROPERTY FROM THE DR. SYLVAN AND FAITH GOLDER COLLECTION

906

A TOURMALINE PENDANT

Of irregularly thin ovoid section, carved as a leafy profusion of double gourds and vines from stone of striated brilliant pink hue.

1 1/2in (4cm) high

\$1,000 - 1,500

907

A CORAL BIRD-HEADED BELT HOOK

The curving spine unusually terminating in a long-beaked rooster or phoenix head peering at an undercut chilong formed of a mass of curling ruyi heads, all reversed by an ovoid nodule; the coral displaying typical whorls of pinkish orange hue marked in notable white-colored polyps and natural inclusions.

4in (10cm) long

\$4,000 - 6,000

PROPERTY FROM VARIOUS OWNERS

908

A FINE WHITE JADE 'LOTUS LEAF' VESSEL

The crisply hollowed miniature vessel delicately carved in the form of a lotus leaf with a foliate rim forming the mouth, flanked by an animal mask handle to one side holding a tiny loose ring, the other with a clambering chilong with its long bifurcated tail extending to the underside, the translucent stone of even pale tone.

4.8cm (1 7/8in) high

\$2,500 - 3,500

Provenance

a Scottish private collection
purchased 6 Nov 2014, Bonhams London, New Bond Street



907



908



909

909

A CELADON JADE VASE AND COVER
19th century

Of flattened baluster form, supported on a pedestal foot, the neck flanked by loop handles issuing from the mouths of mythical beasts and suspending loose rings, the domical cover with a flat finial, the undecorated surfaces with a lustrous polish displaying the ideal beauty of the evenly-colored stone.

6 1/2in (16.5cm) high

\$8,000 - 12,000



910

910

A WHITE JADE 'MYTHICAL BEAST'
CARVING
18th century

Carved in a recumbent pose with a small bird held between the forepaws, the turned head with canine features and a single horn above a finely incised mane, the bony spine flanked by tufts of fur, the stone with a yellow tint and brown inclusions and veining.

2 1/2in (6.5cm) long

\$2,500 - 4,000



911

911

A YELLOW AND BROWN JADE
'CHILONG' PENDANT
Qing dynasty

Pierced and carved as two *chilong*, the larger with its head turned to face the smaller *chilong* on its back, both *chilong* with long bifurcated tails, the stone a yellowish-green color with brown patches.

2 1/8in (5.3cm) long

\$1,500 - 2,500



912

PROPERTY FROM A PRIVATE CALIFORNIA COLLECTOR

912

A FINE PAIR OF SPINACH JADE TABLE SCREENS

Each of rectangular form, the plaques carved in relief, one with a pair of paradise fly-catchers, one perched on the slanted trunk of a prunus tree, the other on a rock, with a sparrow flying overhead; the other plaque with a pair of cranes beneath a pine tree; the backs unadorned, the lower edges of the sides notched to fit into wire-inlaid trestle stands, the polished stone of a deep green color with black and white mottling. *11 3/4in (29.9cm) height of plaques.*

\$30,000 - 50,000

Provenance

by repute, from the Stanley Charles Nott Collection.



913



914



915

PROPERTY FROM THE DR. SYLVAN AND FAITH GOLDER COLLECTION

913

A TOURMALINE MOUNTED JADE BELT BUCKLE

Of flattened ovoid form reversed by two circular nodules incised as stylized blossoms and centered by green hard-stone cabochons, the jade of mottled whitish gray hue supporting the pale pink stone incised in shallow relief to depict a profusion of leafy peony flowers.

2 3/4in (7cm) wide

\$1,500 - 2,500

914

A GROUP OF THREE JADE ARCHER'S RINGS

The first of cylindrical shape incised to the exterior in a shallow relief band of mythical beast and shou medallion motifs, the jadeite whorled in hues of apple green and gray; the second carved from mostly gray jadeite utilizing a bright russet colored 'skin' as a flat edge on the otherwise cylindrical ring; the third of grayish white nephrite carved in shallow relief to the cylindrical exterior in a repeating band of archaistic geometric zoomorphic patterns.

1in (2.6cm) width of first and widest

\$1,000 - 1,500



916



917

915

**AN INCISED WOOD AND SEMI-
PRECIOUS STONE BEADED NECKLACE**
Qing dynasty elements

Consisting of 89 wood beads carved in intricate shou medallion motifs, four larger green hardstone or glass beads, three strands of 10 smaller coral beads, four teardrop shaped quartz or glass pendants of varied hue as well as a single thinly sectioned rose quartz pendant of ovoid shape.

42in (106.6cm) long

\$2,000 - 3,000

916

A JADEITE BELT HOOK

Of very thin ovoid section terminating in a beast head hook peering at an intricately reticulated chilong dragon on the front and reversed by a raised ovoid nodule; the stone of mottled brilliant apple hue.

3 3/8in (8.5cm) long

\$1,800 - 2,500

917

A JADEITE BELT HOOK

Of thin curved section terminating in a beast head hook peering at an intricately reticulated chilong dragon on the front and reversed by a raised ovoid nodule; the stone of mottled brilliant apple hue streaked by veins of icy white.

3 7/8in (10cm) long

\$1,500 - 2,000



918



919



920

918

TWO CARVED JADE BELT HOOKS

20th century

Both terminating in beast-head hooks peering at chilong writhing along the curved spines reversed by raised circular nodules, and both carved from stone of very uniform grayish tinged white; the first of slightly shorter and wider shape, the second longer and thinner.

4 and 5 3/4in (10 and 14.6cm) long

\$1,500 - 2,500

919

A WHITE JADE BELT HOOK

19th century

Terminating in a single-horned beast-head hook peering at the chilong carved in raised relief to the slightly convex curving spine reversed by a central nodule, the stone of very uniform whitish gray displaying an oatmeal-color 'skin' to the top surfaces.

4 1/4in (10.8cm) long

\$1,500 - 2,500

920

A FINE WHITE JADE BELT HOOK

Rendered as a long-tailed songbird terminating in a somewhat stubby beaked head serving as the hook, the convex ovoid body incised in individual plumage and surmounted by a raised-relief peony blossom and reversed by a circular nodule; the stone of uniform whitish hue displaying a slightly greenish tinge and whorled in icy inclusions.

4 1/4in (10.8cm) long

\$2,500 - 4,000



921

921

A GROUP OF THREE JADE BELT HOOKS

The first two of similar shape and color, carved in thin curled ovoid section terminating in a beast head handle peering at an undercut chilong here unusually displaying vine and lotus tendrils under the chins, in stone of uniformly greyish white hue; the third of greenish yellow color with notable natural inclusions displaying a ground of raised bosses to the convex exterior.

3 1/2in (9cm) length of first and longest

\$1,800 - 2,500

922

TWO CARVED JADE BELT HOOKS

Both carved in similar long and curving section from stone of uniform grayish white color, the first adorned in raised-relief motifs of lingzhi also forming the hook and suspension nodule on the reverse; the second covered in unusual vaguely zoomorphic archaistic patterns.

3 1/4 and 3 3/8in (8.3 and 8.6cm) long

\$2,000 - 3,000

923

A CARVED JADE BIRD-HEADED BELT HOOK

Terminating in a hook rendered as the pointy beaked head of a phoenix, the arching attenuated spine incised in archaistic wing patterns, reversed by a raised circular nodule; the stone of white color flecked with icy inclusions.

3 7/8in (10cm) long

\$1,500 - 2,500



922



923



924

924

A GROUP OF THREE JADE BELT HOOKS

The first, a small example carved in spinach jade in curving section terminating in a small beast head hook; the second slightly larger in similar shape but terminating in a ruyi scepter head centered by a shou medallion, carved from jadeite with patches of brilliant russet hue accentuated by a pale gray-green ground; the third of similar color jadeite but terminating in a beast head handle and displaying an undercut chilong to the curving exterior.

3 1/4in (8.2cm) length of third and longest

\$1,500 - 2,500

925

A CORAL BELT HOOK

Of standard form consisting of a dragon headed hook peering at the undercut chilong grasping a smoke-like object in his mouth and striding atop the curving spine reversed by a convex circular nodule; the material displaying typical whorled hues of pinkish orange flecked in white polyp inclusions.

3 1/8in (8cm) long

\$2,000 - 3,000



925

926

TWO JADEITE BELT HOOKS

Both of typical shape consisting of a beast-head hook peering at a reticulated chilong striding the curving spine all reversed by a circular nodule; the first incised with a shou medallion to the reverse and carved from stone of white and sea-foam hues, the second slightly longer displaying veins of more apple colored green contrasting with a slightly russet tinged ground.

2 1/4 and 3 1/2in (5.7 and 9cm) long

\$1,500 - 2,500

927

A JADEITE BELT HOOK

Terminating in a beast-head hook peering at the curling chilong carved in raised relief reversed by a flat ovoid nodule; the stone displaying veins of apple streaks amid the mottled ground of sea-foam green.

3 1/2in (9cm) long

\$1,500 - 2,500



926



927

928

A JADEITE BELT HOOK

19th century

Of long slightly curved section terminating in a beast head handle peering at the lithe chilong carved amid a profusion of lingzhi fungi and curling vines reversed by a raised circular nodule for suspension; carved from stone whorled in varied hues of brilliant apple, sea-foam and grayish green.

4 3/4in (12cm) long

\$1,500 - 2,500



928



929



930



931

PROPERTY FROM A CHICAGO ESTATE

929

A MOTTLED SPINACH JADE CONG

Late Qing/Republic period

Carved with a square section between lipped circular openings at each end, the hollow core drilled from each end to meet in the middle, the corners carved with recessed rectangular panels and raised ridges, the dark green stone with beige and black mottling.

6 1/2in (18.5cm) high

\$1,500 - 2,500

PROPERTY FROM VARIOUS OWNERS

930

A JADEITE RUYI SCEPTER

Late Qing/Republic period

The stylized *lingzhi*-shaped head carved in low relief with a *taotie* mask and other archaic motifs, the elegantly curved shaft similarly decorated, ending in a sharp point with a bull-nose perforation, threaded with a knotted tassel, the stone of a celadon color with icy-white inclusions.

13 1/3in(34.3cm) long

\$8,000 - 12,000

931

A MUGHAL-STYLE JADE FLORIFORM BRUSH WASHER

18th/19th century

Finely carved with a barbed-rim divided into six lobes, the sides set with opposing loop handles surmounted by chrysanthemum blossoms and suspending loose rings, all supported on a short foot of conforming shape, the translucent stone with icy-white inclusions and russet veins.

4 1/2in (10.7cm) width over handles

\$3,500 - 5,000



932

PROPERTY FROM THE ESTATE OF DR. GREGORY DAHLEN, JR.

932

A CARVED JADE MYTHICAL BEAST

Qing dynasty

Depicted facing to the left with its head turned outward, the jaws deeply undercut and the body partially hollowed out in imitation of early water droppers, the archaistic details continuing with flame-shaped relief accenting the thighs and parallel-line incising on the legs, tail and brow line.

5in (12.7cm) long

\$1,500 - 2,500

PROPERTY FROM ANOTHER OWNER

933

A FINE LOTUS LEAF FORM JADE VASE

17th century

Carved as a large lotus leaf with curling edges, supported on a long stem bent upward on one side, and undercut as a handle, opposing to a bird in flight near a leafy, flowering branch tied to the handle with a flowing ribbon, the details well-defined with sensitively incised lines; the stone of variegated gray and russet shades.

3 1/4in (8.3cm) high

\$2,800 - 3,500

Provenance

Roger Keverne
acquired in London, 4 May 2007

Illustrated and Published

Fine and Rare Chinese Works of Art and Ceramics, Winter Exhibition,
4 November 2004, catalog, Roger Keverne, p. 82



933



934

PROPERTY FROM THE ESTATE OF DR. GREGORY DAHLEN, JR.

934

TWO ARCHAISTIC JADE DECORATIONS

Qing dynasty or earlier

The first a small pebble rendered as a recumbent beast with a single long horn, a curled tail, and a pleasant expression, the stone of yellowish green hue streaked in large areas of dark brown and russet inclusions; the second a sword chape (*bi*) of green-brown color covered in large areas of russet inclusions and thinly incised in archaistic patterns.

1 3/4in (4.5cm) width of first and bigger

\$2,000 - 3,000



935



936



937

PROPERTY FROM VARIOUS OWNERS

935

AN AMBER CARVING OF THE BUDAI HESHANG 17th century

The specimen of thin irregularly circular section, the jolly rotund monk attired in loose robes open to reveal his protruding belly and clasping a mala rosary in his left hand while his right leans against his eponymous cloth sack, a large elaborately tasseled fly-whisk propped behind his grinning head.

3in (7.2cm) wide

\$2,200 - 3,000

CHINESE SNUFF BOTTLES

936

A CARVED AMBER SNUFF BOTTLE

Late 19th/early 20th century

Carved as a large melon suspending from an undercut woody stem extending to the side walls of the bottle, bearing leafy blossoms, tendril scrolls, and an additional melon, and further decorated with a carefully defined insect; the matrix of semi-transparent honey and opaque orange brown coloring.

2 3/8in (6cm) high

\$1,500 - 2,500

Provenance

Sotheby Parke Bernet, New York, 25 January 1978, lot 145



938

937

A WHITE JADE SNUFF BOTTLE

Late 18th/19th century

Well-hollowed, the flattened globular-shaped bottle with a waisted neck, flat lip, oval foot ring, the sloping shoulders surmounted with faux lion-mask-and-ring handles; the soft-hued white stone with subtle cloud-like patches.

2 3/16in (5.6cm) high

\$2,200 - 3,000

938

AN ENAMELED GLASS SNUFF BOTTLE

Guyue Xuan mark

The ovoid bottle supported on a raised circular foot, with a waisted neck, flat lip, the sides painted in pleasant enamels with two pray mantises, one crawling over a large radish, the other clinging over a blooming flower branch surrounded by additional flowers and plants rising from rocks, all below a scrolling band at neck and a ruyi border in blue enamel at shoulder; the base with a faint *Guyue Xuan* mark painted in orange-red.

2 1/16in (5.2cm) high

\$2,000 - 3,000

939

AN AQUAMARINE SNUFF BOTTLE

19th century

The flattened, rounded trapezoid bottle supported on a raised oval foot ring, with a straight neck, flat lip, one side carved in relief with a well-detailed dragon chasing a flaming pearl amidst cloud scrolls; the stone of pleasing icy blue tone.

1 15/16in (5cm) high

\$1,200 - 1,500



939



940

940

A CARVED ROCK CRYSTAL SNUFF BOTTLE

19th century

The side walls of the spade form bottle divided by vertical ribs into six panels, each framing a carefully carved sinuous chilong below a formalized flame, all details well-polished into rounded finish; the matrix displaying a very subtle smoky tone.

3in (7.2cm) high

\$1,200 - 1,800



942



943



944

941
No lot

942

A FINE JADE 'DOUBLE-GOURD' SNUFF BOTTLE

18/19th century

The slender bottle built on a concave foot, finished with a carefully recessed lip, the interior hollowed to conform to the outline of the bottle; the evenly hued stone with a subtle celadon tinge.

2 3/16in (5.6cm) high

\$2,200 - 3,000

943

A BLUE AND WHITE PORCELAIN SNUFF BOTTLE

Jingdezhen kilns, 19th century

The porcelain bottle of compressed globular profile, with a very slightly spreading neck, flat lip, and neatly finished oval foot ring, the body finely painted showing cranes and pine trees in a hilly landscape with scattered rocks.

2 1/2in (6.4cm) high

\$1,200 - 1,800

944

A MOLDED AND GILT DECORATED PORCELAIN SNUFF BOTTLE SIMULATING GILT BRONZE

Qianlong mark, late 18th/early 19th century

The oval bottle rising to a waisted neck beneath a gilded flat lip, the sides vividly molded in high relief with the Eighteen Luohan in various postures, the formalized cloud scrolls creating a celestial atmosphere; the richly gilt highlight against a black ground, in imitation of gilt bronze; a four-character Qianlong mark painted in gold to the recessed flat foot and surrounded by a neat oval foot ring.

2 3/4in (7cm) high

\$1,200 - 1,800

Compare a gilt-decorated porcelain bottle molded with nine lion-dogs and 'brocade' balls, published and illustrated in *The Collector's book of Snuff Bottles*, 1976, Bob C. Stevens, p. 93, plate 276.

CHINESE WORKS OF ART
LOTS 945 - 964





945

PROPERTY FROM THE BROWN FAMILY COLLECTION

945

TWO LONG BOLTS OF FINE SILK BROCADE FABRICS

Late Qing/Republic period

The first of pleasing yellow ground, woven in multiple colors and metallic threads with the design of goldfish surrounding aquatic motifs, centered with medallions of the Eight Trigrams, separated by lotuses, leafy melons, and swastika symbols, the second splendidly woven in metallic thread with uniformed rows of classic lotus blossoms and fancy leaf scrolls against a deep blue ground, both with the *Zhengyuanxing Benji Zhuangduan* trademarks woven to the lower hems in gold color.

272 x 30 3/4in (7.2m x 78.1cm) yellow ground bolt
280 x 30in (7.1m x 76.2cm) blue ground bolt

\$3,000 - 4,000



946

946

TWO BOLTS OF SILK VELVET FABRICS

Late Qing/Republic period

The gold brown silk velvet decorated with the Eight Daoist Emblems separated by shou medallions; the deep purple silk velvet designed with identical panels of rectangular shape, probably made for seat cushion cases, each panel centered with a large peony blossom between a ruyi scepter and a chime, further flanked with paired fu lions chasing a ribboned 'brocade' ball, all enclosed within shaped scrolling borders.

282 x 24 3/4in (7.2m x 62.9cm) gold brown velvet
476 x 24 3/4in (12.1m x 62.9cm) purple velvet

\$1,800 - 2,500

947

**TWO LONG BOLTS OF FINE SILK
BROCADE FABRICS**

Late Qing/Republic period

The bright yellow brocade woven with large roundels of paired dragons pursuing a flaming pearl amongst cloud scrolls, the lower hem woven in red with the *Zhengyuanxing Chang Du Zao* trademark; the second of mid-night blue ground, woven in gilt thread and various colors to present the auspicious Buddhist symbols and large dragon roundels, the lower edge woven in gilt thread with the inscription *Zhengyuanxing Benji Zhuangduan*.

920 x 29 1/2in (23.4m x 74.9cm) yellow brocade
282 x 28 1/4in (7.2m x 71.8cm) blue brocade

\$3,500 - 5,000



947

948

**TWO LONG BOLTS OF FINE SILK
BROCADE FABRICS**

Late Qing/Republic period

The white ground silk brocade woven in pleasant colors with rows of dragon roundels alternated with ruyi vases, the deep blue brocade woven in sections with large, striking images of ascending and diving dragons chasing flaming pearls amongst large peony blossoms and the auspicious Buddhist symbols, all accomplished in various rich colors and gilt threads; both with the *Zhengyuanxing Benji Zhuangduan* trademarks at the lower hems.

280 x 30 3/4in (7.1m x 78.1cm)

white ground brocade

283 x 30 1/2in (7.2m x 77.5cm)

blue ground brocade

\$3,000 - 4,000



948



949

949

TWO BOLTS OF FINE SILK BROCADE FABRICS

Late Qing/Republic period

The bright red fabric woven in blue, green, purple, and other shades with rows of peony and lotus blossoms amidst leafy scrolls, the second of deep blue ground, lavishly woven in various colors and metallic threads with depictions of goldfish surrounding aquatic centered with medallions of the Eight Trigrams, separated by lotuses, leafy melons, and swastika symbols; both woven in gilt thread with the *Zhengyuanxing Benji Zhuangduan* trademarks to the lower hems.

280 x 28 1/4in (7.1m x 71.8cm)

red ground brocade

260 x 30 1/2in (6.6m x 77.5cm)

blue ground brocade

\$3,000 - 4,000

PROPERTY FROM A NORTHERN CALIFORNIA GENTLEMAN

950

A PAIR OF WOOL 'AUSPICIOUS EMBLEMS' PILLAR RUGS

Early 20th century

Each made as a mirror image of the other, woven with a cluster of six flaming jewels and the eight Buddhist auspicious emblems, *bajixiang*, below emblems of four Daoist immortals, all between a *kirtimukha* mask flanked by a band of pearls at the top and a cloud, wave and *lishui* border at the base.

69 1/2 x 33in (176.5 x 84cm)

\$2,500 - 4,000

Provenance

acquired from Charlotte Horstmann Gallery, Hong Kong in the 1980s.

PROPERTY FROM A PRIVATE COLLECTION

951

AN IMPERIAL YELLOW SATIN DRAGON ROBE EMBROIDERED WITH FIVE IMPERIAL SYMBOLS

19th century

Sewn together from uncut yardage, the yellow ground displaying nine imperial dragons in silver and gilt-wrapped threads amid cloud scrolls, shou medallions and various auspicious emblems worked in satin and knotted stitches above the tall *lishui* border; the five imperial symbols including the double-line symbol *fu* and the ax head on the upper front, the sun and the moon on opposing shoulders and the fifth a depiction of the seven-star dipper constellation divided into three stars on the right and four stars on the upper back; the present collar using pieces of yellow satin from the uncut yardage with modern red cloth lining and braid trim.

60 1/4in (153cm) long

\$10,000 - 15,000



950



951 (two views)

Provenance

The uncut yardage acquired by the art and fashion author Catharine Oglesby (1895-after 1980) sometime before 1960; then, by descent, to a family member who constructed the present garment based on her own research

This robe shows only five of the twelve imperial symbols applied to imperial yellow dragon robes. Also unusual is the seven-star dipper constellation on the back of the garment that replaced the three-star constellation used on the front of a twelve-symbol dragon robe. A very similar and complete yellow robe, showing the five imperial symbols identical to this lot, was sold in Bonhams, San Francisco sale 21820, 16 December 2014, lot 8253.

PROPERTY FROM VARIOUS OWNERS

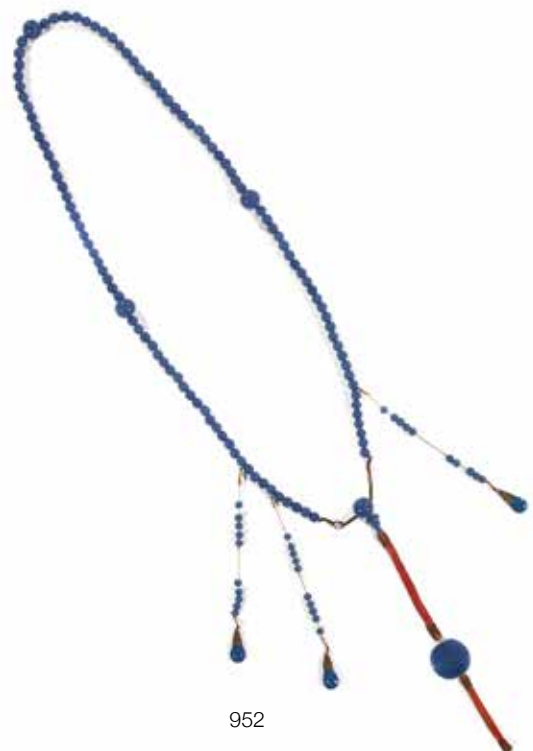
952

A BLUE GLASS COURT NECKLACE, CHAOZHU Qing dynasty

Comprising 108 beads separated by three large separator beads and a *fotou* bead, suspending an oval pendant, the strand intersected by three *jinnian* strands of ten beads each, further suspending tear drop-shaped pendants.

23 1/2in (59.6cm) length

\$3,000 - 5,000



952



953

953

A LARGE GILT COPPER ALLOY FIGURE OF BUDDHA
Qing dynasty, 18th century

His cheerful expression with a spiraled urna echoing his curls rising over the ushnisha, the hems of his robe with delicate incised foliate imagery complementing his lotus-bud finial, the lotus base richly gilt and symmetrical.

13 1/2in (34cm) high

\$10,000 - 15,000

Provenance

Bonhams & Butterfields, San Francisco sale 17321, 29 June 2009, lot 8007

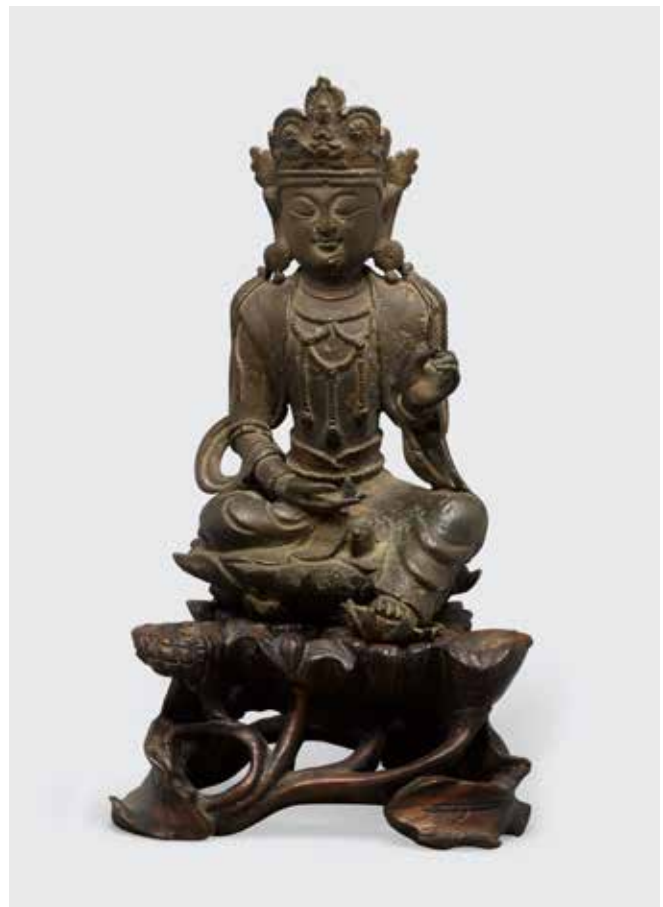
954

A CAST BRONZE FIGURE OF GUANYIN
17th century

Perhaps originally part of an Amitabha triad or larger sculptural group, the figure seated lalitasana attired in elaborate princely raiment including a tall crown fronted by the Amitabha Buddha, resting her right hand on her ankle while her left is upraised to support a now-lost implement, seated on the fragment of a lotus throne, now supported by a *later-made* fitted wood stand reticulated in vine and lotus motifs.

7 1/4in (18.4cm) height of figure exclusive of stand

\$6,000 - 8,000



954

PROPERTY FROM A PRIVATE NEVADA COLLECTION SINCE THE 1950S

955

A LARGE CARVED AND LACQUERED WOOD HEAD OF BUDDHA

Yuan/early Ming dynasty

The tall ushnisha centering a now un-lacquered scalp bearing only traces of hair curls above crisply delineated eyebrows framing bulbous and gentle eyelids enclosing inlaid-black glass pupils separated by a wide nose above carefully rendered lips, the face framed by long pierced earlobes, the back of the skull stabilized with three rectilinear joins, now supported by a custom-made wood stand.

25in (63.5cm) height from top of head to top of stand

\$5,000 - 7,000

Provenance

originally a private collector born in Russia and relocated to New York and California; thereupon bequeathed to the mother of the current owner in 1955.

Another fragment of a dry lacquered wood-core Buddhist figure was offered in these rooms as lot 7086 in sale 22411 of 23 June 2015. That figure shared with the present lot numerous stylistic similarities including a wide nose, a now un-lacquered scalp beneath a prominent ushna, delicate and sensuous lips and well-pierced earlobes. The head found on a dry lacquer Bodhisattva in the Freer Collection dated to the Yuan dynasty or earlier resembles in material and style both



955

that earlier Bonhams example and the present lot. Denise Leidy uses this Freer Bodhisattva figure to explore at length Vajrayana and Pala kingdom influences on Chinese sculpture even before the sponsorship of the Sakya lineage by the Yuan court; see Denise Leidy and Donna Strahan *Wisdom Embodied: Chinese Buddhist and Daoist Sculpture in The Metropolitan Museum of Art*, (New Haven: Yale, 2010) fig. 21, 20. She continues her survey of the Yuan period by tracing the evolving amalgam of Indo-Himalayan influences into a more classically Chinese domestic style by citing a late Yuan dynasty bronze figure in the palace Collection of Beijing (*op cit.* fig. 23, 21). That bronze retains a massive usnisa like that on the present lot, even as it, also like the present lot, moves towards the well-known broader early Ming faces. In discussing the construction of three Sui and Tang dynasty hollow dry-lacquer and wood-core lacquer prototypes in the Met, the Freer, and the Walters Art Museum of Baltimore, Strahan notes that, like this head, all three have black glass eyes and wood blocks inserted to the back of the head to attach now missing mandorlas (*op. cit.* fig 46-47, p 39).

For yet another example of a wood core dry-lacquer Yuan dynasty Buddhist figure see the example in the University Museum, University of Pennsylvania (object C405A) as cited in Sherman Lee and Wai-Kam Ho *Chinese Art Under the Mongols: The Yuan Dynasty (1279-1368)* (Cleveland: Cleveland Museum of Art, 1968), pl. 19. Lee and Ho discuss at length the popularity of specifically the dry lacquer (*ganqi*) technique during the era, tracing it to the success of a single notable artisan. Paradoxically for such a turbulent historical period, similar treatment of the eyes and nose on the University of Pennsylvania example seem to give it the same serene, almost sleepy expression as found on the present lot.



956

PROPERTY FROM ANOTHER OWNER

956

A GILT LACQUER WOOD FIGURE OF THE THOUSAND-ARMED GUANYIN

Qing dynasty

Constructed in several pieces to depict the Bodhisattva seated holding her primary arms in namaskaramudra above an additional pair held in dhyanamudra in her lap supporting a small stupa separated by two groups of arms carved to flare out to either side below two taller arms held aloft, seated in dhyanasana, *together with* a likely assembled large throne further supported by an assembled lotus form plinth. 47in (119.5cm) total height of assembled elements

\$8,000 - 12,000

A large red and gilt lacquer wood figure of Guanyin of similar size and facial figures was offered as lot 216 in Christie's Amsterdam sale 3008 of 19-20 June 2012. A smaller Thousand-Arm example of remarkably similar construction but lacking a throne and a plinth was offered in these rooms as lot 2154 in sale 22511 of 11 December 2015.



PROPERTY FROM THE ESTATE OF A GENTLEMAN

957

A LARGE CARVED WOOD SEATED FIGURE OF THE BUDDHA 17th century

Carved in the meditative posture and gesture of dhyana and attired in detailed multi-layered robes open at the chest but covering both shoulders, the head bent forward in intense concentration and covered in globular bosses forming the figure's hair curls encircling the usnisa, the back centered by a tall rectangular insert, likely sealing a consecratory chamber, the exterior surfaces showing areas of red lacquer and gilt.

26in (66cm) high

\$20,000 - 30,000

Another Buddha of similar size and similarly rendered attire but with more of the gilt and lacquer preserved and displaying a karana gesture in both hands was offered in our New Bond Street showrooms as lot 69 in sale 22235 of 12 November 2015. As noted there, the practice of coating wood figures in gilt-lacquer in imitation of bronze prototypes emerged in the Ming dynasty and continued through the end of the Qing. See another example offered in these rooms as lot 6469 in sale 21791 of 14 October 2014.



PROPERTY FROM VARIOUS OWNERS

958

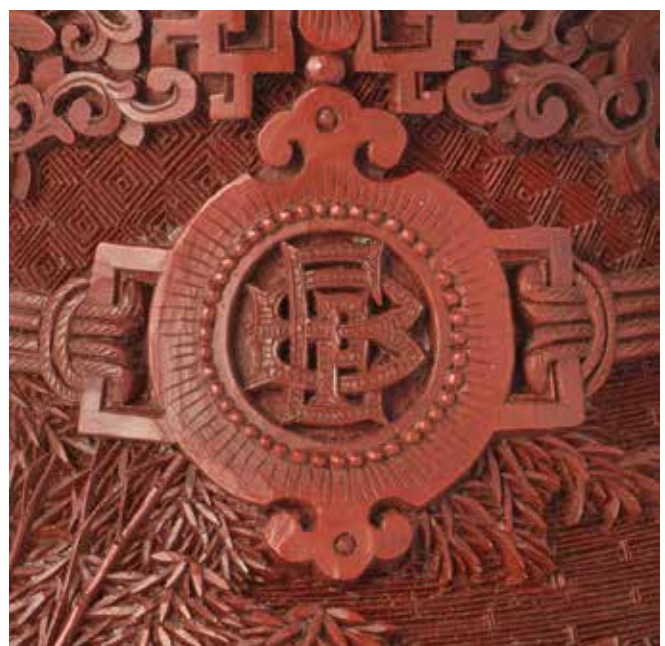
A PAIR OF CINNABAR LACQUER VASES

Republic period

Of pear shape, the sides incised in continuous garden tableaux of scholars and attendants engaging in erudite activities of chess, the zither, and the appreciation of calligraphy and painting; below an unusual band at the neck with a circular medallion enclosing the three Latin letters PBE and above an incised rectangular cartouche reading *Caizheng Bu Yinshua Ju Zhi* towards the bottom. 9in (23cm) high

\$8,000 - 12,000

The *Caizheng Bu Yinshua ju* (the Printing House of the Ministry of Finance) was founded soon after the fall of the Qing dynasty. That mark and the high quality of the workmanship on these vases could suggest they were government commissions for one of the early 20th century international world fairs-- the 'E' thus standing for 'exposition' or 'exhibition.' The link to the newly founded Ministry of Finance could also suggest that the 'B' in the cartouches might stand for 'bank,' making these vases goodwill gestures to other major players in the international world of finance on behalf of the newly founded Republic.





959

959

A CAST BRONZE CENSER

Xuande seven-character mark, 18th century

Thickly cast with a raised edge to the stepped rim, a waisted neck on a compressed globular body raised on three short waisted feet, the base centered with a recessed reserve bearing a seven-character mark reading *Da Ming Xuande wu nian zao* in three rows of standard script.

5 3/4in (14.5cm) diameter

\$3,000 - 5,000

Provenance

Roy Maxwell Talbot (1880-1963);
then by descent through his family

Roy Maxwell Talbot (1880 -1963) began his career in the Chinese Maritime Customs in 1908. He served as Commissioner of Customs from 1935 until 1938, when he became Audit Secretary in the Inspectorate General's Office. He was in that position until 1942. He served in Canton, Icheng, Nanking, Shanghai, Harbin, Swatow, Kongmoon, Aigun, Antung, Changsha, Amoy and Kunming. In July 1932, Talbot was arrested by Japanese officials in Antung, Manchuria for refusing to hand over the Chinese customs revenues. In 1941 he was held in the Bridge House, an infamous dungeon, for 42 days. Talbot's detention by the Japanese created an international incident. Newspapers around the world carried headlines of an arrest of an 'American' employed by the Chinese.

The seven-character mark on this center containing a date of Xuande fifth year (1430) is quite unusual. The 1430 date is usually found on censers associated with the early Ming official Wu Bangzuo: for a bronze censer with sixteen-character mark identifying him as superintendent of the Board of Public Works during Xuande fifth year, see Bonhams Sam Francisco sale 21034, 19 December 2013, lot 6487. An eighteen-character inscription on another censer recording his supervision of a censer cast for the Great Sacrifice in 1430 was sold in Bonhams, London sale 23238, 10 November 2016, lot 91.



960

960

A GILT-SPLASHED BRONZE TWO-HANDLED VASE

Xuande mark, 18th century

Of archaistic hu form, thickly cast with raised string bands along the waisted neck and flaring foot, the pairs of animal mask handles and suspended loose rings each accented with incised details and the dark golden-brown patina enlivened throughout with irregular gold splashes, the base bearing the *six-character mark* cast in standard script within a rectangular recess.

8 3/4in (22.3cm) high

\$10,000 - 15,000

A gilt-splashed bronze hu-form vase of very similar size and shape was sold in Sotheby's, London sale 11210, 11 May 2011, lot 234, also as 18th century (9 1/8in [23.1cm] high).

961

A BRONZE BOMBÉ CENSER AND A STAND

Qing dynasty

The censer cast with a pair of loop handles rising from a flat rim, a short waisted neck and a compressed globular body raised on three short conical legs, the underside bearing a six-character *Xuande mark* cast in high relief standard script within a rectangular recess; the circular stand cast with a stepped waist and scalloped aprons descending between the three cloud-collar feet.

5 3/4in (14.5cm) diameter of censer

5 1/2in (14cm) diameter of stand

\$5,000 - 7,000



961



962

962

A CAST BRONZE CENSER IN THE FORM OF GOOSE
17th century

Depicted with a graceful curve to its neck and head held up, the open beak providing a smoke hole, the hollow body covered with a lid formed as the joined wings with stylized feathers and centered with a raised tab that forms the handle and another smoke hole.

10 1/2in (27cm) high

\$3,000 - 5,000

A censer of similar form and date, but slightly larger size, was sold in Bonhams, San Francisco sale 22473, 13 October 2015, lot 3122 (14in [35.5cm] high).

963

A TALL BRONZE VASE
Ming dynasty

Of heavy casting and flattened pear form, the mouth and waisted neck of circular section with loose rings hanging from animal-headed loop handles spanning a diamond diaper band in subtle relief repeated around the flaring foot with a recessed base.

19 1/4in (49cm) high

\$1,500 - 2,500

The vase shape is one well-documented to the Ming dynasty and earlier. For a vase of similar shape but lacking the loose rings and encircled with differing decorative bands, see Robert Mowry, *China's Renaissance in Bronze: The Robert H. Clague Collection of Later Chinese Bronzes 1100-1900*, Phoenix, 1993, pp. 43-47, cat. 7 (as probably 15th century and 33cm height).



963

963A

A PAIR OF CAST BRONZE JARS, ZUN

Qianlong marks, late Qing/Republic period

Each of substantial weight, cast with a short neck, a high, rounded shoulder supporting a pair of deer head handles and a full body tapering inward toward the foot, the recessed base bearing six-character mark in seal script.

10 1/2in (26.8cm) high

\$40,000 - 60,000

These vases replicate in bronze a group of monochrome glazed porcelain jars, *zun*, made for use at various imperial sacrificial altars from the Ming period onward: white associated with the Altar of the Moon, red for the Altar of the Sun, yellow for the Altar of Earth and blue for the Altar of Heaven. For a yellow glazed jar from the Ming Hongzhi period (1488-1505), see *Gugong Bowuyuan Cang Wenwu Zhenpin Quanji 37: Yanse You* (The Complete Collection of Treasures of the Palace Museum 37: Monochrome Porcelain), pp. 40-42, no. 36 (32cm high). For examples from the Qianlong period, see Rose Kerr, *Chinese Ceramics: Porcelain of the Qing Dynasty, 1644-1911*, 1986, pp. 23-24, figure 9 (iron red associated with the Altar of the Sun); and p.32, pl. 15, (sky blue glaze which the author associates with the Temple of the Moon). For a white glazed example from the Qianlong period, see Christie's, Hong Kong sale 2309, 30 May 2006, lot 1303 (27.1cm high).





964

A CLOISONNÉ 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

\$3,000 - 4,000

SCHOLAR'S OBJECTS AND FURNITURE

LOTS 965 - 974





965



966



967

PROPERTY FROM VARIOUS OWNERS

965

A HUANGHUALI AND MIXED WOOD SEAL CHEST, GUANPIXIANG **Qing dynasty elements**

The rectangular hinged top opening to reveal a shallow storage tray above four drawers of differing sizes fronted by a pair of hinged doors with flat floating panels; yellow brass hinges, lock plates, corner mounts and bail handles to the sides, the wood figured in attractively whorled hues of honey brown.

14 x 14 1/4 x 12in (35.5 x 36.2 x 30.5cm)

\$5,000 - 7,000

966

A HUANGHUALI AND HUAMU DOCUMENT BOX **19th century**

Of rectangular form, the top of the cover constructed from two pieces of wood, the corners with *ruyi*-shaped top mounts, the box similarly constructed and connected to the top with metal hinges, the front with a circular escutcheon and *ruyi*-shaped lockplate, the corners with rectangular corner mounts, the base of *huamu*.

2 5/8 x 5 7/8 x 11 3/4in (6.8 x 15 x 30cm)

\$2,000 - 3,000



968 (two views)



967

A HUANGHUALI paneled hardwood low table

Republic period

The two-paneled rectangular top of richly figured huanghuali set into an elegant hardwood frame of ice-plate edge and recessed waist over a pierced bracket and jeweled apron setting of the beaded hoof feet. *8 x 45 x 22 3/4 in (20.2 x 114.3 x 57.8 cm)*

\$8,000 - 12,000

968

A FINE BAMBOO BRUSH POT WITH FIGURAL DECORATION
18th century

Of slightly compressed cylindrical section supported by three simply-rendered feet, the sides incised in several layers to create an illusion of depth and to depict four figures and three horses within a grove of gnarled pine waiting upon three more figures within a thatched cottage sheltered between a small thicket of bamboo and a diagonal rocky cliff. *6 1/8 in (15.5 cm) high*

\$6,000 - 9,000

Provenance

purchased in Japan during the 1950s
thereupon to the current owner by descent

The subject matter depicted is possibly the 'San Gu Mao Lu' episode from *The Romance of the Three Kingdoms*. In presumably his third visit to thatched cottage, Liu Bei here has just barely built up the courage to ask a visibly unimpressed Zhuge Liang for help waging war for the Shu Han, while Zhang Fei, Guan Yu and attendants can only wait nervously outside.



969

**A FINE MOTHER-OF-PEARL INLAID LACQUER TABLE,
PINGTOU'AN
17th century**

The rectangular top panel with subtle 'ice-plate' edge set above an apron with U-shaped spandrels, fitted into slightly splayed, cylindrical supports above gracefully arched rounded stretchers on the longer sides, further secured by twin oval-shaped stretchers on the shorter sides, the corners of the top panel and the bases of the supports mounted with brass caps; finely inlaid with mother-of-pearl on the black lacquer ground, the top exhibiting a rectangular reserve, with two poetic couplets flanking a central lush peony plant issuing from rocks between elegant blooming branches, amidst carefully rendered birds and insects, all framed within a broad band filled with scholar's objects, auspicious elements, music instruments, and additional blossoms, the sides decorated with delicate foliate sprays and formalized cloud pattern.

16 1/2 x 51 1/4 x 31 1/2 in (42 x 127.5 x 80cm)

\$6,000 - 8,000

The couplet on the right side can be translated as:
*The blossoms swaying gently in the breeze
The red petals in the rain, resembling thin silk*

The couplet on the left side can be translated as:
*The beauty of the color and texture of the mother-of-pearl
[are] as refined as [what is] used for the birthday cup for the Emperor Yao*

It is rare to see a fine mother-of-pearl inlaid lacquer table surviving from the seventeenth century like the present example. The simple elegance and pleasing outline of the table carry the distinctive characteristics of admired Ming furniture, often found being made from richly-figured tropical wood like huanghuali, tieli, xiangnan, etc.

Archaeological findings indicate that the technique of inlaying mother-of-pearl on lacquer was practiced as early as the Shang dynasty. Lacquered furniture with mother-of-pearl inlay decoration appears to have been among the luxurious types of furniture during the Ming dynasty, as evidenced by some of the descriptions in Chinese literature, pictorial illustrations, and contemporary paintings. *The Golden Lotus*, a sixteenth century novel by an anonymous author includes vivid descriptions of interior settings. Mother-of-pearl inlaid lacquer furniture is mentioned a number of times in the novel (e.g. Chapter 30). Refer also to a Ming dynasty painting titled 'Scooping the Moon from a Golden Basin' in the Shanghai Museum, in which a servant is seen standing in front of a black lacquered long table with mother-of-pearl inlays. The appearance of a lacquered and mother-of-pearl inlaid censer stand in a Ming dynasty portrait of a court lady also indicates the popularity of this type of furniture in a luxurious court setting (*Power and Glory: Court Arts of China's Ming Dynasty*, Li He and Michael Knight, Asian Art Museum of San Francisco, 2008, p. 251, no. 140; and p. 261, no. 148).

Furniture made during the early Qing dynasty closely followed the Ming style. Refer to a table of comparable form, attributed to the Kangxi period, illustrated in *The Complete Collection of Treasures of the Palace Museum. Furniture of the Ming and Qing Dynasties (I)*, Hong Kong, 2002, plate 143.





970 (two views)



PROPERTY FROM A SAN FRANCISCO FOUNDATION

970

A MOTHER-OF-PEARL INLAID BLACK LACQUER TABLE-TOP CHEST, GUANPIXIANG

19th century

The hinged top opening to reveal a shallow tray, set above a pair of doors secured by a circular *ruyi*-edged escutcheon and *ruyi*-shaped lock plate, connected to the sides with similarly shaped hinges, opening to reveal four interior drawers of various sizes, all fitted with drawer pulls, the sides fitted with bail handles, the surfaces decorated with iridescent shell finely shaped and applied to the black lacquer surfaces to create scenes of scholars and attendants in outdoor settings on the exterior, and floral sprigs and scattered blossoms in the interior and front of the base.

12 7/8 x 10 1/2 x 13 5/8in (32.8 x 26.7 x 34.5cm)

\$2,000 - 3,000

PROPERTY FROM VARIOUS OWNERS

971

A PAIR OF HUANGHUALI STANDS

Mid-Qing dynasty

Each of square section with a floating central panel set within a mitre, mortise and tenon frame, enclosed within a molded edge, above aprons with beaded edges joining to square sectioned legs terminating in horse hoof feet, the mid-section fitted with an open shelf.

32 x 14 7/8 x 15in (81.2 x 37.8 x 38cm)

\$15,000 - 20,000



971

972

A HUANGHUAL CORNER-LEG TABLE, TIAOZHUAO
18th century

The top constructed from two panels set into a mitered, mortise-and-tenon frame, with four flush sides joined directly to the square-section legs with inside beaded edges and joined by plain spandrelled aprons, the legs terminating in scrolled horse hoof feet, the underside with three supporting transverse braces.

33 x 40 1/4 x 22 5/8in (83.8 x 102.2 x 57.5cm)

\$55,000 - 70,000





973

PROPERTY FROM A SOUTHERN CALIFORNIA INSTITUTION

973

A HUANGHUALI THREE-DRAWER COFFER

Republic period

The floating panel top set into a mitred, mortise and tenon frame with separate upturned scrolled ends over three recessed drawers set with brass mounts and two plain well-figured panels and a straight apron joined to oval-shaped supports.

32 1/2 x 74 x 18 1/2in (82.6 x 188 x 46.4cm)

\$12,000 - 15,000

Provenance

Property from a California Institution

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

974

A RARE LARGE TWELVE-PANEL COROMANDEL SCREEN

18th century, dated by inscription to 1704

Elegantly carved on one side with a celebration in an elaborate manorial complex, with dancers entertaining the host while richly-clad guests wander through side pavilions and gardens surrounded by auspicious animals and flowers, with landscape reserves above and seasonal flowers below, the reverse depicting a large landscape waterway with fishermen and travelers flanked to one side by a dedicatory inscription with a Kangxi *jiashen* cyclical date (1704), the scene enclosed at the top and bottom with potted ritual vessels and mythical beasts with paired dragons to each side.

117 x 18 x 5/8in (297.2 x 45.7 x 1.7cm)

\$40,000 - 60,000

Provenance

Gift of the Castro-Work Collection to the Monterey Museum of Art





CHINESE CERAMICS

LOTS 975 - 999





975

**PROPERTY FROM THE ESTATE
OF A GENTLEMAN**

975

**A LARGE SICHUAN GRAY POTTERY
MODEL OF A HORSE**

Han dynasty

Posed standing in mid-stride with its left front leg bent, its hogged mane terminating in a curl between its ears perked forward on a head modeled with flared nostrils, an open jaw with bared teeth and a bridle in raised relief with incised outlines that extends down each side of its strong neck, with another incised line extending up both legs and looping to the front of its docked tail.

47 1/2in (121cm) high

45 1/2in (115.5cm) long

\$3,000 - 5,000

The results of a Thermoluminescence test from Oxford Research Laboratory sample 866j6 of 5 May 1997 are consistent with the dating of this lot.



976

976

**TWO SIMILAR GLAZED STONEWARE
STORAGE JARS, POU**

**Late Western-early Eastern Han dynasty,
Zhejiang/Jiangsu type**

Each of compressed ovoid form tapering sharply inward to a flat base, the shoulder encircled with three raised string bands, applied bosses and animal heads issuing strap handles that support mock oval rings, the olive-brown glaze stopping at the lowest of the string bands and the remaining surfaces burnt a dark cinnamon brown (glazes degraded, minor chips).

12 7/8 and 12 1/4in (32.5 and 31cm) high

\$2,500 - 4,000

For a jar of similar shape and decoration in the collection of the Asian Art Museum of San Francisco, see He Li, *Chinese Ceramics: a New Comprehensive Survey*, 1996, no. 86, pp. 78 and 114 (as 1st century BC-1st century AD, Jiangsu-Zhejiang).



977

PROPERTY FROM ANOTHER OWNER

977

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

\$10,000 - 15,000

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.



978

PROPERTY FROM THE ESTATE OF A GENTLEMAN

978

A LARGE SANCAI GLAZED POTTERY TOMB FIGURE Tang dynasty

The secular *tianwang* shown standing on top of a recumbent ox, his right hand placed on his hip and his left hand raised to hold a weapon, his unglazed face with fearsome features and his phoenix-shaped helmet showing traces of pigment, his elaborate armor with horns extending from the animal-head epaulets, his leggings and the ox support all brilliantly colored in amber green and cream enamels; with modern wood stand.

33 1/2in (85cm) height of figure

34 1/2in (87.5cm) height including wood stand

\$6,000 - 10,000



979

PROPERTY FROM VARIOUS OWNERS

979

A JUNYAO PURPLE-SPLASHED BOWL
11th/12th century

The gently rounded sides, applied overall with a bubble-suffused pale blue glaze thinning to a buff color at the slightly incurved rim, the surfaces enhanced with mottled purple splashes, the thick glaze stopping short of the neatly finished unglazed orange-burnt foot ring. *6 1/2in (16.5cm) diameter*

\$5,000 - 7,000



980

980

A LONGQUAN CELADON GLAZED
OCTAGONAL CHARGER

Ming dynasty

The everted walls carved with flower sprays framed by combed lines and the well with a quatrefoil combed panel around a central medallion, the exterior walls incised in repeating leaf shapes, the olive green glaze covering all surfaces except a large cinnamon-burnt firing ring within the base. *12 3/4in (32.5cm) diameter*

\$2,500 - 3,500

Provenance

a Private Japanese Collection
Crane Gallery, Seattle, Washington
Estate of Dorothy Conway, Port Townsend, Washington
Crane Gallery, Seattle, Washington, acquired
15th December 2007
Collection of Brooks & Dorothy Cofield

Compare a smaller Longquan celadon-glazed octagonal charger, also with incised floral sprays, from the Percival David Foundation Collection, dated 14th century, published and illustrated *The World's Great Collections Oriental Ceramics*, Margaret Medley, Vol.6, pl.64.



981

981
AN UNUSUAL IRON-RUST GLAZED BOTTLE VASE
 18th century

The globular body gently rising to a tall straight neck, the exterior applied with a rust-red glaze suffused with brown and iridescent speckles, all supported on a splayed foot, the base polished.
11 in (28cm) high

\$3,000 - 5,000

Provenance

Crane Gallery, Seattle, Washington
 a Private Collector, Spokane, Washington
 Crane Gallery, Seattle, Washington, acquired 9th November 2007
 Collection of Brooks & Dorothy Cofield



982

982
A LANGYAO GLAZED DEEP BOWL
 Qianlong minyao mark and of the period

Molded with a wide deep well raised on a tall foot, the exterior walls coated with a copper red wash firing to a liver red hue beneath a celadon-tinged glaze visible on the well and within the deeply recessed base centered with the *six-character mark* in dark cobalt seal script.
7 1/2 in (19cm) diameter

\$2,500 - 4,000



983

983
TWO IRON-RUST GLAZED INCENSE BURNERS
 Qing dynasty, 18th/19th century

Each of carefully potted bombé form, simulating Ming dynasty bronze censers, the first standing on a flared foot, its waisted neck and swelling sides supporting two arched openwork handles, all surfaces, except the recessed base and the floor of the interior well, applied with a brownish-red glaze suffused with iridescent speckles; the second rising from a nearly straight foot to a gently waisted neck, with a thin, slightly rounded rim, flanked by two stylized chilong handles, the rust-red glaze mottled with silver-gray spots, the foot pad and the interior floor unglazed.

5 3/8 and 5 in (3.7 and 2.7cm) wide across handles

\$2,000 - 3,000

Provenance

Collection of Brooks & Dorothy Cofield

Larger censer:

Estate of Theodora Lang, granddaughter of Hamm's Brewing founder Theodore Hamm, St. Paul, Minnesota
 Jeremy Moore Antiques, Minneapolis, Minnesota, acquired 12th October 2010

Smaller censer:

an English Collection
 Tom Tigerio Antiques, Seattle, Washington, acquired 27th March 2009



984



985

PROPERTY FROM A CANADIAN COLLECTION

984

A DEHUA PORCELAIN VASE

18th century

Of elongated sleeve form with a later metal band attached to the everted rim, a waisted neck and two lion heads applied at the rounded shoulder on the elongated body, the straw-colored glaze visible on all surfaces except the wide foot pad.

14 7/8in (38cm) high

\$5,000 - 7,000

Provenance

Leo Van der Veen Collection, Canada, since around 1974;
thence by descent

PROPERTY FROM VARIOUS OWNERS

985

AN INSCRIBED DEHUA PORCELAIN INCENSE BURNER

17th/18th century

The bombé form vessel supported on a tall, splayed foot, rising to an everted rim, flanked at the sides with a pair of lion mask handles, one side of the rounded walls incised with an inscription reading *xiang ai jing yutang* (the fragrant mist purifies the Jade Hall), the foot pad and a part of the interior well unglazed, the remaining surfaces covered in a creamy-white glaze with a slight ivory tinge.

6in (15.3cm) wide across handles

\$2,000 - 3,000

Provenance

Ralph Chait Gallery, New York
Collection of William Crossett, Seattle, Washington
Crane Gallery, Seattle, Washington, acquired 8th June 2011
Collection of Brooks & Dorothy Cofield

986

A CARVED LIME GREEN GLAZED PORCELAIN SEAL PASTE BOX AND COVER

Wang Bingrong, 19th century

The circular box carved along the exterior side walls with a raised border of formalized waves below incised lines and raised dots indicating the splashes from the motion of crashing waves, the fitted cover crisply carved with two scaly five-clawed dragons, each with an open jaw and prominent fangs, the bulging eyes picked out in black, pursuing a flaming pearl amidst fluidly rendered wisps of cloud, the base finely carved in relief with a *Wang Bingrong zuo* mark, enclosed by a splayed circular foot ring, the exterior covered entirely in lime green glaze except the foot pad, the interior glazed in orange-red except the contact areas of the box and its cover.

3 1/4in (10.8cm) diameter

1 1/2in (3.8cm) high

\$4,000 - 6,000



986

Traditionally, individual artists remained anonymous on artworks created in imperial China. With the exception of paintings and calligraphy, the names of the artists gave way to the imperial reign marks. But this custom began to change in the early nineteenth century. Although the imperial reign marks and important hall marks still represented unshakeable power and privilege, there was a growing impulse for artists and craftsmen to sign their wares if they became sufficiently well known among the patrons to warrant a personal identification.

Wang Bingrong, believed to have been active during the Tongzhi and Guangxu periods (1862-1908), was among the celebrated emerging artists who gained fame as a talented porcelain carver. According to *Yinliuzhai Shuo Ci* (Commentary on Porcelain from the Studio of Drinking Streams) composed by Xu Zhiheng during the Qing dynasty, Wang's best-known work was scholar's objects.

Dragons were among Wang's popular designs. It was characteristic that the eyes of the dragons in Wang's works were usually enameled in black. His dragons are executed in varying styles and positions, suggesting that the designs were more likely achieved by hand carving, not from a mold.

When comparing the present example to a Wang Bingrong-inscribed porcelain snuff bottle from the Meriem Collection (refer to Christie's sale 1934, New York, 19 September 2007, lot 670), one can easily spot the similarities in the flow of the carving, the treatment of the carved dragon, and the use of the space on the object.

Wang's works are usually covered with pale monochrome enamels and sometimes left in the raw biscuit state. For more carved porcelain examples, some with Wang Bingrong signatures, refer to *Elegance in Relief, Carved Porcelain from Jingdezhen of the 19th to early 20th Centuries*, Tony Miller and Humphrey Hui, pp. 160-276.



986



988



989

PROPERTY FROM A NAPA COLLECTION

987

A PAIR OF BLUE AND WHITE 'DRAGON' JARS AND COVERS

Jiajing marks, Late Qing dynasty

Each with a compressed ovoid body rising from a recessed base to a short straight neck, painted around the exterior in bright cobalt-blue tones with two scaly five-clawed dragons surrounded by wisps of flames amidst scattered scrolling clouds, all between bands of tight scrolls and *ruyi* at the neck and shoulder, and petal lappets around the foot, the base with six-character mark in underglaze-blue, the domed covers with bud finials decorated *en suite*.

8 1/2in (21cm) high

\$15,000 - 25,000

Published

The San Francisco Examiner, July 12, 1964, (Pictorial Living supplement p.13)

Provenance

By repute Templeton Crocker (1884-1948); thereupon Mariam McKay of Hillsborough, California; thereupon to J. Lester Jervis and to the current owner by descent

PROPERTY FROM VARIOUS OWNERS

988

TWO BLUE AND WHITE 'LOTUS' STICK NECK VASES

Kangxi period

Each with a slightly compressed globular body, rising to a tall cylindrical neck, the body and lower part of the neck painted with large lotus blossoms borne on leafy scrolling stems, beneath upright plantain leaves, one with a diamond diaper encircling the mouth, the other with a sawtooth band enclosing semi-florets, the bases bearing *Xuande six-character marks*.

7 1/2in (19cm) height of taller

\$2,000 - 3,000

Provenance

Sotheby's, New York, 6th December 1989, lot 200

989

A BLUE AND WHITE PORCELAIN GINGER JAR

Kangxi period

Of ovoid form, the exterior walls painted in washes and outlines of brilliant cobalt blue with two opposing reserves, each framing a mythical beast on rocks, emerging from crashing waves, separated by leafy chrysanthemum and lotus flower, all below a circular 'saw-tooth' band, the recessed base centered with a double ring in underglaze blue; fitted with a reticulated wood cover.

8 3/8in (21.3cm) high excluding wood cover

\$1,500 - 2,000

Provenance

Estate of Theodora Lang, granddaughter of Hamm's Brewing founder Theodore Hamm, St. Paul, Minnesota
Jeremy Moore Antiques, Minneapolis, Minnesota, acquired 2006
Collection of Brooks & Dorothy Cofield

990

A POLYCHROME ENAMELED PORCELAIN PLAQUE

Wang Qi, dated by inscription to 1928

Of long rectangular section, depicting the demon queller Zhong Kui looking on stoically while his elaborate cortege of subjugated devils deliver his clearly distraught sister unwillingly to her marriage through a misty wood, beside the lengthy inscription including the *wuchen* date and the signature reading *Xichang Taomi Daoren Wang Qi xieyi*. 8 x 23in (20.2 x 58.5cm) visible dimensions of porcelain

\$60,000 - 80,000

After being deprived of his rightful place as top exam finisher due to his unattractive appearance, the Tang dynasty scholar Zhong Kui committed suicide in a rage by slamming his face into a pillar. His angry soul however would still go on to find employment in the service of the state as the emperor's personal 'queller of demons.' See Bartholomew *Hidden Meanings in Chinese Art* (San Francisco: Asian Art Museum of San Francisco, 2006), 285 for a succinct synopsis.

Something about this well-known legend seemed to exert an irresistible attraction on Wang Qi (1884-1937) for the length of his career. Simon Kwan's *Chinese Porcelain of the Republic Period: the Muwen Tang Collection Series [Minguo Ciqi: Muwen Tang Shoucang Quanji]* volume 6, (Hong Kong: Muwen Tang Fine Arts, 2008), includes no fewer than three pieces by Wang Qi depicting the demon queller, no. 22-24, pp 102-107. See as well the vase offered in these rooms as lot 8186 in Bonhams sale 22510 of 10 December 2015.

What the demons that appear in all of those examples share in common with those in the present lot is that they all seem less like ferocious enemies to be slayed and more like begrudging and annoyed assistants to an equally begrudging and annoyed Zhong Kui. Queller and quelled perhaps thus find a tenuous common ground in their shared experience as being homely outcasts from a society concerned only with superficial beauty.

Indeed in the present lot, Wang Qi characteristically utilizes porcelain of long horizontal shape to explore these ideas with an imagination and technical virtuosity equal to some of his finest other published examples in this format: see Kwan no 27 pp 112-113 *Op. cit.* as well as the plaque offered in these rooms as lot 8191, 19 December 2016. As only Wang Qi can, the plaque progressively unveils a spectrum of exaggerated and grotesque facial expressions and body language as the elaborate team of devils delivers Zhong Kui's sister to her wedding through the dreary woods. Angry, embarrassed, irritated and concerned, Wang depicts the quelled minions in every uncomfortable shade of the emotional rainbow. Perhaps equally demonic in his own way, Zhong Kui avoids making eye-contact with the weeping sister he's giving away, a maiden renowned for a beauty she here hides from the viewer by burying her head in her sleeve. Zhong can only hide underneath a broken fan himself, also unable to make eye contact with the viewer-- Wang Qi in this way rendering the potentially one-dimensional folk tale of Zhong Kui and his personal demons with a fully formed psychological portrait of sadness, trauma and perhaps a bit of shame.





991



992



993

991

AN ENAMELED 'IMMORTAL' VASE

Qianlong mark, Republic period

Elegantly potted with an ovoid body rising to a tall gently waisted neck, finely painted with a rendition of immortal Tiegua Li, his right foot resting on a crutch with a magic gourd issuing blessings in the form of five bats slung over his shoulder, the base bearing the *four-character mark* in underglaze blue.

7 1/8in (18.2cm) high

\$3,000 - 5,000

992

A SMALL FAMILLE ROSE ENAMELED VASE

Shen de tang zhi mark

Of carefully potted ovoid form and delicately painted with opposing groups of lingzhi fungus and garden rocks combined with narcissus in bloom and nandina berry branches set between decorative bands painted in shades of rose and blue enamel, the recessed base bearing the *four-character mark* in iron red standard script against a turquoise ground.

3in (7.5cm) high.

\$3,000 - 4,000

Various combinations of nandina (*tianzhu*), narcissus (*shuixian*), fungus (*lingzhi*) and rocks (*shoushi*) form a rebus for the birthday greetings *zhixian zhushou* and *tianxian shouzhi*: see Terese Tse Bartholomew, *Hidden Meanings in Chinese Art*, Hong Kong, 2006, p. 199, no. 7.42.2 and p. 202, nos. 7.42.4 and 7.42.5.

993

A MILLEFLEUR AND GILT DECORATED VASE

Qianlong mark, late Qing/Republic period

Of square section with a waisted neck, concave shoulder and indented corners to the tapering walls, painted in brilliant hues with flower heads and leaves on a gilt ground and accented with some line incising, the turquoise enamel within the neck also applied on the recessed base surrounding the *four-character mark* in blue enamel standard script. *10 1/4in (26cm) high*

\$2,500 - 4,000

994

A FOUR-SECTION POLYCHROME ENAMELED PORCELAIN REVOLVING VASE AND WOOD SUPPORT STAND

Qianlong mark, Republic period

Composed of an interior cylinder painted in famille rose enamels with the Eight Immortals standing amid clouds that fits into the reticulated ovoid body, both sections supporting a waisted neck section above and resting on a waisted base below, the three exterior pieces painted in a yellow enamel ground incised with curling leaves that surrounds shaped reserves of Shoulao reversed by the Three Stars of Happiness on the neck, more images of the Eight Immortals in raised relief and colored in bright enamels on the openwork body and brightly hued decorative bands encircling the waisted base, its recessed underside bearing the *six-character mark* in iron red seal script surrounded by turquoise enamel, the turquoise enamel also trimming the openwork on the body and coloring the interior surface of the neck; the four porcelain sections, in turn, supported on the original reticulated wood display stand marked *China* in white pigment. [5]

17 1/4in (44cm) height of porcelain vase

18 7/8in (48cm) height including wood stand

\$12,000 - 18,000

995

TWO FLOWER-DECORATED PORCELAIN CUPS

Qianlong marks, Republic period

Each molded with a flared rim and walls canting inward above a short foot, one bowl painted on the interior floor and exterior walls with pink and greenish white prunus branches reversed by a five-character inscription with the oval seal *ren hua* and two square seals reading *de gao* and *zhi yuan* in red, the base bearing the *four-character mark* in blue enamel surrounded by a ground of turquoise enamel; the second bowl similarly enameled with peony, mallow and flowering branches that repeat on the interior, inscribed with a different five-character poem but with the same three seals and the base enameled *en suite*. *3 3/8in (8.6cm) diameter*

\$2,000 - 3,000



994



995



996



997

996

A PAIR OF FAMILLE ROSE ENAMELED PORCELAIN GINGER JARS WITH LIDS

Republic period

Each painted in bright colors with narrow panels of birds and flowering branches rising on the curving walls within an intricate diaper pattern overlaid with gilt-washed flower heads outlined in iron red, the iron red also used for the tightly drawn spirals in the flower-filled lappet bands along the shoulder and above the foot, the rounded foot pad and recessed base unglazed; each lid painted *en suite*.

27in (68.5cm) high

\$8,000 - 12,000

997

A PAIR OF FAMILLE VERTE ENAMELED ROULEAU VASES

Republic period

Carefully painted in bright enamels with dragons and flowering branches set against a pattern of tiny cloud scrolls left in relief against an iron red ground framing mirror images of battles scenes in large rectangular panels separated by smaller shaped panels of landscapes and precious objects, the neck similarly painted with opposing scenes of beauties and scholars, the recessed base centered with double rings painted in underglaze blue beneath a shiny colorless glaze.

18in (46cm) high

\$8,000 - 10,000



998

998
A HARDWOOD ENAMELED PORCELAIN 'THRONE-BACK' TABLE SCREEN

Dated by inscription to 1924

Comprising three stepped panels, each panel mounted with two porcelain plaques, the center panel with a plaque painted with 'One Hundred Antiques' motif above a plaque painted with a phoenix beneath a *wutong* tree, inscribed with the title of the scene, *jiazi* date, dedicatory inscription, and signed *Yan Hanchen*, flanked on either side by bird and flower plaques above landscapes, all surmounted by shaped crests carved with floral scrolls and resting atop a conforming hardwood waisted stand carved with detached foliate scrolls between lotus lappets.

27 3/4in (70cm) high

\$7,000 - 9,000

999
A POLYCHROME ENAMELED PORCELAIN PLAQUE
Republic period

Of tall rectangular section depicting a small dwelling and boaters on a tree-lined mountainous riverside landscape; bearing an inscription with a *Minguo shisi nian* date (equivalent to 1925) and a partially worn signature by a ceramicist with the surname Li.

15in (38cm) visible height of porcelain

23in (58.5cm) height of frame

\$3,000 - 5,000



999



CHINESE PAINTINGS

LOTS 1000 - 1050





1000



1001

PROPERTY FROM VARIOUS OWNERS

1000

ATTRIBUTED TO QIU YING (1494-1552)

One Hundred Beauties

Ink and color on silk, each laid down on wood board, set of ten panels, inscribed and bearing the signature *Qiuying Shifu*, with artist's seal reading *Qiuying zhi yin*, followed by three seals reading *Xingong zhen shang*, *Yizhou zhen cang* and *Yizhou jian shang*; with two inscriptions, one signed *Wang Shideng* (1535-1612) with two seals reading *Qingyangjun* and *Deng*; and the other signed *Qian Gu* (1509-1578) with one seal reading *Shubao*.
57 x 184.6in (145 x 469cm)

\$60,000 - 75,000

仇英 (款) 百美图 設色絹本 屏風十幅

款識：仇英實父製

鈐印：仇英之印

藏印：信公珍賞、儀周珍藏、儀周鑑賞

(王釋登, 1535-1612)

題識：仇十洲百美图。王釋登。

鈐印：青羊君、登

(錢穀, 1509-1578)

題識：仙子瑤台玉雙雙，碧桃紅杏遞生香。絳裙拂地春同步，寶鏡曉開窗並妝。織翠舞衫封蛺蝶，泥金歌扇畫鴛鴦。屏風百美春風面。惹我題詩一斷腸。懸磬寶雨窗。長州錢穀敬題。

鈐印：叔寶

1001

ANONYMOUS (18TH/19TH CENTURY)

Luohans and Animals in Fantastic Landscape

Ink and color on silk, horizontal scroll, mounted, depicting numerous luohans and devotees in a fantastic landscape with attendant animals such as monkeys, deer, crane, lion, tiger, monkey, dragon and birds, with eight collectors' seals.

16 1/4 x 133 3/4in (41.2 x 339.7cm)

\$10,000 - 15,000

無款 羅漢奇獸圖 設色絹本 手卷

藏印：八印 (不錄)

PROPERTY FROM THE COLLECTION OF MARK PRATT

1002

ATTRIBUTED TO WANG YUANQI (POSSIBLY 1678)

Landscape after Huang Gongwang

Ink and color on silk, hand scroll, inscribed and dated *wuwu chun ri* (possibly 1678, spring) and bearing a signature reading *Loudong Wang Yuanqi* with one seal reading *Litai* and one collector's seal, followed with two colophons bearing signatures reading *Yang Jin* and *Jin Nong*.
13 1/4 x 135in (33.7 x 343cm)

\$4,000 - 6,000

王原祁 (款) 谿山無盡圖 設色絹本 手卷

款識：(詩文不錄) 大癡道人嘗作谿山無盡圖，脫盡常習，獨成機杼。沒學取法受賜在良足[]時。戊午春日，婁東王原祁。

鈐印：麓臺



1002

1003

ANONYMOUS (17TH CENTURY)

Autumn Landscape

Ink and color on silk, hanging scroll, with eight seals, three possibly reading *Nanping*, *Liu Chunlin yin* and *Meijing Shuwu biji*.
63 x 25in (158.7 x 63.5cm)

\$3,000 - 5,000

無款 秋景山水 設色絹本 立軸

藏印：南屏、劉春霖印、梅景書屋秘笈、
(另五印不辨)

PROPERTY FROM VARIOUS OWNERS

1004

NI TIAN (1855-1919)

Boating by the Red Cliffs, 1915

Ink and color on paper, mounted for framing, titled, dated *yimao qiu ri* (1915, autumn), dedicated to *Yutang ren xiong* and signed *Ni Tian Mogeng* with two artist's seals reading *Baotian ri li* and *Mogeng*.
51 3/4 x 25 1/8in (131.5 x 64cm)

\$3,000 - 5,000

倪田 赤壁泛舟 設色紙本 鏡片 一九一五年作

款識：赤壁泛舟。乙卯秋日為玉堂仁兄先生雅屬。邗上倪田墨畊寫。
鈐印：寶田日利、墨畊



1003



1004



1005

1005

QIN BINGWEN (1803-1873)

Landscapes After Old Masters, 1864

Ink and color on paper, set of four hanging scrolls, each inscribed, one dated *jiazi* (1864) and dedicated to *Zilin ren xiong*, each scroll signed *Liangxi Qin Bingwen*, *Yiting wen* or *Guhua Shangqiao*, with four artist's seals, three reading *Yiweng*, *Yiting* and *Bingwen yin* and with five collectors' seals.

38 3/8 x 13 3/8in (97.5 x 34cm) each

\$8,000 - 12,000

秦炳文 仿古山水 設色紙本 立軸四幅 一八六四年作

(一)

款識：大癡衛人晴嵐暖翠圖。時觀王奉常摹本寫此。炳文。

鈐印：誼翁

(二)

款識：桐陰一院涼于水，蓮葉半溪香勝花。此乃仿耕煙外史本。誼庭文。

鈐印：（一印不辨）

(三)

款識：萬壑松風。侶得廉州太守筆意。古華山樵。

鈐印：炳文印

(四)

款識：仿南田翁幽亭秀木圖。甲子長至奉子叔仁兄大人雅正。梁溪秦炳文。

鈐印：宜亭

藏印：五印（不錄）

1006

REN XIONG (1820-1857)

Lady under Plum Tree

Ink and color on paper, hanging scroll, inscribed, dated *bingchen san yue* (1856, third month) and signed *Ren Xiong Weichang fu* with one artist's seal reading *Xiangpu shu hua*.

61 x 15 1/4in (155 x 38.7cm)

\$10,000 - 12,000

Provenance

Christie's Hong Kong, 26 November 2007, lot 876

任熊 花下美人 設色紙本 立軸 一八五六年作

款識：着筆不多，色香已滿。[[[]]]不當列秋岳筆之後。
丙辰三月永興任熊渭長甫。

鈐印：湘浦書畫



1006



1007

1007

FANG RENDING (1901-1975)

Scholar in Moonlight, 1963

Ink and color on paper, mounted, framed and glazed, inscribed with a poetic couplet, dated *kuimao chun* (1963, spring) and signed *Rending* with two artist's seals, one reading *Rending* and the other partially reading *Lingnan*.

43 x 18 1/2in (109.2 x 47cm)

\$4,000 - 6,000

方人定 月下泛舟 設色紙本 鏡框 一九六三年作

款識：今宵酒醒何處，楊柳岸曉風殘月。癸卯春人定。
鈐印：人定、嶺南[[[]]]



1008

1008

AFTER YAO WENHAN (19TH/20TH CENTURY)

Guanyin

Ink and color on silk, mounted for framing, depicting the Water-Moon Avalokitesvara, bearing two seals reading *chen Wenhan* and *gong hua*.

49 1/4 x 34 1/4in (125.2 x 87cm)

\$7,500 - 9,500

仿 姚文瀚 水月觀音 設色絹本 鏡片



1009



1010

1009

WU ZHENG (1878-1949)

River Landscape, 1917

Ink and color on paper, hanging scroll, inscribed with a poetic couplet, dated *dingsi dong shi yue* (1917 winter, tenth month), and signed *Baixuan Jushi Wu Zheng* with two artist's seals reading *Wu Zheng zhi yin* and *Daiqiu shi*.

57 1/2 x 15 3/8 in (146 x 39cm)

\$3,500 - 5,000

吳徵 山深鳥音圖 設色紙本 立軸 一九一七年作

款識：山深樹深，日午陰陰。鑄節於此，時聞鳥音。丁巳冬十月抱銅居士吳徵畫。
鈐印：吳徵之印、待秋氏

1010

LIU XUN (B. 1958)

River Landscape, 1988

Ink and color on paper, mounted, framed and glazed, titled, dated *wuchen wu yue* (1988, fifth month) and signed *Liu Xun* with one artist's seal reading *Liu Xun*.

25 3/4 x 16 1/2 in (65.4 x 42cm)

\$3,000 - 5,000

劉遜 江村曉靄 設色紙本 鏡框 一九八八年作

款識：江村曉靄。戊辰五月劉遜寫於北京。
鈐印：劉遜



1011

1011

REN YI (1840-1896)

Roosters, Bamboo, and Chrysanthemums, 1879

Ink and color on silk, mounted, framed and glazed, dated *jimao dong ri* (1879, winter), signed *Bonian Ren Yi* with two artist's seals reading *Ren Bonian* and *Ren Yi yin* and one collector's seal possibly reading *Wang shi*.

18 1/2 x 33 1/4 in (47 x 84.4cm)

\$5,500 - 7,500

Provenance

private collection, San Francisco

任颐 雙雞圖 設色絹本 鏡框 一八七九年作

款識：己卯冬日伯年任颐寫意。
鈐印：任伯年、任颐印
藏印：王氏

來源：
舊金山私人收藏

1012

LI XIONGCAI (1910-2001)

Kazakh Village Life, 1947

Ink and color on paper, hanging scroll, inscribed, dated *sa liu nian dong* (1947, winter) and with the inscription dated *san ba nian chun* (1949, spring), signed *Xiongcai* and with one artist's seal reading *Li*.
32 1/4 x 12 7/8in (82 x 32.7cm)

\$12,000 - 20,000

黎雄才 哈薩克族人生活 設色紙本 立軸 一九四七年作

款識：卅六年冬探莫高窟還過祁連山一帶寫哈薩克族人生活。卅八年春雄才於穗峒。
鈐印：黎



1012



1013

1013

HUANG JUNBI (1898-1991)

Waterfall Landscape, 1957

Ink and color on silk, hanging scroll, inscribed with a poetic couplet, dedicated to *Beishou*, dated *dingyou dong* (1957, winter) and signed *Huang Junbi* with three artist's seals reading *Huang shi*, *Junbi*, and *Baiyuntang*.
34 3/4 x 17 1/4in (88.2 x 43.8cm)

\$10,000 - 15,000

Provenance

private collection, San Francisco, acquired directly from the artist by the original owner

黃君璧 青山烟瀑圖 設色絹本 立軸 一九五七年作

款識：移家便住烟霞壑，綠水青山長對吟。北壽宗兄方家正之。丁酉冬畫於金門若山堂。黃君璧。
鈐印：黃氏、君璧、白雲堂

來源：

舊金山私人收藏，原藏家得自畫家本人

1014

DENG FEN (1894-1964)

White Horse in Spring Landscape, 1954

Ink and color on paper, mounted and framed, inscribed, dated *jiawu er yue* (1954, second month) and signed *Congxin Fen* with one artist's seal reading *Deng Fen*.
11 x 30 3/4in (28 x 78.2cm)

\$6,000 - 8,000

Provenance

private collection, San Francisco

鄧芬 春郊白馬圖 設色紙本 木框 一九五四年作

款識：屬画幸成，此稿不為南園鐵橋所範。如与仲穆松雪用筆，則[]所敢擬况韓曹耶。惟之徐善鬼不及見，是可惜也。敬奉 大雅一笑。甲午十二月。從心芬識。
鈐印：鄧芬

來源：

舊金山私人收藏



1014



1015

ANONYMOUS (MING DYNASTY OR LATER)

Pure Wisdom Bodhisattva

Ink and color on silk, framed and glazed, the bodhisattva supported by an elaborately rendered multi-level throne, reversed by a flaming mandorla beneath a parasol floating amid multi-colored tufts of cloud and smoke, the figure seated in dhyanasana, gently clasping a long-stemmed lotus and bearing a peaceful expression beneath her high chignon centered by three small jewels.

61 3/4 x 29 3/4 in (157 x 75.6 cm) sight

\$20,000 - 30,000

無款 清淨慧菩薩 設色絹本 鏡框

Provenance

by repute, purchased in San Francisco in the 1950s

The current lot was likely one of a set of images used for a 'Water-Land Assembly.' As Patricia Berger explains in *The Latter Days of the Law: Images of Chinese Buddhism 850-1850* (Honolulu: University of Hawaii, 1994), 'of all the tantric rites introduced into China during the Tang, [the Water-Land Assembly] struck the most responsive chord in the hearts of Chinese Buddhists because it was designed to honor and sustain the dead (a major Confucian virtue)... An essential component of the rite was an elaborate suite of images, representing all the classes of beings in the Chinese universe,' (95). The image of the *Qingjing Hui Pusa* in the current lot is a deity described in the *Yuanjiao Jing*, a sutra regarded as apocryphal by scholars. This means paradoxically that despite its role in a ritual with tantric Indian roots, the figure depicted in this painting is a purely Han Chinese creation.

See *Op. Cit.*, 95 no 26 for a Shakyamuni scroll created as part of a 'Water-Land Assembly' set at the Baoning monastery in Shanxi, the 'most famous of the suites' (96) dated to ca. 1460 and created to pray for the safety of the recently abducted Ming Yingzong emperor. Note the similarity to the present lot in the ornate throne, attire, and jeweled parasol floating in the sky as well as the overall composition of the image. A possibly later depiction of Yamantaka offered in these rooms also likely created for a water-land ritual shares the similarly-rendered blue and red flames encircling this deity-- see lot 6437 from sale 24263 of 28 June 2017.



1016

1016

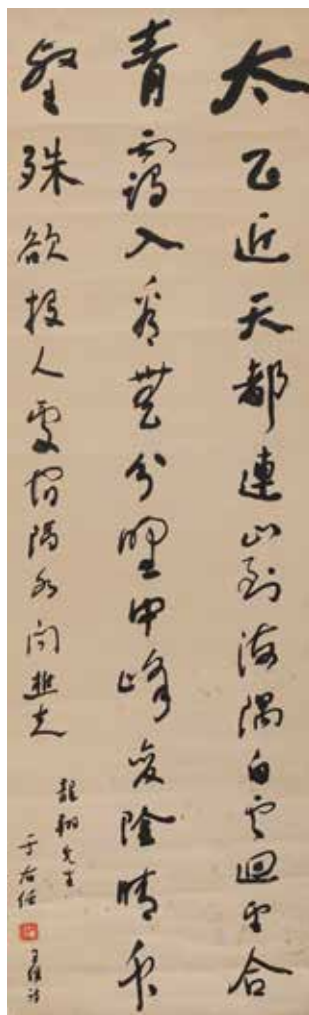
ANONYMOUS (17TH/18TH CENTURY)

A Large Painting of Vairocana
Ink and color on silk, mounted on a hanging scroll, depicting the Buddha Vairocana seated in *dhyanasana* on an elaborately detailed red lotus throne, his hands in the *uttarabodhi* mudra of perfection, wearing a gold-bordered blue outer robe decorated with floating mountains and against a mandorla of radiating light, all beneath a canopy topped with flaming jewels and tied with bejeweled tassels, surrounded by multi-colored clouds.
55 1/2 x 27 3/4in (141 x 70.5cm)

\$8,000 - 12,000

無款 大日如來像 設色絹本 立軸

Like the previous lot, this painting was likely created for a 'Water-Land Assembly,' an originally Tantric ritual described as a 'plenary mass' that became 'an important part of the Buddhist establishment's continuing and remarkably successful effort to maintain its influence in the face of competition from Daoism, Confucianism, and popular beliefs.' See Weidner et al, *Latter Days of the Law: Images of Chinese Buddhism 850-1850* (Honolulu: University of Hawaii, 1994), 280-281.



1017

1017

YU YOUREN (1879-1964)

Calligraphy in Running Script
Ink on paper, hanging scroll, the text a poem by Wang Wei (699-759), inscribed and dedicated to *Longxiang xian sheng*, signed Yu Youren with one artist's seal reading *Youren*.
40 1/2 x 12 3/4in (102.8 x 32.4cm)

\$3,500 - 4,500

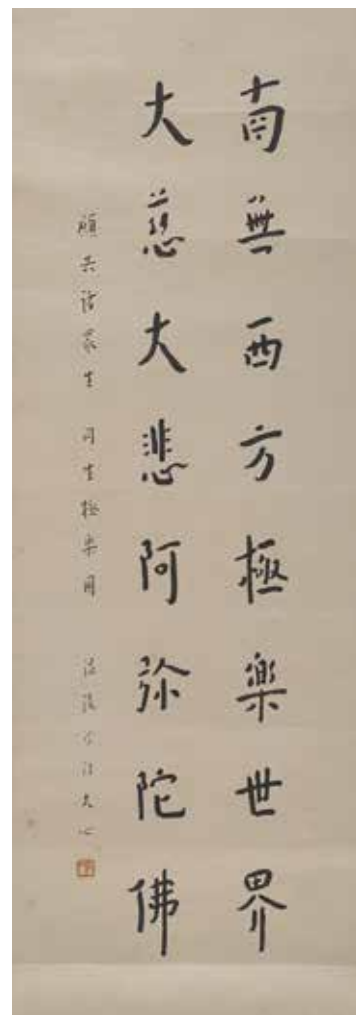
Provenance

in a Bay Area private collection since 1971

于右任 行書書法 (王維《終南山》) 水墨紙本 立軸

款識：太乙近天都，連山接海隅。白雲迴望合，青靄入看無。分野中峰變，陰晴眾壑殊。欲投人處宿，隔水問樵夫。龍翔先生。
于右任。王維詩。
鈐印：右任

來源：舊金山灣區私人收藏



1018

1018

HONGYI (1880-1942)

Calligraphy
Ink on paper, mounted, framed and glazed, inscribed and signed *Wenling Shamen Daxin* with one artist's seal reading *Hongyi*.
37 1/2 x 13 1/2in (95.3 x 34.3cm)

\$3,000 - 4,000

弘一 書法 水墨紙本 鏡框

款識：南無西方極樂世界，大慈大悲阿彌陀佛。願共諸眾生，同生極樂國。溫陵沙門大心。
鈐印：弘一



1019

1019

LU YANSHAO (1907-1993)

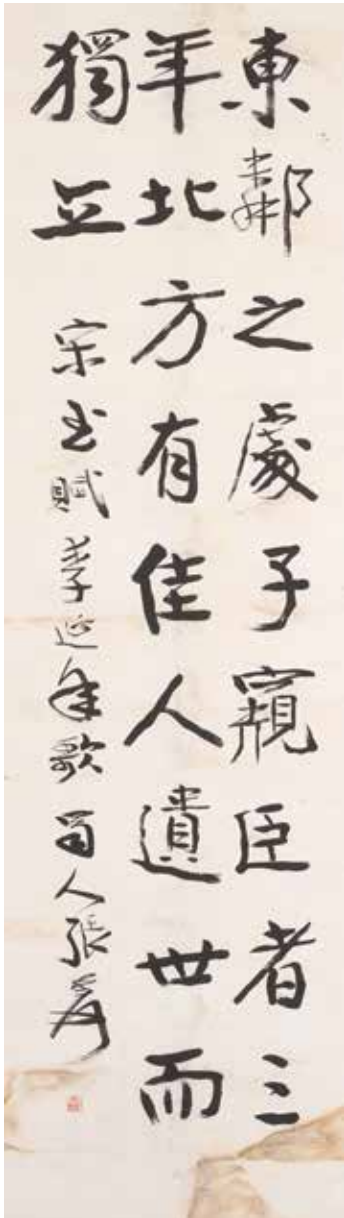
Calligraphy in Cursive Script, 1977

Ink on paper, mounted for framing, titled *Li Changji shi lu*, dated *dingsi dong yue* (1977, winter), signed *Lu Yanshao* with two artist's seals reading *Jiading* and *Yanshao de yi*.
18 1/8 x 23 1/2in (46 x 59.7cm)

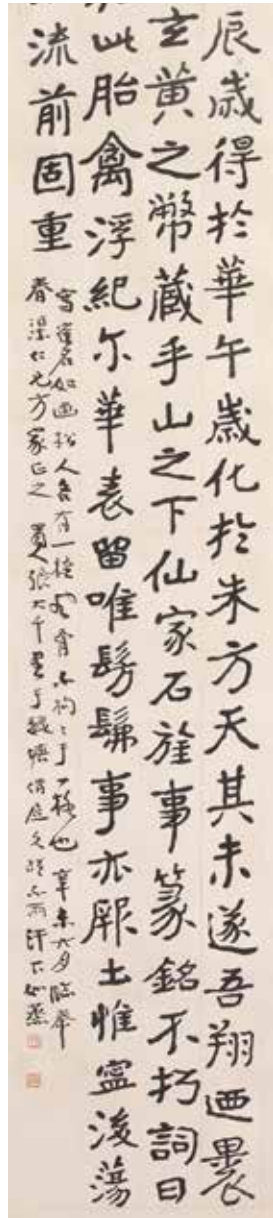
\$5,000 - 8,000

陸儼少 草書書法 《李長吉詩錄》 水墨紙本 鏡片 一九七七年作

款識：吳絲蜀桐張高秋，空山凝雲頽不流。江娥啼竹素女愁，李憑中國彈箏篴。昆山玉碎鳳凰叫，芙蓉泣露香蘭笑。十二門前融冷光，二十三絲動紫皇。女媧煉石補天處，石破天驚逗秋雨。夢入神山教神嫗，老魚跳波瘦蛟舞。吳質不眠倚桂樹，露腳斜飛濕寒兔。李憑箏篴引。先輩匣中三尺水，曾入吳潭斬龍子。隙月斜明刮露寒，練帶平鋪吹不起。蛟胎皮老蒺藜刺，鵝鴨浮花白鷗尾。直是荊軻一片心，莫教照見春坊字。授絲團金懸麗轡，神光欲截藍田玉。提出西方白帝驚，嗷嗷鬼母秋郊哭。李長吉詩錄。丁巳冬月陸儼少書。
鈐印：嘉定、儼少得意



1020



1021

1020

ZHANG DAQIAN (1899-1983)

Calligraphy in Running Script

Ink on paper, mounted for framing, inscribed and signed *Shuren Zhang Yuan* and with one artist's seal reading *Zhang Yuan zhi yin xin*.
69 1/2 x 18 3/4in (176.5 x 47.6cm)

\$6,500 - 7,500

張大千 行書書法 水墨紙本 鏡片

款識：東鄰之處子窺臣者三年，北方有佳人，遺世而獨立。宋玉賦李延年歌。蜀人張爰。
鈐印：張爰之印信

1021

ZHANG DAQIAN (1899-1983)

Calligraphy in Running Script, 1931

Ink on paper, hanging scroll, inscribed, dated *xinwei liu yue* (1931, sixth month), dedicated to *Chunqu ren xiong* and signed *Shuren Zhang Daqian* with two artist's seals reading *Daqian* and *Shuke*.
53 1/4 x 11 1/4in (135.3 x 28.5cm)

\$6,500 - 7,500

張大千 行書書法 設色紙本 立軸 一九三一年作

款識：壬辰歲得於華，午歲化於朱方。天其未遂吾翔，迺裹以玄黃之幣，藏乎山之下。仙家石旌事篆銘不朽，詞曰：相此胎禽浮紀，尔華表留唯髣髴事亦厭土，惟寧後蕩流前固重。寫雀名如畫松人，各有一種風骨，不拘拘于一極也。辛未六月臨奉春渠仁兄方家正之。蜀人張大千書于魏塘借屋久晴不雨汗下如蒸。
鈐印：大千、蜀客

1022

HONGYI (1880-1942)

Calligraphy

Ink on paper, mounted for framing, inscribed and signed *Shamen Yiyin shu* and with two artist's seals, one reading *Hongyi* and the other a figural seal.

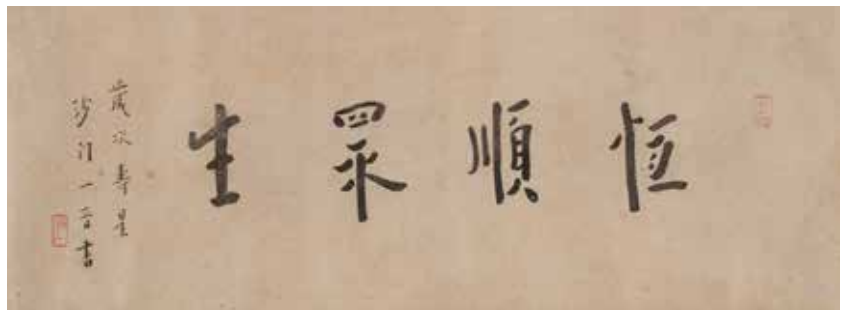
9 1/2 x 25 3/8in (23.5 x 64.5cm)

\$2,500 - 4,000

弘一 書法 水墨紙本 鏡片

款識：恒順衆生。歲次壽星。沙門一音書。

鈐印：弘一、[肖形印]



1022

1023

DONG ZUOBIN (1895-1963)

Calligraphy in Oracle Bone Script, 1957

Ink on paper, mounted for framing, inscribed and dated *Zhonghua Minguo dingyou sui run ba yue* (1957, the second eighth month) and signed *Dong Zuobin* with two artist's seals reading *Dong Zuobin* and *Yantang*.

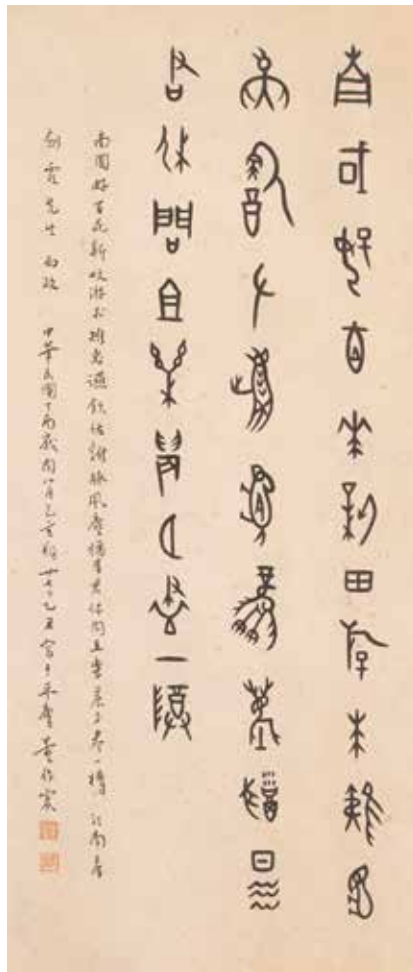
31 1/8 x 13 1/2in (79 x 34.3cm)

\$2,800 - 3,500

董作賓 甲骨文書法 水墨紙本 鏡片 一九五七年作

款識：南國好百花，新政游求雉。兔譙飲佐雞，豚風塵猶昔。君休問且樂，晨夕盡一樽。江南春。劍霞先生兩政。中華民國丁酉歲閏八月己亥朔廿七日乙丑寫于平廬。董作賓。

鈐印：董作賓、彥堂



1023

1024

DONG ZUOBIN (1895-1963)

Calligraphy in Oracle Bone Script, 1958

Cinnabar and ink on paper, hanging scroll, inscribed, dedicated to *Bingwu xian sheng*, dated *Minguo wushu ji dong* (1958, winter) and signed *Dong Zuobin* with two artist's seals reading *Dong Zuobin* and *Yantang*.

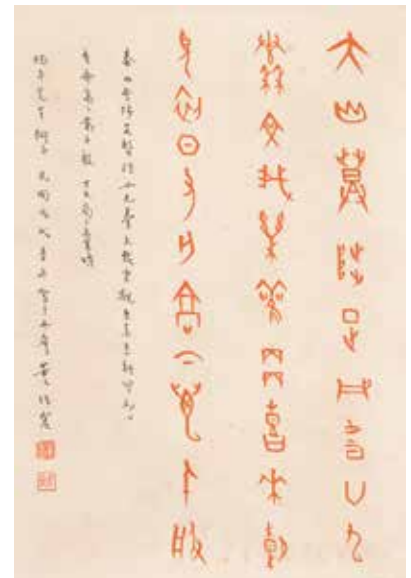
18 3/4 x 12 3/4in (46.6 x 32.4cm)

\$3,000 - 4,000

董作賓 甲骨文書法 水墨紙本 鏡片 一九五八年作

款識：泰山登陡足盤桓，廿九秦文我樂觀。更喜來朝望初日，有無高下萬千般。丁氏商卜文集詩。炳午先生雅正。民國戊戌季冬寫于平廬。董作賓。

鈐印：董作賓、彥堂



1024



1025

1025

ZHANG SHUQI (1899-1956)

Eagle, 1947

Ink and color on paper, hanging scroll, inscribed, dedicated to *Bosheng*, dated *dinghai chun yue* (1947, spring) and signed *Zhang Shuqi* with one artist's seal reading *Shuqi*.

51 1/4 x 22 1/2 in (130.2 x 57.2cm)

\$6,500 - 7,500

張書旂 雄鷹 設色紙本 立軸 一九四七年作

款識：伯生賢姪存之。丁亥春月張書旂作。
鈐印：書旂



1026

1026

ZHANG DAQIAN (1899-1983)

Begonia

Ink and color on paper, hanging scroll, inscribed with a poem and signed *Yuan* with two artist's seals reading *Zhang Yuan* and *Zhang Daqian*.

34 1/2 x 12 in (87.6 x 30.5cm)

\$7,000 - 9,000

張大千 海棠 設色紙本 立軸

款識：海棠散作胭脂雪，柳絮吟成白紵辭。
已覺日來懷抱惡，那堪春晚說將離。爰。
鈐印：張爰、張大千



1027

1027

KONG XIAOYU (1899-1984)

Still Life with Flowers and Vases, 1944

Ink and color on paper, hanging scroll, inscribed, dated *jiashen chun er yue* (1944 spring, second month) signed *Qufu Kong Xiaoyu* with two artist's seals reading *Kong Ying shu yin* and *Xiaoyu*.

53 3/8 x 27 in (135.5 x 68.6cm)

\$6,000 - 8,000

孔小瑜 春日融和 設色紙本 立軸 一九四四年作

款識：甲申春二月曲阜孔小瑜畫于海上味青廬。
鈐印：孔英書印、小瑜

1028

ZHAO SHAO'ANG (1905-1998)

Plum Blossoms and Bees, 1959

Ink and color on paper, mounted, framed and glazed, dated *jihai dong shi er yue* (1959, twelve month) and signed *Shao'ang*, with a second inscription at right with a dedication to *Beishou*, dated *gengzi* (1960) and signed *Shao'ang*, with two artist's seals reading *Zhao Shao'ang* and *Zhao*.

11 5/8 x 14 1/2in (29.5 x 36.8cm)

\$4,500 - 6,000

Provenance

private collection, San Francisco, acquired directly from the artist by the original owner

趙少昂 寒梅圖 設色紙本 鏡框 一九五九年作

款識：數點猩紅抵白雪，孤芳誰識歲寒心。
羅浮未夢魂先斷，費煞天南處士吟。已亥冬
十二月少昂於香島。
北壽先生正之。庚子二月少昂。
鈐印：趙、趙少昂

來源：

舊金山私人收藏，原藏家得自畫家本人



1028

1029

WANG YACHEN (1894-1983)

Goldfish, 1969

Ink and color on paper, hanging scroll, titled, dated *jiyou zheng yue* (1969, first month) and signed *Yachen* with one artist's seal reading *Yachen qi shi yi hou zuo*.

39 3/4 x 14 1/4in (101 x 36.2cm)

\$3,000 - 5,000

汪亞塵 春池魚樂 設色紙本 立軸 一九六九年作

款識：春池魚樂。己丑正月。亞塵畫時年
七十六。

鈐印：亞塵七十以後作



1029

1030

ZHENG WUCHANG (1894-1952)

Still Life with Fruits and Vegetables, 1943

Ink and color on paper, hanging scroll, inscribed, signed *Wuchang* and dated *kuiwei* (1943) with two artist's seals reading *Zheng Chang* and *Wuchang*.

48 x 7 5/8in (122 x 19.4cm)

\$3,000 - 5,000

鄭午昌 多子孫福圖 設色紙本 立軸 一九四三
年作

款識：家世清白多子孫福。午昌戲墨。癸未
昏日拜記。

鈐印：鄭昶、午昌



1030

Dr. Henry Tao-Sze Hsia (Xia Daoshi 夏道師, 1923-2003) was an aerospace engineer and research scientist. Born to the prominent Republic era legal scholar and adjudicator Xia Qin (夏勤, 1892-1950), Dr. Hsia obtained a Bachelor of Science degree at the National Chiao Tung University in Shanghai (now the Shanghai Jiaotong University 上海交通大學) before emigrating to the United States in 1947, and subsequently obtained his Master's and Ph.D at Harvard and Stanford Universities, respectively. After relocating with his family to the Northern California Bay Area in 1957, Dr. Hsia worked as an engineer and consultant for such companies as Lockheed and General Electric.

In addition to his many scientific achievements documented in publications and patents, Dr. Hsia held a deep appreciation for Chinese art and culture, and promoted Chinese culture by establishing a local Chinese Cultural Association and Chinese language school, as well as teaching Chinese history at the local community college. He led, and was an active member of, the Bay Area Chinese Society of Performing Arts. During his lifetime, Dr. Hsia and his wife Zhong Qi befriended and hosted many prominent Chinese scholars and artists, most notably Zhang Daqian, Hu Shi, Yu Youren, and Hou Beiren. In the early 1970s, Dr. Hsia and Zhang Daqian established a close acquaintance, the two sharing a love of traditional Peking opera. It was during the Hsia family's visits to Zhang Daqian's Monterey residence Huanbi'an when Dr. Hsia was gifted paintings by Zhang. Dr. Hsia treasured his collection of paintings and ceramics, and delighted in showing them to friends and students alike. Selected paintings from the Henry Tao-Sze Hsia collection are being offered by members of his family.

PROPERTY FROM THE HENRY TAO-SZE HSIA COLLECTION

1031

ZHANG DAQIAN (1899-1983)

Boating Among Cliffs, 1974

Ink and color on paper, laid down on wood board, mounted and framed, inscribed with a poem, dated *liu shi san nian jiyin er yue* (1974, second month), dedicated to *Daoshi wu xiong* and *Zhong Qi fu ren* and signed *Daqian Zhang Yuan*, with five artist's seals reading *Huanbi'an*, *Zhang Yuan zhi yin*, *Daqian Jushi*, *yizhiyan*, and *san qian Daqian*.

53 x 27 1/4in (134.6 x 69.2cm)

\$200,000 - 300,000

Provenance

acquired directly from the artist, thereafter by descent

夏道師，美籍華人核工程專家，祖籍江蘇泰州，其父為民國時期名法學家及司法官員夏勤（1892-1950）。夏道師於1944年獲上海交通大學理學士學位。1947年赴美後，於1948年獲哈佛大學理科碩士學位，1966年獲斯坦福大學博士學位。夏道師於1957年攜眷移居北加州舊金山灣區後，歷任於洛克希德導彈和航天公司，加州通用電氣公司等機構，擔任研究科學家、高級工程師或顧問等要職。主要著作有《火箭推進淺說》（1968）。

夏氏熱忱祖國文化藝術，開創舊金山華人表演藝術學會，曾任帕洛阿爾托市美籍華人科學和文化協會理事，並設授中國語言、歷史課程，致力推廣中國文化及歷史。夏道師與夫人鍾頤女士居美期間，結識多位文學家與藝術家，如張大千、胡適、于右任及侯北人等。夏道師與張大千猶其交好，兩人同好中國傳統戲曲藝術，更特別酷愛京劇。大千於上世紀七十年代初移居蒙特利後，道師屢屢帶同家人造訪環華庵，並於同時期獲張大千相贈畫作。本輯精選之三幅大千作品均得自夏氏家屬。

Photo captions:

Dr. Henry Tao-Sze Hsia

夏道師博士

After a Peking Opera performance in the mid 1970s; Dr. Henry Tao-Sze Hsia at far left, Zhang Daqian at third from the right
京劇表演後合照，左一為夏道師，右三為張大千



張大千 落日泛舟圖 設色紙本 木框 一九七四年作

款識：落日西風野水湄，扁舟便有五湖思。素書未抵煙波遠，斜竹還抽獨繭絲。六十三年甲寅二月。道師吾兄鍾頤夫人儷教。大千張爰。
鈴印：環華盒、張爰之印、大千居士、一隻眼、三千大千

來源：

原藏家夏道師 (1923-2003) 直接得自畫家本人，後由其子女繼承

From the Collection of Henry Tao-Sze Hsia (1923-2003)
夏道師博士舊藏



落日西風野水清
舟隱月明湖景
楓煙波老斜竹暹
道師玄元經顧大德

李庚





1032

ZHANG DAQIAN (1899-1983)

Bamboo and Plum Blossom, 1972

Ink and color on paper, framed and glazed, dated *liu shi yi nian dong ri* (1972, winter), dedicated to *Daoshi wu xiong* and *Zhong Qi fu ren* and signed *Yuan* with four artist's seals reading *Zhang Daqian chang xing da ji you ri li, chun chang hao, renzi and Huanbi'an*.
26 x 13in (66 x 33cm)

\$35,000 - 50,000

Provenance

acquired directly from the artist, thereafter by descent

張大千 梅竹圖 設色紙本 鏡框 一九七二年作

款識：六十一年歲[]冬日寫頌。道師吾兄鐘頤夫人癸丑新春百福。爰。

鈐印：張大千長幸大吉又日利、春長好、壬子、環華龕

來源：

原藏家夏道師 (1923-2003) 直接得自畫家本人，後由其子女繼承



1033

ZHANG DAQIAN (1899-1983)

Persimmon Tree, 1970

Ink and color on paper, hanging scroll, inscribed with a poem, dated *wu shi jiu nian sui genshu shi yi yue* (1970, eleventh month), dedicated to *Daoshi wu xiong* and *Zhong Qi fu ren* and signed *Daqian Jushi Zhang Yuan* with three artist's seals reading *Zhang Yuan zhi yin*, *Daqian Jushi* and *Keyiju*.

70 1/2 x 35 1/4in (179 x 89.5cm)

\$100,000 - 120,000

Provenance

acquired directly from the artist, thereafter by descent

張大千 柿圖 設色紙本 立軸 一九七〇年作

款識：霜重寒多日易曛，離離朱實欲然雲。祇園落葉堪題字，三絕流傳鄭廣文。五十九年歲庚戌十一月初元日寫似。道師吾兄鐘頤夫人儷賞。大千居士張爰可以居。

鈐印：張爰之印、大千居士、可以居

來源：

原藏家夏道師 (1923-2003) 直接得自畫家本人，後由其子女繼承



1034

QI BAISHI (1864-1957)

Frogs

Ink on paper, hanging scroll now mounted, framed and glazed, signed *Qi Baishi* with three artist's seals reading *Ping Weng, wu nian ba shi ba* and *gu li shan hua qi shi kai ye*.
40 3/4 x 13 1/2in (103.5 x 34.3cm)

\$60,000 - 80,000

Provenance

gifted to the original owner in 1948, thereafter by descent

齊白石 蛙戲 水墨紙本 鏡框

款識：齊白石作

鈐印：萃翁、吾年八十八、故里山花此時開也

來源：

原藏家夏道師 (1923-2003) 於一九四八年獲家人餽贈此幅，後由其子女繼承

1035

YU YOUREN (1879-1964)

Calligraphy in Running Script

Ink on paper, mounted, framed and glazed,
dedicated to *Daoshi xiansheng* and *Qiqi nu shi* and signed *Yu Youren* with one artist's seal
reading *Youren*.

23 x 11 5/8in (58.4 x 29.5cm)

\$5,500 - 7,000

Provenance

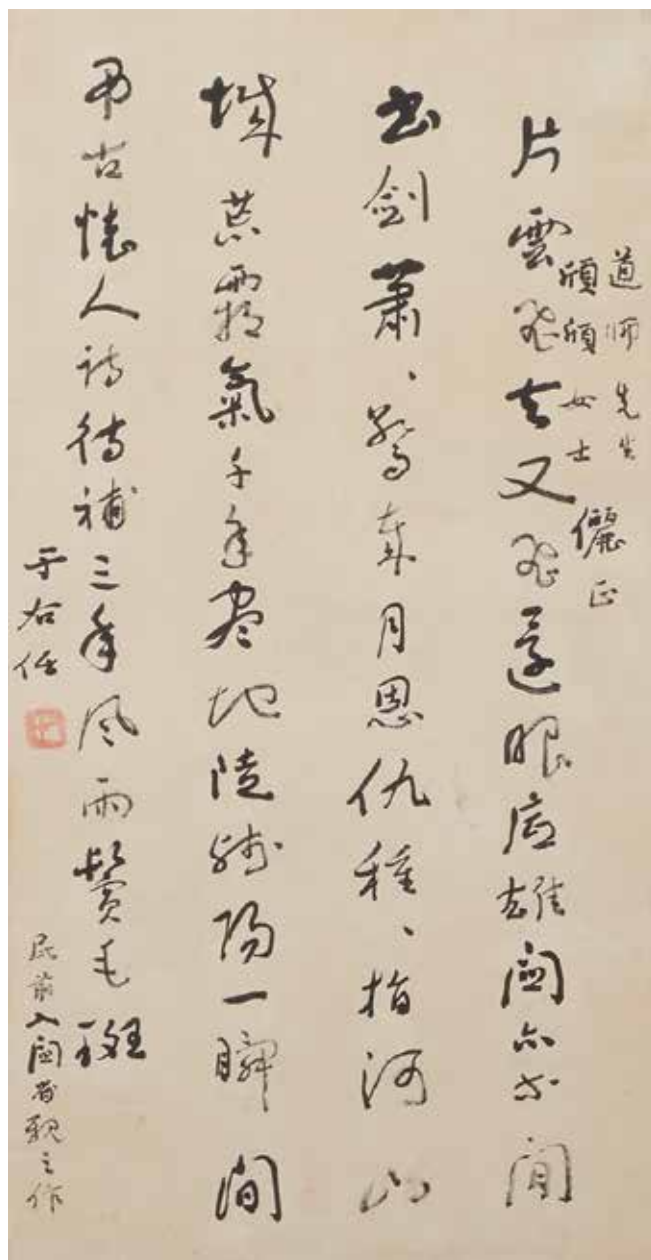
acquired directly from the artist, thereafter by descent

于右任 行書書法 《函谷題壁補前作》 水墨
紙本 鏡框

款識：道師先生頌頌女士儷正。片雲飛去又飛還，眼底雄關亦等閒。書劍蕭蕭驚歲月，恩仇種種指河山。城荒霸氣千年盡，地陡斜陽一瞬間。弔古懷人詩待補，三年風雨鬢毛斑。于右任。民前入閩省觀之作。
鈐印：右任

來源：

原藏家夏道師 (1923-2003) 直接得自畫家本人，後由其子女繼承



1035

1036

THREE HUNDRED MASTERPIECES OF CHINESE PAINTING IN THE PALACE MUSEUM (GUGONG MINGHUA SANBAI ZHONG), 1959

Taichung, Taiwan: National Palace Museum and National Central Museum

Six Volumes. Original brocade stitched wrappers, cloth folding cases.

\$1,000 - 2,000

一九五九年 限量精裝 《故宮名畫三百種》 二函 六卷全



1036



1037

PROPERTY FROM VARIOUS OWNERS

1037

ATTRIBUTED TO PU RU (1896-1963)

Calligraphy in Standard Script, 1945
Ink on gold-flecked paper, mounted for framing, dated *yiyou xia yue* (1945, summer) and bearing a signature reading *Pu Ru* with one seal reading *Pu Ru*.
8 3/4 x 26 3/4in (22.2 x 68cm)

\$2,500 - 4,000

溥儒 (款) 楷書書法 水墨灑金紙本 鏡片 一九四五年作

款識：容和居安。乙酉夏月。溥儒。
鈐印：溥儒

1038

ZHAO PUCHU (1927-2000)

Calligraphy in Running Script, 1998
Ink on paper, mounted, framed and glazed, dated *yi jiu jiu ba nian qiu yue* (1998, autumn) and signed *Zhao Puchu* with two seals of the artist reading *Zhao* and *Puchu*.
37 3/4 x 17 1/4in (95.9 x 43.8cm)

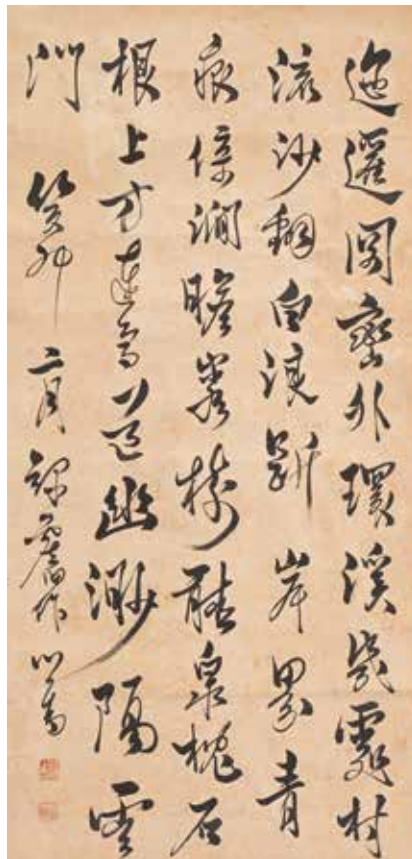
\$2,500 - 4,000

趙樸初 行書書法 水墨紙本 鏡框 一九九八年作

款識：業精于勤荒於嬉，行成於思毀于隨。
一九九八年秋月，趙樸初。
鈐印：趙、樸初



1038



1039



1040



1041



1039

PU RU (1896-1963)

Calligraphy in Cursive Script, 1963
Ink on paper, mounted for framing, dated *kuimao er yue* (1963, second month) and signed *Xinyu* with two artist's seals reading *Pu Ru zhi yin* and *Xinyu han mo*.
20 7/8 x 42 1/2in (53 x 108cm)

\$6,000 - 7,500

溥儒 草書書法 設色紙本 鏡片 一九六三年作

款識：逍遙岡巒外，環溪幾處村。流沙翻白浪，跼岸思青痕。[]澗瞻鶴樓，龍泉枕石根。上方連風送，幽渺隔雲門。癸卯二月錄舊作。心畬。

鈐印：溥儒之印、心畬翰墨

1040

ZHANG SHUQI (1899-1956)

Bird, Plum Blossoms and Stream
Ink and color on paper, mounted, framed and glazed, dedicated to *Beishou* and signed *Zhang Shuqi* with one artist's seal reading *Shuqi*.
25 1/4 x 19 5/8in (64.2 x 49.8cm) sight

\$4,000 - 6,000

Provenance

private collection, San Francisco, acquired directly from the artist by the original owner

張書旂 翠鳥飄香 設色紙本 鏡框

款識：北壽先生正之。張書旂。

鈐印：書旂

來源：

舊金山私人收藏，原藏家得自畫家本人

1041

JU LIAN (1828-1904)

Two paintings of Flowers, Insects, and Rocks, 1885
Ink and color on silk, each mounted, framed and glazed, both dated *yiyou qiu* (1885, autumn), one dedicated to *Jiechen*, each signed *Ju Lian* or *Geshan Qiaozhi Guquan*, and each with one artist's seal reading *Guquan* or *Guquan chang shou*.
12 3/4 x 22 3/8in (32.4 x 56.8cm) each

\$5,000 - 7,000

Provenance

private collection, San Francisco

居廉 花石圖 設色絹本 鏡框兩幅 一八八五年作

(一)

款識：杰臣一兄大人鑒正。乙酉秋九月居廉。

鈐印：古泉長壽

(二)

款識：乙酉秋隔山樵子古泉作。

鈐印：古泉

來源：

舊金山私人收藏



1042

1042

YU FEI'AN (1889-1959)

Two paintings of Birds and Flowers

Ink on gold-flecked paper, each mounted for framing, both inscribed, signed *Fei'an* and each with one artist's seal reading *Yu Zhao zhi yin* or *zhai sheng*.

17 1/2in (44.5cm) diameter, each

\$7,000 - 8,500

于非闇 花鳥圖 設色金箋 鏡片兩幅

(一)

款識：山鳥飛來臨雨後，蒼苔啄破子青青。非闇。

鈐印：于照之印

(二)

款識：倒鳥翹沙鳥，幽根立水蟲。蕭蕭寒雨夜，江漢思無窮。非闇。

鈐印：再生

1043

WU HUFAN (1894-1968)

Calligraphy in Running Script, 1948

Ink on paper, mounted for framing, inscribed, dated *wuzi qiu jiu yue* (1948 autumn, ninth month) and signed *Wu Hufan* with two artist's seals reading *Wu Hufan* and *Qian'an*.

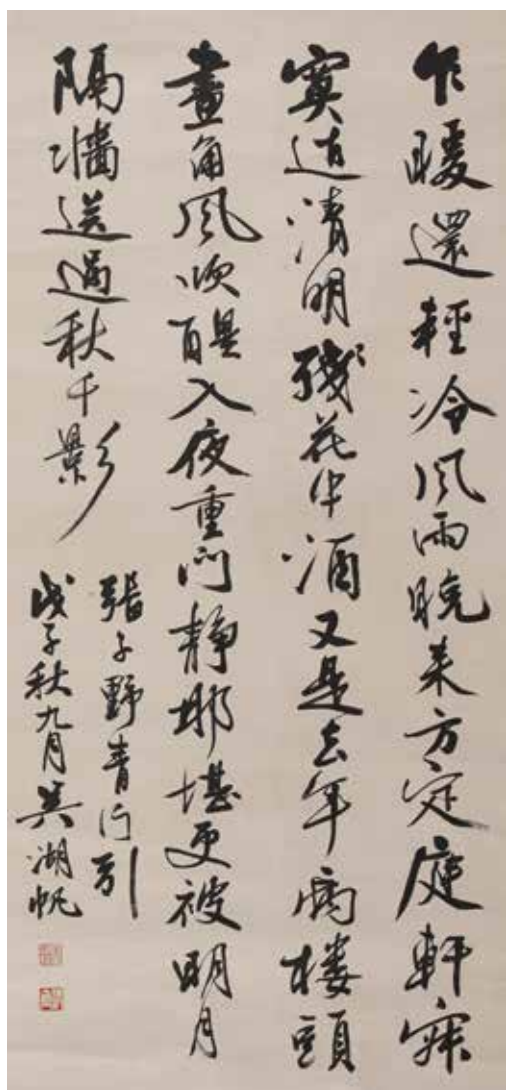
41 x 18 1/4in (104.1 x 46.3cm)

\$2,500 - 4,000

吳湖帆 行書書法（張子野《青門引》） 水墨紙本 鏡片 一九四八年作

款識：乍暖還輕冷，風雨晚來方定。庭軒寂寞近清明，殘花中酒，又是去年病。樓頭畫角風吹醒，入夜重門靜。那堪更被明月，隔牆送過秋千影。張子野青門引。戊子秋九月吳湖帆。

鈐印：吳湖帆、倩盒



1043

1044

ZHU QIZHAN (1892-1996)

Autumn Landscape, 1987

Ink and color on paper, hanging scroll, titled, dated *dingmao xia zhong* (1987, summer) and signed *Zhu Qizhan* at age ninety-six, with three artist's seals reading *Zhu, Qizhan* and *meihua caotang*.

54 1/2 x 27 3/8in (138.4 x 69.5cm)

\$20,000 - 30,000

朱杞瞻 秋山紅樹 設色紙本 立軸 一九八七年作

款識：秋山紅樹。丁卯夏仲畫于上海。朱杞瞻年九十六歲。

鈐印：朱、杞瞻、梅花草堂



1045

CHEN PEIQIU (B. 1923)

Green Landscape

Ink and color on paper, hanging scroll, inscribed, signed *Jianbi* and with two artist's seals reading *yi zhi* and *Jieyuxuan*.

31 1/2 x 16 1/4in (80 x 41.2cm)

\$3,000 - 5,000

陳佩秋 葱綠山水 設色紙本 立軸

款識：高花閣健碧寫。

鈐印：乂之、截玉軒

1045



1044

1046

DING YANYONG (1902-1978)

Crane

Ink on paper, mounted, framed and glazed, inscribed and signed *Ding Yanyong* with one artist's seal reading *Ding*.

9 1/2 x 12 3/4in (24.1 x 32.4cm)

\$2,000 - 3,000

Provenance

Sotheby's New York, 13 March 1981, lot 337

丁衍庸 立鶴 水墨紙本 鏡框

款識：和靖之春。丁衍庸。

鈐印：丁



1046



Lawrence K. Rosinger with Mao Zedong in Yan'an, 1946

PROPERTY FROM THE COLLECTION OF LAWRENCE K. ROSINGER (1915-1994)

1047

GU YUAN (1919-1996) AND OTHERS

A Group of Ten Revolutionary woodblock prints with a cover
Ten woodblock prints and a cover, oil-based ink on paper or ink and color on paper, mounted in seven mounts, including the following works:

- Gu Yuan (1919-1996), *Liu Zhidan, the people's leader*, 1943
- Wang Liuqiu (1919-2011), *Avenge the Dead*, 1945
- Zhang Wang (20th century), *The Eighth Route Army Helping Mongolian Comrades at Harvest*
- Ma Da (1903-1978), *The Foundry*, 1944
- Ji Guisen (b. 1921), *Inviting the Neighborhood Elders to a New Year's Party*, 1945
- Yan Han (1916-2011), *The Health Cooperative*, 1944
- Guo Jun (1920-1978), *Promoting a New Method of Delivery*
- Yan Han (1916-2011), *When the Bullets Run Out*
- Wo Zha (1905-1973), *Recovering the Grain, Cattle and Sheep*, 1945
- Gu Yuan (1919-1996), *Ma Xiwu Mediating a Lawsuit*, 1944, and
- Anonymous (mid-1940s), Folio Cover titled *Lu Yi Mu Ke Xuan Ji*

\$20,000 - 30,000

Provenance

Gifted to Lawrence K. Rosinger by Mao Zedong in Yan'an, 1946, thereafter by descent

古元、彦涵、沃渣等諸家 魯迅木刻選集 木刻版畫十幅及選集封面 鏡片七件

- (一) 古元 《人民的劉志丹》
- (二) 王流秋 《為死者復仇》
- (三) 張望 《八路軍幫助蒙族同胞秋收》
- (四) 馬達 《煉鐵廠》
- (五) 計桂森 《請老鄉喝年酒》
- (六) 彦涵 《衛生合作社》
- (七) 郭鈞 《宣傳新接生法》
- (八) 彦涵 《當子彈打完的時候》
- (九) 沃渣 《奪回糧食和牛羊》
- (十) 古元 《馬錫五調解訴訟》
- (十一) 《魯藝木刻選集》 封面



Lawrence K. Rosinger was a highly respected expert in Far Eastern studies. Born in New York City, Rosinger received his B.A. in history from the City College of New York in 1932 and a master's degree in Far Eastern studies from Columbia University in 1936. From 1941 to 1942, he worked as assistant to the India Government Trade Commissioner, and as a research associate with the Foreign Policy Association. During this same period, he was awarded two visiting lectureships by Columbia University and the University of California-Berkeley.

Rosinger made his first trip to China in 1946, traveling to Shanghai, Beijing, Yan'an, the Yellow River area, and Manchuria as a correspondent for the Foreign Policy Association and representing several other American publications. He conducted more than two dozen interviews with Chinese Communist leaders, third party spokesmen, and high-ranking Nationalist Party officials. Upon returning to the United States in the late 1940s, Rosinger wrote and lectured extensively on the Far East, and was consulted regularly by the U.S. State Department regarding China and Far Eastern policies. In 1948 he began to work as a research associate for the American Institute of Pacific Relations. Despite coming under attack during the McCarthy era, Rosinger defended his work as a scholar of Chinese studies in testimony before the McCarran subcommittee investigating pro-Communist activities. After moving to Detroit, Michigan in 1952, Lawrence Rosinger taught at Henry Ford Community College for

over twenty years. During a second trip to China in 1973, Rosinger interviewed Marshall Ye Jianying, head of China's armed forces and one of the six top leaders of the country. Rosinger retired in the early 1980s, and upon his passing in 1994, his papers, correspondence, transcripts, and photographs were donated to the Bentley Historical Library at the University of Michigan, Ann Arbor.

Among the interviews Rosinger conducted during his 1946 trip to China were two lengthy talks with Mao Zedong and Zhou Enlai. Rosinger was gifted this group of woodcuts by Mao during this time. These images, celebrating the lives and capturing the struggles of the people, very much reflect the ideas Mao propagated in the 1942 Yan'an Forum on Art and Literature, to create peasant-focused art and advance the cause of socialism through art. Many of the artists included this group such as Gu Yuan, Yan Han and Wo Zha, trained in the art of woodcut at the Lu Xun Academy of Literature and Art. Established in 1938 in Yan'an by Mao Zedong and Zhou Enlai, the Academy sought to teach artists regional and folk traditions and to endow them with the skills to advance socialism through art. Often bold and theatrical in composition, these prints chronicle the war against the Japanese, and convey the promise at the time of revolutionary change.



1048

PROPERTY FROM A WEST COAST COLLECTOR

1048

LIU GUOSONG (B. 1932)

Black and Yellow Cosmos, 1968

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

35 x 23 1/2in (88.9 x 59.6cm) sight

\$40,000 - 60,000

Provenance

acquired directly from the artist in December 1968 through The Luz Gallery, Manila, the Philippines

劉國松 黑黃宇宙 設色紙本 鏡框 一九六八年作

款識：劉國松，一九六八。

鈐印：鐫國松

來源：藏家於一九六八年十二月通過馬尼拉 Luz 畫廊直接購自畫家本人

1049

LIU GUOSONG (B. 1932)

Broken Banks, 1968

Ink on paper, mounted, framed and glazed, at the left signed *Liu Guosong* and dated 1968.

23 3/8 x 36 3/8in (59.3 x 92.5cm) sight

\$25,000 - 40,000

Provenance

acquired directly from the artist in 1970 through The Luz Gallery, Manila, the Philippines

劉國松 破岸 水墨紙本 鏡框 一九六八年作

款識：劉國松，一九六八。

來源：藏家於一九七〇年二月通過馬尼拉 Luz 畫廊直接購自畫家本人



1049

1050

LIU GUOSONG (B. 1932)

Full in the Wind, 1968

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

18 x 18 3/4in (45.7 x 47.6cm) sight

\$15,000 - 25,000

Provenance

acquired directly from the artist in February 1970 through The Luz Gallery, Manila, the Philippines

劉國松 風之滿盈 設色紙本 鏡框 一九六八年作

款識：劉國松，一九六八。

鈐印：鍾國松

來源：藏家於一九七〇年二月通過馬尼拉 Luz 畫廊直接購自畫家本人

END OF SALE



1050

CHINESE WORKS OF ART

Monday March 19, 2018 at 12pm
New York

Consignments invited

AN UNUSUAL ARCHAIC
BRONZE HOOKED
HALBERD OR FINIAL

Zhou Dynasty
\$15,000 - 25,000



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New York

**A GILT COPPER
FIGURE OF SYAMATARA
NEPAL, 14TH CENTURY**
8 1/4 in. (21 cm) high
US\$300,000 - 500,000

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GLOSSARY

TYPICAL HEADINGS USED IN THE CATALOG

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

AUTHORSHIP

WANG HUI

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

ATTRIBUTED TO WANG HUI

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

SCHOOL OF WANG HUI

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

AFTER WANG HUI

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

“SIGNED”

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

“BEARING THE SIGNATURE OF” OR “INSCRIBED”

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

CERAMICS, PORCELAINS AND OTHER WORKS OF ART

FAMILLE VERTE OVOID VASE
KANGXI MARK AND PERIOD

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

FAMILLE VERTE OVOID VASE
KANGXI PERIOD

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

FAMILLE VERTE OVOID VASE
KANGXI MARK

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

FAMILLE VERTE OVOID VASE

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

PHONETICS OF THE PINYIN AND WADE-GILES SYSTEMS

The following phonetic chart is provided as a pronunciation aid.

INITIALS SYLLABLES:

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

FINAL SYLLABLES:

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

NOTICES TO ALL BUYERS

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

REGULATED SPECIES MATERIALS AND CITES PERMITS

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

Lots noted in the catalog with a Y next to the lot number contain one or more such regulated plant or animal materials. It is the buyer’s responsibility to investigate any such restrictions and to obtain any relevant export or import licenses. Please note that this process is governed by local authorities and may take considerable time. Regardless of any delay in the obtaining of an export or import license or certificate or denial of a license’s or certificate’s issuance, purchased lots shall be paid for in accordance with the Conditions of Sale, and any such delay or denial shall not serve as the basis for cancellation of any sale. Prospective buyers are advised to obtain information from the relevant regulatory authorities regarding export and import restrictions, requirements, and costs prior to bidding.

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

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

PHYSICAL CONDITION OF LOTS IN THIS AUCTION

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

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

NO GUARANTEE OF AUTHENTICITY FOR CHINESE PAINTINGS

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

NO GUARANTEE OF AUTHENTICITY FOR JAPANESE AND KOREAN PAINTINGS

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

INCLUDING

Buddhist Art from the Collection of Barbara Adams, Sold to Benefit the Barbara Adams Trust
Property from a Canadian Collection
Property from a Chicago Estate
Property from a Montana Estate
Property from a Napa Collection
Property from a Northern California Gentleman
Property from a Private California Collector
Property from a Private Collection
Property from a Private German Collector, Acquired in China Beginning in the 1960s
Property from a Private Las Vegas Collection
Property from a Private Nevada Collection Since the 1950s
Property from a Private Southern California Collection
Property from a San Francisco Foundation
Property from a San Francisco Foundation
Property from a Southern California Institution
Property from a Texas Collection
Property from a West Coast Collector
Property from the Brown Family Collection
Property from the Collection of Lawrence K. Rosinger (1915-1994)
Property from the Collection of Mark Pratt
Property from the Dr. Sylvan and Faith Golder Collection
Property from the Dr. Sylvan and Faith Golder Collection
Property from the Estate of a Gentleman
Property from the Estate of a Gentleman
Property from the Estate of Dr. Gregory Dahlen, Jr.
Property from the Henry Tao-sze Hsia Collection
Property from the Monterey Museum of Art, Sold to Benefit the Museum Funds
Southeast Asian Art from the Krannich Collection
Thangkas from the Van der Wee Collection
Vietnamese Ceramics from the Brow Collection

OFFSITE SOLD PROPERTY STORAGE INFORMATION

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

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

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

- During this auction, clients will be expected to pick up all property from Bonhams by 5pm on Friday, December 22, 2017..
- All items listed at the beginning of our printed catalog, along with all other items purchased, if not removed immediately after the sale, will be transferred to Box Brothers warehouse. With an appointment made 24 hours in advance, clients can pick up their property at 1471 Doolittle Drive in San Leandro.
- Box Brothers will charge an uplift fee to transport your items to their warehouse. Small items that can be handled easily by one person will be charged \$50. Larger items that can still be handled by one person will be charged \$85. Large items that require two people to handle will be charged \$100. Charges will be payable directly to Box Brothers. Should you choose to have Box Brothers ship or deliver your property, this uplift fee will be waived.
- Clients will have 5 days of free storage to retrieve their property or make arrangements with Box Brothers to pack and ship their property. Storage fees will begin to accrue on the 6th day of storage.
- Retrieval from the offsite warehouse is by appointment only. Clients must call 24 hours in advance. Clients can utilize the delivery services offered by Box Brothers or clients may make their own arrangements. Please call +1 (800) 474-7447.
- Box Brothers is available to ship internationally. They offer importing and exporting services. Clients can select either airfreight or ocean cargo delivery options, which range from door-to-port, door-to-airport with door-to-door service also available. Clients can ship one item, co-load or container load at a discounted rate through Box Brothers. Please call +1 (800) 474-7447 for more information.
- All purchases not designated for offsite storage will remain onsite at Bonhams for a period of 21 days beginning the date of the auction. During this 21 day period, clients may remove such property themselves, make arrangements with the Bonhams packaging and shipping department or provide their own shipper for removal of all property. If a client does not retrieve his/her property or finalize shipping arrangements within 21 days, the purchases will be removed to the offsite storage facility of Box Brothers. Again, uplift charges for packing and transport from our gallery to Box Brothers will be charged by Box Brothers.
- Payment of the hammer price, premium and any applicable sales taxes must be made directly to Bonhams prior to the release of property. Any removal, storage or other fees due to Box Brothers should be made directly to Box Brothers.
- Change of shipping address must be authorized by Bonhams Revenue Manager, Martin Romero, before Box Brothers will be permitted to re-route your purchases.

CONDITIONS OF SALE

The following Conditions of Sale, as amended by any published or posted notices or verbal announcements during the sale, constitute the entire terms and conditions on which property listed in the catalog shall be offered for sale or sold by Bonhams & Butterfields Auctioneers Corp. and any consignor of such property for whom we act as agent. If live online bidding is available for the subject auction, additional terms and conditions of sale relating to online bidding will apply; see www.bonhams.com/WebTerms for the supplemental terms. As used herein, "Bonhams," "we" and "us" refer to Bonhams & Butterfields Auctioneers Corp.

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the purchaser. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the purchaser EQUAL TO 25% OF THE FIRST \$250,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$250,001 UP TO AND INCLUDING \$4,000,000, AND 12.5% OF THE AMOUNT OF THE BID PRICE OVER \$4,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any Arizona, California, Colorado, Connecticut, Florida, Georgia, Illinois, Massachusetts, Nevada, New Jersey, New York, Pennsylvania, Texas, Virginia, Washington, D.C., Washington state, or other state or local sales tax (or compensating use tax) and other applicable taxes.

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

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

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

To the fullest extent permitted by applicable law: The purchaser grants us a security interest in the property, and we may retain as collateral security for the purchaser's obligations to us, any property and all monies held or received by us for the account of the purchaser, in our possession. We also retain all rights of a secured party under the California Commercial Code. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to all other remedies available to us and the consignor by law, we may at our election: (a) hold the purchaser liable for the full purchase price and any late charges, collection costs, attorneys' fees and costs, expenses and incidental damages incurred by us or the consignor arising out of the purchaser's breach; (b) cancel the sale, retaining as liquidated damages all payments made by the purchaser; and/or (c) cancel the sale and/or

resell the purchased property, at public auction and/or by private sale, and in such event the purchaser shall be liable for the payment of all consequential damages, including any deficiencies or monetary losses, and all costs and expenses of such sale or sales, our commissions at our standard rates, all other charges due hereunder, all late charges, collection costs, attorneys' fees and costs, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the purchaser to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the purchaser. If all fees, commissions, premiums, bid prices and other sums due to us from the purchaser are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month (or, if lower, the maximum nonusurious rate of interest permitted by applicable law), on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

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

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

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

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

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

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

five (5) business days following the date of the sale. If not so removed, a storage fee of \$5.00 per lot per day will be payable to us by the purchaser beginning at the close of the 21st day following the sale, and we may thereafter transfer such property to an offsite warehouse at the purchaser's risk and expense. Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the purchaser. Bonhams can provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

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

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

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

MEDIATION AND ARBITRATION PROCEDURES

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

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

CONDITIONS OF SALE - CONTINUED

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

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

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

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

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

(A) All arbitration proceedings shall be confidential;

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

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

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

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

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

LIMITED RIGHT OF RESCISSION

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

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

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

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

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

LIMITATION OF LIABILITY

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

SELLER'S GUIDE

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at www.bonhams.com/us for more information or call our Client Services Department at +1 (415) 861 7500.

AUCTION ESTIMATES

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

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

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

CONSIGNING YOUR PROPERTY

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

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

PROFESSIONAL APPRAISAL SERVICES

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

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

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

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

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

ESTATE SERVICES

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

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

BUYER’S GUIDE

BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or call our Client Services Department at +1 (415) 861 7500.

Catalogs

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

Previews

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

Estimates

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

Reserves

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

BIDDING AT AUCTION

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

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

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

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

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

In Person

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

Absentee Bids

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

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

By Telephone

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

Online

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

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

Additional terms and conditions of sale relating to online bidding will apply. Please see www.bonhams.com/24265 or contact the Client Services Department to obtain information and learn how you can register and bid online in this sale.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

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

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

Currency Converter

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

Buyer's Premium

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

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

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

Payment

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

Sales Tax

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

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

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

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

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

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

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

Simultaneous sale property collection notice:

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

Handling and Storage Charges

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

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

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

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

Payment

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

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

Auction Results

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

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Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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

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

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

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

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

If successful

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

Please email or fax the completed Registration Form and requested information to:

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San Francisco, California 94103
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Fax +1 (415) 861 8951
bids.us@bonhams.com

Bonhams

Sale title: Fine Asian Works of Art	Sale date: Monday December 18, 2017
Sale no. 24265	Sale venue: San Francisco
General Bid Increments: \$10 - 200by 10s \$200 - 500by 20 / 50 / 80s \$500 - 1,000by 50s \$1,000 - 2,000by 100s \$2,000 - 5,000by 200 / 500 / 800s \$5,000 - 10,000by 500s \$10,000 - 20,000by 1,000s \$20,000 - 50,000by 2,000 / 5,000 / 8,000s \$50,000 - 100,000by 5,000s \$100,000 - 200,000by 10,000s above \$200,000at the auctioneer's discretion The auctioneer has discretion to split any bid at any time.	
Customer Number	Title
First Name	Last Name
Company name (to be invoiced if applicable)	
Address	
City	County / State
Post / Zip code	Country
Telephone mobile	Telephone daytime
Telephone evening	Fax
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.	
E-mail (in capitals) _____ By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.	
I am registering to bid as a private client <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.	

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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

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