

FINE ASIAN WORKS OF ART

Tuesday June 26, 2018



Bonhams



FINE ASIAN WORKS OF ART

Tuesday June 26, 2018 at 11am
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Saturday June 23, 10 am - 5 pm
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SALE NUMBER: 24904

Lots 1 - 400

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\$35

ILLUSTRATIONS

Front cover: Lot 19
Inside front cover: Lot 23
Inside back cover: Lot 139
Back cover: Lot 306, 307, 308

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RELIGIOUS ART
LOTS 1 - 58





1

Property from Various Owners

1
**A GILT COPPER ALLOY FIGURE OF
AMITAYUS**
Nepal, circa 14th century
Himalayan Art Resources item no.61594
4 1/2in (11.5cm) high

\$4,000 - 6,000

Provenance
Private American Collection



2

2
**A GILT COPPER ALLOY REPOUSSÉ
MANDORLA**
Tibet, 16th/17th century
Himalayan Art Resources item no.61600
11 3/4 x 20 1/2in (30 x 32cm) dimensions of
mandorla
12 1/2in (32cm) height with stand

\$6,000 - 8,000

Provenance
Acquired from a private New York collection

3

**A COPPER FIGURE FROM A WRATHFUL
DEITY ENSEMBLE**

Nepal, 16th/17th century

With remains of gilding; with stand.

Himalayan Art Resources item no.61598

5in (12.7cm) height of figure

6in (15.2cm) height with stand

\$2,000 - 3,000

Identified by the Saivite iconography of snakes, a tiger skin, trident, and tantric drum, this solid and beautifully modelled sculpture almost certainly depicts the Hindu god Rudra as he lays flat, his stomach crushed by a magnificent Buddhist shrine image of Kalachakra.

Provenance

A New York Private Collection, by 1980s



3

4

**A GILT COPPER SHRINE OF VISHNU
WITH LAKSHMI AND GARUDA**

Nepal, dated 1617

Himalayan Art Resources item no.61593

6 1/2in (16.5cm) high

6 1/4in (16cm) length of base

\$4,000 - 6,000

Surviving with a buttery patina, this charming bronze has a Nepali inscription around the foot of the base: "saṃ 737 bhādrapada śukla// śrī devajuyāke pratiṣṭhā yāñā// juro." Translated: "In the year of 737 (1617 CE), during the bright half of the Bhādra month (August/September), the consecration ceremony (*pratiṣṭhā*) of the great god was performed."

Provenance

Sotheby's, New York, 4 June 1994, lot 255



4



Front



Detail



Full front with mount

Thangkas from the Van der Wee Collection

5

A THANGKA OF SHAKYAMUNI

Eastern Tibet, 19th century

Distemper on cloth.

Himalayan Art Resources item no.100603

27 1/2 x 17 1/4in (70 x 44cm) the image

58 x 32in (147 x 81.5cm) with silks

\$10,000 - 15,000

Blending softer pastels with vibrant colors, and surrounding the gold-skinned Tathagata with multi-colored rainbows that break through sumptuous clouds, this thangka is a visual celebration of the Buddha. The ornate throne teems with life and stands out for its yellow dragons and lavender *makaras*. Devotees of all kinds – monastic, regal, and divine – adore him.

Published

Armand Neven, *Lamaïstische Kunst*, Brussels, 1975, no.127.

Armand Neven, *Art Lamaïque*, Brussels, 1975, no.127.

Jean Eracle, *Om Mani Padme Hum*, Morlanwelz, 1980, no.23.

Pia and Louis Van der Wee, *A Tale of Thangkas: Living with a Collection*, Antwerp, 1995, pp.18-20, fig.3.

Exhibited

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

Om Mani Padme Hum, Musée Royal de Mariemont, Morlanwelz, 25 April - 5 October 1980.

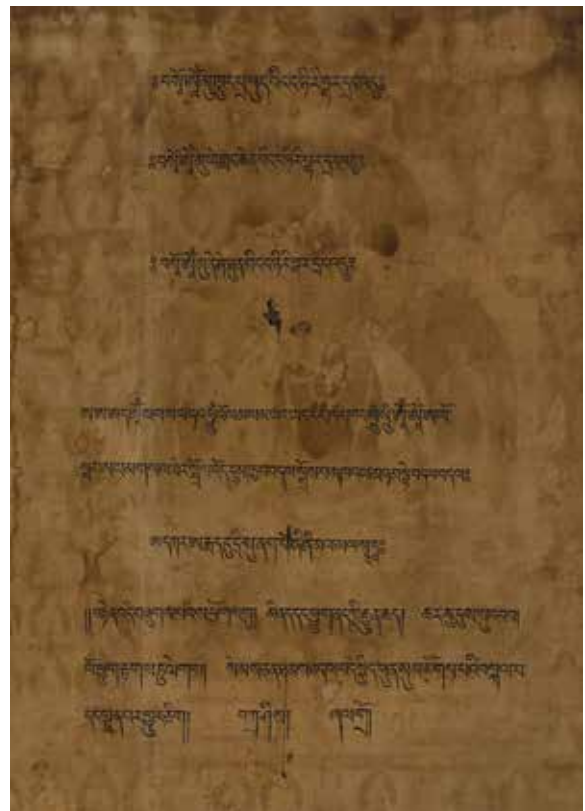
De Taal van de Thangka, Ethnographic Museum, Antwerp, 1995.

Provenance

The Van Der Wee Collection, Belgium, acquired in Dossenheim, 1970



Front



Back

6

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) the image

50 1/2in length with cloth mount

\$6,000 - 8,000

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 Gyaltzen, 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



7



8

Property from a Colorado Private Collector

7

A GILT COPPER ALLOY FOUR-ARMED BODHISATTVA
19th/20th century

Possibly depicting Shadakshari Lokeshvara as suggested by his principal hands held in anjali mudra and his secondary arms arched over broad shoulders draped with princely necklaces and a four-lobed cloud collar worn over an animal skin visible on his back, his elaborately arranged coiffure encircled by a narrow diadem and his crossed legs covered a tightly draped dhoti as he sits in dhyanasana on a double lotus plinth.

5 7/8in (15cm) high

\$3,000 - 5,000

8

A GILT COPPER ALLOY FIGURE OF VAJRAPANI
18th century

The wrathful deity with a fierce face and skull crown fronting his flame-red hair, dressed in a billowing shoulder scarf with snakes and necklaces of jewels and skulls hanging over his tiger skin dhoti, his raised right hand wielding a vajra and his left hand held in karana mudra as he strides in pratyalidha with his feet resting on snakes rising from a separately cast single-layer lotus petal plinth.

4 1/4in (10.8cm) high

\$3,000 - 5,000



9

9

A GILT COPPER ALLOY FIGURE OF AMITAYUS

19th/20th century

The Buddha of Infinite Light wearing a five-peaked crown, princely jewelry draped over a shoulder scarf and a dhoti trimmed with delicately chased borders, the separately cast vase that identifies him held in his hands joined in dhyana mudra as he sits in dhyanasana on a double lotus throne trimmed with minute pearl edging.
7 3/4in (19.5cm) high

\$3,000 - 5,000



10

10

A GILT COPPER ALLOY FIGURE OF BUDDHA

Tibet, circa 15th century

Himalayan Art Resources item no.61588

6 3/8in (16.3cm) high

\$5,000 - 8,000

Provenance

The Collection of Mr. and Mrs. Paul E. Manheim, acquired in New York before 1970

On loan to the Brooklyn Museum of Art, New York, 1970-2009

Christie's, New York, 16 September 2009, lot 777

Private American Collection



Thangkas from the Van der Wee Collection

11

A THANGKA OF TAGLA MEMBAR

Tibet, 18th/19th century

Distemper on cloth.

Himalayan Art Resources item no.73146

38 x 24 1/4in (96.5 x 61.5cm) the image

49 1/2 x 33 3/4in (125.8 x 85.5cm) the frame

\$10,000 - 15,000

Showcasing one of the most important deity's within Tibet's Bonpo religion, this fine example depicts Tagla Membar, the Tiger deity, holding his wheel and nine crossed swords, with Bonpos' founder, Tonpa Shenrab, smiling above his hair.

The sophisticated iconography multiplies Tagla Membar in each corner, with Black Razor Tagla at top right, White Razor Tagla at top left, "Piercing Bon, Red Blood-Face" at bottom left, "Officer, Red Blood-Face" at bottom right. Together they form Tagla's five-fold manifestation. The composition is further energized by animals and fighting scenes against the green landscape, with a yak, a garuda, a dragon, and a tiger at the upper part, and The Eighteen Haughty Ones below the central deity.

Published

Per Kvaerne, *The Bon Religion of Tibet: The Iconography of a Living Tradition*, Boston, 1996, pp.124-5, pl.39.

Provenance

The Van Der Wee Collection, Belgium, acquired by 1996



12

A THANGKA OF A REFUGE FIELD

Central Tibet, 19th century

Distemper on cloth.

Himalayan Art Resources item no.100608

25 1/4 x 16 1/4in (64.2 x 41.2cm) the image

33 1/2 x 24 1/2in (85 x 62.2cm) the frame

\$3,000 - 5,000

Compare the composition to a similar example sold at Sotheby's, New York, 19 September 2015, lot 718.

Published

Luc De Becker, *Tibetaans Boeddhistische Kunst*, Leuven, 1982, cat.34.

Pia and Louis Van der Wee, *A Tale of Thangkas: Living with a Collection*, Antwerp, 1995, pp.28-31, fig.8.

Exhibited

Tibetaans Boeddhistische Kunst, University of Leuven, Belgium, 25 October - 13 November 1982.

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

Provenance

The Van Der Wee Collection, Belgium, acquired in London, April 1968



13



14



15

Property from Various Owners

13

A GILT COPPER ALLOY FIGURE OF BUDDHA

Tibet, circa 15th century

Himalayan Art Resources item no.61587

3 5/8in (9.3cm) high

\$1,500 - 2,500

Provenance

The Gae and Sydney Berman Collection, New York, by 1990

Thence by descent

14

A BLACK STONE STELE OF GANESHA

Nepal, circa 17th century

6 1/4in (16cm) height of stone (sight)

8in (20.3cm) height including wood stand

\$2,000 - 3,000

Compare stylistically with a larger stele sold at Christie's, New York, 19 March 2013, lot 348, and another sold at Sotheby's, New York, 21 March 2012, lot 306.

Provenance

acquired from a private New York collection



16

15

A GILT COPPER ALLOY FIGURE OF BUDDHA

Tibet, 14th/15th century

Himalayan Art Resources item no.61586

6 1/2in (16.5cm) high

\$5,000 - 7,000

Provenance

The Gae and Sydney Berman Collection, New York, by 1990
Thence by descent

16

A PAINTED ZITAN FIGURE OF SYAMATARA

Qing dynasty, circa 17th century

Himalayan Art Resources item no.61595

4 3/4in (12cm) high

\$5,000 - 7,000

This endearing image of the Buddhist savior, Tara, is beautifully painted with gold and carved with fine details. Stylistically, it marries Northern Chinese and Mongolian artistic schools of the 17th century. Her oval face and wide lotus petals draw on the Zanabazar style, which can be compared to a bronze Marici in the Rubin Museum of Art (acc.#C2005.16.26). Meanwhile, her breasts and garments reflect idioms established by the imperial Qing workshops. The figure compares favorably to a related zitan figure also suggested to be from the Zanabazar school, sold at Christie's, New York, 15 March 2017, lot 230.

Provenance

The Gae and Sydney Berman Collection, New York, by 1990
Thence by descent



17

Property from a Colorado Couple

17

**A GEM-SET COPPER REPOUSSÉ ALTAR
Nepal, 19th/20th century**

Himalayan Art Resources item no.61602
12 3/4 x 24 3/4 x 1 in (32.5 x 63 x 40.5cm)

\$6,000 - 8,000

Provenance

Sotheby's, New York, 5 December 1992, lot 261



18

Property from Another Owner

18

**A GILT COPPER ALLOY REPOUSSÉ
PANEL OF VAJRASATTVA
Nepal, 16th/17th century**

Himalayan Art Resources item no.61611
13 3/4 x 8 in (35 x 20.3cm) the panel
14 in (35.5cm) height with stand

\$3,000 - 5,000

This finely executed panel would have been an iconographic element of a larger shrine. The distinct design of enclosing a figure in a vine roundel is probably inspired by Pala period stone sculpture, such as the schist panel in the Ford Collection, see Pal, *Desire and Devotion*, Baltimore, 2001, pp.p104-5, no.p42.

Provenance

Acquired from a private New York collection



19

Property from a Colorado Couple

19

A LARGE GILT-METAL FILIGREE AND INSET STONE VOTIVE PLAQUE

Nepal, 19th/20th century

Himalayan Art Resources item no.61603

29 1/2 x 25in (75 x 63.5 cm)

\$8,000 - 12,000

Worked in an intricate mesh of gilt wire inlaid in a dazzling array of semi-precious stones, this votive plaque would have been made for an early modern domestic shrine.

A closely related but slightly small example was sold at Bonhams, San Francisco, 27 Jun 2017, lot 8026. Additional examples of plaques like the present lot are held in the Art Institute Chicago (Acc# 1982.1674); the Newark Museum as published in Pratapaditya Pal, *Where the Gods are Young*, (New York: Asia Society, 1975), pp.113 & 132, no.83; and the Jacques Marchais Museum of Tibetan Art as published in Lipton & Raghub, *Treasures of Tibetan Art*, New York, 1996, p. 229, no. 121.



20

Property from Another Owner

20

A THANGKA DEPICTING SCENES FROM THE AVADANAKALPALATA

Eastern Tibet, Palpung style, 18th century

Distemper on cloth. Recto with a line of gold Tibetan inscription.

Himalayan Art Resources item no.61605

32 3/4 x 23 7/8in (83 x 60.5cm) the image

49 3/4 x 32 1/4in (126.5 x 82cm) the frame

\$5,000 - 7,000

This thangka comes from a set of 23 paintings depicting the *Avadanakalpalata*, a collection of 108 stories based on the 11th-century text, *Leaves of Heaven Tree*, composed by the Kashmiri poet Kshemendra.

The famed 18th-century artist and hierarch of the Kagyu order, Situ Panchen (1700-1774), commissioned an *Avadana* set at Palpung Monastery in Eastern Tibet, of which this painting is part of a subsequent iteration. Distinct among Tibetan painting styles, his design features narrative scenes sprawled across a hilly, verdant landscape. The current painting illustrates stories number 106 (The Integrity of Prince Kanakvarman), 107 (The Householder Suddhodana's Wealth), and 108 (Jimutavahana's Sacrifice).

Compare the present lot with other *Avadana* thangkas in the Rubin Museum of Art (Jackson, *Patron and Painter*, New York, 2009, p.124, fig.6.11); and the Los Angeles County Museum of Art (Pal, *Art of Tibet*, Los Angeles, 1990, p.165, no.P28). Also see Bonhams, New York, 17 March 2014, lot 34; and Christie's, New York, 15 March 2016, lots 216-8.

Provenance

Private Collection, Washington, D.C., acquired in India in 1964
Thence by descent

Thangkas from the Van der Wee Collection

21

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 46cm) the image

46 3/4in (119cm) length with cloth mount

\$3,000 - 5,000

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



21

22

A THANGKA OF TAGLA MEMBAR

Tibet, 18th century

Distemper on cloth.

Himalayan Art Resources item no.100651

21 1/4 x 18 1/8 in (54 x 46cm) the image

44 1/4in (112.5cm) length with cloth mount

\$2,000 - 3,000

Published

Pia and Louis Van der Wee, *A Tale of Thangkas: Living with a Collection*, Antwerp, 1995, pp.133&135, fig.63.

Per Kvaerne, *The Bon Religion of Tibet: The Iconography of a Living Tradition*, Boston, 1996, pp.122-3, pl.38.

Exhibited

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

Provenance

The Van Der Wee Collection, Belgium, acquired by 1995



22



23

Property from Another Owner

23

A THANGKA OF BUDDHA

Tibet, 18th century

Distemper on cloth.

Himalayan Art Resources item no.61608

49 x 29 1/4 in. (124.5 x 74.3 cm) the image

66 x 46 3/4 in. (167.5 x 118.5 cm) the frame

\$8,000 - 10,000

This beautiful large painting places Buddha in the middle of a mountainous landscape, with attendants and monks to each side, a lively heaven scene above, and groups of worshipers and deities below. Landscape elements - trees, waters, and rocks - are meticulously rendered with a primitive sense of realism.

The present lot is possibly part of a thangka set depicting the seven earthly Buddhas, with the current painting representing Shikhi, and six others depicting Vipashyin, Vishvabhu, Krakucchanda, Kanakamuni, Kashyapa, and Shakyamuni. Refer to a seven Buddhas thangka set in the Palace Museum collection, see *Gu gong bo wu yuan cang wen wu zhen pin quan ji: Zang chuan fo jiao tang ka*, Hong Kong, 2003, pp.99-105, nos.89-95.



24



25

Property from a Colorado Couple

24

A GOLD AND SILVER DAMASCENED IRON BEER JUG

Eastern Tibet, 17th-19th century

Damascened with scrollwork and auspicious emblems in gold and silver; with brass fittings.

Himalayan Art Resources item no.61601

14 1/2in (36.8cm) high

\$6,000 - 8,000

Made in Derge, renowned for its damascene, this elaborate vessel combines a Central Asian shape with Tibetan decorative motifs. A similar beer jug with dragon patterns is held in the collection of Victoria and Albert Museum (acc.# IM.22-1928).

Provenance

Sotheby's, New York, 5 December 1992, lot 266

Property from Various Owners

25

A SILVER AND COPPER INLAID BRASS ALLOY FIGURE OF SONAM LHUNDRUP

Tibet, 16th century

Tibetan inscription at the back of the lotus base identifies the figure as Lowo Kenchen Sonam Lhundrup (1456-1532).

Himalayan Art Resources item no.61589

5in (12.7cm) high

\$5,000 - 8,000

Among the most famed scholars in Tibetan history, Lowo Kenchen Sonam Lhundrup is often depicted with his distinctive hairline and his associated attributes, a sword and a book (missing from the present lot). Three other portrait bronzes of the master were sold at Bonhams, New York, 14 March 2017, lots 3275-7.

The hexagonal patterns within his monastic robe across his chest are also seen within an important dispersed Sakya lineage set, of which 18 are at Ngor monastery in Central Tibet (c.f von Schroeder, *Buddhist Sculptures in Tibet*, Vol. II, Hong Kong, 2003, pp.1208-17, nos.331-335E).

Provenance

Acquired from a private New York collection



26

26

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 1/2in (24.1cm) diameter of bowl

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

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

\$2,000 - 3,000

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



27

27

A GOLD, SILVER, AND COPPER INLAID IRON SET OF IMPLEMENTS FOR THE BARDO RITUAL

Tibet, circa 18th century

Himalayan Art Resources item no.61604

8in (20.3cm) length of case

\$2,000 - 3,000

In a discussion of a similar container in the Essen Collection, a dough effigy representing the ego of the practitioner is placed within the 'dungeon triangle' case during the ritual and is destroyed by the various accompanying implements. See Essen & Thingo, *Die Gotter des Himalaya*, Munich, 1989, no.536. This set is particularly fine for its inlaid handles of precious metals.

Provenance

Private New York Collection, acquired in Nepal in 1973



28

Property from a Colorado Couple

28

A WOOD BHAIRAVA MASK

Nepal, 16th/17th century

With remains of red and yellow puja materials on the surface.

Himalayan Art Resources item no.61599

19 5/8in (49.8cm) height of mask

22 1/2in (57cm) height including wood display stand

\$10,000 - 15,000

Carved with the enthralling iconography of a third eye, snake crown, crescent moon, and flaming hair, such impressive Bhairava masks are the draw of the most anticipated annual festival of the Kathmandu valley, the Indraajatra in September. At which time, alcohol is poured through the mouth of the god onto the recipients of his blessings. Other close examples were sold at Bonhams, New York, 19 March 2018, lot 3040, and 19 March 2012, lot 1094. Also compare with a larger mask published in Nies, *Spirit of Compassion*, Antwerp, 1995, pp.28-9.

Provenance

The James and Marilyn Alsdorf Collection

Sotheby's, New York, 5 December 1992, lot 21



29

29

A SANDSTONE BUST OF A GODDESS

North India, Post-Gupta period, circa 7th century

With an antique wood base.

12 5/8in (32.1cm) height of sculpture

16 3/4in (42.5cm) height including wood base

\$4,000 - 6,000

For a stylistic comparison of the physiognomy and jewelry, see Pal, *The Sensuous Immortals*, Los Angeles, 1977, pp.40-1, no.17.

Provenance

Sotheby's, New York, 4 June 1994, lot 303

Nasli and Alice Heeramanneck Collection

Property from Another Owner

30

A TERRACOTTA HEAD OF A WOMAN

Ancient Region of Gandhara, 4th/5th Century

9 1/8in (23.1cm) high

\$8,000 - 12,000

In contrast to the majority of surviving material from Gandhara, consisting of stylized Buddha images, the present head is a rare and nuanced example of clay sculpture drawing on Roman traditions of portraiture, conveying mood, emotion, and individuality. Perhaps part of a larger original ensemble, her enigmatic glare appears to respond with wonderment to that she beholds, perhaps a conversion scene. Further examples from The Kronos Collection are held in the Metropolitan Museum of Art, published in Lerner, *The Flame and The Lotus*, New York, 1984, pp.38-9, no.8. Also see, Lerner, *The Lotus Transcendent*, New York, 1991, p.104, no.73.

Provenance

Sotheby's, New York, 12 December 1977, lot 38 (pl.IX)

Private European Collection, 1977-1990

Christie's, New York, 3 October 1990, lot 205

Royal-Athena Galleries, New York, 1 July 1991

Private Colorado Collection





31

Property from a Colorado Couple

31

A SCHIST STUPA BASE WITH RELIEFS OF BUDDHA

Ancient Region of Gandhara, 2nd/3rd century

Of hollow cuboid section, each face carved with an enthroned Buddha seated between two worshipers framed by upright columns at each corner supporting a garland architrave.
7 1/8 x 11 1/4 x 11 1/4 in (18.1 x 28.5 x 28.5 cm)

\$3,000 - 5,000

Compare to a closely related example sold at Christie's, New York, 19 March 2013, lot 242.

Provenance

Sotheby's, New York, 1 December 1993, lot 291



32

Property from Various Owners

32

A SANDSTONE HEAD OF A JINA

Rajasthan, 10th/11th century

7 1/2 in (19cm) height of head
13 1/4 in (33.6cm) height including wood stand

\$8,000 - 12,000

Compare the facial type and eyebrows to a sculpture of a celestial woman, attributed to the Kota region in Rajasthan, 950-975 CE, published in Desai & Mason (eds), *Gods, Guardians, and Lovers*, New York, 1993, p.157, no.11.

Provenance

Private New York Collection, acquired in New York before 1975

33

AN ILLUSTRATION FROM A RAGAMALA SERIES

Murshidabad, late 18th century

Opaque watercolor and gold on paper.

9 1/2 x 4 in (24.3 x 10.1cm) the image
12 1/4 x 6 5/8 in (31.1 x 16.8cm) the folio

\$4,000 - 6,000

For a closely related series in the collection of Mrs. D'Arcy Hart, see Skelton, *Murshidabad Painting*, Marg, Vol.X, 1956, nos.4 & 5, p.13. For other ragamala compositions of the late 18th century in Lucknow and Murshidabad, see Falk & Archer, *Indian Miniatures in the Indian Office Library*, London, 1981, pp.448-80.

Provenance

H.P. Kraus, Rare Books and Manuscripts, New York, 1980s



33



33

34

A BRASS ALLOY FIGURE OF AMBIKA
Gujarat, Post-Gupta period, circa 8th century

3 3/8in (8.8cm) height of figure

4 5/8in (11.8cm) height with stand

\$3,000 - 5,000

Surviving with an attractive, buttery patina, this image of Jainism's foremost protector goddess has been the object of much propitiation over the centuries. Its distinctive voluminous physiognomy is idiomatic of the Post-Gupta period in India (6th-8th centuries). Moreover, the roundels within her halo are commonly associated with an important group of bronzes found at Akota (ancient Ankottaka) in Gujarat in 1951, most of which are attributed to the 7th century (cf. Granoff (ed.), *Victorious Ones*, New York, 2009, pp.196-7, no.S19). Comparison with the various finds from Akota suggest that, for an original context, this indomitable figure would have flanked the proper left of a principal Jina. (cf. *ibid*; Pal, *The Elegant Image*, New Orleans, 2011, pp.88-90, nos.47-49; Carlton Rochell Ltd, *Road to Enlightenment*, New York, 2004, no.10).

Provenance

The Gae and Sydney Berman Collection, New York, by 1990
Thence by descent



34



35



35

Property from the Elizabeth and Willard Clark Collection

35
A COPPER ALLOY FIGURE OF BUDDHA
 Thailand, Ayutthaya period, 15th century
 Himalayan Art Resources item no.61597
 19 1/2in (50cm) high

\$5,000 - 7,000

Despite of the losses to his right arm and leg, this exquisitely cast figure remains quintessentially serene. His oval face and beak-like nose reveal strong Sukhothai influence adopted by the Ayutthaya kingdom in Northern Thailand. Compare to the faces of two Sukhothai style Buddha figures published in Bowie (ed.), *The Sculpture of Thailand*, New York, 1972, pp.100-1, nos.59-60.

Provenance
 The Elizabeth and Willard Clark Collection, California

36
TWO COPPER ALLOY HEADS OF BUDDHA
 Thailand, early Ayutthaya period, circa 14th century
 One U-Thong A style with a Khmer physiognomy; the other U-Thong C style with Sukhothai features; each with a stand.
 8 5/8in (22cm) high, the larger

\$2,000 - 3,000

Provenance
 The Elizabeth and Willard Clark Collection, California

37
A COPPER ALLOY HEAD OF BUDDHA
 Northern Thailand, Ayutthaya period, circa 16th century
 with stand
 7 1/4in (18.4cm) high

\$1,500 - 2,500

Provenance
 The Elizabeth and Willard Clark Collection, California



36



37

38

**A GROUP OF THREE COPPER ALLOY
FIGURES OF BUDDHA**

Thailand, 17th-20th century

Consisting of a gilt-lacquered Rattanakosin style Crowned Buddha (circa 19th century); a gilt-lacquered U-Thong A style Buddha (probably 20th century); and a Northern Thai, Ayutthaya period figure of Buddha (circa 17th century).

9 1/4in (23.5cm) height of largest

\$1,000 - 1,500

Provenance

The Elizabeth and Willard Clark Collection,
California



38



39



39

Property from the Estate of Mrs. Jane Rau

39

A COPPER ALLOY FIGURE OF BUDDHA

Thailand, Kamphaeng Phet, circa 15th century

27 1/2 in (70 cm) high

\$10,000 - 15,000

To be sold without reserve

This large and well-cast sculpture exemplifies the Kamphaeng Phet style, with a particularly well-achieved philtrum that undulates and confidently defines the contours of his sweet and approachable smile. Compare the aforementioned proportions of the head as well as the typical three-layered flame finial (as opposed to four), abbreviated 'fishtail' lapel by the navel, and planar feet, to those of a Buddha from Wat Phra That in the Kamphaeng Phet National Museum (Rooney, *Ancient Sukhothai*, Bangkok, 2008, p.211; and a head in the same, p.51).

Provenance

The Estate of Mrs. Jane Rau, New York, acquired by 1971

Property from Another Owner

40

A GOLD AND LACQUER KAMMAVACA SUTRA

Myanmar, Mandalay period, 19th century

Two wood lacquered, illustrated end covers. 16 double sided folios including two with illustrated covers. Folios are red lacquer and gold with black lacquer script. Each folio is numbered. 4 folios with cartouches with celestial adorants illustrated. 2 with text on one side and illustration on other, 2 with illustrations on covers and the rest are with double sided text.

Himalayan Art Resources item no.61609

5 3/8 x 21 3/4 in (13.5 x 55 cm) folios

5 3/8 x 22 1/4 in (13.5 x 56.5 cm) covers

\$2,000 - 3,000

Consisting of passages from the Buddhist canon *Tipitaka*, *Kammavaca* manuscripts are usually highly ornamental, with thickly applied lacquer and gilded decorations on both covers and leaves, and Pali text written in ornate Burmese characters - 'tamarind-seed' script. They are often commissioned by lay patrons as gifts to monasteries.

Provenance

Private Belgian Collection, acquired in Antwerp in 1980s



40



40 (detail)

CHINESE RELIGIOUS ART
LOTS 41 - 58



Property from the Orson Wells Estate

41

A POLYCHROME PAINTED WOOD FIGURE OF GUANYIN
Ming dynasty

Seated in a relaxed pose with the right knee crossed onto the pendant left leg and both hands joined beneath the right kneecap, the head with youthful features surrounded by the remains of a crown fronting a tall chignon, the slender body clothed in a princely necklace and long shoulder scarf that falls downward and away from the voluminous folds of the deity's skirt, the back of the figure partially hollowed out with a vertical rectangular recess.

38 3/4in (98.5cm) high

\$7,000 - 9,000

Provenance

Purchased by Orson Welles in Hong Kong during filming in 1957

Among surviving wooden figures of Guanyin, the most prevalent posture is of 'royal ease,' usually with the left leg pendant and the raised right knee supporting the deity's right hand. However the cross-legged pose of this wood figure has counterparts on clay sculpture preserved in various temples. For a figure of Guanyin preserved in its original setting of rocks and waves on the walls of the Moni Hall at Longxing Temple, Zhengding County, Hebei Province, see Angela Falco Howard (et al.), *Chinese Sculpture* (Beijing, 2006), pp. 386 and 387, plate 4.28. The same cross-legged pose was used for one of the twelve Pratyeka Buddhas at the Guanyin Tang, Changzhi City, Shanxi, established in 1582: see *Zhongguo meishu quanji. Diaosu ben 6 - Yuan Ming Qing diaosu* (Beijing, 1988), nos. 88 and 90, pp. 26, 80 and 82.



41 (Two views)



42

Property from a Colorado Private Collector

42

TWO CAST BRONZE FIGURES DEPICTING MANJUSHRI AND SAMANTABHADRA

Ming dynasty

Manjushri identified by the recumbent lion and Samantabhadra by the recumbent elephant supported on matching double lotus plinths, the identical crowns worn and mirror-image poses of the divinities indicating that they were cast as a triad set with the central figure of Shakyamuni Buddha now lost; the weathered bronze surfaces showing traces of gilt lacquer.

13 7/8in (35.2cm) high

\$10,000 - 15,000

Property from Another Owner

43

A GILT COPPER ALLOY FIGURE OF SHAKYAMUNI BUDDHA QING DYNASTY, 17TH/18TH CENTURY

Cast in two parts: figure and base.

Himalayan Art Resources item no.61555

9in (22.8cm) high

\$12,000 - 16,000

This sizable Qing dynasty bronze displays the classic features of a round face with a cheerful smile, a lavish robe with incised hems and heavy pleats pooling across his legs, and faultless double lotus pedestal with an upper beaded edge. It compares favorably to similar examples published in von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p.550, no.157A; Puckle, *A Collection of Buddhist Bronzes from Mongolia*, Flagstaff, 1969, no.1; and Tulku, *Sacred Art of Tibet*, San Francisco, 1972, pp.82-3, no.31.

Published

Tadeusz Skorupski, *The Path to Enlightenment: Buddhist Art through the Ages*, Spink, Singapore, 1997, p.30, no.19.

Provenance

a Washington State Private Collection

Spink & Son Ltd, Singapore, 1997 **Property from a Colorado Private Collector**



43 (Two views)



44



44 (detail)

44

A GILT BRONZE SEATED FIGURE OF AMITAYUS

Qianlong period, dated by inscription to 1770

The crowned figure holding his hands in dhyana mudra and seated dhyanasana on a rectangular plinth draped with a long cloth and a flower head at its center above the inscription *Da Qing Qianlong gengyin nian jing zao*, a separately cast flaming mandorla attached at the back, the interior of the plinth stamped with one seal reading *bao* (precious), the number possibly reading 45, and an incised inscription partially reading *ding*. 8 1/4in (21cm) high

\$4,000 - 6,000

This example of the Buddha of Eternal Life and Eternal Light (Ch. Wuliangshoufo) was likely one of the 10,000 commissioned by the Qianlong emperor to celebrate his sixtieth birthday, as well as the birthday of the Empress Dowager. Other examples of the image are known with inscriptions dated to the xinsi (1761) and gengzi (1780) years. For a practically identical image of the deity with inscription to 1770 that retains the vase attribute lacking in this lot, see lot 3166, sold in San Francisco sale 21008, 9 October 2013, the interior base also showing the stamped seal *bao*, an incised mark reading *wen ding* and the Suzhou numerals corresponding to 142.



45

45

A CAST BRONZE TWELVE-ARM FIGURE OF GUANYIN

Ming dynasty

Dressed in princely jewelry, a shoulder scarf and a dhoti with incised lotus flower bands as he sits in the posture of meditation, his principal hands held in anjali mudra with various attributes held in the hands on the accessory arms issuing from his shoulder, his broad face showing a third eye on the forehead beneath a five-pointed crown.

8 1/2in (21.5cm) high

\$2,000 - 3,000



46

46

A CAST BRONZE FIGURE OF GUANYIN AND A GILT-LACQUERED BRONZE LOTUS BASE FOR A BUDDHIST STATUE

Ming dynasty

The figure of Guanyin wearing an openwork crown fronted with a miniature figure of Amitabha, elaborate jewelry and voluminous robes incised with lotus flower borders falling from his shoulders as he sits dhyanasana with a willow stem in the raised right hand and a cup in the left hand, the surfaces showing traces of gilt; the bronze base cast for a different Buddhist deity that is no longer preserved, formed as a lotus flower in bloom above a tall foot reticulated with scroll work and fronted with the trailing ends of a sash worn by the divinity, the surfaces covered with worn layer of reddish-gold lacquer. [2]

11 1/2in (29cm) height of Guanyin

5in (12.7cm) height of lotus base

\$8,000 - 12,000



47

47

A GILT LACQUERED BRONZE FIGURE OF BUDDHA

Ming dynasty

Displaying typical iconography, the figure surmounted by a prominent usnisa and crisply cast hair curls, seated in the posture and gesture of meditation, attired in a robe draped over the shoulders exposing the chest, all raised atop an unsealed double lotus plinth, the exterior surfaces displaying traces of gilt and lacquer.

10 1/4in (26cm) high

\$4,000 - 6,000



**Property Sold to Benefit Art Scholarships at
University of Washington**

48

A CAST BRONZE FIGURE OF THE BUDDHA
16th/17th century

Cast with tight curls rising on a tall ushnisha, a wide brow and downcast eyes on his full face, his right hand lowered in bhumisparsa mudra and his left hand resting palm-upward on his legs crossed in meditation, a lotus flower and cloud pattern incised on the borders of his outer garment as he sits upon a double lotus-petal plinth, the surfaces showing traces of gilt lacquer, red and green pigments.

16in (40.5cm) high

\$7,000 - 9,000

Provenance

Acquired in Korea after the Korean War Armistice



Front



Back

Property from a San Francisco Bay Area Couple

49

A FINE BRONZE FIGURE OF GUANYIN

17th century, Shisou mark

The diminutive figure elegantly cast with crossed hands resting on her right knee in the pose of royal ease swathed in voluminous robes gracefully cascading down her sloping shoulders setting off her oval face framed by a tightly coiffed chignon, the edges of her robe inlaid in fine wire with an intricate floral pattern simulating brocade, the two character *Shisou* mark inlaid below her collar.

7 3/4in (19.7cm) high

\$15,000 - 25,000

Provenance

Dr. John D. DiMichele, purchased on his tour of duty in Japan, 1950, by descent



Property from a Colorado Private Collector

50

A GILT-LACQUERED BRONZE SEATED FIGURE OF A TWENTY-FOUR ARM GUANYIN

Ming dynasty, 16th/17th century

Seated dhyanasa with his crossed legs enveloped in drapery, a scarf and a jeweled necklace hanging from his shoulders and a tall reticulated crown encircling his head, the crown fronted with three seated Buddhas and continuing on the back above three tiny wrathful heads issuing from the back of his neck, his principal hands held in anjali mudra above two subsidiary hands holding a book while various ritual objects fill sixteen hands and the two hands nearest the crown are meant to hold a separately cast arch of clouds centered with a seated image of Amitabha, the surfaces showing remains of gilt lacquer on the red lacquered metal ground.

21 1/4in (54cm) height of figure to top of crown

25 3/4in (65.5cm) height including separately cast Amitabha arch

\$40,000 - 60,000

The esoteric form of Avalokiteshvara can have as many as a thousand arms and eleven heads, some of which can show a wrathful face. The presence of the seated Amitabha on the separately cast cloud arch also indicates that this unusual image with twenty four arms and four heads depicts the same deity.

A very similar gilt lacquered bronze sculpture of a twenty-four arm Guanyin, also with a seated Amitabha Buddha on an arch over the crown but cast seated on a double lotus base, was sold in Christie's, New York sale 11928, 17-18 March 2016, lot 1416 (*26 3/4in [67.9cm] high*, also as Ming dynasty, 16th-17th century).



50 (Two views)



51



51

Property from Various Owners

51

A PAIR OF THANGKAS DEPICTING AMITAYUS Qing dynasty, 18th century

Himalayan Art Resources item no.61606-7
25 5/8 x 16 1/4in (65 x 41.3cm) the images
47in (119cm) length with cloth mounts

\$2,000 - 3,000

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 famed Yonghegong collection, see Qi, *Beautiful Thangka Paintings in Yonghegong*, Vol.1, Beijing, 2001, p.41.

Provenance

Private European Collection, before 1961
Thence by descent

52

No Lot



53

53

A CAST BRONZE SEATED GUANYIN WITH SILVER WIRE INLAY

Late Qing dynasty

Seated on an oval mat in the posture of royal ease with both hands resting on her raised right knee, her voluminous robes outlined in silver wire with scattered blossoms, border bands of lotus and leaf sprays and the two-character signature *Chen Gui* centering her back, a raised silver circular urna on her forehead and a pearl cabochon set into her necklace.

8 1/4in (21cm) high

\$4,000 - 6,000





54

54

A PAIR OF CAST IRON FIGURES OF BODHISATTVAS

17th century or earlier

The crowned female figures depicted in loose robes open to reveal elaborate jewelry, holding their right arms at their sides while their left hands support a flower or an unidentified object at chest level, their bare feet standing upon a lotus plinth raised upon an additional base; the exterior displaying traces of gilt lacquer.

16 1/2in (42cm) high

\$5,000 - 7,000



55

55

TWO CAST BRONZE SCULPTURES

17th century

The first depicting a seated bodhisattva attired in princely raiment holding a vase in the right hand above the ankles and the left hand in *vitarkamudra*, all raised atop a lotus plinth; the second depicting a standing Goddess of the Morning Clouds (*bixia yuanjun*) or other Daoist Goddess as identified by the remains of three phoenix in her elaborate chignon, here proffering a box at waist-height in two hands, all raised atop a footed stand.

12 1/4 and 16 1/2in (31 and 42cm) high

\$2,800 - 3,500

56

No Lot

57

A SMALL GILT BRONZE FIGURE

18th century

The crowned and bearded figure dressed in a billowing scarf and elaborately detailed layers of armor as he stands on a separately cast base incised with flowering plants, his hands lacking identifying attributes but their positions suggesting that he could be one of the Four Heavenly Kings.

6 3/8in (16.3cm) high

\$5,000 - 8,000



57

58

**A POLYCHROME-PAINTED WOOD
FIGURE OF GUANYIN**

Ming dynasty elements

His narrow head encircled by a replacement crown fronted with an image of Amitabha Buddha worn over his hair arranged in a top knot and long braids, his necklaces and the top edge of his undergarment framed by a long outer garment that covers his shoulders, falling in symmetrical folds below his hands held in dhyana mudra and his legs crossed in the same posture of meditation.

28 3/4in (73cm) high

\$3,000 - 5,000

Provenance

Acquired from a New York private collection



58



JADE CARVINGS
LOTS 59 - 94





59

Property from a Santa Fe Collection

59

**A CARVED JADE ARCHAISTIC BELL
WITH UNDERCUT DRAGONS**

Ming dynasty

The bell of elliptical section and tapering walls, incised on one side with circular bosses and scrolling panels in imitation of the early bronze prototype and repeated on the reverse above a kui dragon in deeply undercut relief while another deeply undercut kui dragon encircles the suspension shaft with an applied metal suspension loop; the interior hollowed and the matrix of mottled straw hue with prominent dark russet markings polished to a soft luster.

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

4 1/2in (11.5cm) height including metal suspension loop

\$4,000 - 6,000

Provenance

Sotheby's New York, lot 21, unidentified sale tag
Unidentified museum collection, an acquisition number 76.509a inscribed in red paint on interior surface



60

Property from the Collection of Ed Arnold

60

**TWO ARCHAIC-STYLE JADE CARVINGS
17th/18th century**

The first a bi disk, of traditional flattened thinly-sectioned ring shape, carved to one side in a pattern of bosses between raised interior and exterior edges encircling the perimeters, the underside undecorated; the second a short cong section, the exterior square edge very slightly distended displaying edges and corners adorned in shallowly raised geometric patterns, the interior cylindrical mouth and foot rims protruding and smoothly polished; both pieces of predominantly dark brown color displaying patches of lighter hue and deterioration to the stone.

4 3/4in (12cm) diameter of bi disk

2 1/2in (6.4cm) width of cong

\$3,000 - 5,000



Property from a Palo Alto, California Estate

61

A CELADON JADE BOULDER

18th/19th century

Of irregular ovoid shape, carved in high relief with a boy riding an ox as he plays the flute, a bearded elder with a branch and a young attendant carrying a pole with ribboned pennant caught in the wind as they travel on a tree-shaded path above a waterfall to a rural amid vegetation and faceted rock surfaces that continue on the reverse side following some of the natural surface fissures, straw-colored veins and russet patches in the stone of mottled gray-green hue polished with a soft luster.

7 1/4in (18.3cm) long

6 3/4in (17cm) height including later wood stand

\$8,000 - 10,000

Provenance

Gump's, San Francisco, California, purchased 1978 or before, by repute, thence by descent



62 (Front)



62 (Back)

Property from a Montana Estate

62

A FINE PALE GREENISH-WHITE JADE SCREEN WITH CARVED LANDSCAPE

Late Qing dynasty

Of tall section with an 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

\$20,000 - 30,000

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 of calligraphy also attributed to Bi was sold as part of lot 6498 in our San Francisco sale 24266, 19 December 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 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: Jadeaware (III)) (Hong Kong, 2006), p. 85 no. 72.

On the other hand, note that the final poem on this plaque as well as line-drawing depicting Lingyan Mountain nearly identical to this carved jade landscape 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* (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.



63 (Front)



63 (Back)

Property from a Tennessee Collector

63

A JADE DOUBLE LOTUS GROUP

19th century

The two lotus buds with deeply hollowed pods carved as rising amid undercut lotus stems, leaves and water grasses with incised details; the pale greenish-white matrix marked with cloudy white inclusions, faint russet veins and opaque straw-colored patches; the pieced wood stand with four legs supporting a band of scudding waves.

7 1/2in (19cm) length of jade

5 1/2in (14cm) height including wood stand

\$6,000 - 9,000



64

Property from Another Owner

64

A CELADON JADE BOY ON AN ELEPHANT

Qing dynasty

The young child holding onto a deeply undercut ruyi scepter as he clammers up the back of an elephant with its uplifted trunk echoing the shape of the scepter; the pale gray-green matrix marked with some pale russet-staining in natural surface fissures and polished to a soft luster.

3 1/4in (8.3cm) long

\$1,000 - 1,500



65

Property from a Tennessee Collector

65

A WHITE JADE FLORIFORM DISH

Republic period

The shallow well thinly sectioned as concave petals rising upward and outward from a handle worked as a composite peony flower and leaves on a curving stem that supports a loose ring, the concave base delicately finished as an oval-sectioned chrysanthemum flower, the translucent matrix of faint greenish-white hue showing cloudy white inclusions.

5 1/4in (13.5cm) long

\$5,000 - 7,000

66

A SPINACH JADE WATER COUPE WITH UNDERCUT DRAGONS

Republic Period

The large pebble of compressed and irregular ovoid form deeply hollowed on the interior and undercut on the exterior with four kui dragons climbing up the curving walls finished as swirling clouds; the mottled dark leaf-green matrix displaying some opaque white and pale green veins and polished to a soft luster.

5in (12.7cm) length across carving

\$3,000 - 5,000

Provenance

the printed paper label on the custom carved wood stand reading *Ashkenazie & Co.*

COLLECTION



66

67

A JADEITE WATER COUPE WITH RUSSET MARKINGS

Deeply undercut as a peach-shaped reservoir with thinly sectioned walls surrounded by a dragon fly climbing onto a slender branch issuing flower heads, leaves and berries colored with warm golden-brown veins in contrast to the icy white inclusions in the pale greenish-white matrix.

6 3/8in (16.2cm) long

\$2,500 - 4,000



67



68

Property from Various Owners

68

A SET OF SIX JADE BELT HOOKS

All of similar shape consisting of a dragon head hook peering at an undercut sinuous chilong crawling atop the curved ovoid spine, reversed by a raised nodule for suspension, all carved from stone of greenish gray hue.
3 3/4in (9.5cm) long

\$4,000 - 5,000

69

A SET OF SIX JADE BELT HOOKS

All of similar shape consisting of a dragon head hook peering at an undercut sinuous chilong crawling atop the curved ovoid spine, reversed by a raised nodule for suspension, all carved from stone of greenish gray hue.
3 3/4in (9.5cm) long

\$4,000 - 5,000



69

Property from a Pacific Northwest Private Collection

70

A CARVED JADE GU-FORM VASE
18th/19th century

Of flattened diamond-shaped section, comprised of a central nodule between a tall flared neck and a shorter foot separating gnarled scholars' rocks, the exterior sides supporting three undercut chilong dragons clutching branches of peaches and lingzhi or peering over the mouth rim, the reverse adorned in an incised cloud scroll; all rendered in stone of gray-green color marked with isolated dark flecks and icy white inclusions.
6 5/8in (17cm) high

\$3,000 - 5,000

Provenance

Christie's, London, 6 June 1988, Lot 17



70

Property from Another Owner

71
TWO CARVED JADE CLOTHING ACCESSORIES
19th century

The first a two-section belt buckle relief with two kui dragons crawling in high relief over the arched rectangular surfaces with indented corners, one dragon facing the dragon head hook and the other an oval sectioned loop and each section reversed by a reticulated vertical bar, the off-white matrix displaying a faint green tinge; the second a toggle carved as a lion playing with its cub, the tufts of fur accented with incised parallel lines and a suspension hole drilled at the front of the off-white matrix of pale straw hue.

6 1/4in (16cm) length of belt buckle

1 7/8in (4.8cm) length of toggle

\$3,000 - 5,000



71



72

Property from the Collection of Mrs. Horace Dodge (1871-1970), Grosse Pointe, Michigan

72
A CARVED JADE BELT HOOK
Qing dynasty

The hook deeply undercut as a horned dragon head with a drilled jawline facing a young dragon with raised scales on its backbone and line-incised mane standing in high relief on the curving handle reversed by a circular button; the subtly polished matrix of very pale gray-green hue marked with cloudy white inclusions.

3in (7.6cm) long

\$2,000 - 3,000

Provenance

From the collection of Mrs. Horace Dodge (1871-1970), Rose Terrace, Grosse Pointe, Michigan, thence by descent to the current owner



73

Property from Various Owners

73

TWO WHITE JADE DRAGON HOOKS AND A DRAGON BELT BUCKLE SET

**Larger dragon hook and belt buckle set:
18th/19th century**

The first a slender dragon hook with a deeply undercut chilong grasping a lingzhi branch while crawling along the curving shaft with a dragon head terminus, the underside carved with a flower-head button, the white stone displaying a faint grayish tinge; the second a two-section belt buckle carved in openwork with sinuous chilong, the dragon-head hook of one section fitted into an ovoid loop terminus of the other section, the evenly hued stone displaying tiny white specks and a few pale color striations; the third a small dragon hook with a plain curving handle and a circular button to the underside.

4 1/4 (10.7cm) length of first belt hook

3 7/8in (9.8cm) length of two-section belt buckle

\$2,000 - 3,000

74

A GROUP OF THREE JADE DECORATIONS

The first a belt slide in the shape of a handled vase decorated with a double-happiness character above a loose loop secured to two pegs issuing from the base of the vase, the underside with an undercut strip for attachment; the second an oval bracelet carved with two dragon heads facing a single precious pearl, their elongated horns and antennae raised in low relief conforming to the curve of the bracelet, their manes rendered with delicately incised lines; the third a fluidly reticulated pendant carved with two sinuous chilong dragons, now mounted with metal as a brooch.

3 1/8in (8cm) outer width of bracelet

2 3/8in (6.1cm) inner width of bracelet

\$1,800 - 2,500

Property from the Collection of Ed Arnold

75

A GROUP OF FIVE JADE CARVINGS

The first, a standing figure of Shoulao displaying traditional iconography and clasping a ruyi scepter; the second, a cube-form seal surmounted by a leonine finial and incised in a seven character *zhuan*shu inscription; the third, an archer's ring displaying raised relief decoration of a tiger beneath a pine tree sprouting from a rocky promontory; the fourth, a pebble carved as two confronting lions or puppies; and the fifth, a chilong or other mythical beast lithely curling in on itself to form a thin loop of ovoid shape; all five carved in stone of varied hues ranging from white to pale green gray.

2 3/4in (7cm) height of first and largest

\$2,000 - 3,000



74



75

Property from Various Owners

76

A NEPHRITE CARVING OF AN IMMORTAL AND DEER

Qing dynasty

Possibly depicting Zhong Kui, as suggested by the heavy beard framing his face, the official cap covering his head and the tiny bat resting on the plank held in his raised right hand as he rests one foot on a deeply undercut rock that also supports a deer standing behind him, its coat subtly incised with star-shaped spots; the off-white matrix of fairly uniform hue with pale russet staining on the reverse visible in some natural fissure lines. *2 7/8in (7.3cm) long*

\$3,000 - 4,000



76



77

77

A PAIR OF JADE QUAIL-FORM BOXES

The birds posed facing one another with their heads turned outward, their plump bodies covered with feathers worked in raised relief and each hollowed out to fit over an oval collar rising from the finished base with the legs and feet in low relief across the underside; a gray vein in the cloudy white matrix used for each bird head and all surfaces polished to a soft luster; each box resting on a reticulated wood display stand.

4 3/8in (11cm) length across each box

\$3,000 - 5,000

Property from an Arizona Estate

78

A CARVED WHITE JADE CIRCULAR PANEL WITH MIXED WOOD FRAME, STAND AND BASE

20th century

The panel carved in high relief with the immortal Magu being rowed by an attendant as she stands on a tree-trunk raft near two jars filled with the elixir of immortality, a crane perched on the bow and another crane hovering above in the clouds framing palace balustrades on Penglai Island in the upper right and a pine tree growing on the lower left shoreline; the circular frame of mixed burl and rosewood supported on an elaborately pieced stand carved as rope work that rests on a separate conforming base.

11 3/8in (29cm) sight diameter of jade

19 3/4in (50cm) diameter of wood frame

32 3/4in (83cm) overall height of frame, stand and base

\$10,000 - 15,000



78

**Property from a
Southern California Estate**
LOTS 79 - 94





79



Property from a Southern California Estate

79

A WHITE JADE MUGHAL-STYLE COVERED CENSER
Late Qing/Republic Period

The domical lid surmounted by a lotus flower finial and fitted into the globular body supporting opposing reticulated lotus-form handles suspending a single ring, the exterior surfaces incised in shallow relief with Mughal-style floral designs and raised atop a petallate foot; the semi-translucent stone of even white color with a light patch of natural russet inclusions.

6 3/8in (16.2cm) width over handles

\$10,000 - 15,000



80

80

A WHITE MUGHAL STYLE FOOTED CENSER

Late Qing/Republic period

Of lozenge form, the lid surmounted by a lotus flower finial and fitted onto the body supporting handles undercut as lotus flower branches facing upward and supported on a lozenge-shaped foot carved as a chrysanthemum flower opening amid four accessory feet shaped as lotus flower branches facing downward, the stone of even white color throughout.

4 1/4in (11cm) high

\$6,000 - 9,000



81

81

A FINE MUGHAL-STYLE PALE CELADON JADE OVAL DISH

Late Qing/Republic period

The paper-thin walls divided into eight elegant lobes, finely carved with lotus sprays and set-off by a pair of chrysanthemum blossom handles suspending single rings, the semi-translucent stone of an even pale sea-green color throughout.

8 3/4in (22.2cm) long

\$10,000 - 15,000



82

82

A MUGHAL-STYLE WHITE JADE TEAPOT

20th century

The compressed globular body carved in high relief as network of leafy foliage and fronted lotus on the fine white body continuing to the small curved spout and u-shaped handle, the matching cover supporting a chrysanthemum finial, the stone an icy white even color throughout.

2 1/2in (6.3cm) high

\$10,000 - 15,000





83



83

**A MUGHAL-STYLE COVERED CENSER
20th century**

The domical lid surmounted by a chrysanthemum flower finial and fitted into the globular body supporting opposing reticulated chrysanthemum-form handles suspending a single ring from leafy stems, the exterior surfaces intricately worked with meandering lotus scrolls rising from a lobed chrysanthemum petal foot, the stone a semi-translucent pale green color.

6in (15.2cm) wide

\$10,000 - 15,000



84

84

A BLACK AND WHITE JADE LOW BOWL
Late Qing/Republic period

The elegant white jade dish set on low tab feet and curving outward to floral handles highlighted with the black inclusions of the stone, the body of the dish an even white tone.

\$6,000 - 8,000



85

A PAIR OF CARVED SPINACH JADE BOWLS

Republic period

Each of compressed globular shape imitating Buddhist alms bowls, the exterior surface carved in high relief with four dragons emerging from a dense network of stylized clouds, the stone a mottled 'spinach' green tone stippled with black inclusions.

6in (15.2cm) diameter

\$6,000 - 8,000

Compare a jade bowl of similar style carving in the Palace Museum, Beijing, illustrated in *Zhongguo yuqi quanji*, vol. 6, (Hong Kong, 1994), pl.333. Further examples can be seen from the Thompson-Schwab collection sold at Sotheby's London, 09 November 2016, lot 26 and Christie's London, 31 May 1965, lot 163.

85



86

A SPINACH JADE SCROLL WEIGHT

Republic Period

Densely carved on the surface in high relief with two dragons centered on a flaming jewel, the mottled 'spinach' matrix of even color throughout.

13 1/2in (34.3cm) long

\$5,000 - 7,000

86



87

87

A FINE JADEITE COVERED VASE

The lavender, apple-green and white matrix carved and undercut with nine writhing dragons encircling the compressed hu-form body, the details of each dragon body picked out from the variegated stone with matching cover surmounted by a dragon finial.

10in (25.5cm) high

\$10,000 - 15,000

Provenance

The Lockwood Collection of Fine Chinese Jades



88

88

A WHITE JADE TEAPOT AND FOUR CUPS

20th century

Carved in the Mughal style with stiff leaves adorning the lower body of the vessel, and bud finial on the delicate cover, together with four small plain cups, all of an even white tone throughout.

3 1/2in (9cm) height of teapot

\$7,000 - 9,000



89

89

AN IMPRESSIVE PALE GREEN JADE 'CHAMPION' VASE
Late Qing/Republic period

Carved as a pair of tall cylindrical vessels joined by a phoenix with outstretched wings perched on the head of a crouching beast, their details visible in full round, each vessel decorated in low relief with a band of archaic C-scrolls flanked by a broad band of bosses and a lower border band of pendent cicada blades, the vessel fitted with a double cover surmounted by two dragons, their bifurcated tails interlocked, the semi-translucent stone of a pale greenish-white with patches of opaque gray.

9 7/8in (24.8cm) high

\$15,000 - 25,000



Compare a white jade champion vase with similar style carving in the Palace Museum, Beijing, illustrated in *Zhongguo yuqi quanji* vol. 6 (Hong Kong, 1994), pl.244. Another spinach jade example, Qianlong mark and period, is illustrated in *The Complete Collection of Treasures of the Palace Museum, Jadeaware III* (Hong Kong, 2006), p. 184, pl.151. A similar example sold in our London New Bond Street sale 24525, 17 May 2018, lot 158. See also Christie's Hong Kong sale, 1 June 2011, lot 3621.

90

No lot



91

91

A MUGHAL-STYLE WHITE JADE VASE

Republic Period

The high-shouldered ovoid body carved into the thinly sectioned walls in elegant low relief with interlocking lotus blossoms and leafy foliage, the semi-translucent pale white stone displaying a lavender tinge.

9in (22.9cm) high

\$10,000 - 15,000



92

92

A WHITE JADE CARVING OF A HORSE AND RIDER
20th century

The Central Asian figure, identified by his conical hat picked out on a russet highlight, posed sitting on a recumbent horse while holding the reins in one hand and a whip in the other, the translucent stone of an otherwise even white tone.

3in (7.6cm) long

\$5,000 - 8,000



93

A MUGHAL-STYLE PALE GREENISH-WHITE JADE COVERED VASE

20th century

Elegantly carved on the ovoid body with fronted lotus blossoms and leafy foliage, the domed cover surmounted with a chrysanthemum finial, the semi-translucent thin walls of the stone of even pale tone.

7 1/2in (19cm) high

\$5,000 - 7,000



94

A WHITE JADE CARVING OF GUANYIN

20th century

The demure figure wearing flowing robes with a string of prayer beads in her right hand, her intricately carved face with a cheerful expression set off by a high chignon, the pale white stone of a mottled even tone, the figure inscribed with a *Qianlong xinmao* date on the reverse.

8 1/2in (21.6cm) high

\$6,000 - 9,000

The inscription on the figure reads:

*namo daci dabeii,
Guanshiyin Pusa,
Qianlong xinmao nian,
qinglian gongfeng.*



CHINESE SNUFF BOTTLES

LOTS 95 - 136





95

Property from the Dr. Sylvan and Faith Golder Collection of Fine Chinese Snuff Bottles

95

A MOTTLED JADEITE SNUFF BOTTLE

19th century

Well-hollowed, of rounded rectangular form standing on a splayed oval foot ring, with a cylindrical neck, flat lip; the matrix of mottled apple-green and pale lavender coloration with a russet patch in the shoulder area.

2 3/8in (6cm) high

\$1,800 - 2,500

Provenance

Neal and Frances Hunter Collection

Eldred's Auction, Massachusetts, 2002

十九世紀 翡翠光素鼻煙壺



96

96

A LAVENDER AND GREEN JADEITE SNUFF BOTTLE

19th century

Well-hollowed, the rectangular bottle with cusped edges, standing on a conforming foot ring, finished with a tubular neck, flat lip; the matrix of attractive lavender color blended with green and beige veins.

1 7/8in (4.8cm) high

\$2,000 - 3,000

Provenance

The Hon. Judge Edgar Bromberger Collection

Doyle Auction, New York, 19 March 2012, lot 221

十九世紀 紫羅蘭翡翠撚邊鼻煙壺

97

A CARVED WHITE JADE SNUFF BOTTLE

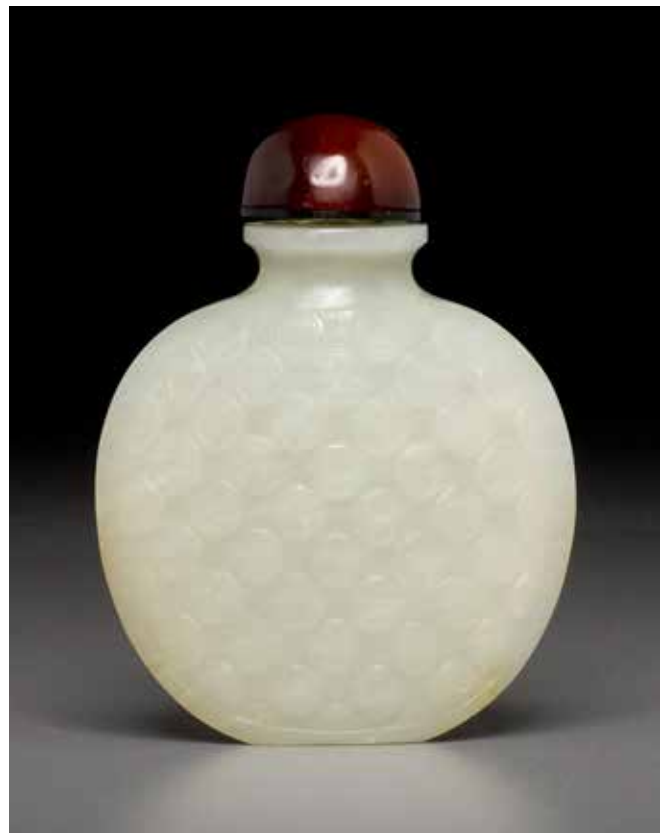
18th/19th century

Well-hollowed, of spade form, with a deeply waisted neck, flat lip and foot, the front and back carved within numerous shou-characters in circular reserves; the off-white stone marked with faint russet areas.

2 1/4in (5.7cm) high

\$2,000 - 3,000

十八世紀/十九世紀 白玉刻百壽團紋鼻煙壺



97

98

A CARVED CARNELIAN 'LOTUS' SNUFF BOTTLE

18th/19th century

Of natural pebble form, carved in relief and incised on both sides with graceful lotuses rising from sensitively rendered wave patterns that form the foot ring of the bottle; the orange-red stone tinged with a few pink patches and some darker areas.

2 1/2in (6.4cm) high

\$1,000 - 1,500

Provenance

Florence Ueltzen, Fu Ming Fair Antiques, Pennsylvania

十八世紀/十九世紀 紅玉髓刻荷糖漣漪圖鼻煙壺



98



99

99

A RED OVERLAY 'SNOWFLAKE' GLASS SNUFF BOTTLE

Late 18th/early 19th century

The pear form bottle with an inward neck, wide mouth, flat lip, the lower section applied with a layer of red overlay, carved with a catfish leaping from crashing waves, the details carefully rendered in sensitively incised lines.

2 7/8in (7.4cm) high

\$1,000 - 1,500

Provenance

Acquired 1994

十八世紀末/十九世紀初 霏雪地套紅料魚跳龍門紋鼻煙壺



100

100

A RED OVERLAY 'SNOWFLAKE' GLASS SNUFF BOTTLE

19th century

The elongated bottle with a cylindrical neck, flat lip, each main side fluidly carved through a layer of ruby-red overlay to display a supple chilong, one of their long tails curling to the underside of the bottle to form a foot ring, the narrow sides surmounted with two well-rendered faux lion mask-and-ring handles; the milky white glass suffused with tiny white specks, resembling snowflakes.

3 1/8in (7.9cm) high

\$1,000 - 1,500

Provenance

Eldred's Auction, Massachusetts, 1990

十九世紀 霏雪地套寶石紅料刻螭龍鋪首鼻煙壺

101

A RED OVERLAY 'SNOWFLAKE' GLASS SNUFF BOTTLE

19th century

The compressed globular bottle, the applied cranberry overlay carved with two grazing horses in the shade of a pine tree on each main side, separated by two faux lion mask-and-ring handles to the shoulders, all above a splayed oval foot ring, and against a 'snowflake'-filled ground.

2 3/8in (6cm) high

\$700 - 1,000

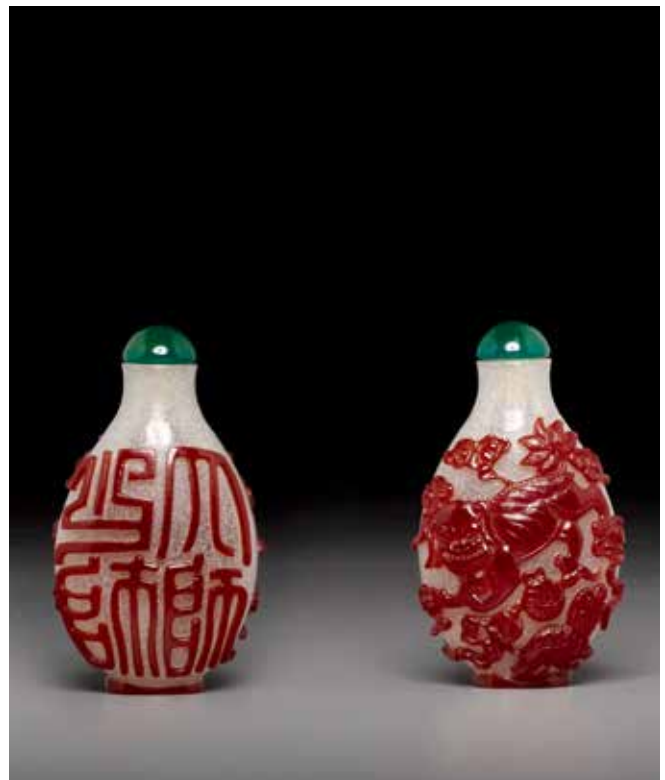
Provenance

Vanessa Holden, acquired October 1998

十九世紀 霏雪地套紅料「松下雙駿」圖鼻煙壺



101



102

102

A RED OVERLAY 'BUDDHIST LIONS' GLASS SNUFF BOTTLE

Late 19th century

Of ovoid profile, with a waisted neck, flat lip, spreading oval foot ring, the applied red overlay carved to present a frolicking lion and its cub playing with a 'brocade' ball amidst ruyi-form scrolls, the reverse carved with four characters reading *dashi shaoshi*. 2 5/8in (6.7cm) high

\$800 - 1,200

Provenance

Eldred's Auction, Massachusetts, 2002

A large lion and its cub often appear in traditional Chinese art decoration as a pun for the phrase of *dashi shaoshi*, referring to two high ranks in ancient China. Such designs deliver a wish of 'May you and your descendants achieve high ranks.'

十九世紀晚期 霏雪地套紅料「大師少師」鼻煙壺

103

TWO OVERLAY DECORATED 'CHILONG' GLASS SNUFF BOTTLES

19th century

Both of ovoid form, with applied opaque yellow overlay, carved with a writhing chilong to each main side: the clear glass bottle supported on a rounded oval foot ring; the translucent brown bottle with a wide mouth, thin lip, and standing on a flat base.

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

\$1,000 - 1,500

Provenance

Brown ground bottle: Hartman Rare Art, New York, acquired 1994

Clear ground bottle: acquired 1967

十九世紀 套料刻螭龍鼻煙壺兩隻



103



104

104

A BANDED CHALCEDONY SNUFF BOTTLE

18th/19th century

Well-hollowed, of rounded square form, with a tubular neck, flat lip, short oval foot ring, the caramel-tinged gray walls displaying two white bands encircling the midsection.

2in (5.1cm) high

\$1,000 - 1,500

Provenance

Eldred's Auction, Massachusetts, 2003

十八世紀/十九世紀 天然玉帶紋瑪瑙鼻煙壺



105

105

A SHADOW AGATE 'HAWK AND ROCK' SNUFF BOTTLE

18th/19th century

Well-hollowed, the thin-sectioned, rounded square bottle with a tubular neck, gently recessed lip, low oval foot ring, cleverly utilizing the natural dark inclusions in the honey-toned matrix, creating a silhouette scene of a hawk perching on a rock formation.

2 1/2in (6.4cm) high

\$1,000 - 1,500

Provenance

Parke Bernet, New York, acquired 1975

十八世紀/十九世紀 影子瑪瑙「英雄獨立」圖鼻煙壺

106

AN INCISED AND GILDED SMOKY CRYSTAL SNUFF BOTTLE

19th century

Well-hollowed, of rounded rectangular form with a cylindrical neck, recessed lip, neatly finished foot ring, each main side painted in gilt with 'Children at Play' in a garden setting.

2 3/8in (6cm) high

\$600 - 800

Provenance

Acquired in London, 1968

十八世紀/十九世紀 影子瑪瑙「英雄獨立」圖鼻煙壺



106



107

107

A CARVED AGATE SNUFF BOTTLE

Suzhou School style, 19th century

Well-hollowed, of ovoid profile, the bottle supported on a recessed foot, with a waisted neck, wide mouth, flat lip, cleverly incorporating the darker markings in the stone, carved in relief around the side walls depicting monkeys hopping and cavorting among serrated rocks and tree branches, one side centered with a joyful Liu Hai holding a string of coins. 2in (5.1cm) high

\$1,000 - 1,500

Provenance

M. Duchange Collection, France

Robert Hall

Acquired 1997

十九世紀 蘇州派風格 瑪瑙巧雕劉海鼻煙壺

108

AN EMBELLISHED AGATE SNUFF BOTTLE

18th/19th century

Well-hollowed, the rounded square form bottle surmounted with two faux lion mask-and-ring handles, encased within gilt silver filigree mount inset with green jadeite and tourmaline beads. 2 1/8in (5.4cm) high

\$800 - 1,200

Provenance

Acquired in Washington D.C., 2000

十八世紀/十九世紀 金銀絲嵌翡翠璧爾珠瑪瑙鼻煙壺



108



109

109

TWO AMBER SNUFF BOTTLES

18th/19th century

Both well-hollowed, of thin-sectioned rectangular form, the first undecorated, the opaque orange matrix displaying lighter patches; the second surmounted with two carefully carved faux lion mask-and-ring handles, the semi-translucent matrix of warm honey color.

2 1/4 and 2 3/8in (5.7 and 6cm)

\$1,800 - 2,500

十八世紀/十九世紀 琥珀鼻煙壺兩隻



110

110

AN IMITATION-CORAL PORCELAIN 'DRAGON AND PHOENIX' SNUFF BOTTLE

Jiaqing period, 1796-1820

The elongated ovoid bottle standing on a raised spreading foot, with a deeply waisted neck, gilt-covered flat lip, its side walls densely decorated in a high relief fashion with a spirited dragon and phoenix writhing amongst clouds, pursuing either a flaming jewel or a ruyi branch, all between ruyi-lappet and key-fret bands, covered overall in a coral-red glaze, the underside painted in gold with a four-character mark, likely reading *Jiaqing nian zhi* partially obscured by a patch of red paint.

2 7/8in (7.3cm) high

\$1,000 - 1,500

Provenance

Hartman Rare Art, New York, acquired 1975

1796-1820年 仿珊瑚瓷胎模製龍鳳鼻煙壺 擬《嘉慶年製》款

111

A GRISAILLE DECORATED PORCELAIN SNUFF BOTTLE

Daoguang four-character mark and of the period, 1821-1850

Of compressed spherical form, with a cylindrical neck, its round lip and oval foot ring highlighted in gilt, painted in gray, black, and iron-red with the Eighteen Luohan figures in various postures, the underside with the four-character mark in iron-red seal script.

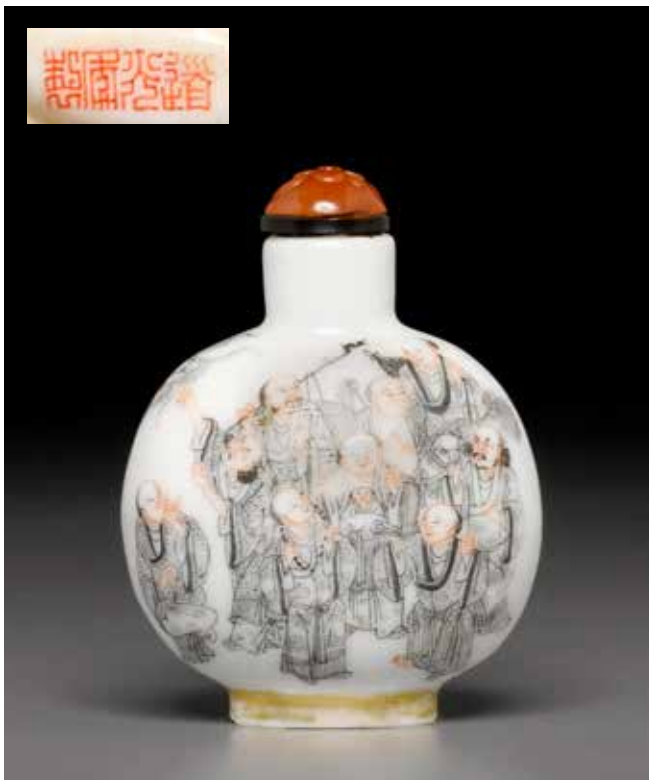
2 1/8in (5.4cm) high

\$800 - 1,200

Provenance

Eldred's Auction, Massachusetts, 1997

1821-1850年 瓷胎淺絳彩十八羅漢鼻煙壺 《道光年製》款



111



112

112

A CARVED CINNABAR LACQUER SNUFF BOTTLE

19th century

Built on a copper core, with gilt lip and foot, the compressed globular bottle carefully carved through the cinnabar-red lacquer, one side displaying two figures at leisure in the shade of lush trees, the reverse depicting a figure attempting to subdue a beast with his fan, all against a dark layer of lacquer densely incised with diamond patterns, and between vertical lappet borders.

2 3/8in (6cm) high

\$800 - 1,200

Provenance

Galerie Zacke, Vienna, Austria, acquired 2003

十九世紀 銅胎剔彩人物鼻煙壺

113

TWO HARDSTONE SNUFF BOTTLES

19th/20th century

Each of slightly tapering ovoid form, supported on an oval foot ring, the first carved from crystal with dense, pink-toned rutile inclusions, its narrow sides surmounted with faux lion mask-and-ring handles; the second an aquamarine bottle, carved in relief on one side with a recumbent deer under a pine tree, opposed with a depiction of a female figure on a horse followed by her servant, the bluish-green matrix with natural fissure lines.

2 1/2 and 2 3/8in (5.3 and 6cm) high

\$800 - 1,200

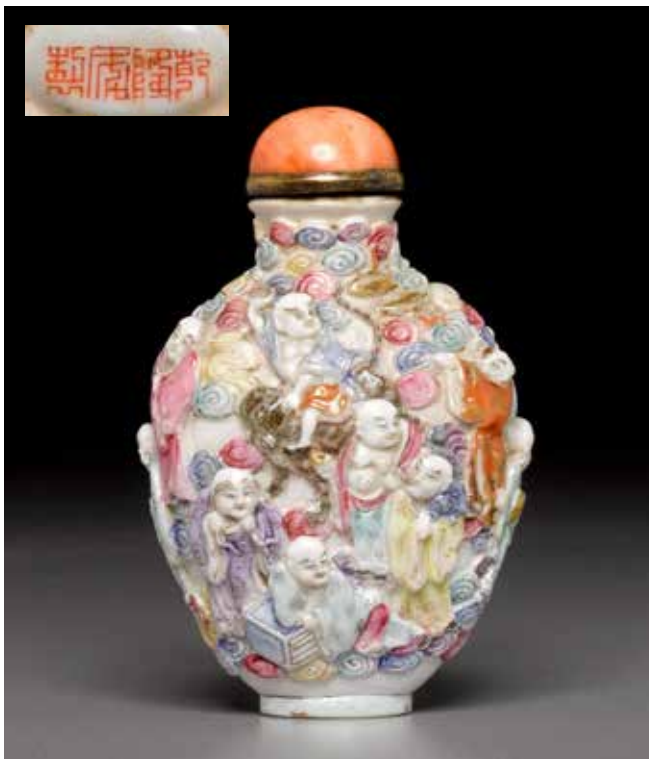
Provenance

Crystal bottle with pink rutile inclusions: acquired 1976

十九世紀/二十世紀 水晶鼻煙壺兩隻



113



114



115



116

114

A MOLDED AND ENAMELED PORCELAIN SNUFF BOTTLE

Early 19th century

Of ovoid form, painted in bright enamels and molded in layered relief with the Eighteen Luohan and their attributes, some details heightened in gilt, the recessed foot bearing a four-character *Qianlong* mark in iron-red seal script enclosed by a splayed oval foot ring.

2 3/4in (7cm) high

\$1,000 - 1,500

Provenance

Asian Art Studio, acquired in Hawaii, 1994

十九世紀早期 模製粉彩瓷胎十八羅漢鼻煙壺 《乾隆年製》款

115

TWO ENAMELED AND SGRAFFITO DECORATED PORCELAIN 'DRAGON' SNUFF BOTTLES

19th century

The first a rectangular bottle painted in iron-red and soft-colored enamels with a dragon, crustaceans, and other mythical animals against wave patterns rendered in a sgraffito technique, the recessed base decorated with a beast; the second an ovoid bottle, each main side depicting a spirited dragon chasing a flaming pearl against a ground of incised waves, its oval foot ring encircling an additional dragon.

2 1/2 and 2 3/4in (6.4 and 7cm) high

\$800 - 1,200

Provenance

Rectangular form bottle: Private Cincinnati Collection, acquired 2014
Ovoid bottle: Vanessa Holden, acquired 1999

十九世紀 瓷胎粉彩帶淺刻紋畫龍鼻煙壺兩隻



117

Property from Various Owners

116

AN INSIDE-PAINTED GLASS SNUFF BOTTLE

Bi Rongjiu (1874-1925)

The flattened ovoid bottle with black overlay highlights, painted within the reserve on one side with a palace in a mountainous setting, the upper left with a dedication inscription, followed with a *Bi Rongjiu* signature and a red seal mark, the reverse painted with the Eight Horses grazing by a river under a willow, the narrow sides surmounted with two faux lion mask-and-ring handles.

2 1/2in (6.4cm) high

\$1,000 - 1,500

畢榮九 (1874-1925) 套料內畫玻璃鼻煙壺

落款

輝軒仁兄大人雅正 畢榮九作

117

A PINK AND WHITE GLASS SNUFF BOTTLE

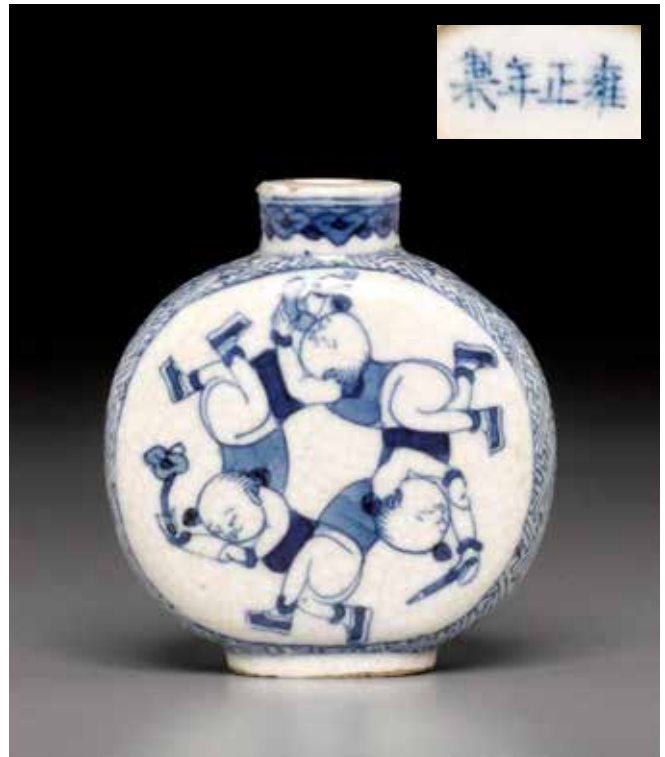
Late 18th/19th century

Of compressed ovoid form, supported on a rounded oval foot ring, with a cylindrical neck, flat lip, the side walls carved in relief with five rows of overlapping lotus petals, the semi-translucent glass of soft pink and white shades, marked with deeper cloud-like swirls.

2 1/8in (5.4cm) high

\$1,200 - 1,800

十八世紀晚期/十九世紀 粉白攪色料胎荷花紋鼻煙壺



118

118

A RARE SOFT-PASTE BLUE AND WHITE SNUFF BOTTLE

19th century

The moonflask-shaped bottle standing on a thin oval foot ring, with a cylindrical neck, flat lip, each main side featuring a puzzle design formed with conjoined baby boys, each boy holding either a flower branch, or a musical instrument, framed by intriguing geometric patterns painted to the narrow sides; the underside inscribed with a four-character *Yongzheng* mark in official script.

2 1/8in (5.4cm) high

\$2,500 - 3,000

Compare a nearly identical bottle, from the Sylvia H. Gottlieb Collection, sold at our San Francisco sale 24434, 27 June 2017, lot 2011.

十九世紀 青花「連生貴子」圖鼻煙壺



119

Property from a Southern California Estate

119

A BLUE OVERLAY 'FIGURAL' GLASS SNUFF BOTTLE

Late 18th/19th century

The pear-shaped bottle standing upon an oval foot ring, with a waisted neck, wide mouth, recessed lip, the side walls finely carved with a continuous scene of a bearded scholar followed by his servant holding a qin in his arms, crossing a bridge to approach a house nestled in the shade of trees, with another scholar reading by a window and his attendant preparing tea at an adjacent terrace.

2 1/4in (5.7cm) high

\$1,000 - 1,500

十八世紀末/十九世紀 霏雪地套藍料「溪畔會友」鼻煙壺



120

120

A BLUE OVERLAY 'SNOWFLAKE' GLASS SNUFF BOTTLE

Late 18th/19th century

Of rounded rectangular profile, supported on an oval foot ring, its cylindrical neck decorated with a band of vertical lappets, each main side skillfully carved with three highly stylized chilong against a ground suffused with numerous tiny white 'snowflakes.'

2 1/8in (5.4cm) high

\$1,000 - 1,500

十八世紀末/十九世紀 霏雪地套藍料刻螭龍鼻煙壺

121

AN UNUSUAL MUGHAL-STYLE WHITE JADE SNUFF BOTTLE

19th century

In the form of an incense burner raised on four slender leaf-shaped supports, the well-hollowed bottle with a waisted neck, wide mouth, carefully carved in relief with two large classic lotus blossoms to the front and verso, each borne on a leafy scroll winding around the side walls of the bottle, the shoulders supporting two delicate flower heads with undercut stems, each suspending a small loose ring; the slightly gray-tinged white stone marked with tiny white specks and small areas of pale russet inclusions.

2in (5.1cm) high

\$7,000 - 10,000

十九世紀 痕都斯坦風格白玉刻纏枝蓮紋鼻煙壺



121



122

122

A CARVED SPINACH JADE SNUFF BOTTLE

Late 19th/20th century

Well-hollowed, the flattened globular bottle with a cylindrical neck, flat lip, slightly flared oval foot ring, each main side featuring a reserve conforming to the shape of the bottle, one side carved with a fisherman seated by a rocky riverbank under a pine tree, the reverse depicting a man in a boat floating along a stream between a craggy cliff and an overhanging pine; the green stone suffused with characteristic black speckles and bright green striations.

2 1/2in (6.4cm) high

\$1,200 - 1,500

十九世紀末/二十世紀 碧玉刻開光人物鼻煙壺

122A

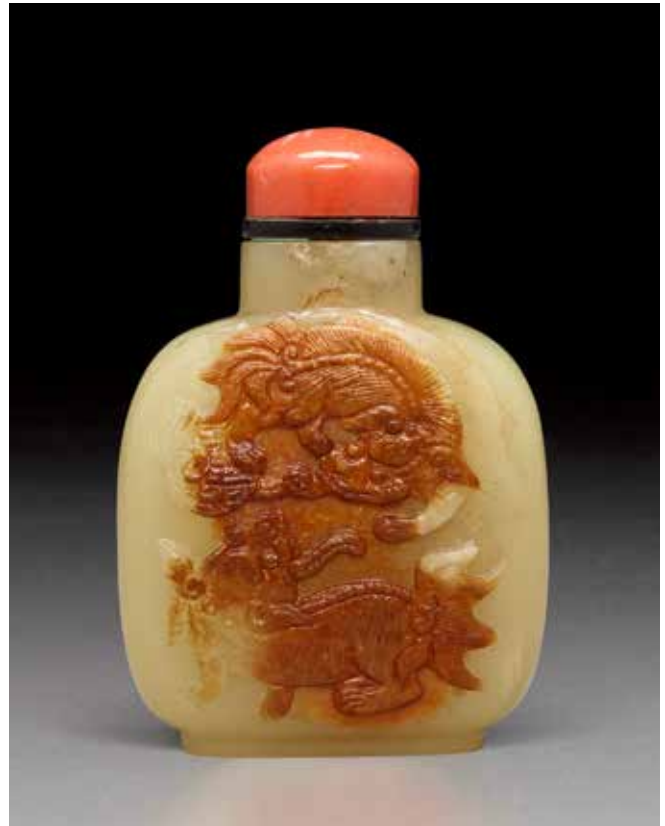
A PALE YELLOW JADE SNUFF BOTTLE

1850-1920

Of flattened ovoid form, the front finely carved with two romping chilong, their bodies picked out from the russet skin, reversed by swirling clouds, the stone an otherwise even pale yellow tone.

2 1/2in (6.3cm) high

\$1,500 - 2,500



122A



123

123

A FINE JADEITE SNUFF BOTTLE

19th century

Well-hollowed, the spade form bottle with a deeply waisted neck, carefully recessed lip and foot, the surfaces left undecorated, revealing large patches of attractive apple-green color in the stone mottled with lighter shades.

2 1/8in (5.4cm) high

\$2,500 - 4,000

十八世紀末/十九世紀 翠玉光素鼻煙壺



124

124

A RARE MUGHAL-STYLE WHITE JADE SNUFF BOTTLE

19th century

Well-hollowed, each main side of the rounded rectangular bottle carved in relief with a Buddhist deity portrayed in the *asana* and mudra of *dhyana*, framed by raised acanthus leaves issued from scrolling tendrils draping along each corner side of the bottle, its cylindrical neck decorated with lotus petals that repeat to the lower section of the bottle right above a finely finished, splayed foot ring enclosing a chrysanthemum blossom on the recessed base; the evenly-hued white stone polished to an attractive luster, with minimal inclusions.

2 3/8in (6cm) high

\$6,000 - 8,000

Provenance

Sotheby's Hong Kong, 4 November 1996, lot 86

十九世紀 痕都斯坦風格白玉刻佛像蓮花紋鼻煙壺

125

A RED OVERLAY 'SNOWFLAKE' GLASS SNUFF BOTTLE

18th/19th century

The elongated bottle standing on a spreading oval foot ring, rising to a cylindrical neck, with a flat lip, finely carved through a layer of cranberry-red overlay, one side depicting the joyful Liu Hai holding a string of coins, standing on the three-legged toad floating over waves, the verso portraying one of the Eight Daoist Immortals, He Xiangrui rowing a raft and with her attributes of the lotus and fly-whisk, the narrow sides surmounted with two faux lion mask-and handles.

3 1/8in (8cm) high

\$1,500 - 2,000

十八世紀/十九世紀 雪霏地套紅料道教神仙人物鼻煙壺



125



126

126

A FAMILLE ROSE ENAMELED PORCELAIN 'FIGURAL' SNUFF BOTTLE

Qianlong mark, Republic period

Of rounded ovoid form, with a waisted neck, the subtly recessed lip highlighted in gilt, the side walls painted in pleasing enamels, iron red, and gilt highlights to depict boys at play in river and along the bank shaded by a gnarled tree; the running script inscription matching the painted scene, and with two cartouche seal marks; the recessed base bearing the *four-character mark* neatly painted in iron red official script. 2 1/2in (6.4cm) high

\$1,200 - 1,800

民國 瓷胎粉彩描金人物鼻煙壺 《乾隆年製》四字楷書款

127

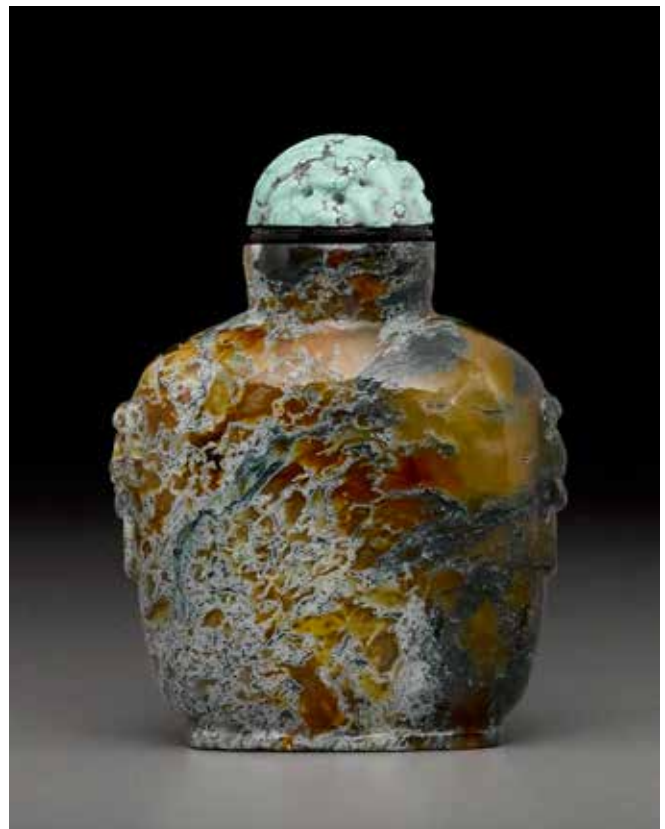
A MOSS AGATE SNUFF BOTTLE

Late 18th/19th century

Very well-hollowed, the thin-walled square form bottle with a spreading neck, subtly recessed lip, carefully finished oval foot ring, the narrow sides surmounted with two faux lion mask-and-ring handles; the stone in variegated brown shades incorporating moss-like inclusions. 2 1/4in (5.7cm) high

\$1,000 - 1,500

十八世紀末/十九世紀 苔蘚紋瑪瑙鼻煙壺



127



128



129



130

128

A ROCK CRYSTAL 'CAT AND BUTTERFLY' SNUFF BOTTLE

19th/early 20th century

Well-hollowed, of rounded rectangular form, with a cylindrical neck, recessed lip, short oval foot ring, carved in relief and with incised lines portraying butterflies hovering around a cat; the few natural russet patches in the clear stone worked into the design.

2 1/2in (6.4cm) high

\$1,000 - 1,500

十九世紀末/二十世紀初 水晶刻耄耋紋鼻煙壺

129

A CARVED ROCK CRYSTAL SNUFF BOTTLE

19th century

Well-hollowed, of rounded rectangular form with a cylindrical neck, flat lip, slightly spreading oval foot ring; utilizing the golden russet inclusions in the otherwise nearly flawless matrix, carved with a fish in rolling waves.

2 1/4in (5.7cm) high

\$1,000 - 1,500

十九世紀 水晶刻魚跳龍門紋鼻煙壺

130

A ROCK CRYSTAL SNUFF BOTTLE CARVED WITH BAMBOO

19th century

Well-hollowed, of rounded rectangular profile, with a cylindrical neck, flat lip, oval foot ring, one side carved in rounded relief with austere bamboo, framed by two faux lion mask-and-ring handles on the narrow sides, the reverse left undecorated; the clear matrix displaying a small patch of russet inclusions.

3in (7.2cm) high

\$1,000 - 1,500

十九世紀 水晶雕竹紋鋪首環鼻煙壺



131

Property from Various Owners

131

A WHITE JADE SNUFF BOTTLE

Late 18th/19th century

Well-hollowed, of compressed spherical form standing on a rounded oval foot ring, with a cylindrical neck, flat lip, its shoulders surmounted with two faux lion mask-and-ring handles; the evenly hued matrix polished to a soft luster, with minimal inclusions.

2 1/8in (5.3cm) high

\$1,500 - 2,000

十八世紀末/十九世紀 白玉刻鋪首環鼻煙壺

132

A CARVED WHITE JADE SNUFF BOTTLE

Late 19th/20th century

The flattened peach form bottle standing on a slightly splayed, thin foot ring, with a deeply waisted neck, flat lip, the side walls carved with a wide band of archaic taotie masks and scrolling patterns above stylized lappets; the slightly celadon-tinged white stone marked with small areas of russet inclusions.

2 1/8in (5.3cm) high

\$1,000 - 1,500

十九世紀末/二十世紀 白玉刻仿古饕餮紋鼻煙壺



132



133



134

Property from an East Coast Collection

133

A WHITE JADE 'DOUBLE-GOURD' SNUFF BOTTLE

19th century

The bottle carved in the round as a double-gourd with carefully undercut leafy tendrils suspending smaller gourds and an auspicious bat in flight, the lip and foot of the bottle neatly finished in a recessed fashion; the evenly hued white stone displaying some cloud-like inclusions.

2 5/8in (6.7cm) high

\$4,000 - 6,000

十九世紀 白玉雕瓜瓞綿綿紋鼻煙壺

134

A SMOKY CRYSTAL SNUFF BOTTLE

18th/19th century

Standing on a flat foot, the petite, well-hollowed bottle presented as a purse with pleats gathered at the neck and lower body, the waisted neck and shoulders supporting two delicately carved ruyi-heads below a gently recessed rim.

2in (5.1cm) high

\$2,000 - 3,000

十八/十九世紀 茶晶荷包式鼻煙壺



135

135

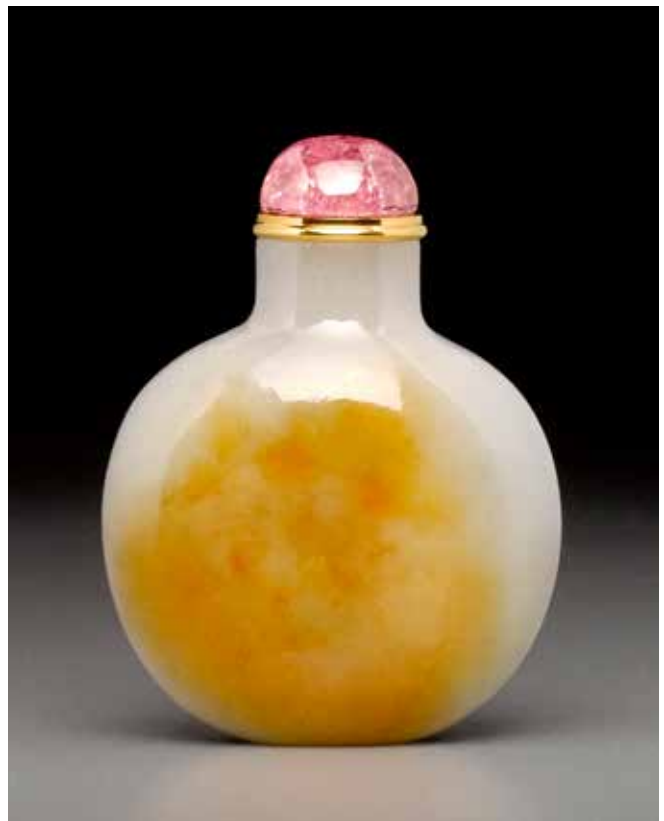
A GOLD AVENTURINE-FLECKED GREEN GLASS SNUFF BOTTLE

Attributed to the Imperial Palace Workshops, Beijing, 18th century
Of flattened globular form with a very subtly waisted neck, wide mouth, recessed lip, rounded oval foot ring, the translucent green ground in stunning contrast to the sparkling gold flecks.

2 1/8in (5.4cm) high

\$2,500 - 3,500

十八世紀 傳宮廷玻璃造辦處 北京 透明綠料灑金鼻煙壺



136

136

A JADEITE SNUFF BOTTLE

Late 19th/20th century

Well-hollowed, of flattened spherical form, surmounted by a cylindrical neck, slightly recessed lip, concave foot; the grayish-white matrix cast with a subtle moss-green tinge, one main side marked with a large russet patch.

2 1/4in (5.7cm) high

\$2,500 - 3,500

十九世紀晚期/二十世紀 帶皮翠玉光素鼻煙壺



CHINESE WORKS OF ART

LOTS 137 - 196





137 (Front)



137 (Back)



138

Property from a Los Angeles Collector

137

A BROWN KESI-WOVEN DRAGON ROBE, JIFU

19th century

Richly woven in gold threads with nine spirited, four-clawed dragons pursuing flaming pearls superimposed against a brown ground with peach baskets, Daoist emblems, and auspicious bats, surrounded by cloud scrolls in various shades of blue and white, all above mountain peaks soaring from rolling waves, and bands of ruyi heads and colorful *lishui* stripes; the horseshoe cuffs of the black silk sleeves and the collar band decorated with additional dragons, clouds, and waves, and trimmed with brocade edgings woven with gold *wan*-fret pattern.

55 1/2in (141cm) long

77 1/4in (196.4cm) wide

\$5,000 - 7,000



139 (Front)



139 (Back)

Property from Another Owner

138

A GILT METAL AND BEADED MONGOLIAN HEADDRESS

The long and narrow gilt silver band decorated with repoussé flower heads, each centered with small coral 'anthers,' and terminating at either end into a lingzhi fungus head; the drill holes along the lower edge of the band supporting a short over a long lattice-form network of tiny reddish-brown beads strung on thin floss to the right of a yellow silk tassel hanging from a gilt-metal bead; the headdress now mounted to a fabric covered board for display.

14 3/4in (37.5cm) length of gilt silver band

10 x 18in (25.5 x 45.7cm) dimensions of board

\$1,500 - 2,500

Provenance

Formerly in the Jon Eric Riis Collection

Property from a Los Angeles Collector

139

A RARE REDDISH-BROWN BROCADE SEMI-FORMAL WINTER DRAGON ROBE, JIFU

Kangxi period

Woven in gold and multi-colored threads, the right-closing robe decorated with nine striking five-clawed dragons chasing flaming pearls against a lustrous reddish-brown ground filled with colorful cloud clusters, above terrestrial diagram at the hem rising from turbulent waves churning precious jewels, and an undulating *lishui* border decorated with ruyi heads, all highlighted in gold outlines, the two-sectioned sleeves and the collar bordered with black and gold triangle-pattern satin brocade; thinly padded and with white silk lining.

55 1/4in (140.3cm) long

67in (170.2cm) wide

\$20,000 - 30,000

Compare a very similar brocade dragon robe in black, Kangxi period, sold at Sotheby's Hong Kong sale, 8 October 2013, lot 3087.



140



141

140

AN EMBROIDERED RED SILK PANEL

19th century

The faded red silk ground outlined with couched gilt threads to form thirteen vertical columns, each column divided into three sections similarly embroidered in various shades of blue, white, red, and gold-wrapped threads with a central medallions of shou and swastika symbols surrounded by double-gourds alternating with leafy flower scrolls, clouds, bats, and Daoist emblems; a separately applied patch at the top section of the central column decorated with two peaches and a bat; the combined columns enclosed within an embroidered band of bats, cloud scrolls and Daoist emblems, the band across the top further inscribed with the characters *Tieshan Si* (Tieshan Temple) and the lower edge sewn with eight evenly spaced suspension loops of embroidered blue silk; mounted to a wood frame and protected by a plexiglass case.

49 3/4 x 95 3/4in (126 x 243cm) dimensions of red silk

60 x 100in (152.4 x 254cm) dimensions of plexiglass case

\$2,500 - 4,000

141

AN EMBROIDERED YELLOW SILK GROUND PANEL FOR CUSHION SEAT COVER

18th/19th century

Of horizontal rectangular format, finely worked in satin stitch in various colors with a wide horizontal band filled with charming flower blossoms and auspicious bats, the graceful leafy scrolls forming the outline of a central flower medallion and two ruyi heads on each side, the outer border with similar embroidery work; now mounted to a wood frame and protected by a plexiglass case.

27 x 67in (68.6 x 170.1cm) dimensions the silk panel

30 1/2 x 71 1/2in (77.5 x 181.5cm) dimensions of the plexiglass case

\$2,000 - 3,000



142

142

AN APRICOT SATIN BROCADE SEAT CUSHION COVER

Late Qing dynasty

Woven in pleasing colors of red, gray, various shades of brown, and metallic threads with two symmetrically arranged large roundels, each centered with a flower head and intriguing scrolling patterns, enclosed by two pairs of five-clawed dragons contesting flaming pearls, further surrounded by classic lotuses and fu-lions chasing ribboned brocade balls, the outer bands decorated with zodiac animals and phoenixes flanking either paired dragons or confronting tigers; mounted to a wood frame and protected by a plexiglass case.

40 x 71in (101.5 x 180.5cm) dimensions of the cushion cover

43 1/2 x 73 3/4in (111 x 185.5cm) dimensions of plexiglass case

\$4,000 - 6,000



143

143

AN ORANGE-RED SILK LAMPAS HANGING

18th century

The square-sectioned panel woven in gold threads with a large roundel of Sanskrit characters, centered with a mantra *hrih* within lotus petals, surrounded by the six-syllabled inscription *om mani padme hum*, each character framed by graceful leafy scrolls issuing lotus blossoms; the corners of the panel with additional classic leafy lotuses on pedestals, all within two gold border bands; framed, and glazed.

25 1/2 x 25 3/4in (64.8 x 65.3cm) sight dimensions of hanging

27 5/8 x 28in (70.5 x 71cm) the frame

\$3,000 - 5,000

Compare a nearly identical example illustrated in the exhibition catalog *Chinese Textiles*, Spink & Son Ltd., London, 1994, p. 22, no. 17.



144

144

**AN UNCUT FRAGMENT OF A MIDNIGHT-BLUE BROCADE
FORMAL COURT ROBE**

18th century

The square formed by joining three pieces from the upper section of a lustrous midnight blue silk *chaofu* woven with a pattern of alternating clouds and dragon roundels that surround a stunning quadrilobed panel in polychrome silk and gilt-wrapped threads of four front-facing five-clawed dragons amid auspicious clouds enclosed within a border of mountain peaks rising from rolling waves tossing precious jewels along the base of each lobe; the dark blue ground bordered with pieced strips of faded red brocade woven with clouds, bats, stylized scrolls and vases; framed and glazed.

58 1/2 x 58 1/2 in (148.6 x 148.6 cm) dimensions of the fragment

71 3/4 x 72 3/4 in (182.2 x 184.8 cm) the frame

The formal court robe, *chaofu*, was the most important of all robes and was worn at the most solemn state ceremonies during the Qing dynasty, including the accession to the throne, imperial weddings, birthdays, and important rituals such as sacrifices to heaven and earth. This uncut formal court robe fragment would have been woven to be worn by the emperor, an imperial family member or high rank court official figure. For the design and images of formal court robes with quadrilobed front-facing dragon panels, refer to *Gugong Bowuyuan Cang Wenwu Zhenpin Quanji 51: Qingdai Gongting Fushi* (The Complete Collection of Treasures of the Palace Museum 51: Costume and Accessories of the Qing Court) (Hong Kong, 2005), p. 17, plate 8, pp. 26-31, plates 13-16.

\$12,000 - 15,000



145

145

TWO SIMILAR EMBROIDERED SILK WEDDING BANNERS
Qing dynasty elements

Each banner constructed with a ruyi-form crown above a five-clawed dragon amongst cloud scrolls embroidered in gold-couched thread and colored silk flosses, framed by blue ground brocade bands seamed with five vertical yellow silk panels, each central tapering panel identically embroidered with five gold double-happiness characters separated by auspicious bats and peaches, and surrounded with leafy vines issuing double-gourds, symmetrically flanked by two pairs of rectangular panels of varied lengths and width, similarly embroidered with the combination of bats and clouds, or bats and leafy flowering scrolls; three of the longer panels of each banner hung with carefully knotted green silk netting suspending button balls and tan color silk tassels.

55in (139.8cm) long

\$2,000 - 3,000



146

146

TWO LARGE EMBROIDERED LANDSCAPE PANELS
18th century

Of large size, the panels with mineral pigments on satin, with embroidered silk floss for the clouds, trees, red-crowned cranes and spotted deer, likely a depiction of the legendary island of Penglai, framed and glazed.

72 3/4 x 18in (184.8 x 45.7cm) each panel

\$12,000 - 18,000

Provenance

Gallerie de Caravan, New York City, 1970s



147

147

A GROUP OF THREE EMBROIDERED DARK BLUE SILK PANELS

Kangxi period

Each of vertical rectangular form, including a pair of panels worked in multicolored satin stitch, embroidered with a large medallion of a graceful crane grasping a leafy peach branch and a blossom, between the red sun amidst colorful wisps of clouds, and foaming waves and ruyi heads, the lower section embroidered with a classic lotus roundel surrounded by scroll work and Buddhist emblems above a fierce qilin charging through flames on a rock formation gliding over crashing waves, all below a *sheng* character embroidered in couched gold thread sheltered under ruyi-form clouds and additional scrolling patterns, each lined with embroidered bands; the third panel worked in couched gold thread and colored satin stitch, embroidered with an energetic lion between the sun, the terrestrial peaks rising from turbulent waves, above an ogee reserve of lotuses and the repeated mountain peaks and wave theme, the top of the panel embroidered with a parasol and a shou medallion; each framed and glazed.

61 3/4 x 21 1/2in (156.8 x 54.6 cm) overall dimensions of the first pair with crane roundels

64 3/8 x 21 3/4in (163.5 x 55.3cm) overall dimensions of third panel

\$2,500 - 4,000

Property from a Los Angeles Collector

148

A LARGE EMBROIDERED PALE ORANGE SILK PANEL

Late Qing dynasty

Worked in various shades of red, silver, pink and brown, each side of the two-sectioned panel decorated with three flower baskets surrounded by additional flowering sprigs and auspicious fruits including melons, Buddha's hand citrons and begonia, enclosing a large central roundel of a peony blossom among butterflies and leafy flower branches; mounted to a wood frame and protected by a plexiglass case.

68 1/4 x 56 1/2in (173.3 x 143.5cm) dimensions of frame

\$2,000 - 3,000



148

Property from the Talley Family Estate

149

A THREE-COLOR CINNABAR LACQUER BOX AND COVER

Qianlong period

Of compressed globular form, constructed with an upper layer of cinnabar lacquer carved as a large roundel of a dragon amid clouds centering the flat top and repeating in ogival reserves along the curving walls separated by four of the Eight Buddhist Emblems on a floral diaper ground of green and dark yellow lacquer; the walls of the box carved *en suite* with four remaining Buddhist Emblems on a diapered ground separating ogival reserves of clouds, rock and waves; the interior walls and the exterior base within the ring foot covered in black lacquer.

10 3/4in (27.2cm) diameter

7 1/4in (18.5cm) high

\$3,000 - 5,000



149

Property from Another Owner

150

A QIANGJIN CIRCULAR LACQUER BOX
17th/early 18th century

The flat top of the cover incised with officials on donkeys arriving across a bridge to a rural retreat prepared for them by young servants, the curving walls divided into twelve barbed lobes, each engraved with a flowering branch in a cloud-collar frame surrounded by diaper patterns and a classic scroll design incised along the conforming foot, all showing remains of gilt lacquer inlay against the cinnabar lacquer ground; the interior surfaces and the recessed base covered in a dark brown lacquer over clay and woven cloth layers visible where the red lacquer ground has chipped.

13in (33cm) diameter

\$10,000 - 15,000



150



151



151



152

Property from a Santa Fe Collection

151

A CINNABAR LACQUER BRUSH POT
Qianlong/Jiaqing period

Of cylindrical section, carved in high relief with each of the Eight Immortals appearing in a crowded landscape of vegetation and rocks rising along a shoreline defined with a rhomboid and flower head diaper pattern in contrast to the chevron-patterned water; the flat base and interior walls finished in black lacquer.

5in (12.8cm) high

\$3,000 - 5,000

Provenance

E & J Frankel exhibition, New York, December 1992 to March 1993

152

A SCHOLAR'S ROCK

Of pyramidal profile and slightly arching contour, the highly polished black surface showing a few contrasting gray-colored veins, the stone emitting a resonant ring; with fitted wood stand.

7 1/8in (18cm) length of stone

3 1/2in (9cm) height including wood stand.

\$3,000 - 4,000



153

Property from Another Owner

153

**A CARVED CINNABAR LACQUER FIVE-LEGGED STAND
18th/19th century**

The foliate top divided into fifteen lobes, incised with a central lotus flower and leaf scroll pattern surrounded by four bats and a leiwen band carved along the edges, the set-in waist covered with a dense wanzi diaper pattern, the scalloped aprons and legs shaped as ruyi scepters showing bats flying amid flowering and fruiting peach branches on a floral diaper background above a lobed stretcher with five short feet; the interior surfaces covered in black lacquer.

11 3/4in (30cm) diameter

5in (12.7cm) high

\$8,000 - 10,000

For two examples in the Qing Court Collection of stands with legs of ruyi scepter form attached to shaped stretcher bars, see *Gugong Bowuyuan Cang Wenwu Zhenpin Quanjì 46: Qingdai Qiqi* (The Complete Collection of Treasures of the Palace Museum, Beijing 46: Qing dynasty Lacquer) (2006): a five-legged stand for a five-lobed box resting on a ten-lobed stretcher of smaller size (*estimated diameter 20 cm*) but similar shape to this lot, no. 40, pp. 60-61; and a five-legged stand supporting a box of stone chime shape (*estimated length about 30 cm*), no. 39, pp. 58-59 (*both as Middle Qing*). As both stands in the Qing Court Collection hold conforming covered boxes, it is possible that this lot might have supported a storage box with fifteen lobes.



153 (Top view)



154

Property from the Collection of Ed Arnold

154

A SMALL CARVED WOOD BRUSHPOT

18th century

The hollowed soft wood branch section retaining its natural spreading contours and carved in high relief with a single opening in the lower walls to depict six immortals gathered together to play chess, write poetry or relax under pine and bamboo branches rising against faceted rocks, the base closed with a piece of soft wood.

4in (10cm) high

\$1,500 - 2,500



155

Property from Various Owners

155

A FINE XIANGMU CARD BOX

18th/19th century

The rectangular box finely carved and undercut on all sides with multiple gatherings of men and women engaged in leisurely pursuits in an elaborate manorial complex, the honey brown wood still fragrant.

4 1/2 x 3 x 5/8in (11.5 x 7.6 x 1.7cm)

\$2,800 - 3,500

Provenance

A former Japanese collection



156

156

A DUAN INK STONE AND HARDWOOD BOX

Qing dynasty

The gray-purple stone of simple trapezoidal section encircled by a raised edge along the top, enclosed within a box of dark hardwood comprised of a slightly convex lid also encircled by a raised lip fitted to a base raised atop four simple feet, the wood of dark hue densely figured in grain of intricate whorl.

6in (15.2cm) length of box

5 1/4in (13.4cm) length of stone

\$3,000 - 5,000

Provenance

The underside of the wood box affixed with label reading *MD FLACKS Ltd. 0762.*



157



157

157

**A FINE CANTON ENAMELED DEEP DISH
18th century**

The wide flat well painted with a scene of a tutor in scholar's garb, eunuchs, attendants and a young prince watching two younger princes distracted by a recumbent rabbit in a palace garden with partial views of a pavilion interior and fenced walkways framed with a cloud collar border of black and gray enamel while blue and white dragon reserves interrupt the band of colorful blossoms on a yellow ground that fills the curving walls, the white ground walls on the reverse painted with colorful flowers and fruits and the recessed base centered with a blue dragon roundel.
14 5/8in (37.2cm) diameter

\$4,500 - 6,000

**Property from a Southern California
Estate**



158

158

**A CANTON FAMILLE ROSE FOOTED
TRAY**

Early 19th century

Raised on four pad feet, the interior of the tray finely painted with the Eight Immortals reveling in a garden, the details of each figure rendered in delicate enamels under floral meander banded borders, the underside painted with floral sprays.

12 x 18in (35 x 45.7cm)

\$2,500 - 4,000



Property from Another Owner

159

A PAIR OF WHITE GLASS BOTTLE VASES
Late Qing/Republic period

Each carved in high relief with a pair of facing kui dragons and a band of ascending banana leaves around the waisted neck, a band of descending banana leaves and raised bosses above taotie masks and paired kui dragons encircling the globular body, the foot and recessed base carved as flower heads.

6 1/2in (16.5cm) high

\$1,500 - 2,500

159



Property from a Southern California Estate

160

A PAIR OF GLASS VASES AND COVERS
20th century

The striking pair imitating rock crystal, fashioned as two archaic bronze lei vessels executed with ribbed panels below an overall C-comma and key-fret decoration, the covers rendered *en suite* with splayed square finials.

12in (30.5cm) high

\$3,000 - 5,000

160



161

Property from Various Owners

161

A LARGE CLOISONNÉ ENAMELED AND GILT METAL CENSER AND COVER

Republic period

Of compressed globular form with composite lotus flowers and tendril scrolls picked out in subtle hues on a turquoise enamel ground, a pair of dragons applied as the handles and three cranes forming the legs as they stand on a base of lily pads; the conforming cover inlaid with colorful taotie masks amid reticulated tendrils below an openwork finial of a dragon amid clouds and the exposed metal surfaces finished with gilt.

33in (84cm) high

\$20,000 - 30,000

For the prototype from the Qianlong period, now in the British Museum, see Evelyn S. Rawski and Jessica Rawson (ed), *China: The Three Emperors 1662-1795* (London, 2005), cat. no. 304.



162



162 (Interior)



163

162

**A TURQUOISE GROUND CLOISONNÉ
ENAMELED JAR AND COVER**

Qianlong mark, late Qing/Republic period

Of heavy casting with a short neck and tall shoulder, the curving walls displaying four composite lotus flower reserve panels on a pale green ground set amid further lotus flowers and leafy tendrils on a turquoise ground that repeat on the domed cover; a layer of yellow enamel covering the interior walls of the jar and surrounding a roundel of brightly colored phoenixes on the floor of the well, the exterior base centered with raised rectangular plaque bearing the six-character mark stamped in raised relief standard script and surrounded by subtly colored pattern of interlocking cash.

13in (33cm) diameter

12 3/4in (32.5cm) high

\$4,000 - 6,000



164

Property from a Santa Fe Collector

163

TWO SIMILAR CLOISONNÉ ENAMELED VASES

19th century

Each of pear form raised on a tall foot, the trumpet neck surrounded by stylized peony buds on leafy scrolls, the shoulder with a band of five-petaled blossoms above a pair of phoenixes separated by large-scale peony flowers and branches, the polychrome enamels and the turquoise ground of slightly different intensity on the exterior and the exposed metal surfaces on the neck and recessed base showing remains of gilt.

15 3/4 and 16 1/8in (40 and 41cm) high

\$4,000 - 6,000

Property from a Southern California Estate

164

A PAIR OF CLOISONNÉ ENAMEL COVERED JARS

Late Qing dynasty/Republic period

Each ovoid jar inlaid with the Eight Buddhist Emblems on a pale green ground encircling the high shoulder, four rhomboid reserves formed from composite lotus flowers and leafy tendrills picked out in the famille rose palette and separated by intricate strap work in yellow on the brilliant blue enamel ground covering the tapering walls; the domed covers decorated *en suite* and topped with low cylindrical finials.

16 1/2in (42cm) high

20in (51cm) height with wood stands

\$8,000 - 12,000



165

Property from Another Owner

165

A SUNSPOT HU-FORM VASE

Xuande mark, 18th/19th century

The waisted neck surmounting an ovoid body encircled by raised bands and supporting opposing beast-head handles, the underside bearing a *four-character mark* in seal script, the exterior surfaces displaying a chocolate brown patina flecked in irregular splashes of gilt.

10 1/2in (26.5cm) high

\$8,000 - 12,000

This archaistic shape, inspired by Han and pre-Han prototypes, was also produced in the imperial ateliers in other media during the Qing dynasty: see the Daoguang mark and period blue and white porcelain 'shou'er zun' with lotus vine scroll published in Geng Baochang, *Ming Qing Ciqi Jianding* (Hong Kong, 1993), p. 302 no. 510; as well as an example offered in our New Bond Street sale 23237, 12 May 2016, lot 54.

For a similar shaped vessel in bronze bearing a six-character Xuande mark, see lot 8198 sold in our San Francisco sale 21772, 24 June 2014.

Property from a San Francisco Lady

166

A SMALL CAST BRONZE INCENSE BURNER

Xuande mark, 18th century

Of rectangular section with thick canted walls raised on corner feet, each set-in on the short sides below a pair of square-sectioned strap handles, the flat base cast with a rectangular reserve bearing the *six-character mark* in raised relief standard script.

5 1/4in (13.2cm) length across the handles

\$2,000 - 3,000



166

Property from Various Owners

167

A RETICULATED SILVER HINGED BOX AND COVER Shengxing mark, late 19th/early 20th century

Of rectangular form, the upright walls and lobed cover chased and intricately reticulated with birds, flowers and leaves that surround circular reserves of gold fish and lotus plants to the front and back, further birds and vegetation filling ogival reserves on the side walls and across the top, the four corner feet also chased with parrots and the base stamped with the two character *maker's mark*.

9 5/8 X 13 7/8 X 9 1/2 in (24.5 x 35.5 x 24cm)

104.6oz (2964 grams)

\$4,000 - 6,000

Despite the impressive size and intricate workmanship of this lot, the maker's mark on its base seems to be unidentified. It is possible that the box might have made by Chinese silversmiths resident in Singapore or Indonesia. For smaller pierced and chased silver panels meant for wedding purses (12cm long), see Ho Wing Meng, *Straits Chinese Silver: a Collector's Guide* (Singapore, 1984), fig. 72 and 73, pp. 100-101.

168

AN ASSEMBLED EXPORT SILVER FIVE-PIECE COFFEE AND TEA SERVICE WITH DRAGON DECORATION

Late Qing/Republic period

Including a large oval two-handled tray raised on four semi-circular feet, with applied dragons on a textured ground imitating shagreen and a raised bamboo border on the rim, a dragon engraved across the center of the well and the reverse stamped *SILVER* and *NANKING STORE* followed by the two-character stamp reading *xunchang*; a coffee pot *marked en suite* with faux bamboo handle and spout and applied antennae to the head of the dragon facing a circular roundel in repoussé against a textured ground simulating shagreen; and a teapot, creamer and covered sugar bowl, each decorated with faux bamboo motifs and a dragon in applied relief on a smoothly finished surface, the base of each piece stamped *PK* followed by the single-character stamp *ye*.

22in (55.7cm) length of tray

9 5/8in (24.5cm) height of coffee pots

109.1 ounces (3094 grams) combined weight of lot

\$6,000 - 8,000

A rectangular tray with a *Nanking Store* mark, engraved with a similar dragon, a textured ground simulating shagreen and a narrow bamboo border was sold in see Christie's Interiors, South Kensington sale 3280, 6 December 2011, lot 74, as circa 1930. The Nanking Store has been identified as active from 1895-1940 with locations listed in Shanghai and Nanjing.

The *PK* stamp has been identified as Paokuang, active 1830-1860 in Guangdong.



167



168



169



170

Property from the Collection of Fern Cavender

**169
A PARCEL GILT BRONZE ARCHAISTIC VASE, FANGHU
17th/18th century**

Of square baluster section, the sturdy mouth rim adorned in a crisply cast leiwen band atop a waisted neck surmounting bulging shoulders displaying a row of lingzhi and bats beneath protruding thick ring handles supporting taotie masks, the body covered in dense rows of identical shou characters atop an additional row of bats above the tapered foot.

6 3/8in (16.2cm) high

\$10,000 - 15,000

For another bronze vase of similar size but globular form, also decorated in a shou character ground, see Christie's, Hong Kong sale 14612, 31 May 2017, lot 3020. The globular vase also shares with the present lot several similar details, including the leiwen border around the mouth rim and the sturdy ring and taotie mask handles.

Property from Various Owners

**170
A GILT BRONZE LIDDED JAR
Xuande mark, Qing dynasty**

The domical lid surmounted by a lotus pod finial, fitted to the jar of ovoid form cast on the exterior with a vine and lotus scroll pattern bordered by repeating leiwen and stiff leaf bands encircling the shoulders and foot, the flat base bearing the *two-character mark* in seal script.

6 3/4in (17.2cm) high

\$3,000 - 5,000



171

171

A LARGE CAST BRONZE CENSER AND COVER

Qianlong six-character mark and of the period

The censer heavily cast with elephant-head handles and legs on a full body flaring slightly outward at the rim edged with a leiwen band in low relief, the walls covered with lotus flowers and leafy scrolls in high relief, the harnesses on the elephant-head legs inlaid with colored glass and stones and the *six-character mark* on the base cast in seal script within a rectangular reserve; the domed cover reticulated with further lotus flowers and leafy tendrils below a recumbent caparisoned elephant supporting a separately cast and applied vase of treasures.

19 3/4in (50cm) high

\$10,000 - 15,000

Provenance

Acquired in Seattle, Washington, 1970s, from the Mariko-Tada Antique store;

imported from Japan, by repute



172

A CAST BRONZE CENSER WITH LION HEAD HANDLES

Xuande mark, 18th century

Thickly cast with a flat rim and handles raised in high relief below a waisted neck, the bombé walls raised on a spreading foot and the deeply recessed base bearing the *six-character mark* in standard script within a rectangular reserve, metal finished with a dark brown patina.

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

\$3,000 - 5,000

172



173



174

Property from an English Lady

173

A CAST BRONZE ARCHAISTIC VESSEL
Yuan/Ming dynasty

Of octagonal pear shape raised on a tapered foot and supporting opposing beast-head handles at the shoulder, the sides crisply cast in numerous registers of wave patterns, geometric designs and taotie beast heads.

7 1/8in (18cm) high

\$1,500 - 2,500

Property from Various Owners

174

A SMALL CAST BRONZE TWO-HANDLED VASE

17th century

Of archaic gu silhouette, the thick walls cast in high relief with crested birds set against an incised whirlpool pattern filling the leaf shaped frames rising on the trumpet neck, encircling the globular body mounted with S-shaped handles and repeating on the top of the spreading foot, the worn patina of deep chocolate brown hue.

8in (20.4cm) high

\$1,200 - 1,800

175

A 'SUNSPOT' BRONZE ARCHAISTIC VASE

Xuande mark, Late Qing/Republic period

Of baluster form supporting opposing beast head handles at the shoulder above taotie masks cast within a band of repeating leiwen patterns above a row of similarly-cast stylized cicada-shaped lappets, the flared foot surrounding a deeply recessed base bearing the *six-character mark* in standard script; the surfaces displaying a honey-tone patina uniformly flecked in irregularly shaped gilt splashes.

10 7/8in (27.5cm) high

\$10,000 - 15,000



175

176

A PAIR OF SINO-TIBETAN GILT-DAMASCENED METAL FITTINGS
17th/18th century

Possibly designed as harness fittings, caps for tent stakes or canopies: each of tubular form with a flat top and rectangular projecting flange to one side suspending a loose ring; each top engraved with a shou medallion that repeats on the side walls separating a pair of sinuous dragons descending amongst cloud scrolls above celestial mountain peaks, all picked out in gilt against the dark gray metal ground.

3 1/2in (8.9cm) height of fittings

4 1/4in (10.8cm) height on metal display stand

\$2,500 - 3,500



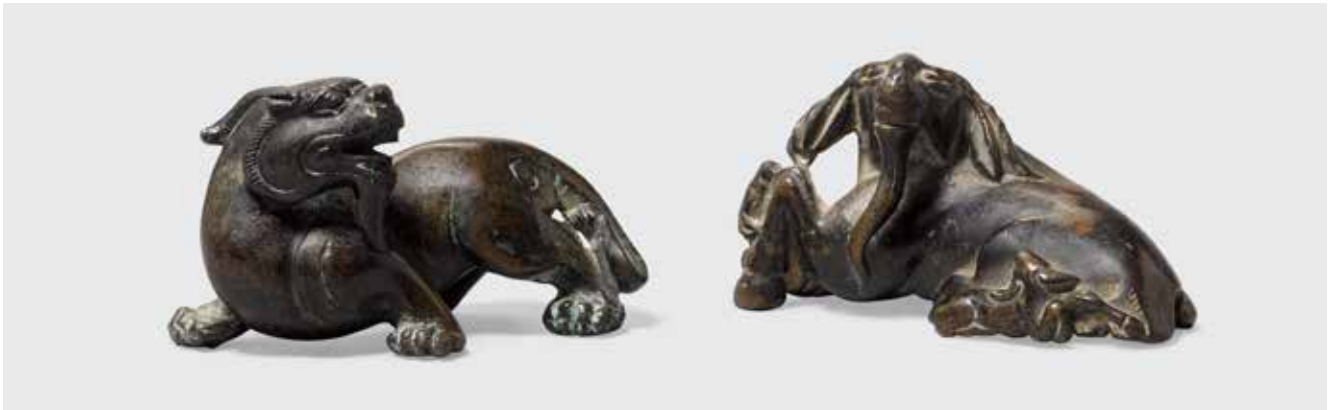
176



177



178



179

Property from the Israel Johnson & Harold Worthington Bahamas Collection

177

A BRONZE TRIPOD CENSER
Ming dynasty

Cast with a cupped rim and rhomboid leiwen diaper band encircling the neck, a pair of strap handles curving upward from the stepped shoulder and a compressed globular body raised on three curving legs issuing from qilin heads, the patina throughout of dark chocolate brown hue.

8in (20.5cm) high

\$2,000 - 4,000

178

A CAST BRONZE ARCHAISTIC VASE
Late Qing/Republic period

Of pear shape supporting opposing beast head handles at the waisted neck, the exterior cast in concentric registers of Shang/Zhou inspired taotie masks on a leiwen ground, basket-weave patterns, and a stiff leaf band of floral roundels; the recessed base bearing an impressed six-character *Xuande* mark.

15 1/2in (39.5cm) high

\$2,500 - 4,000

179

TWO CAST BRONZE PAPERWEIGHTS
Qing dynasty

The first depicting a qilin caught in mid-stride and turning its head backwards, the tensed muscles on its legs suggested by incised spirals that echo the curves of his undercut tail; the second a recumbent ram guarding its two kids, one nestled by its back left leg and the other grasping its right front leg, the composition skillfully cast with openings behind the beard and underneath the right ear of the ram and surrounding the kid at the front.

2 7/8in (7.3cm) length of each animal

\$2,000 - 3,000

Property from the Collection of Tang Shaoyi

180

A GROUP OF SIX PATINATED METAL DECORATIONS

Late Qing/Republic period

The largest a rectangular censer of archaic fangding shape raised on four elaborately scrolled legs with a conforming cover; the second a censer in the shape of a luduan, its leonine head with open jaw attached by a hinge to its four-legged body; the third an elephant shaped censer with trigram decoration on the saddle blanket; two similar miniature tripod censers with canted loop handles, each bearing a *Xuande* mark cast to the underside; the last a deep bell with dragon-shaped suspension loop and a band of facing dragons separated by raised vertical flanges on a leiwen ground.

7in (17.8cm) height of rectangular censer and cover

\$1,000 - 1,500

180



181

A BAITONG AND COPPER ALLOY INCENSE CLOCK

Late Qing/Republic period

Constructed in the shape of a ruyi scepter with a long auspicious inscription cut into the copper-sheet top of the lid and incised with shou characters on the exterior sides, the conforming base built to support a shallow tray for holding a layer of ash above an interior space for tools needed to form the line of incense powder, including a small incense shovel and stylus as well a larger ruyi scepter-shaped tamper and a conforming copper sheet stencil perforated by a twisting line for incense powder.

15 3/4in (40cm) long

\$3,000 - 5,000

181



The lengthy inscription to the lid reads in part: *Yannian yishou fugui jixiang weilai changle* []. An incense clock dated to the Late Qing dynasty with the same inscription was offered in these rooms as lot 8275 in sale 18013 of 16 March 2010.

182

A DUANSHI INK STONE

Carefully finished in the shape of a qin zither, the well and sides marked with charcoal colored 'eyes,' the underside inscribed to read *qin ming: gangrou xianghe junzi zhi de* ('etched upon a qin: the firm and the yielding mutually harmonious, such is the virtue of the gentleman') and bearing the signature of the 17th/18th century ink stone artist *Huang Ren* and his seal *Xintian*.

7 3/16in (18.4cm) long

\$2,000 - 3,000

182



A duan ink stone also bearing the signature of Huang Ren (1683-1768) was offered as lot 8077 in Bonhams, New York sale 17632, 18 September 2009.



高鳳女士(FERN CAVENDER), 1907-1961

Born in Seattle, Washington on August 7th, 1907, Fern Cavender earned a degree in Business Administration from the University of Washington in 1929, graduating Phi Beta Kappa. After graduation, she worked as a writer's assistant in the Philippines and Indonesia. After a five-year return to Seattle, a job in a brokerage firm would bring her to Shanghai in 1936, where she witnessed first-hand the horrors of the Second Sino-Japanese War following the Lugouqiao incident of 1937. This perhaps influenced her decision to start work in 1938 at the US foreign consulate in Shanghai. She would remain there through the Japanese invasion of that city, only leaving when forced to flee for New Zealand in 1942 on the MS Gripsholm, the last evacuation ship for non-Chinese nationals. After the war, she would return to China to resume work again at the Shanghai consulate, staying there until just before the founding of the People's Republic, bringing a husband back to Seattle in May of 1949. Her final years were spent in Seattle, not returning to China before her death in 1961.

1907年8月7日出生於華盛頓州西雅圖，高鳳女士於1929年以殊榮畢業於華盛頓大學工商管理系。畢業後，她在印尼及菲律賓當一名作家助理員，兩年重返西雅圖。1936年，高鳳女士任職於一家證券代理公司並被派遣至上海工作。在中國，高鳳女士親眼目睹了1937年的七·七事變及其後二戰期間的中日戰爭所帶來的恐怖。該經歷可能促成了她日後於1938年選擇在美國駐滬總領事館任職行政助理員的決定。雖有日軍侵略，高鳳女士在上海一直駐留至1942年，彼時她迫不得已乘坐外國罹難者最後一艘船(MS Gripsholm)，逃難到新西蘭。戰後，她回到戰前美國在上海總領事館的原職。高鳳女士於1949年5月——中華人民共和國成立之前數月喜結良緣，並於不久之後隨其夫君返回西雅圖。她在西雅圖享受最後數年人生，至1961年去世前，高鳳女士未曾再訪中國。



183



CHINESE FURNITURE

Property from the Collection of Fern Cavender

183^Y

A PAIR OF HUANGHUALI CABINETS, FANGJIAOGUI

Late Qing/Republic Period

Each square frame fitted with well-figured single panel doors mounted flush with their frames over a plain lower panel and a u-shaped apron, the doors opening to reveal a single shelf housing paired drawers over an open lower compartment, the cabinets with yellow brass hardware. 50 x 29 1/2 x 17 1/4in (127 x 74.8 x 43.8cm)

\$30,000 - 50,000



184



185

184^Y

A PAIR OF HUANGHUALI RECTANGULAR STOOLS
Late Qing/Republic Period

Composed of re-used timber, each rectangular hard mat top set into a mitered, mortise and tenon frame with ice-plate edge above a plain beaded apron and u-shaped spandrels set over a single stretcher on the long side and paired oval stretchers on the short side tenoned to flared oval legs.

19 x 19 1/2 x 14 7/8in (48.3 x 49.5 x 37.7cm)

\$6,000 - 8,000

185^Y

A GROUP OF THREE HUANGHUALI SQUARE STOOLS, FANGDENG
Late Qing/Republic Period

Composed of re-used timber, each set with a hard mat seat into a mitered, mortise and tenon frame of well-figured wood above a beaded apron and supports joined to hump-back stretchers.

19 7/8 x 16 1/2 x 16 1/2in (50.7 x 41.9 x 41.9cm)

\$10,000 - 15,000

186^Y

A HUANGHUALI SIDE TABLE, QIAOTOU'AN
19th/early 20th century

The two-board top set into a mitered, mortise and tenon frame with up-turned scrolled ends over a beaded thumb-print edge butted to a beaded apron and cloud-collar spandrels bisected by slightly splayed 'melon'-section legs housing transverse panels carved with ruyi-headed cutouts.

30 1/2 x 50 3/4 x 15 1/4in (77.5 x 129 x 38.7cm)

\$8,000 - 12,000

187^Y

A HUANGHUALI RECTANGULAR KANG TABLE
Late Qing/Republic Period

The single board top set into a mitered, mortise and tenon frame with ice-plate edge over an open apron composed of hump-back stretchers set with elegant openwork plaques under a plain frame half-lap mitered into squared legs ending in horse-shoe feet.

18 5/8 x 39 7/8 x 20in (47.3 x 101.3 x 50.8cm)

\$20,000 - 30,000



186



187



188 (Closed)



188 (Open)



189



190



Property from Another Owner

188^Y

**A HUANGHUALI SEAL CHEST,
GUANPIXIANG**

Late Qing/Republic period

The rectangular flat top set over a pair of well-figured doors opening to reveal a single drawer to the left, a pair of vertical drawers to the right over a long drawer, all over a stepped vase, the side panels fitted with shaped bale handles and knocking plates.

12 x 11 1/2 x 9in (30.5 x 9.2 x 22.9cm)

\$8,000 - 10,000

Provenance

Purchased at Drouot, Paris, October 1985
Property of a former Museum Curator, Elaine Dines-Cox

Property from the Collection of Fern Cavender

189

A FINE CARVED HARDWOOD DESK
Republic period

The removable single-panel top set into a mitered, mortise and tenon frame tenoned to separate cabinets housing two vertically stacked drawers over a 'cracked-ice' shelf, the drawer faces and frames elegantly carved with floral meanders and fitted with yellow brass hardware.

33 1/8 x 51 1/4 x 24in (84.2 x 130.2 x 61cm)

\$6,000 - 8,000

Property from Another Owner

190

**A PAIR OF HARDWOOD ARMCHAIRS
WITH DREAM STONE BACK SPLATS**
19th/early Republic period

The shaped top rail joined to curved back legs flanking a shaped three-section back splat fitted with two elegant dream stones over an elegant beaded edge, tenoned to a rectangular soft cane seat butted to a plain beaded apron and spandrels joined to tubular legs and boxed stretchers.

42 3/4 and 43 1/2in (108.6 and 109.9cm)
high

\$8,000 - 12,000



191



192



193

Property from a Los Angeles Collector

191^Y

A HONGMU CABINET

20th century

The rectangular frame set with paired doors carved with conjoined dragon fish centered on stylized 'shou' characters set off by cavorting dragons above and below, all over a key fret banded and shaped apron

37 3/8 x 34 1/2 x 15 1/2in (94.8 x 87.7 x 39.3cm)

\$4,000 - 6,000

192

AN UNUSUAL HARDWOOD DESK

20th century

The single-board top set into a mitered, mortise and tenon frame suspending a central drawer accessible on each side framed by open-work c-shaped spandrels repeated as the base under paired transverse stretchers.

33 x 53 1/4 x 26in (83.8 x 135 x 66cm)

\$2,500 - 4,000



194

Property from an English Lady

193

**A SIX PANEL WOOD SCREEN WITH
HARDSTONE AND GILT DECORATION**
Late Qing/Republic period

Each panel supporting six small rectangular
plaques of mottled greenish hue adorned in
gilt and lacquer decoration of floral, landscape
or bat and cloud subject matter, each
enclosed within raised framing members.
25 1/2 x 40in (63.5 x 102cm) high

\$1,000 - 1,500

Property from the Talley Family Estate

194

**AN EIGHT-PANEL PORCELAIN MOUNTED
CARVED WOOD SCREEN**
Late Qing/Republic Period

Each vertical panel divided into five sections
housing shaped blue and white porcelain
plaques depicting scholars and sages
interacting in landscape, garden and interior
scenes all set into carved and pierced floral
plaques mounted into a beaded hardwood
frame.

88 1/2 x 18 each panel (224.8 x 45.7cm)

\$8,000 - 10,000



194 (detail)



Property from a Los Angeles Collector

195^Y

A FINE HONGMU COMPOUND CABINET
20th century

Each framed section housing paired doors elegantly carved in relief with hanging pendants of a bat, chime and twin fish surrounded by zoomorphic key fret details, all over a carved key fret bordered apron, the side panels plain, the doors fitted with elegant etched gilt metal hardware.

70 1/2 x 36 1/4 x 15 1/8in (179 x 92 x 38.3cm)

\$15,000 - 20,000



196 (Front)



196 (Back)

Property from Another Owner

196

AN EIGHT-PANEL GILT-LACQUER 'LANDSCAPE' SCREEN

19th century

Painted in gilt with a continuous scene of a fantastic garden setting populated with figures enjoying themselves in elaborate pavilions and pagodas by a river, the festivities continuing on small islands with boats ferrying visitors back and forth, the landscape punctuated with hills and rocks, all within an elaborate floral-scroll border, the reverse of each panel painted with birds and plants.

84 1/2 x 21 3/4 in (214.6 x 55.2cm) each panel

\$15,000 - 20,000

Provenance

Property of Mrs. C. Charlotte Lakers and the late Mr. Paul J. Lakers,
Lexington, Kentucky
Sotheby's, New York, 20 March 2012, lot 161



CHINESE CERAMICS

LOTS 194 - 337







TANG SHAOYI (1862-1938)

Tang Shao-yi was the first prime minister of the Republic of China. Born in Guangdong Province in 1861, he was sent to the United States to attend grammar school, high school and college. Following his return to China, he rose to political prominence through several diplomatic appointments within the imperial Chinese government. He served as Consul-General in Korea, Special Commissioner to Tibet, and Governor of Fengtian Province in Manchuria. He was often dispatched on official missions as a special envoy of the Qing imperial court. In 1908 one such mission brought him to Washington for a visit that was heavily covered by the American press. He led a delegation that presented gifts to the Library of Congress and was received at the White House. Tang Shao-yi was appointed Premier Minister after the Republican Revolution of 1911 and later held additional positions as Minister of Communications and Minister of Foreign Affairs. He developed a lifelong interest in Chinese porcelain during his years of public service. Upon retirement and until his death in 1938, he devoted himself to collecting porcelains, dividing his time between Shanghai and his villa and gardens in Tangjiawan in southern China. Tang Shao-yi acquired both fine porcelains and decorative Shiwan pieces made in his native province of Guangdong. His collection aptly reflected his sense of beauty and deep connection with his family heritage.

唐紹儀出生於廣東省，少年時被派到美國，先入語言學校學習語言，隨後就讀於美國高中和大學。唐紹儀返回中國之後，很快在政治外交領域展露頭角。他曾擔任清政府駐朝鮮總領事，奉天巡撫，以全權大臣身份赴印度與英國就西藏問題進行談判。另外，唐紹儀還常常作為清政府特別使節出國訪問。1908年，唐紹儀出訪華盛頓。此次訪問引起了美國媒體的廣泛關注和報導。由唐紹儀帶領的特別使團向美國國會遞交了送給白宮的特禮品。1911年辛亥革命之後，唐紹儀被任命為中華民國首任國務總理，隨後還相機擔任通訊總長和外交總長。在繁忙的政治生涯之餘，唐紹儀喜好收藏瓷器。在其淡出政治舞台至1938年遇害之間，唐紹儀收集了大量瓷器作品，其中不乏一些上乘精品，另外也包括一批來自其家鄉廣東石灣窯的作品。



197

Property from the Collection of
Tang Shaoyi

197

**AN UNDERGLAZE BLUE AND COPPER
RED BOTTLE VASE**

Xuande mark, 18th century

The thickly walled body of pear form painted around the rim of the waisted neck with a pearl band in underglaze cobalt above curly-leaved tendrils issuing composite lotus flowers in copper red outline and wash sprinkled with moss green dots of peach-bloom type, the shallow recessed base bearing the *six-character mark* within a double ring and all surfaces except the low foot pad covered with a lustrous glaze.

12 3/8in (31.5cm) high

\$3,000 - 5,000

198

**A SET OF FIVE WUCAI ENAMELED DEEP
CUPS**

Kangxi period

Of cylindrical form tapering gradually inward above the thick foot ring, painted in the typical palette with butterflies and birds amid flowering branches, plants and garden rocks on a colorless glaze applied everywhere except the foot pad.

4 1/8in (10.5cm) high

\$2,000 - 3,000



198



199

199

A GROUP OF FOUR BLUE AND WHITE DEEP DISHES

Kangxi six-character marks and of the period

Each thinly molded with a flared rim around the wide curving well centered with a roundel of three classic lotus blossoms amid leafy tendrils that repeat in edited form in a band around the rim and reappear in complete form along the exterior walls, the *mark* written in standard script within a double ring.

6in (15.3cm) diameter

\$3,000 - 5,000

200

A BLUE AND WHITE GU-FORM VASE

Jiajing mark, Kangxi period

The elongated trumpet neck encircled with two dragons amid flames and a third dragon surrounding the flared foot below the convex knob painted with flaming pearls, the recessed base with set-in foot bearing the *six-character mark* inscribed in standard script within a double ring.

8 1/2in (21.5cm) high

\$4,000 - 6,000



200



201



202



203

201

**A BLUE AND WHITE BRUSH POT
Kangxi period**

Painted with butterflies and chrysanthemums in bloom around faceted garden rocks, the glaze extending onto the outer edge of the base, stopping at a wide unglazed ring surrounding a circular glazed recess at the center.

5 3/8in (13.5cm) high

\$5,000 - 7,000

202

**A BLUE AND WHITE SOFT PASTE
PORCELAIN VASE
18th century**

Of elongated ovoid form with a short waisted neck and three incised rings accenting the shoulder above monkeys crawling up a pine tree and garden rocks under moonlight, the milky white glaze covering all surfaces except the pad of the set-in foot.

8 1/4in (21cm) high

\$2,000 - 3,000

203

**AN UNDERGLAZE BLUE AND COPPER
RED VASE WITH AUSPICIOUS ANIMALS
DECORATION**

18th/19th century

Of baluster form with a flared rim to the
waisted neck and compressed ovoid body,
painted in well-controlled underglaze colors
with clouds and bats above a trophy vase
balanced on the back of an elephant facing
toward a fu-lion crouching on a brocade ball,
the reverse filled with ribboned coral and
lingzhi fungus branches separated by another
fu-lion and its cub, a leiwen band encircling
the tall foot and all surfaces except the foot
pad covered with a celadon-tinged glaze.

15in (38cm) high

\$4,000 - 6,000

204

**A BLUE AND WHITE 'DRAGON'
JARDINIÈRE**

Qianlong mark, late Qing/Republic Period

The steeply rounded sides rising from a
concave foot with recessed center, painted
around the body in vibrant blue with five
five-clawed dragons pursuing flaming pearls
amid clouds above a band of foaming waves,
bearing the *six-character mark* inscribed
below the flat everted lip.

14 1/2in (36.8cm) high

\$4,000 - 6,000

205

A BLUE AND WHITE PEAR-SHAPED VASE

Kangxi mark, 19th century

Its waisted neck encircled by a band of
stiff leaves above elephant head and mock
ring handles at the shoulder, the opposing
quatrefoil reserves on the body filled with an
elephant, deer, ox and fantastic beasts, the
flared foot finished with a xiangcai band and
the recessed base bearing the *six-character
mark* in underglaze blue regular script.

10 1/4in (26cm) high

\$3,000 - 5,000



204



205



206



207

206

A LARGE BLUE AND WHITE PORCELAIN PARTIAL DINNER SERVICE

Jiangxi ciye gongsi marks, Republic period

Each painted with lotus flower and leaf scroll bands surrounding flower sprays and branches of pomegranate, peach and finger citron, the *six-character factory marks* on the base written in underglaze blue standard script; including four (4) deep serving dishes; eight (8) deep underdishes; four (4) small saucer dishes; two (2) large deep soup bowls; eight (8) medium deep soup bowls; ten (10) small deep soup bowls; ten (10) large rice bowls; eight (8) medium rice bowls; eight (8) small dessert bowls; eight (8) miniature deep condiment bowls and eight (8) soup spoons. [78]

9 1/2, 7 1/8 and 4in (24, 18 and 10 cm) diameter of dishes

7 7/8, 6 5/8 and 5 1/2in (20, 16.7 and 14cm) diameter of soup bowls

5 and 4 1/2in (12.7 and 11.5cm) diameter of rice bowls

3 3/4 and 2 3/4in (9.5 and 7cm) diameter of dessert and condiment bowls

\$3,000 - 5,000

207

A SET OF FOUR BLUE AND WHITE SOFT PASTE PORCELAIN PLATES

18th century

Each intricately painted with narrow flower head and wide diaper bands to the canted rim and steep walls of the well centered with a miniature landscape basin containing bamboo, plum and pine trees raised on a display stand, the reverse with three floral sprays and all surfaces except the foot pad covered with a densely crazed and stained glaze.

7 7/8in (20cm) diameter

\$1,000 - 1,500



208



209

208

A SMALL EXPORT FAMILLE ROSE ENAMELED FISH BOWL PLANTER

Yongzheng period

Thickly potted with a flat rim and deep curving wall, painted in bright colors with Zhong Kui escorting his sister in a wheeled chair to her wedding, the slightly concave base left unglazed and showing traces of a firing ring.

9 1/4in (23.4cm) diameter

\$3,000 - 5,000

209

A GROUP OF FOUR FAMILLE VERTE ENAMELED DEEP CUPS
Kangxi marks, 19th century

Each of deep bell form, the thinly molded walls painted with young beauties dancing while officials enjoy a banquet in a garden pavilion amid trees and garden rocks, the recessed base bearing the *four-character mark* drawn in iron red standard script.

3 1/8in (8cm) high

\$2,000 - 3,000

210

A DOUCAI-DECORATED ROULEAU VASE
Chenghua mark, 19th century

Depicting the Tang poet Li Bo and his cousins gathered together in the Peach Garden to drink wine on a Spring evening beneath lantern-filled tree branches, as commemorated in his prose composition transcribed on the opposite side of the vase, the recessed base bearing the *six-character mark* inscribed in underglaze blue standard script within a polychrome-painted peach reserve.

17 3/8in (44cm) high

\$3,000 - 5,000



210



211

211

A FAMILLE ROSE ENAMELED BALUSTER VASE

Qianlong mark, Republic period

Thinly potted and painted with four scholars on the shoreline watching boats of fishermen at work in a continuous waterscape, the recessed base bearing the *six-character mark* in iron red seal script.

11 7/8in (30cm) high

\$5,000 - 8,000



212

212

A PAIR OF FAMILLE ROSE ENAMELED PORCELAIN DRAGON AND PHOENIX VASES

Republic period

Each of bottle form with a flared rim, painted in bright opaque enamels with clouds and oversize flowering branches surrounding the mythical animals on a colorless glaze covering all surfaces except the foot pad.

9in (23cm) high

\$1,000 - 1,500

213

**A GROUP OF FOUR FAMILLE ROSE
ENAMELED CHICKEN CUPS**

Qianlong fang gu marks, Republic period

Each painted with a young boy stamping his foot as he faces a rooster, hen and chicks gathered around garden rocks and flowers reversed by a long inscription in black enamel bearing an inscription by the Qianlong emperor followed by two of his seals, the recessed base bearing the *six-character mark* in underglaze blue seal script.

2 3/4in (7cm) high

\$3,000 - 5,000

The boy on the cup was identified as the young prodigy Jia Chang (born 713), at the age of 13 a skilled trainer of fighting cocks for the emperor. For a translation of the inscription as well as an example of an original cup from the Qianlong period, see Louise Allison Cort and Jan Stuart, *Joined Colors: Decoration and Meaning in Chinese Porcelain*, (Washington, D.C., 1993), p. 53-54 and p. 138, no. 64 (Sze Tak Tong Collection, as 6.0cm height, 6.5cm diameter of mouth).



213

214

**A SET OF THREE SMALL FAMILLE ROSE
ENAMELED CHICKEN CUPS**

Da Qing fang gu marks, Republic period

Each similarly painted with the young fighting cock trainer Jia Chang facing a rooster and chicks in a garden setting reversed by an imperial inscription followed by two seals of the Qianlong emperor, the *four-character mark* on each recessed base also painted in underglaze blue.

2 1/8in (5.5cm) high

\$1,500 - 2,500



214

215

**A GROUP OF THREE FAMILLE ROSE
ENAMELED CUPS**

Qianlong fang gu mark, Republic period

Each similarly painted with the young fighting cock trainer Jia Chang facing a rooster and chicks in a garden setting reversed by an imperial inscription followed by two seals of the Qianlong emperor, the recessed base bearing the *four-character mark* painted in underglaze blue.

2 1/2in (6cm) diameter

\$2,000 - 3,000



215



216



217



218

216

**A SET OF FOUR FAMILLE ROSE
ENAMELED BOWLS**

Taoci zhenpin marks, Republic period

Each thinly potted and painted with gilt striping on the rim above magpies perched on autumn chrysanthemums and lily branches bending in the wind, the recessed base stamped in iron red with a four-character seal mark.

7 7/8in (20cm) diameter

\$2,000 - 4,000

217

**A SET OF FIVE FAMILLE ROSE
ENAMELED BOWLS**

Taoci zhenpin marks, Republic period

Each thinly potted and finished with gilt striping along the rim, the exterior walls painted in various enamels with magpies perched on chrysanthemums and autumn grasses bending in the wind, the recessed base stamped with the *four-character mark* in iron red seal script.

7 7/8in (20cm) diameter

\$4,000 - 6,000

218

**A GROUP OF FAMILLE ROSE ENAMELED
DISHES AND SAUCERS**

Republic period

Including four deep dishes, each painted with flowering peony and leafy branches and bearing a six-character *Yongzheng mark* inscribed in underglaze blue standard script within a double ring on the recessed base; and two deep saucers, each painted with insects and flowering plants across the shallow curving well, the underside painted in underglaze blue with paired symbols of the Eight Immortals and an *endless knot mark* centering the recessed base. [6]

5 7/8in (15cm) diameter of dishes

3 1/4in (8.5cm) diameter of saucers

\$1,200 - 1,800



219

A GROUP OF FENCAI ENAMELED BUTTERFLY BOWLS AND SAUCERS
Tongzhi and Guangxu marks, Republic period

All similarly painted in brightly colored enamels with butterflies in flight amid plants in flower on a grassy ground plane: including three deep conical bowls, each tapering sharply inward above a tall foot the recessed base bearing a six-character mark *Tongzhi* mark in underglaze blue standard script; and two pair of saucer dishes, each bearing six-character *Guangxu* marks in iron red standard script. [5]
6 1/8in (15.5cm) diameter of bowls
5 7/8in (15cm) diameter of saucer dishes

\$1,800 - 2,500

A SMALL FENCAI ENAMELED GU-FORM VASE

Daoguang mark, late Qing/Republic period
Thickly potted and carefully painted with insects hovering amid flowering plants and grasses on the flaring walls of the upper and lower body separated by a raised knob at the center painted in two shades of opaque blue enamel, the recessed base bearing the six-character mark in iron red seal script.
5 1/4in (13.4cm) high

\$2,000 - 3,000

A TRANSITIONAL STYLE WUCAI ENAMELED CYLINDER VASE
19th century

The waisted neck fronted with a flowering branch and the elongated body displaying a young boy presenting an offering tray with a ram to a high official attended by his fan bearer, the decoration achieved in underglaze blue and bright overglaze enamels and the slightly convex base left without glaze.
8 1/4in (21cm) high

\$1,500 - 2,500



220



221



224

222

TWO COPPER RED DISHES

Qianlong and Daoguang six-character marks of the period

Both covered in a dark red wash beneath a colorless glaze to the exterior walls and wide well but thinning to white along the rim: the dish with the slightly thinner walls displaying the *Qianlong* mark in underglaze blue seal script beneath a colorless glaze; the other dish with slightly thicker walls displaying the *Daoguang* mark in underglaze blue seal script beneath a colorless glaze.

7 1/8in (18cm) diameter

\$2,000 - 3,000

223

A COPPER RED-GLAZED SHALLOW DISH

18th century

The wide curving well and exterior walls covered with a dark red wash that thins to white along the rim under a colorless glaze covering all surfaces except the foot pad.

6in (15.3cm) diameter

\$1,000 - 1,500

224

A GROUP OF THREE COPPER RED-GLAZED BOWLS

Daoguang six-character marks and of the period

Including two bowls of identical size and the third of slightly larger diameter, each molded with a gently everted rim to the conical walls tapering sharply inward above a short foot, the dark red wash applied on the exterior beneath a colorless glaze covering all surfaces except the foot pad, the *mark* written in underglaze blue seal script across the recessed base.

6 and 6 3/16in (15.3 and 15.8cm) diameter

\$3,000 - 5,000



225



226

225

A GROUP OF FOUR COPPER RED-GLAZED BOWLS

Daoguang six-character marks and of the period

Each molded with a gently everted rim to the conical walls tapering sharply inward above a short foot, the dark red wash applied on the exterior beneath a colorless glaze covering all surfaces except the foot pad, the *mark* written in underglaze blue seal script at the center of the recessed base.

6 1/8in (15.5cm) diameter

\$3,000 - 5,000

226

A PAIR OF COPPER RED-GLAZED BOWLS

Xianfeng six-character marks and of the period

Each molded with a gently everted rim to the conical walls tapering sharply inward above a short foot, the dark red wash applied on the exterior beneath a colorless glaze covering all surfaces except the foot pad, the *mark* written in two vertical lines of underglaze blue standard script across the recessed base.

6 1/8in (15.5cm) diameter

\$3,000 - 5,000

A copper red-glazed bowl of the same shape from the Weishaupt Collection, also Xianfeng mark and period, was offered in Sotheby's, Amsterdam sale 627, 16 October 1995, lot 91 (as 15.4cm diameter). See also the example included in the exhibition at the Chinese University of Hong Kong Art Gallery, *Imperial Porcelains of Late Qing* (Hong Kong, 1983, no. 89, p.99).



227



228

227

**A SET OF THREE TURQUOISE GROUND DISHES WITH
FAMILLE ROSE ENAMEL DECORATION**

**Daoguang six-character jiyou marks corresponding to 1849 and
of the period**

Each painted with a central roundel of flower heads and tendrils interlaced with bats, peaches and jeweled chimes rendered in bright colors that repeat in the flowers and leaves painted to the turquoise ground along the interior rim and continuing on the exterior walls, the *Daoguang Jiyou Nianzhi* mark centering the recessed base written in iron-red standard script.

9 5/8in (24.5cm) diameter

\$6,000 - 8,000

Though no examples appear to be published, Geng Baochang in *Ming Qing Ciqi Jianding* (Hong Kong, 1993), p. 396 suggests that this specific reign mark should be found on exactly this type of 'turquoise ground famille-rose enameled vine and lotus dish' (*lvdi fencai chanzhilian pan*).

228

A SET OF TEN FAMILLE ROSE ENAMELED WINE CUPS

Qing hua zhen pin marks, Guangxu period

Each thinly molded and painted with iron-red dragons chasing a gilt pearl amid rainbow-colored clouds beneath a key-fret band rendered in famille rose enamels, the *four-character mark* on the base written in underglaze blue standard script.

2in (5cm) diameter

\$2,000 - 3,000

229

A COPPER RED DISH

18th century

The well and exterior walls covered with a raspberry red layer beneath a densely crazed glaze that fired to a pale leaf green on the shallow recessed base within the unglazed foot pad.

9 1/4in (23.5cm) diameter

\$2,000 - 3,000



229

230

TWO COPPER RED GLAZED DISHES

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

Each covered with copper red washes across the well and exterior walls separated by a white line along the rim and covered with a celadon-tinged glaze visible across the recessed base: the base on the smaller dish with an upright rim displaying the *Yongzheng* mark written in underglaze blue within a double ring; the base on the larger dish with a flared rim displaying the *Qianlong minyao* mark written in underglaze blue seal script.

6 1/4 and 8 1/4in (16 and 21cm) diameter

\$2,000 - 2,500



230





231



232

231

A GROUP OF SIX COPPER RED DISHES AND BOWLS

Qianlong minyao six-character marks and Tongzhi six-character marks and of the period

Including four deep dishes, each covered in a dark red wash beneath a colorless glaze and thinning to white along the flared rim, the *Qianlong minyao* mark written in underglaze blue seal script across the recessed base; the fifth a large bowl raised on a tall foot, the copper red wash on the exterior covered by a colorless glaze applied everywhere except the foot pad, the *Qianlong minyao* mark written in underglaze blue seal script on the recessed base; the sixth a bowl with a gently everted rim and conical walls tapering sharply inward above a short foot, a dark red wash on the exterior and a colorless glaze, the *Tongzhi* mark written in vertical two rows of underglaze blue standard script across the recessed base.

6 1/8in (15.5cm) average diameter of dishes

7 7/8 and 6 1/8in (20 and 15.5cm) diameter of bowls

\$3,000 - 5,000

232

A GROUP OF FOUR COPPER RED GLAZED BOWLS

Tongzhi six-character marks and of the period

Each potted with a gently everted rim to the conical walls tapering sharply inward above the tall foot, the dark red wash applied to the exterior beneath a colorless glaze covering all surfaces except the foot pad, the *mark* written in two vertical lines of underglaze blue standard script across the recessed base.

6in (15.2cm) diameter

\$2,000 - 3,000

A single copper red bowl of identical shape, also with the *Tongzhi* six-character mark and of the period (6 1/8in [15.5cm] diameter) sold in Bonhams, London, Knightsbridge sale 24109, 8 May 2017, lot 231.

233

**A YELLOW GROUND PLATE WITH
IRON RED, GILT AND FENCAI ENAMEL
DECORATION**

Shendetang zhi mark, Daoguang period

The shallow curving well encircled with a wanzi diaper band above five bats facing a shou medallion rendered in gilt and iron-red, the yellow ground on the reverse covered with a lotus flower and leaf spray pattern in famille rose enamels also used for the four circular reserves painted with flowering plants and garden rocks, the recessed base bearing the *four-character mark* in red standard script.

11 3/8in (29cm) diameter

\$3,000 - 5,000

For a dish of identical dimensions (29cm diameter) and decoration, as well as four other pieces in the same pattern preserved in the Palace Museum, see Zhao Congyue, *Gugong Bowuyuan Cang: Shendetang Kuan Ciqi* (2014), cat. #41, pp. 166-173, especially p. 168.



233

234

**TWO IRON-RED ENAMELED BOWLS
18th century and later**

The first, 18th century, a deep bowl with a wide well raised on a tall foot ring, the iron red enamel applied on the exterior over a celadon-tinged glaze visible across the interior wall and the recessed base; the second, Late Qing/ Republic period, a wide shallow bowl with a flared rim, painted in famille rose enamels with a peach and bat medallion surrounded by flower sprigs, a faux bois pattern in iron red across the exterior walls and the recessed base bearing a six-character Daoguang mark in iron red seal script.

6 1/2 and 7 7/8in (16.5 and 20cm) diameter

\$2,000 - 2,500



234



235



236



237

235

A QINGBAI BOWL WITH COMBED DECORATION

Song dynasty

Thinly potted with a flared rim and the interior walls combed with a dissolved scroll pattern, the pale blue-green glaze covering all surfaces except the flat unglazed base of the short foot.

6 3/4in (17cm) diameter

\$1,000 - 1,500

236

A DEHUA GU-FORM VASE
Circa 1700

Thickly potted with a flared rim to the trumpet neck, raised string bands above and below the convex mid-section and the base flaring outward above a set-in foot ring, the lustrous ivory-white glaze covering the interior neck, exterior walls and shallow recessed base within the unglazed foot pad.

9 3/8in (24cm) high

\$1,500 - 2,500



238

237

A DEHUA PORCELAIN VASE

17th/18th century

Thickly molded with a flared rim, short waisted neck and a pair of lion head handles attached on the elongated ovoid body, a pale straw colored glaze covering the interior neck, exterior walls and the recessed base within the wide unglazed foot pad.

13 3/4in (35cm) high

\$3,000 - 5,000



239

239

A PEACH BLOOM BOTTLE VASE

18th century

Carefully formed with a flared rim to the tall neck rising from a globular body resting on a low foot ring, the densely crazed glaze of mottled pea-green hue showing tiny spots of scarlet red throughout, stopping along the lower edge of the exterior foot to expose the clay fabric across the foot pad and deeply recessed base.

9 1/8in (23.2cm) high

\$3,000 - 5,000

238

A PEACH BLOOM GLAZED MEIPING

18th century

Thickly molded with a short waisted neck, tall shoulder and body of inverted pear form, the mottled raspberry red layer applied on the exterior beneath a celadon-tinged glaze marked with extensive craze lines visible within the recessed base and the interior neck.

6 1/4in (16cm) high

\$5,000 - 7,000



240



241



242

240

A DEHUA OVOID VASE

18th century

Molded with a raised rim and curving shoulder above opposing animal head handles in raised relief and an impressed leiwen band, the body tapering gradually toward the wide unglazed foot pad, the glaze on the walls and recessed base of faint greenish-white hue.

8 1/4in (21cm) high

\$1,000 - 1,500

241

A WHITE GLAZED VASE WITH MOLDED DECORATION

19th century

Of thin and elongated pear shape, the exterior adorned in a raised relief continuous tableau of mythical beasts standing on rocky outcroppings over stylized waves and below tufts of smoke, all raised atop a tall foot ring.

8 3/4in (22.2cm) high

\$2,000 - 3,000



243

242
A PAIR OF CAFÉ-AU-LAIT GLAZED DISHES WITH FAMILLE ROSE ENAMEL DECORATION

Daoguang marks, late Qing/Republic period

Each colored with a pale brown wash beneath a colorless glaze, then painted in overglaze enamels with butterflies, blossoms and garden rocks across the well and lingzhi fungus branches on the exterior walls, the recessed base bearing the *six-character mark* written in iron red seal script on the colorless glaze ground.

9 5/8in (24.5cm) diameter

\$1,200 - 1,500

243
A CELADON GLAZED DISH
Wanyu mark, 19th century

Thickly molded with curving walls to the shallow well that taper to a narrow rim, the gray-green glaze covering all surfaces except the foot pad, the two-character *maker's mark* written in underglaze blue standard script.

9 1/8in (23.2cm) diameter

\$1,000 - 1,500



244

244
A SKY BLUE MALLET VASE
Kangxi mark, late Qing dynasty

Formed with convex ring joining the cylindrical neck to the bell-shaped body that flares outward at the foot, the pale blue wash applied on the exterior walls beneath a colorless glaze covering all surfaces except the foot pad, the *six-character mark* on the concave base written in underglaze blue standard script.

7in (17.8cm) high

\$1,500 - 2,500



245



246



247



248

245

A GILT AND GREEN ENAMELED PORCELAIN BOX AND COVER
Qianlong mark, late Qing/Republic period

Of square section, molded in high relief with two dragons facing a precious pearl across the top and bats flying amid cloud scrolls across the exterior walls, the edges and the pearl highlighted in gilt and a mottled blue-green enamel imitating jadeite applied to the biscuit on the exterior, the recessed base bearing the *six-character mark* in raised relief.

3 1/8in (7.8cm) square

\$2,000 - 3,000

246

A COPPER RED GLAZED SEAL PASTE BOX
Kangxi mark, Republic period

Of compressed globular form raised on a low foot, the exterior surfaces covered with a mottled pale raspberry red wash beneath a celadon-tinged glaze visible on the interior surfaces and across the recessed base bearing the *four-character mark* in underglaze blue standard script.

3 5/16in (8.4cm) diameter

\$1,000 - 1,500

247

A CELADON-GLAZED FOOTED BULB BOWL

Yongzheng mark, late Qing/Republic period

Thickly molded with a rolled rim to the wide curving well, the exterior walls carved with a composite lotus and leafy tendril pattern above a perforated ring joining five curving feet, the glaze applied everywhere except the foot pads and the underside bearing the *six-character mark* in underglaze blue standard script.

9in (23cm) diameter

\$1,000 - 1,500

248

A SMALL CELADON GLAZED GARLIC-HEAD VASE

19th century

Incised in the Longquan style with a woven basket pattern on the garlic head, banana leaves rising on the long neck and a floral diaper pattern encircling the compressed globular body, the pale gray-green glaze covering all surfaces except the iron-washed foot pad.

6 1/4in (16cm) high

\$1,000 - 1,500

249

A CRACKLE-GLAZED VASE OF LOZENGE SECTION

Late Qing/Republic period

Thickly potted and molded in raised relief with the Eight Trigrams separated by circular medallions on the four faceted walls, the pale gray-green glaze marked with brown and black craze lines and covering all surfaces except the flat, iron-washed foot pad.

8 1/2in (21.5cm) high

\$1,000 - 1,500

250

A POTTERY MODEL OF A POMEGRANATE

Late Qing dynasty

Possibly Yixing ware, hollow molded with a firing hole at one tip of the fruit possibly meant to be stood upon its waisted calyx, bearing a long incised inscription including a seal possibly reading *Ji/Li Mu* and bearing a *Guangxu dingchou* year date [equivalent to 1877] at the *guaishi xuan*.

4 1/2in (11.5cm) high

\$2,000 - 3,000



249



250



251

251

A GROUP OF FOUR SHIWAN GLAZED STONEWARE ANIMALS AND FIGURES

Including a facing pair of fantastic beasts with bifurcated tails, each growling with an open jaw and covered with a mottled sky blue and brown glaze; the third a figure of the drunken poet Li Bo sitting with his hand in an empty wine jar, the surfaces glazed in shades of blue with iron-washed accents; the last a seated Buddhist luohan reading a book, the glaze of pale and mottled greenish white hue.

7 1/4in (18.5cm) length of each animal

6 3/8in (16cm) height of poet

\$3,000 - 5,000



252

252

A GROUP OF THREE SHIWAN WARE FIGURES

Late Qing/Republic period

The first depicting the Daoist immortal Lv Dongbin identified by the separately fired sword in a sheath slung over his back shoulder; the second a Buddhist luohan standing enveloped by a dragon; the third a seated figure of Budai grasping in his left hand a sack of treasures, the underside bearing an impressed semi-legible maker's mark to the base perhaps that of the late Qing dynasty Shiwan potter Huang Bing (1815-1894).

11in (28cm) height of standing luohan

\$2,000 - 3,000



253

253

A GROUP OF FIVE SHIWAN GLAZED POTTERY CONTAINERS

Late Qing/Republic period

The largest a tree trunk vase covered with a mottled blue and brown glaze; the second a gu-form beaker vase covered with a crazed straw-colored glaze; the third a jar with a rolled rim to the cylindrical neck rising from the sunken shoulder on a conical body, the glaze of mottled blue-green hue; the fourth a small zhadou-shaped censer covered with a scarlet glaze; the fifth a square-sectioned brush bath with rounded shoulder, raised on four corner feet and covered with a pale blue Jun-style glaze; *together with* an unglazed pottery long necked bottle vase with a cupped rim, raised pearl borders and circular reserves surrounding four characters probably reading *yong le chang an*. [6]

7 3/4in (19.7cm) height of tallest container

\$2,000 - 3,000



254

254

A SHIWAN POTTERY TUBULAR VASE
Late Qing/Republic period

Thickly molded as a gnarled tree trunk sprouting twigs filled with prunus flowers beneath a transmutation red and blue glaze that continues onto the upper inside neck, the unglazed and recessed base stamped with a seal reading *Shiwan* above *Li [Xian]ji zao*.

10 1/2in (26.7cm) high

\$2,000 - 3,000



255

255

TWO SHIWAN GLAZED POTTERY VASES
late Qing/Republic period

The first of baluster form molded with reeded walls and a pair of lion head and mock ring handles, the opaque blue-green glaze stopping short of the unglazed foot pad and concave base; the second of bottle form with a cylindrical neck, a body of inverted pear form and a mottled scarlet-red glaze covering all surfaces except the foot and convex base; *together with* a Jun-style blue glazed teapot and cover with lavender splashes applied on a dark brown body visible at the tip of each conical leg and portions of the interior. [3]

9 3/4 and 8 3/4in (25 and 22cm) height of vases

\$1,200 - 1,800



256

256

TWO MOLDED SHIWAN POTTERY DECORATIONS

Late Qing/Republic period

The first a brush pot of circular section molded in the form of a gnarled tree trunk, covered with a mottled dark blue glaze on the interior neck, exterior walls and the recessed base within the unglazed foot ring; the second a reticulated fantastic garden rock colored in a mottled light blue glaze, the fu-lion sitting near the base and the dragon slithering through the rock openings picked out in ocher, green and other colored enamels.

6 1/2 and 9 1/2in (16.5 and 24cm) high

\$1,200 - 1,600



257

257

A FAMILLE ROSE ENAMELED BOY ON A WATER BUFFALO

Republic period

The young child dressed in a brightly patterned coat and a straw hat slung over his left shoulder as he sits playing his flute on the back of a standing water buffalo.

7 1/2in (19cm) long

\$1,000 - 1,500



258

Property from a Pacific Northwest Private Collection

258

A FAMILLE VERTE ENAMELED JAR AND COVER

Kangxi period

Thickly potted with a rolled rim, short neck and elongated ovoid body, a boldly colored lotus lappet band painted above cranes and fruiting peach trees drawn in iron red and more delicately colored enamels, the surfaces also trimmed with underglaze blue striping beneath the colorless glaze applied everywhere except the flat base, the conforming cover trimmed and enameled *en suite*.

16 1/2in (42cm) high

\$2,000 - 3,000

Provenance

Rare Art, Inc., New York, acquired 20 October 1982



259

259

A LARGE FAMILLE VERTE QUATREFOIL VASE AND COVER

Kangxi period

Of begonia blossom section and flattened baluster form, painted with auspicious emblems around the upright neck, qilin and dragon reserves within a diaper band along the shoulder and large rectangular reserves around the body of landscapes, flowers and birds and other fabulous beasts; the associated cover also elaborately enameled with a similar ruyi lappet band below a knotted rope finial with dark brown wash covering the exposed biscuit.

24 1/2in (62.2cm) high

\$2,000 - 3,000

Provenance

Sotheby's, New York, 28 September 1989, lot 217



260

260

A LARGE FAMILLE VERTE DISH

Kangxi period

The wide everted rim covered in an elaborately-rendered band of repeating patterns separated by cartouches of One Hundred Antiques and floral tableaux; the wide central well displaying gnarled branches supporting large leafy blooms above scholars' rocks surrounding a floral medallion; the underside walls adorned in sparse floral sprigs surrounding the raised foot encircling the recessed base centered by an underglaze blue double ring and babao emblem.

15 1/4in (38.7cm) diameter

\$2,000 - 3,000

Provenance

Sotheby's, New York, 28 September 1989, lot 240



261

261

TWO FAMILLE VERTE EXPORT TEAPOTS

Kangxi period

The first of drum form molded in raised bosses encircling the shoulder and foot, displaying panels of phoenix, flowers, water plants and insects; the second of compressed globular form supporting a domical lid, the exterior surfaces adorned in similar motifs.

6 3/4 and 7in (17.2 and 17.8cm) width over handles

\$2,000 - 3,000

Provenance of drum-form teapot

Philip Suval, Inc., New York, acquired 17 June 1991

262

A PAIR OF SUSANCAI GLAZED FU-LION JOSS STICK HOLDERS

Kangxi period

Each animal posed half-seated on a perforated rectangular plinth with its tail supporting a flared joss-stick holder, the male resting one leg on a post rising through a movable reticulated brocade ball and the female supporting her young cub on her upraised front paw, the biscuit colored in green, yellow and aubergine enamels.

8 1/2in (21.5cm) high

\$1,000 - 1,500

Provenance

The Chinese Porcelain Company, New York, acquired 4 November 1996



262



263

263

A PAIR OF FAMILLE ROSE AND TURQUOISE GROUND PORCELAIN VASES WITH FIGURE RESERVES

Qianlong period

Each of quatrefoil section, flattened and inverted pear form, the body molded with raised oval panels painted in a bold famille rose palette with figure groups and miniature landscape reserves rendered in iron red surrounded by colorful flowering branches butterflies against turquoise enamel applied over the raised fish roe-patterned ground.
11 5/8in (29.5cm) high

\$2,000 - 3,000

264

A PAIR OF FAMILLE ROSE AND TURQUOISE GROUND VASES AND COVERS

Qianlong period

Each of flattened baluster form and quatrefoil section painted in underglaze blue with flower head bands at the rim and foot and underglaze blue wash beneath the worn gilt covering a pair of bamboo branch handles, the body molded with raised oval panels painted in a bold famille rose colors with figure groups and a dense fish roe patterned ground painted *en suite* with further flower sprigs and butterflies on a turquoise ground, the conforming covers topped with seated children forming the finials.
18 1/2 and 18 1/4in (47 and 46.5cm) high

\$4,000 - 6,000

Provenance

Christie's, London, 23 March 1987, Lot 289



264



265



266

265

**AN EXPORT 'MANDARIN PALETTE'
PUNCH BOWL**

Qianlong period

The thinly potted mouth rim lined to the interior by a gilt band of repeating geometric patterns suspending an elaborate row of garlands, all encircling a large depiction of fox-hunting Europeans centering the well, the exterior nearly vertical side-walls covered by a more elaborate continuous figural tableau of similar pastoral subject matter, all raised upon a high thick foot surrounded by a gilt and iron-red enamel *leiwen* band encircling a notably recessed base.

13in (33cm) diameter

\$2,000 - 4,000

Provenance

European Private Collection
The Chinese Porcelain Company, acquired 4
November 1996



267

266

A LARGE FAMILLE ROSE ENAMELED PUNCH BOWL

Late Yongzheng/early Qianlong period

Painted around the exterior walls with pale pastel hues coloring elaborately dressed immortals and their attendants who wait behind a balustrade on a high bluff and Magu floating on a tree trunk raft across waves to celebrate the birthday of Xiwang Mu; the floor of the well painted *en suite* with a beauty and her young son amid assembled antiques and an elaborate border below the rim of gilt-painted griffins and flower-filled vases set amid colorful leaf scrolls.

15 3/4in (40cm) diameter

\$3,000 - 5,000

Provenance

Earle D. Vandekar of Knightsbridge Incorporated, New York, acquired 16 November 16 1989, as circa 1730-40

267

A LARGE FAMILLE ROSE FISHBOWL

Yongzheng/early Qianlong period

Thickly molded and painted on the interior with fish and shrimp swimming amid water weeds rendered in subdued colors that contrast with the more brightly hued enamels defining the seasonal flowering branches, garden fence and rock on the compressed globular walls, the gilt-washed lion head handles supporting gilt metal loose rings; the carved wood stand of later date.

23in (58.5cm) diameter

16 7/8in (42.8cm) height of fishbowl

30 3/8in (77cm) height including wood stand

\$6,000 - 8,000

Provenance

Christie's, New York, 30 January 1993, lot 63



268



269



270

268

A FAMILLE ROSE ENAMELED EXPORT PORCELAIN CHARGER
Qianlong period

Painted with a black and gilt enameled floral band above goldfish swimming amid water plants and spring blossoms along the canted rim flange, the floor of the well filled with flowers in bloom and bamboo stems arranged in an openwork vase rendered in brightly colored enamels against a lustrous clear glaze covering all surfaces except the foot pad.

15in (38cm) diameter

\$1,200 - 1,800

Provenance

The Chinese Porcelain Company, New York, acquired 20 October 1993

269

A FAMILLE ROSE EXPORT TUREEN, COVER AND UNDERDISH
Qianlong period

Painted in gilt and softly hued enamels with a crane standing amid flowers and a garden fence on the opposing sides of the tureen and the recessed floor of the underdish, the rim of the underdish and the tureen cover painted with geese in flight and standing amid flowering branches, the rabbit-head handles on the tureen painted in iron red, the pomegranate finial on the cover painted in vivid rose and green enamels and both sections trimmed with a gilt spearhead border.

15in (38cm) length across underdish

13 5/8in (34.5cm) length across tureen handles

\$2,000 - 3,000

Provenance

The Chinese Porcelain Company, New York, acquired 13 July 1998, as Continental or English Market, circa 1750-1760

270

**A FAMILLE VERTE ENAMELED
FISHBOWL-SHAPED PLANTER**

19th century

Painted in vivid colors on the exterior walls with two large rectangular reserves of butterflies, birds and flowering branches separated by smaller fan-shaped openings of landscapes and butterflies surrounded by more butterflies and densely scattered flower sprigs on a black-dotted background overlaid with leaf green enamel, interior and exterior covered with a colorless glaze that stops short of the unglazed foot pad and recessed base.

15 3/4in (40cm) diameter

13 7/8in (35cm) high

\$2,000 - 3,000

Provenance

Earle D. Vandekar of Knightsbridge
Incorporated, New York, acquired 27
November 1984



271

**Property Deaccessioned from the Currier
Museum of Art, sold to Benefit Future
Acquisitions**

271

**A LONGQUAN CELADON GLAZED BULB
BOWL**

Ming dynasty

Of compressed globular form raised on three curving feet with raised bosses on recessed bands above and below a flower and leaf scroll pattern incised along the exterior walls, the olive green glaze unevenly applied, leaving an unglazed patch to the floor of the well that was impressed with a flowering peony branch roundel and the raised ring across the base, both burnt cinnamon brown in the firing.

12 1/2in (32cm) diameter

\$1,200 - 1,800



272



273

272

**A BLUE AND WHITE PORCELAIN
DRAGON DISH**

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

Painted in dark blue cobalt with a dragon chasing a flaming pearl amid flames within a double ring that repeats below the flared rim and the exterior walls encircled with two dragons in the same pursuit, the *mark* on the recessed base written in two vertical rows of standard script.

6 5/8in (16.8cm) diameter

\$1,500 - 2,500

273

**A BLUE AND WHITE PORCELAIN BRUSH
POT**

Chenghua mark, Kangxi period

Thickly molded with concave walls and painted in shades of cobalt with birds flocking around flowering branches and a garden rock, the recessed base bearing the *four-character mark* in standard script, the celadon-tinged glaze covering all surfaces except the foot pad.

5 3/8in (13.5cm) high

\$1,000 - 1,500



273A

273A

TWO POLYCHROME AND GILT ENAMELED BOWLS WITH COVERS

Late Qing/Republic period

The first of porcelain molded in high relief on the exterior walls and fitted to domed cover with shou medallions set amid key fret, wanzi and lotus petal bands, the medallions and the edges picked out in gilt in contrast to the royal blue enamel ground with turquoise enamel covering the interior and recessed base of the bowl, the interior and recessed top of the cover; the second a copper ground bowl painted in famille rose enamels and gilt with flower heads, auspicious emblems and shuangxi characters on a royal blue ground, the associated cover featuring winter prunus and bamboo on a bingmei ground painted in a similar palette.

4 5/8in (11.8cm) diameter of porcelain bowl

4 3/8in (11cm) height of metal bowl and associate cover

\$1,000 - 1,500



274

274

A GROUP OF THREE POLYCHROME ENAMELED BOWLS

Yongzheng and Qianlong marks, late Qing/Republic period

The first of ogee form with a conforming domed cover, painted in the famille rose palette with ribboned symbols of the Eight Daoist Immortals and auspicious Buddhist emblems, the recessed base of the bowl and the recessed finial of the cover bearing the six-character *Yongzheng* mark in underglaze blue standard script within a double ring; the second bowl painted with gilt dragons pursuing a flaming pearl on an iron red ground, the recessed base bearing a six-character *Qianlong* mark inscribed in underglaze blue seal script; the third bowl and cover with a turquoise blue ground for a gilt-painted bird, an iron red leafy branch and flying insects, the recessed base of the bowl and the recessed finial of the cover bearing a six-character *Qianlong* mark in underglaze blue seal script.

4 1/4 to 4 3/8in (10.9 to 11.1cm) diameter

\$800 - 1,200



275

275

TWO FAMILLE ROSE ENAMELED CONTAINERS

Republic period

The first a deep bowl with birds perched on flowering branches along the exterior walls, a diaper band and crane roundel on the interior well and the recessed base bearing a six-character *Qianlong* mark in iron red seal script; the second a deep saucer dish with underglaze blue striping, a central roundel of a dragon chasing a flaming pearl and a band of phoenixes separated by peony sprays along the cavetto, the reverse painted *en suite* with flower and leaf sprays and the recessed base bearing a six-character *Guangxu* mark in underglaze blue standard script.

7 and 6in (17.8 and 15.2cm) diameter

\$1,000 - 1,500

276

AN IRON RED AND GILT EXPORT PORCELAIN TUREEN, COVER AND STAND

Early 19th century

Each section painted in iron-red with a European style landscape, the decorative bands picked out in iron red and gilt striping and accented with leafy stems delicately rendered in green and black enamels.

13 1/2in (34.2cm) length across handles of tureen

15in (38cm) length of stand

\$1,000 - 1,500



276

277

TWO FAMILLE ROSE ENAMELED TEA CUPS AND COVERS WITH CHARACTERS FROM THE WU SHUANG PU

Daoguang six-character marks and of the period

Each cup delicately finished with a gilt stripe along the foliate rim above various figures, biographies and other vignettes rendered in bright colors and black enamel, the domed covers painted *en suite* and both sections displaying a six-character seal mark in iron red.

3 7/8in (9.8cm) diameter

\$2,000 - 3,000



277

278

A GROUP OF THREE POLYCHROME ENAMELED VASES

Late Qing/Republic period

The first of bottle shape with a long waisted neck, blossoming prunus branches picked out in famille verte enamels against a black enamel ground, the colorless glaze showing in the blossoms, the neck and recessed base; the second of baluster form with famille rose-enameled flowering branches against a lime green sgraffiato ground, the interior neck and recessed base covered with turquoise enamel; the smallest a meiping with famille rose blossoms and gilt-highlighted carp floating against wave patterns engraved in the white sgraffiato enamel ground, the interior neck and recessed base also covered with turquoise enamel.

7 7/8, 9 3/8 and 5 3/4in (20, 24 and 14.5cm) high

\$1,000 - 1,500



278



279

279

**A GROUP OF CHINESE EXPORT PORCELAIN CONTAINERS
18th and early 19th century**

The first a small dinner plate in the Chinese Imari style with underglaze blue, overglaze iron red and gilt enamel flower and rock decoration; the second a famille rose enameled floriform plate cut with nine upturned petals along the rim; the third a famille rose enameled dinner plate with flower head, leaf and pomegranate decoration; the last a rectangular-sectioned tea caddy with rounded shoulders and stopper painted with famille rose and iron red enamels. [4]

8 7/8 to 9 1/8in (21.5 to 23cm) diameter of plates

\$1,000 - 1,500



280

Property from Various Owners

280

**A FAMILLE VERTE EXPORT PORCELAIN DEEP DISH
Kangxi period**

The flared rim painted with a flower-head band and the wide curving well with leaf-shaped reserves of flowers, auspicious objects and mothers and children in a garden setting issuing from a hexagonal reserve of birds, flowers and garden rocks, all executed in the typical palette with gilt and overglaze blue highlights surrounded by a rich iron red enamel ground, a *lingzhi* mark enclosed within a double ring drawn in underglaze blue on the recessed base and a lustrous glaze applied to all surfaces except the foot pad.

14 1/2in (36.8cm) diameter

\$2,000 - 4,000

Provenance

Purchased in 1987 from Chait Galleries, New York, with the original gallery sticker affixed to the recessed base



281

281

**TWO SMALL FAMILLE ROSE EXPORT PORCELAIN COVERED
TUREENS**

Qianlong period

The larger of circular form with a pair of animal head handles, the cover molded with a foliate rim and a fu-lion finial, the flower and leaf decoration rendered in vivid colors with gilt highlights on the spearhead borders, the recessed base finished with a colorless glaze; the smaller of oval section with a flat unglazed base, a tall feather headdress rising from each of the two molded mask handles and a reticulated coronet finial on the conforming cover, the surfaces similarly decorated in gilt and bright enamels.

8 3/8 and 6 3/4in (21.2 and 17cm) length across handles

\$1,200 - 1,800



282

282

**A PAIR OF FAMILLE ROSE ENAMELED
LOTUS FLOWER FINIALS**

Late 18th/early 19th century

Each lotus flower molded with recessed seeds surrounding a transverse oval opening at the center of a flat-topped seed head colored in leaf green enamel, the stamens and petals on the sides in yellow and shaded rose enamels rising upward from a white ground platform painted with green enamel scroll work, a molded leiwen band at the edge picked out in green and gilt enamels above a band of brightly painted composite lotus flowers and leaf scrolls; the glazed underside showing remains of spur marks.

6 3/4in (17cm) diameter

3in (7.5cm) high

\$3,000 - 5,000

Provenance

Property from a Connecticut estate, acquired in Palm Beach Florida, in the 1960s (by repute), thence by descent

Each lotus finial might have been the upper section of an elaborate altar stand meant to hold one of the Eight Buddhist Emblems or realistically modeled fruit such as the complete pair sold in Christie's, Hong Kong sale 2110, 29 April 2002, lot 545.



282 (Base)



283

283

A BLUE AND WHITE DRAGON JAR

Daoguang six-character mark and of the period

Painted in outline with the Eight Auspicious Symbols of Buddhism (bajixiang) between pearl and ruyi lappet bands at the shoulder, two dragons pursuing flaming jewels amid clouds and flames around the ovoid body, and a band of lotus petals rising above the foot, the recessed base displaying the *six-character mark* in seal script.
7 7/8in (20cm) high

\$8,000 - 10,000

Provenance

by repute, given by the president of the Gillette Company, Boston Massachusetts, to the current owner as a wedding gift in 1961

Daoguang dragon jars with overglaze green enamel decoration are a well-known group, often showing slight variations in the placement of dragons to the Buddhist emblems above and in the positions of the flames and clouds surrounding the dragons. More unusual are the pair of dragon jars in doucai enamels that appear to be unique, offered by S. Marchant and Son in their *Exhibition of Nineteenth Century Mark and Period Porcelain* (London, 9 June to 28 June 1991), no. 35, p. 39.

The jar of this lot also appears to be unique, fired without overglaze enamels. There are also slight differences in the placement of discrete elements in the decoration when compared to dragon jars with enameled decoration. It is possible that this jar may have been a blank fired late in the Daoguang period that was never enameled.



284

284

A MING STYLE BLUE AND WHITE LONG NECKED VASE

Qianlong six-character mark and of the period

Painted in cobalt wash, dotting and outlines to imitate Ming 'heaped and piled' decoration with wave and stiff leaf bands on the waisted neck, flower and leaf meanders above a pendant cloud collar band along the shoulder, a wide band of composite flowers and leaf scrolls above lotus petal lappets on the compressed globular body and a classic scroll band encircling the foot, the recessed base showing remains of the six-character *seal script mark* surrounding a filled drill hole.

14 3/4in (37.3cm) high

\$8,000 - 12,000

For a Qianlong vase of similar decoration and slightly larger size in the Nanjing Museum, see *Treasures in the Royalty: The Official Kiln Porcelain of the Chinese Qing Dynasty* (2003), p. 233 (37.9cm high).



285

Property from a Northern California Private Collection

285

**A PAIR OF BLUE AND WHITE STICK-NECK PORCELAIN VASES
Qing hua zhen pin mark, Guangxu period**

Each painted in varied shades of cobalt with a band of waves below the rim and tall stiff leaf lappets pointing upwards on the waisted neck, a floral meander and pendent ruyi heads separated by raised sting bands on the shoulder, the rounded body encircled with a continuous leafy meander issuing six heavy blossoms above a row of lotus petals and classic scroll pattern at the foot, the recessed base centered with the *four-character mark* in seal script beneath the lustrous glaze.
15 1/4in (38.7cm) high

\$30,000 - 40,000

A copper red-decorated blue and white archaistic vase showing the same *Qing hua zhen pin mark*, *Guangxu period*, was sold in Christie's, New York sale 2553, 22-23 March 2012, lot 2553.

Vases identical to the pair in this lot with *Guangxu six-character marks and of the period* have been sold in these rooms. See, for example, Bonhams, San Francisco sale 22411, 23 June 2015, lot 7255; and New Bond Street sale 21354, 15 May 2014, lot 71.



286



286 (Detail)



286 (Base)

**Property from the Collection of
Professor Daniel Te-yen Lee (1923-2001)**

286

**A BLUE AND WHITE DRAGON VASE, TIANQIUPING
Xuande mark, Republic period**

Thickly potted with a rolled rim, waisted neck and swelling body of compressed globular form supported on an unglazed concave base, a fluidly drawn xiangcai band the apocryphal *six-character mark* written in a single horizontal line of standard script placed above a spirited three-clawed dragon looking toward to the right as it strides to the left through clouds of lingzhi fungus-head shape with trailing ribbons, all beneath a celadon-tinged glaze; the vessel broken with some losses of fabric, re-stuck with metal replacement pieces and staples clearly visible on the surface.

17 5/8in (44.8cm) high

\$10,000 - 15,000

The results of Oxford Authentication thermoluminescence test sample no. P118c3 indicate that this piece was fired less than 100 years ago.

Provenance

By repute, acquired by Professor Lee or his family on the Mainland before 1949 and later brought to Taiwan, thereupon to the current owner by descent.

This vase appears to be a mirror image similar in decoration to a tianqiuping preserved in the Qing court collection, displaying the same xiangcai band and cloud forms surrounding a three-clawed dragon looking to the left as it strides to the right. Although lacking a reign mark, it is dated to the Xuande period and of slightly smaller size than this lot (height listed as 43.2cm): see *Gugong Bowuyuan Cang Wenwu Zhenpin Quanji* 34: Youlihong 1 [The Complete Collection of Treasures of the Palace Museum 34: Blue and White Porcelain with Underglazed Red, Book 1] (Hong Kong, 2000), no. 87, pp. 90-91.

Property from Another Owner

287

A GREEN ENAMELED BLUE AND WHITE DRAGON JAR

Jiaqing six-character mark and of the period

Outlined in underglaze blue and colored in green enamel with the Eight Auspicious Symbols of Buddhism (*bajixiang*) between pearl and ruyi lappet bands at the shoulder, two dragons pursuing flaming jewels amid clouds and flames around the ovoid body and a band of lotus petals rising above the foot, the recessed base displaying the six-character mark in seal script.

8in (20.3cm) high

\$8,000 - 12,000

Provenance

A former Japanese collection

For other Jiaqing mark and period jars see Christie's, New York sale 3720, 15-16 March 2015, lot 3159 (with original cover, *8 1/2in [21.5cm] high*); and Christie's, Paris sale 3554, 13 June 2013, lot 209 (lacking original cover, *7 7/8in [20.1cm] high*).



287

Property from a Southern California Estate

288

A DEHUA FIGURE OF A LUOHAN

19th century

The wizened figure with thick brows and beard setting off his furrowed brow and bare chest, his heavily robed body seated in a pose of ease, rendered with fine detail and sealed *pu ji yuren*.

7in (17.8cm) high

\$2,500 - 4,000



288



289



290



291

Property from Another Owner

289

A BLUE AND WHITE BOWL WITH FAMILLE VERTE ENAMEL DECORATION Kangxi period

The slightly everted lip surmounting a figural tableau to the exterior sides possibly depicting a scene from the *Xi Xiang Ji* of the dashing scholar Zhang and his boy attendant peering at Cui Yingying and Hong Niang in their boudoir, the interior well centered by underglaze blue bajixiang emblems encircling a shou medallion within a double ring, the high foot surrounding a deeply recessed unmarked base.

7in (18cm) diameter

\$2,000 - 3,000

Provenance

Bonhams, San Francisco sale 20089, 10 December 2012, lot 5278



292

Property from a Southern California Estate

290

AN ENAMELED CORAL RED GROUND BOWL

Kangxi period

The well-potted bowl rising from a narrow foot to flared sides and an everted rim, decorated in famille verte enamels with landscape and floral fan-shaped reserves enclosed by a dense ground of spiraling leafy tendrils center with fronted peonies in coral red enamel.
8in (20.4cm) diameter

\$3,000 - 5,000

Property from Another Owner

291

A FAMILLE ROSE ENAMELED BOWL

Chenghua mark, Yongzheng period

The domical walls adorned in gnarled branches of peach and chrysanthemums, raised atop a tall foot surrounding the recessed base bearing the *six-character mark* in underglaze blue.
7 1/2in (19cm) diameter

\$3,000 - 5,000

Two labels affixed to the base read *Pierre Saqué, 12, av. George V, Yong Cheng 1723-1736* and *Eymery & Cie.*

Provenance

Purchased Sotheby's, Paris sale, 6 December 2007 lot 111, as Yongzheng

Property from a Southern California Estate

292

A FIVE-PANEL PORCELAIN MOUNTED TABLE SCREEN

Republic period

Composed of five vertical porcelain panels, decorated in famille verte enamels with landscapes, figures and floral vignettes; mounted into a highly carved galleried wood frames surrounded with a tiered architrave and stepped wood base.
29 x 37in (73.7 x 94cm)

\$5,000 - 7,000



Undated images of Marco Daniel with family at their home in Cairo

Marco Daniel was an Asian antique dealer who lived in Egypt in the early 1900's. His clientele included European aristocrats and Egyptian royalty. He lived in Shanghai in 1915. In 1968, Mr. Daniel left Egypt and came to the United States to live with his family in the San Francisco Bay Area; where he remained until his death in May 1978.



Property from the Estate of Marco Daniel

293

A BLUE GLAZED BOTTLE VASE, TIANQIUPING

18th century

Thickly potted with a tall cylindrical neck rising from a compressed ovoid body, the exterior walls covered with a lustrous layer of dark blue that terminates in thick, uneven welts along the unglazed foot ring and recessed base, also stopping in a neat line along the rim where the colorless glaze continues into the interior.

22 1/2in (57cm) high

\$10,000 - 15,000



294

294

**A POWDER BLUE AND GILT-DECORATED ROULEAU VASE
WITH FAMILLE VERTE RESERVE PANELS**

19th century

The subtly mottled cobalt ground over-painted in gilt with auspicious symbols and a composite flower and leaf pattern framing fan-shaped reserves of landscapes on the neck, small ogival reserves of flowers and birds along the shoulder and larger openings on the tall body of beauties in garden setting with auspicious animals standing in small ogival reserves above the foot, the decoration carefully rendered in enamels of the famille verte palette, the recessed base centered with a double ring in underglaze blue and all surfaces except the foot pad covered with a colorless glaze.

18in (45.5cm) high

\$2,200 - 3,000



295

295

**A PAIR OF LARGE POLYCHROME ENAMELED BALUSTER
VASES**

Kangxi marks, late Qing/Republic period

Each thickly molded with a circular trumpet neck on a square-sectioned body and four inward-canted walls, each filled with mirror-image compositions of imperial and civil officials surrounded by palace guards and martial figures in combat, all rendered in bright colors on a colorless glaze also applied to the square recess within the unglazed foot bearing the *six-character mark* in underglaze blue standard script; each rim now enclosed within European style metal mounts.

29 1/2in (75cm) high

\$2,500 - 3,500



296

296

A COBALT BLUE-GLAZED PORCELAIN VASE

18th century

Molded with a wide cupped rim and double string band bisecting the waisted neck above a high shouldered body supported on a waisted convex foot, the cobalt wash applied on the exterior walls beneath a colorless glaze that continues on the interior, leaving the unglazed fabric visible on the rounded foot pad and recessed base.

15in (38cm) high

\$2,000 - 3,000

Property from a San Francisco Couple

297

A BLUE GLAZED CONG FORM VASE

Republic Period

The square sided vase molded on each of the four corners with segmented raised sides simulating an archaic jade *cong*, under an indented short neck, covered overall with an elegant blue glaze.

10in (25.4cm) high

\$2,000 - 3,000

298

A BLUE GLAZED VASE WITH ELEPHANT HANDLES

Qianlong seal mark, Republic Period

The square sided cong-shaped vessel molded with elephant-head handles suspending single rings on the lustrous dark blue-glazed surface.

11 1/2in (29.2cm) high

\$4,000 - 6,000



297



298



299

299

A PAIR OF DARK BLUE-GLAZED STEM BOWLS

Qianlong six-character marks and of the period

Each bowl carefully potted with a flared to the shallow rounded well and raised on a hollow spreading stem foot, the glaze of uniform dark blue color covering the interior and exterior walls, the *seal script mark* written in a horizontal line on the interior edge of the foot beneath a celadon-tinged glaze.

6 7/8in (17.4cm) diameter

4 1/4in (10.8cm) high

\$15,000 - 25,000

A dark blue-glazed stem bowl of slightly larger size was sold in Christie's, New York sale 2580, 13-14 September 2012, lot 1467 (7in [17.8cm] diameter).

**Property from the Estate of Harriet Walker Fitts,
Provincetown, Massachusetts**

300

A SMALL IRON RUST-GLAZED MEIPING

18th century

Covered with a celadon-tinged glaze on the interior surfaces and rolled rim where it meets a subtle rust-brown glaze suffused with minute silvery flecks that covers the body of inverted pear form and stops in a raised welt above the unglazed surface of the set-in foot pad and shallow recessed base.

7in (18cm) high

\$3,000 - 5,000



300



301

Property from Another Owner

301

A COPPER RED GLAZED MEIPING

18th/19th century

Thickly potted with a rolled rim to the short neck and a body of inverted pear form supported on a wide foot ring, the scarlet red wash on the exterior walls streaked with darker red and thinning around the neck beneath a craze-filled glaze of faint celadon hue covering all surfaces except the unglazed foot pad surrounding the shallow recessed base.

11 5/8in (29.5cm) high

\$3,000 - 5,000

Property from the Estate of Harriet Walker Fitts, Provincetown, Massachusetts

302

A TRANSMUTATION BLUE-GLAZED MEIPING

18th century

Stoutly potted with a rolled rim and conical neck rising from a body of inverted pear shape that spreads outward above a set-in foot ring, the walls covered with a glaze of dark blue densely mottled with faint red, fading to white along the top of the rim and interior neck and stopping in a fairly neat line along the unglazed foot pad and shallow recessed base.

13 3/4in (35cm) high

\$4,000 - 6,000



302



303

Property from a Southern California Estate

303

A LARGE FAMILLE ROSE COVERED JAR

Late 18th/early 19th century

The well potted vessel finely decorated on the exterior with a lush garden filled with flowering plants in delicate famille rose enamels set off by elaborate diaper and floral bands at the rim and shoulder, the dome cover set with a fu-lion finial.

25 1/2in (64.8cm) high

\$6,000 - 9,000



304

Property from a San Francisco Lady

304

TWO SIMILAR DOUCAI-DECORATED LOTUS POND DISHES

Chenghua marks, 18th century

Each molded with a flared rim and trimmed with a band of lantsa characters above a roundel of mandarin ducks amid lotus plants that repeat around the exterior walls, the recessed base within the foot ring bearing the *six-character mark* inscribed in underglaze blue standard script within a double ring.

6 3/4 and 6 7/8in (17.3 and 17.6cm) diameter

\$6,000 - 8,000

A similarly decorated dish of slightly larger size and also bearing a Chenghua six-character mark was sold in Bonhams, Knightsbridge sale 18913, 7 September 2011, lot 153 (8in [20.5cm] diameter, as Kangxi or Yongzheng).

305

No lot





306

Property from the Joan Irvine Smith Collection of Asian Art

306

AN UNGLAZED POTTERY HORSE

Tang dynasty

Posed at momentary rest, its head with an open jaw turned slightly to the left, the right front leg raised and remaining legs attached to a rectangular plinth, a separately molded docked tail attached at the back and the recessed notch along the top of its neck now filled with a composition trimmed mane.

26 1/2in (67.3cm) long

23 3/4in (60.3cm) high

\$10,000 - 15,000



307

307

A CHESTNUT GLAZED POTTERY MODEL OF A SADDLED HORSE

Tang dynasty

Posed at rest with its head turned to the left and its legs attached to a small rectangular plinth, the dark golden brown glaze covering the horse's coat and the unglazed surfaces of the cloth-draped saddle, the saddle blanket and the plinth showing a layer of green pigment.

24 1/2in (62cm) high

21in (53.5cm) long

\$8,000 - 12,000

308

A GOOD CHESTNUT AND STRAW GLAZED POTTERY HORSE

Tang dynasty

Molded standing at momentary rest with all four legs attached to a rectangular plinth and the head with open jaw turning slightly to the left, a hole at the back and a recessed notch along the top of the neck meant to hold horse hair that is no longer preserved, the chestnut coat and the front of the head enlivened with patches of pale straw color.

22in (56cm) long

21 1/2in (54.5cm) high

\$30,000 - 50,000



308



309

Property from a San Francisco Private Collection

309

A FINE DINGYAO BOWL WITH MOLDED PHOENIX DECORATION

Jin dynasty, 12th-13th century

The curving walls impressed with a leiwen band above a pair of phoenixes with lingzhi fungus-shaped crests in flight amid cloud scrolls, one phoenix looking forward to the right with its wings held parallel and pointed backwards, the other phoenix flying with its wings spread outward but looking backwards at its partner as it also flies toward the right, a peony branch roundel filling the floor of the well and the straw colored glaze applied unevenly, leaving a narrow band of the exposed fabric along the rim and a few bare patch of fabric on the recessed base within the foot ring.

8 1/8in (20.5cm) diameter

\$6,000 - 9,000

For a molded Dingyao dish with the wings extended outward on two phoenixes in flight amid peony branches, see the National Palace Museum exhibition *Decorated Porcelains of Dingzhou (Dingzhou Hua Ci)* (2014), cat. no. II-163, p. 235, as 12th-13th century. The parallel placement of the wings on the phoenix with its head facing to the right in this lot is an unusual feature. For a comparable example, also ascribed to the Jin period, see the Ding ware saucer from the Axel and Nora Lundgren collection (also sharing similar fungus-shaped crests as the birds in this lot), illustrated by Jan Wirgin, in 'Song Ceramic Designs,' *Bulletin of the Museum of Far Eastern Antiquities*, vol. 42 (1972), pl. 94a, and discussed on pp.153-154 as type Ti50 (described as a bowl in the text). The saucer was later published by Wirgin in 'Chinese Ceramics from the Axel and Nora Lundgren Bequest,' *Bulletin of the Museum of Far Eastern Antiquities*, vol. 50 (1978), pp. 201 and 217, cat. no. 13 (Pl. 19), as *17cm diameter*.

Property from the Collection of Fern Cavender

310

A YAOZHOU CELADON GLAZED BOWL

Jin/Yuan dynasty

Molded with six raised ribs on the canted interior walls surrounding the sunken floor and a single continuous line incised below the rim on the exterior, the olive green-glaze applied unevenly to all surfaces except the foot pad and burnt to cinnamon brown where thinly applied within and around the recessed base.

8in (20.2cm) diameter

\$2,000 - 3,000

A celadon bowl of similar size shape and decoration, molded with six raised ribs on the interior and incised ring on the exterior wall, was sold in Bonhams, San Francisco sale 22411, 25 June 2015, lot 7231 (7 7/8in [20cm] diameter, as Yaozhou type, Jin/Yuan dynasty).

Property from a San Francisco Bay Area Private Collection

311

A LONGQUAN CELADON DISH WITH FOLIATE RIM

Ming dynasty

Thickly molded with freely drawn lotus branches on the shallowly ribbed walls of the cavetto and the exterior that conform to the foliated rim, the center of the well also impressed with a chrysanthemum spray roundel and all surfaces except a russet-burnt firing ring on the recessed base covered with an olive green glaze.

13in (33cm) diameter

\$3,000 - 5,000



310



311



312

Property from a Gentleman

312

A CELADON FOOTED CENSER

Ming dynasty

Set on three molded feet, the low set body molded with a sawtooth pattern at the waist, eight trigrams and a classic scroll band on the compressed globular walls, the thumb-print rim molded with paired 'twisted rope' handles, all covered with a pale blue-green glaze exposing the orange-burnt fabric in the center and under the foot.

5 1/2in (14cm) high

10 in (25.4cm) diameter

\$6,000 - 8,000

Property from a Southern California Estate

313

A BLACK GLAZED BOWL WITH RUSSET SPLASHES

Jin dynasty, 12th/13th century

Of Cizhou type and deep-set conical section, the exterior surface covered in a thick viscous dark brown glaze that pools unevenly around the exterior to expose the buff-brown body, the interior painted with five uneven iron-oxide splashes burned russet in the firing.

7 1/2in (19cm) diameter

\$2,000 - 3,000



313



Property from a San Francisco Bay Area Private Collection

314

A LARGE LONGQUAN CELADON DISH

Ming dynasty

Thickly molded with a raised edge to the rim flange and a band of recessed petals tapering inward along the cavetto toward a peony flower roundel impressed to the center of the well, the rich olive green glaze covering all surfaces except a cinnamon-burnt firing ring within the recessed base.

15 1/8in (38.3cm) diameter

\$3,000 - 5,000

Property from a Gentleman

315

A LONGQUAN CELADON BOWL

Song dynasty

The conical bowl elegantly potted with molded and incised petallate sides covered overall with a thin, pale blue-green glaze of fine color, the foot burned pale orange in the firing.

6 5/16in (16cm) diameter

\$6,000 - 8,000

Provenance

A Japanese private collection

314



315



316

Property from Various Owners

316

A LONGQUAN CELADON FOOTED CENSER WITH CARVED FLORAL DECORATION

Yuan dynasty

Thickly molded with a flat rim, the canted walls carved with alternating lotus flowers and leaf sprays bordered by raised string bands the base supported on three short cabriole legs and centered with a circular hole through a projecting ring of clay; the pale olive-green glaze covering most surfaces, showing pale russet burn across the unglazed projecting ring of clay and tiny spots where the glaze opened during firing on the exterior base.

9 5/8in (24.5cm) diameter

5 3/4in (14.5cm) high

\$6,000 - 8,000

For another censer of slightly larger size, but of very similar shape, carved floral decoration and a circular hole through a projecting clay ring on the base, dated to the Yuan dynasty, see Zhu Boqian, *Longquan yao qing ci* (Taipei, 1998). cat. no. 181, p. 204.

317

A LARGE LONGQUAN CELADON CHARGER

Ming dynasty, 15th century

The thick walls of the curving well incised with a lotus flower and leaf scroll band framing a simple flower spray at the center, the reverse left plain and the pale olive-green glaze covering all surfaces except a russet-burnt firing ring within the short foot ring.

18in (45.7cm) diameter

\$4,000 - 6,000

For examples comparable to this lot, see Regina Krah, *Chinese Ceramics in the Topkapi Saray Museum, Istanbul: I, Yuan and Ming Dynasty Celadon Wares* (London, 1986): p. 316, no.302 - the incised lotus and leaf border surrounding a peach branch roundel (42cm diameter, as 15th century) and p. 320, no. 323 - simple flower spray roundel on one of 14 dishes (44-44.5cm diameter, as 15th century).

318

A LONGQUAN CELADON CENSER

Ming dynasty

Of compressed globular form raised on three curving feet, molded on the exterior walls with a central pattern of raised horizontal bars suggesting trigrams bordered above and below by raised flower head bosses and incised cloud patterns; the pale olive green glaze unevenly applied, leaving an unglazed patch on the floor of the well impressed with a flowering peony branch roundel and the raised ring across the base, both burnt cinnamon brown in the firing.

12 1/2in (32cm) diameter

\$2,000 - 3,000



317



318



319

319

A WHITE GLAZED JAR WITH ANHUA DECORATION

Late Ming/early Qing dynasty

The stoutly potted jar incised with a xiangcai band around the neck and a myriad of lotus blossoms issuing from radiating leafy tendrils extending down the curving walls to a band of overlapping flames the lustrous glaze displaying a faint greenish cast and covering all surfaces except the foot pad.

10in (25.4cm) high

\$3,000 - 5,000

Provenance

A former Japanese collection

For a blue and white jar of similar form, painted with lotus flowers and leafy tendrils above the band of overlapping flames (described as half lappets), see S. T. Yeo and Jean Martin, *Chinese Blue & White Ceramics* (Singapore, 1978), no. 182, pp. 186-187, as Wanli period. See also a blue and white jar of similar form with the distinctive flame-shaped band at the neck, illustrated in Michael Butler et al, *Shunzhi Porcelain: Treasures from an Unknown Reign* (Alexandria, 2002), p. 140, no. 31, as circa 1650-60.



320

Property from a San Francisco Lady

320

A LARGE CELADON GLAZED DISH

Ming dynasty, 16th century

Incised with a leiwen band along the rim flange, two dragons separated by auspicious emblems and clouds along the shallow curving walls, a pair of phoenixes facing a flaming pearl at the center of the well, a lotus petal band also incised on the exterior walls above the low foot ring, a densely crazed and transparent blue-green glaze covering all surfaces except a wide russet-burnt firing ring on the recessed base.

19 1/4in (49cm) diameter

\$6,000 - 8,000

For a deep dish with a similar rim flange, glaze color and incised decoration of dragons surrounding a single phoenix roundel in the Ningbo City Museum, see Zhu Boqian, *Longquan yao qing ci* (Celadons from Longquan Kilns) (Taipei, 1998), p. 279. no. 267 (40.2cm diameter, as Ming). See also Brian McElney, *Chinese Ceramics & the Maritime Trade Pre-1700* (Bath, 2006), p. 165, no. 89: a celadon dish with phoenix roundel and peony band (38.2cm diameter, as 16th century).



321

Property from Another Owner

321

A FINE GUAN-TYPE BOTTLE VASE

Qianlong seal mark and possibly of the period

Elegantly potted rising from a flared foot supporting a low-set belly tapering inward to a long, cylindrical neck, the pale gray-green glaze exhibiting a dense web of black and russet-stained craze lines covering all surfaces except the unglazed foot pad, the recessed base inscribed in underglaze blue with the *six-character mark*.

12 3/8in (31.4cm) high

\$10,000 - 15,000

Provenance

a former Japanese collection



322

Property from a Gentleman

322

A BLUE AND WHITE 'LION AND PEONY' BOWL

Transitional period, 17th century

Set on a low ring foot, the well-potted flared sides decorated on the exterior with fu-lions romping in a field of peonies, the interior well painted with a fronted peony blossom among leafy tendrils, chocolate rim, the base with four-character studio mark *yutang weiqi*.

8 3/16in (20.8cm) diameter

3 1/2in (8.8cm) high

\$2,000 - 3,000

Provenance

A Japanese private collection



323

Property from the Collection of Brooks and Dorothy Cofield

323

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



324

Property from Another Owner

324

A PAIR OF DOUCAI BOWLS

Yongzheng six-character marks and of the period

Each of conical form and finely potted the exterior delicately outlined in underglaze blue and enameled in green and red with scrolling foliage issuing four small lotus flower heads above a band of lotus lappets along the tall straight foot, the interior center similarly decorated with a small lotus flower head on a leafy stem.

4 3/8in (11.3cm) diameter

\$10,000 - 12,000

Provenance

Bonhams, Knightsbridge sale 23237, 12 May, 2016, lot 90
European private collection, acquired between 1960-70, thence by descent

Property from a Southern California Estate

325

A TURQUOISE GLAZED PORCELAIN COVERED CENSER, FANG DING

Republic period

Finely molded in the form of an archaic bronze vessel raised on four sturdy legs supporting a rectangular body of stiff petals under paired stylized split-tailed *chi*-dragons and set off by flared u-shaped handles, the cover rendered *en suite*, the base marked *Huating shi zhi*, with dedication *Zhouli zu ding*.

6in (15.2cm) high

\$3,000 - 5,000



325





326

Property from Another Owner

326

AN APPLE GREEN GLAZED DOUBLE-GOURD VASE
Qianlong mark, late Qing dynasty

Thickly potted with a with a short waisted neck rising from the upper lobe and a tall foot supporting the globular lower lobe, the densely crazed apple green glaze applied to the interior neck, exterior walls and the recessed base bearing the *six-character mark* written in underglaze blue seal script.

12in (30.5cm) high

\$6,000 - 8,000



327

Property from a San Francisco Bay Area Private Collection

327

A CLAIR-DE-LUNE STICK NECK VASE
Yongzheng mark, Late Qing/Republic period

Surmounted by an unusually thinly attenuated neck rising from the sharp shoulders all raised atop the short foot encircling the recessed base bearing the *six-character mark* in standard script within a double ring.

7in (18cm) high

\$1,500 - 2,500

Provenance

On loan to the Santa Barbara Museum, California, from 1971-2017

Property from a San Francisco Lady

328

A COPPER RED GLAZED LONG NECKED VASE
Late Qing/Republic period

Thickly potted with a cylindrical neck rising from a compressed ovoid body tapering sharply inward above the unglazed foot pad, the glaze of mottled scarlet red changing from dark to light as it thins to a pale greenish-white cast along the neck, the interior and the recessed base, a network of fine crackle lines also visible throughout.

18 3/4in (47.5cm) high

\$2,000 - 3,000



328



329

329

A FAMILLE NOIRE ENAMELED SQUARE SECTIONED BALUSTER VASE

Late Qing/Republic period

Thickly molded with a trumpet neck and slightly curving shoulder above faceted walls painted with birds and lotus plants rising in bloom on a pond rendered in the typical palette on a colorless glaze ground that extends into the interior and covers an *artemisia leaf mark* in underglaze blue in a square recess surrounded by the unglazed foot pad.

19 3/8in (49.3cm) high

\$1,200 - 1,800

Property from the Estate of Harriet Walker Fitts, Provincetown, Massachusetts

330

A JUN-STYLE GLAZED VASE

18th/19th century

Thickly potted with a cupped rim, a pair of animal headed-loop handles on the neck and shoulder and a pear-shaped body raised on a waisted foot, the densely crazed glaze of dark rose-red suffused with patches of turquoise that stops in uneven welts along the unglazed foot pad and recessed base.

8 1/2in (21.5cm) high

\$1,500 - 2,500



330



331

Property from the Collection of General and Mrs. Malin Craig

331

A PAIR OF MILLEFLEUR ENAMELED VASES

Qianlong marks, late Qing dynasty

Of amphora shape with a cupped rim and raised string bands molded along the canted shoulder and flared foot, the arching handles painted in blue and white enamel in contrast to flowers and leaves rendered in brightly hued enamels with incised accents on some of the petals against a gilt ground, a pale green enamel covering the interior neck and the recessed base surrounding a square reserve bearing the *six-character mark* in iron red seal script.

13 1/4in (33.6cm) high

\$3,000 - 5,000

Provenance

Purchased in the Philippines circa 1900, by repute

According to the information published by the National Museum of the United States Army and elsewhere, General Malin Craig (1875-1945), graduated from the United State Military Academy in 1898. He was commissioned a second lieutenant, served with the 6th Cavalry in Santiago, Cuba during the Spanish-American War, participated in the China Relief Expedition and the Philippine Insurrection from 1900 to 1902. After further assignments in the United States, he returned to the Philippines in 1909 as an adjutant. It is possible that the vases were purchased at some time during that period.

Property from Various Owners

332

A MILLEFLEUR AND GILT-DECORATED CHARGER

Qianlong mark, late Qing/Republic period

Encircled by a wide everted rim, the interior surfaces covered in a colorful ground of lush blooms, the exterior sides displaying vine and lotus sprigs, all raised atop a double foot rim encircling the recessed base bearing the *six-character mark* in iron red seal script and CHINA stamped in red.

13 1/2in (34cm) diameter

\$1,500 - 2,500

Two paper labels are applied to the base, reading *Made in China No. ___* and *ZING HSIANG SHING PORCELAIN CO. TRADE MARK SHANGHAI, CHINA*.



332

333

A PAIR OF POLYCHROME ENAMELED CIRCULAR COVERED BOXES

Republic period

Each of compressed domical form, painted across the convex cover with mirror images of a colorful parrot perched on autumn chrysanthemums in bloom above a peach enameled ground painted in gilt with overlapping roundels of auspicious emblems and other motifs above a leiwen band that repeats on the exterior walls of the box in combination with a jeweled lappet band, the recessed base painted in iron red with a square *fu shou ru yi* mark in iron red.

10 5/8in (27cm) diameter



333

\$2,000 - 3,000

334

A PAIR OF FAMILLE ROSE ENAMELED EGGSHELL PORCELAIN BOWLS

Wan Yunyan (active circa 1930-1950), Republic period

Each painted with black outlines with cloud collar borders on both sides of the rim, a dragon roundel centering the floor of the well and a leiwen band along the foot, the exterior walls painted in bright enamels with mirror images of scholars composing poetry around a garden table reversed by the seals [*Lang*] *Shining*, *bilu* and *zuo* surrounding an oval six-character *Qianlong* seal, all painted in iron red and gilt, the artist's four-character seal *Wan Yunyan hua* on the base painted *en suite*.

5 1/8in (13cm) diameter



334

\$2,500 - 4,000

For other porcelains by the ceramic artist Wan Yanyun sold in these rooms, see the set of four porcelain plaques, dated cyclically to 1943, sold in San Francisco sale 23416, 28 June 2016, lot 8206; and a set of three plates, dated cyclically to 1947, sold in San Francisco sale 21821, 17 December 2014, lot 9501.

335

A FAMILLE VERTE ENAMELED STICK NECK VASE, TIANQIUPING

19th century

Stoutly potted and boldly colored with a leaf green diaper pattern of five-petaled flowers surrounding two ogival reserves at the neck of birds, insects, flowering branches and garden rocks that repeat in four similar reserves encircling the compressed globular body, a double ring in underglaze blue painted to the recessed base within the tall foot and all surfaces except the foot pad covered with a clear glaze.

18 1/2in (47cm) high



335

\$2,500 - 4,000



336

336

A SET OF FOUR POLYCHROME ENAMELED PLAQUES
20th century

The four plaques enameled with two beauties in bright colors and inscriptions, mounted within two glazed wood frames: one wood frame holding the first plaque of two beauties seated under a flowering tree in springtime above a second plaque of two beauties leaning on a garden rock in moonlight; the other wood frame holding the third plaque of a beauty and her servant lighting incense above the fourth plaque of a beauty with a fan and her companions holding a qin; all four inscriptions bearing the signature of Wang Xiliang (born 1922) and bearing a *renchen* year date (equivalent to 1952).

6 7/8 x 4 7/8in (17.4 x 12.2cm) sight dimensions of each plaque
 22 x 12in (56 x 30.5cm) each wood frame

\$8,000 - 12,000

According to Zheng Niansheng and Liu Yang in *Jingdezhen Ciban Hua Jingpin Jianshi* (Shanghai, 2005), pp. 340-341, Wang Xiliang carried on the work of his more well-known ceramicist uncle Wang Dafan. The plaques in the present lot are reflective of the more naturalistic style he was known for in the 1950s and 1960s.



337

337

A FAMILLE ROSE DECORATED PORCELAIN PLAQUE

Of tall rectangular section, depicting a scholar and his boy attendant wistfully staring off into the distance from a small boat floating in a sparsely depicted wetland beneath the gnarled limbs of a tree, the lengthy calligraphic inscription bearing the signature *Taomi Sanren Wang Qi* and semi-obscured red seals reading *Taomi* and *Xichang Wang Qi*.

15 1/4in (38.7cm) high

\$40,000 - 60,000

Though the stylistic rendering of the faces lacks the liveliness Wang Qi was able to bring to some of his finest porcelain painting, and the order of the red seals seem to be reversed compared to other published plaques, this image still manages to convey effectively some of the themes found in Wang Qi's oeuvre. The artist has depicted here a sardonic hero weary of the world accompanied by a small acolyte utterly unimpressed with his employer's moods. See an example of this theme in the guise of Zhong Kui and his demons, sold in these rooms in sale 24265, 18 December 2017, lot 990. Or see the Buddhist monk literally sitting on a humorously unaffected boy apprentice, sold in sale 21033, 17 December 2013, lot 8353.

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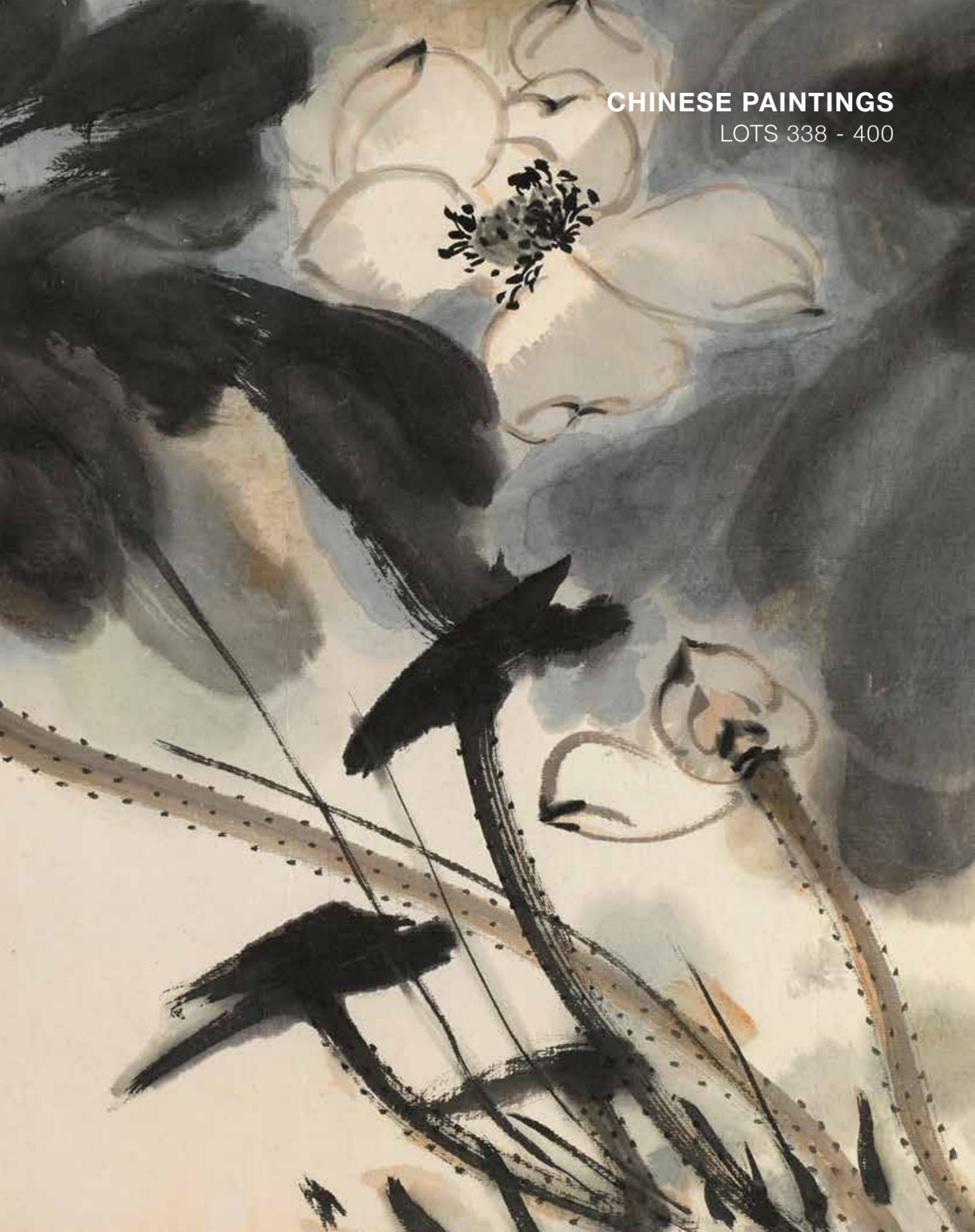


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CHINESE PAINTINGS

LOTS 338 - 400



338



339

Property from a Santa Fe Collection

338

ATTRIBUTED TO ZHOU HAO (1685-1773)

Ink Bamboo

Ink on paper, handscroll, inscribed, bearing a date reading *gengzi chun* (possibly 1720, spring) and bearing a signature reading *Jiading Zhou Hao* with two seals reading *Zhiyan Qiaosou* and *Zhou Hao*.

13 1/2 x 118in (34.3 x 299.6cm)

\$3,000 - 5,000

Provenance

Christie's June 1993, lot 148, by label

(傳) 周顥 墨竹 水墨紙本 手卷

款識：(詳文不錄) 嘉定周顥。

鈐印：芷巖樵叟、周顥

藏印：(三印、不錄)

Property from Various Owners

339

ATTRIBUTED TO MA QUAN (19TH CENTURY)

Flowers and Plants

Ink and color on silk, handscroll, at the left bearing a signature reading *Jiangxiang Nushi Ma Quan* with two seals reading *Ma* and *Quan*.

8 1/2 x 136in (21.6 x 345.4cm)

\$5,000 - 7,000

(傳) 馬荃 花卉 設色絹本 手卷

款識：江香女士馬荃。

鈐印：馬、荃



340

340

AFTER QIAN GU (19TH CENTURY)

Life of Fishermen

Ink and color on silk, an album of twelve leaves, each depicting fishermen and their families working and at leisure, each leaf with one or two seals, the last leaf inscribed and bearing a signature reading *Qian Gu* with two seals, the paintings preceded by a title leaf and followed by a colophon, both ink on paper (stains, abrasions).

12 3/4 x 16 3/4 in (32.5 x 42.5cm) each

\$6,000 - 8,000

錢穀（款）漁樂圖 設色絹本 冊頁十二開

款識：丙寅四月寫於懸罄室，錢穀。

鈐印：錢穀

藏印：（十四印，不錄）



341

341

ANONYMOUS (18TH/19TH CENTURY)

Daoist Immortals in Blue and Green Landscape

Ink and color on silk, handscroll, unsigned, at the lower right bearing two seals, one reading *Tianshuijun tu shu yin*, mounted with a colophon bearing a signature reading *Xu Xian* with one seal.

11 x 139 1/4 in (28 x 353 cm)

\$5,000 - 7,000

無款 群仙祝壽圖 設色絹本 手卷

鈐印：天水郡圖書印、（另一印不辨）

題跋：（詳文不錄）徐憲題。

鈐印：徐憲元度



342

Property from a Los Angeles Collector

342

AFTER QIU YING (19TH/EARLY 20TH CENTURY)

Figures in Landscape

Ink and color on silk, handscroll, depicting male and female figures accompanied by horses and laden ox-drawn carriages approaching a garden gate, within the garden a scholar in Ming official's dress with ladies in attendance, at the far left bearing a signature reading *Shifu Qiu Ying bu tu* and with one seal reading *Shizhou*, mounted together with four colophons, ink on paper, bearing signatures reading *Xu Chuyuan*, *Wen Peng*, *Lu Shidao* and *Wen Jia*.

11 3/4 x 50 3/4 in (29.8 x 129 cm)

\$10,000 - 15,000

仇英（款）寶滔婦圖 設色絹本 手卷

款識：實父仇英補圖。

鈐印：十州

題跋：（四跋，詳文不錄）高陽許初元後甫書。三橋文彭[]。五湖陸師道。茂苑文嘉觀。

鈐印：許初元印、高陽、文壽承氏、陸氏子傳、儒林世家、停云

藏印：項子京家珍藏



343



344

Property from Various Owners

343

AFTER TANG YIN (19TH CENTURY)

Six Sages

Ink and color on silk, hanging scroll, bearing a spurious signature reading *Sutai Tang Yin*, followed with two seals reading *Liuru Jushi* and *Tang Yin*, and with two additional seals.

65 x 37 3/8 in (165 x 95 cm)

\$1,500 - 2,500

唐寅（款）六老圖 設色絹本 立軸 十九世紀

款識：蘇臺唐寅。

鈐印：六如居士、唐寅

344

ANONYMOUS (17TH/18TH CENTURY)

Peonies and Magpies

Ink and color on silk, now varnished and glued to a board, mounted and framed.

77 1/2 x 36 in (196.8 x 91.5 cm)

\$5,000 - 8,000

無款（十七/十八世紀）牡丹喜鵲圖 設色絹本 木框



345



346



347

Property from the Collection of Tang Shaoyi

345

PAN SHU (19TH CENTURY)

Magnolia and Peony

Ink and color on silk, hanging scroll, inscribed, dated *dingyou qiu ri* (1837) and signed *Bingchan Nushi Pan Shu* with two artist's seals reading *Pan Shu* and *Bingchan*, and with three additional inscriptions bearing signatures reading *Zhang Hao*, *Jiang Jinhe*, and *Shen Yansun* with five seals, and with one additional collector's seal (stains, creases).
40 1/2 x 12 1/4 in (102.8 x 31cm)

\$3,000 - 5,000

潘淑 木蘭牡丹圖 設色紙本 立軸

款識：丁酉秋日寫於紐蘭閣之南軒，冰蟾女史潘淑。
鈐印：潘淑、冰蟾
藏印：（不錄）

346

ATTRIBUTED TO GAO FENGHAN (1683-1749)

Pine and Rock

Ink and color on silk, hanging scroll, bearing a signature reading *Nanchun Gao Fenghan* with six seals.
54 1/4 x 16 in (137.8 x 40.7cm)

\$2,000 - 3,000

（傳）高鳳翰 松石圖 設色絹本 立軸

款識：南村高鳳翰。
鈐印：高鳳翰印、南阜老人
藏印：（四印，不錄）

347

JIANG TINGXI (1669-1732)

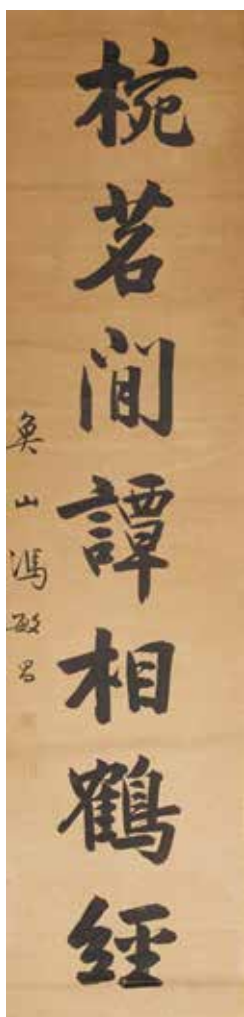
Ink Magnolia and Bird

Ink on silk, hanging scroll, at the right inscribed as painted in Song style and signed *Youjun Jiang Tingxi* with one artist's seal reading *chen Tingxi yin*.
24 x 17 in (61 x 43.2cm)

\$7,000 - 9,000

蔣廷錫 摹宋人花鳥圖 水墨絹本 立軸

款識：西君蔣廷錫摹宋人墨法。
鈐印：臣廷錫印



348



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348

FENG MINCHANG (1741-1806)

Couplet of Calligraphy in Running Script

Ink on paper, pair of hanging scrolls, dedicated to *Dong Changnian* and signed *Yushan Feng Minchang* with three seals reading *gu kuan*, *Feng Minchang yin* and *Baizi*.

50 1/2 x 11 5/8in (128.3 x 29.5cm) each

\$2,500 - 3,500

馮敏昌 行書七言聯 水墨紙本 立軸一對

款識：爐香生展來禽帖，枕茗聞譚相鶴經。東長年道翁屬書，魚山馮敏昌。

鈐印：古歡、馮敏昌印、白子

註：馮敏昌（1747-1806）壯族古代文豪，曾為乾隆進士、翰林編修、戶部主事、刑部河南司主事，誥授奉政大夫。字伯求，號魚山，廣東欽州（現為廣西欽州）大寺鎮馬崗村人。前後主講端溪、越華、粵秀三書院，學者稱魚山先生。書法由褚遂良入大令（王獻之），尤研精蘭亭諸本。工隸書，嘗遍游五岳，造巔題壁。

349

LIU YONG (1719-1804)

Couplet of Calligraphy in Running Script

Ink on silk, pair of hanging scrolls, inscribed and signed *Liu Yong* with three artist's seals reading *yuci hai dai gao men di*, *Liu Yong zhi yin* and *Dongwu*.

77 x 14in (195.6 x 35.5cm) each

\$8,000 - 10,000

劉壙 行書七言聯 水墨絹本 立軸一對

款識：動無畦畛心常坦，腹有詩書氣自華。宜齋此部，劉壙。

鈐印：御賜海岱高門第、劉壙之印、東武



350

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WANG WENZHI (1730-1802)

Couplet of Calligraphy in Running Script

Ink on gold-flecked paper, pair of hanging scrolls, inscribed and signed *Menglou Wang Wenzhi* with five artist's seals reading *Wang Wenzhi yin, ceng jing cang hai, wenzhang taishou, shiye shanfang, and shi juan chang liu tian di jian*.

49 1/2 x 11 5/8in (125.7 x 29.5cm) each

\$6,000 - 8,000

Exhibited

Philadelphia Museum of Art, September 27-November 7, 1971

Nelson Gallery Atkins Museum, Kansas City, January 6-February 6, 1972

The Metropolitan Museum of Art, New York, March 14-May 7, 1972

Published

Ecke Tseng Yu-ho, *Chinese Calligraphy*, Philadelphia Museum of Art, 1971, #92

王文治 行書七言聯 水墨灑金紙 立軸一對

款識：文固興至天懷暢，樂興時隨古趣生。集稷帖，夢樓王文治。

鈐印：王文治印、曾經滄海、文章太守、柿葉山房、詩卷長留天地間



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AFTER WEN TIANXIANG (19TH CENTURY)

Calligraphy in Running Script

Ink on paper, hanging scroll, bearing a signature reading *Wen Shan* with two seals reading *Tianxiang zhi zhang* and *Wen Shan*.

54 1/4 x 27 3/4in (137.8 x 70.5cm)

\$2,500 - 3,500

文天祥（款） 行書七言詩《翠微峰題壁詩之一》 水墨紙本 立軸

款識：江黑雲寒閉水城，飢兵守堞夜頻驚。此時自在茅簷下，風雨安眠聽柝聲。文山。

鈐印：天祥之章、文山



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QI JUNZAO (1793-1866)

Couplet of Calligraphy in Running Script

Ink on silk, pair of hanging scrolls, dedicated to Yuechuan and signed Qi Junzao with two artist's seals, one reading *chen Qi Juncao* and one possibly reading *hanlin han xue*.

57 1/2 x 13in (146 x 33cm) each

\$6,500 - 8,000

祁寓藻 行書七言聯 水墨絹本 立軸一對

款識：石畔坐消無事福，花前補讀未觀書。月川大兄屬，祁寓藻。
鈐印：臣祁寓藻、翰林[學]

註：祁寓藻（1793-1866），字叔穎，一字淳甫，號春圃、息翁，山西壽陽人。清朝大臣，三代帝師。嘉慶十九年（1814）進士，由庶吉士授編修，累官至體仁閣大學士、太子太保。諡號文端。其書法由小篆入真行，師承二王，出顏柳，參以山谷，深厚遒健，自成一格，為清代中晚期著名書法家，有“一時之最，人共寶之”，“楷書稱首”的贊譽。



353

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TIE BAO (1752-1824)

Couplet of Calligraphy in Running Script

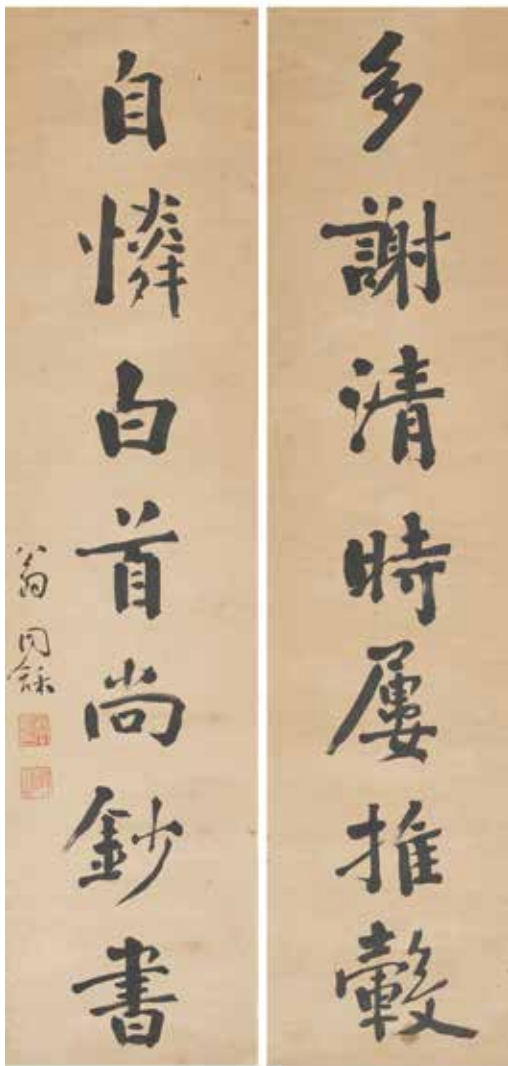
Ink on paper, pair of hanging scrolls, the left scroll signed Tiebao with two artist's seals reading *Tie Bao zhi yin* and *Mei'an*.

49 1/2 x 10in (125.8 x 25.4cm) each

\$4,500 - 6,000

鐵保 行書七言聯 水墨紙本 立軸一對

款識：關心風月詩千首，過眼雲煙畫一义。鐵保。
鈐印：鐵保之印、某庵



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WENG TONGHE (1830-1904)

Couplet of Calligraphy in Running Script

Ink on paper, pair of hanging scrolls, the left scroll signed *Weng Tonghe* with two artist's seals reading *Weng Tonghe yin* and *Pingsheng*.

49 1/2 x 11 3/4in (125.7 x 29.8cm) each

\$5,000 - 7,000

翁同龢 行書七言聯 水墨紙本 立軸一對

款識：多謝清時屢推轂，自憐白首尚鈔書。翁同龢。

鈐印：翁同龢、餅生



355

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FENG CHAORAN (1882-1954)

Landscape with Scholar and Cranes

Ink and color on paper, hanging scroll, inscribed with a poetic quatrain, dedicated to *Zilin* and signed *Feng Chaoran* with one artist's seal reading *Feng Chaoran*.

46 3/4 x 15in (118.7 x 38.1cm)

\$3,000 - 5,000

馮超然 松鶴茅舍 設色紙本 立軸

款識：獨住山家歇邊涉，茅屋斜連隔松葉。主人傳語未開門，邊籬野菜飛黃蝶。子林先生正，雲溪懶漁馮超然并題。

鈐印：馮超然



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LI QIUJUN (1899-1973)

Lady at the Window, 1947

Ink and color on paper, mounted for framing, titled *fu chuang qiu si*, dated *dinghai shi yue* (1947, tenth month) and signed *Li Qiujun* with one artist's seal reading *Qiujun*.

17 1/8 x 10 1/4 in (43.5 x 26cm)

\$3,000 - 5,000

李秋君 秋思圖 設色紙本 鏡片 一九四七年作

款識：撫窗秋思。丁亥十月仿元人本李秋君繪。

鈐印：秋君

357

ATTRIBUTED TO KANG TAO (18TH CENTURY)

Beauties

Ink and color on paper, album of twelve leaves, the final leaf with two seals reading *Kang Tao* and *Shizhou*.

8 1/2 x 6 in (21.6 x 15.2cm) each

\$3,000 - 4,000

(傳) 康燾 美人圖 設色紙本 冊頁十二開

鈐印：康燾、石舟



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ATTRIBUTED TO SHENG ZHONGJING (1669-1735)

Spring Landscape

Ink and color on paper, hanging scroll, inscribed, dated *yichou* and bearing a signature reading *Shifeng Shen Zhongjing* with two seals reading *Shen Zhongjing yin* and *Nanji shi* and with four collectors' seals.

35 1/2 x 19 1/4in (90.2 x 48.9cm)

\$2,200 - 3,000

(傳) 沈宗敬 山水 設色紙本 立軸

款識：綠水紅橋夾杏花，數間茅屋是仙家。主人莫拒看花客，囊有青錢酒不賒。乙丑春三月獅峯沈宗敬

鈐印：沈宗敬印、南季氏

藏印：（四印，不錄）



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LIN SANZHI (1898-1989)

Two Landscapes, 1972

Ink or ink and color on paper, two albums leaves now each mounted for framing, one dated *renzi qiu* (1972, autumn), each signed *Longsou* and with one artist's seal reading *Lin Sanzhi yin*.

6 1/2 x 11 1/4in (16.5 x 28.5cm) each

\$2,000 - 3,000

林散之 山水畫 設色/水墨紙本 鏡片兩幅

（一）

款識：挾冊涉崇岡，巍然渺四方。山連具區碧，橋壓洞庭黃。萬類爭秋色，子峰輝夕陽。留連不忍去，獨立正蒼茫。壬子秋日，聾叟。

鈐印：林散之印

（二）

款識：聾叟。

鈐印：林散之印



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QIN BINGWEN (1803-1873)

Landscapes After Old Masters, 1864

Ink and color on paper, set of four hanging scrolls, each inscribed, one dated *ji* (1864) and dedicated to *Zilin ren xiong*, each scroll signed *Liangxi Qin Bingwen*, *Bingwen*, *Yiting wen* or *Guhua Shanqiao*, 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

\$6,000 - 8,000

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)



361 (2/12)



361

ATTRIBUTED TO DAI XI (1801-1860)

An album of Twelve Landscapes

Ink and color or ink on paper, an album of twelve leaves, each inscribed and variously signed *Luchuang Jushi*, *Dai Xi*, *Luchuang Jushi Xi*, *Chunshi Dai Xi*, *Chunshi*, or *Lun'an*, each with one artist's seal variously reading *Chunshi*, *Dai Xi*, *Chunshi shi hua*, *Chunshi Jushi*, *Luchuang*, *Jingdong Jushi*, and *Lun'an*, the last leaf with one collector's seal.

9 x 9 7/8in (22.8 x 25.1cm) each

\$5,500 - 7,000

(傳) 戴熙 山水冊 水墨/設色紙本冊頁十二開

款識：

- (一) 柳溪春曉。仿趙大年筆意，鹿床居士。
- (二) 舸搖秋水碧如天，兩岸蘋花落照邊。只有楓江秋色好，賣魚沽酒盡漁船。戴熙。
- (三) 溪上幽軒落照寒，客來促膝試憑闌。相逢不作寒暄語，靜看征帆過遠灘。鹿床居士熙。
- (四) 兩後湖光撲面青，論詩相約到溪亭。綸竿盡日狎流水，穿破垂楊，綠烟一汀。醇士戴熙。
- (五) 空江月上。仿江貫道筆意，戴熙。
- (六) 閒倚扁舟不歸去，隔溪山色望中收。醇士題。
- (七) 溪月林風過竹廬，不知何處訪倪迂。依稀小閣開清閣，一抹脩標辨有無。綸庵。
- (八) 閒憑尺牘看山久，兩岸楓林映日紅。

醇士戴熙。

(九) 飛瀑潺潺下碧岑，野橋分路入雲深。三椽節舍長松下，應有高人抱膝吟。戴熙。

(十) 松巒簫寺留。倣王叔明筆意，戴熙。

(十一) 晴嵐浮動碧尖尖，游興能合逸興兼。看到山要雲起處，挈光挂出水晶簾。綸庵並題。

(十二) 溪逕饒幽趣，柴門少送迎。泉聲澎湃處，雜兒讀書聲。醇士戴熙。

鈐印：戴熙（五次）、醇士（二次）、井東居士（二次）、綸庵、醇士居士、醇士詩畫、鹿牀

藏印：[]鄉會[]珍藏書畫

362

ZHANG DAQIAN (1899-1983)

Ink Lotus, 1976

Ink and color on paper, horizontal painting now glued to cardboard and mounted, dated *liu shi wu nian dong ri* (1976, winter), dedicated to *Shuzhen* and signed *Daqian di Zhang Yuan Moye Jingshe*, with four artist's seals reading *bingchen*, *Zhang Yuan shi yin*, *Daqian Jushi* and *san qian Daqian*.

16 3/8 x 30 1/8in (41.5 x 76.5cm) sight

\$30,000 - 50,000

張大千 碧荷 設色紙本 鏡片 一九七六年作

款識：六十五年冬日寫似，淑貞仁嫂夫人雅教，大千弟張爰摩耶精舍。

鈐印：丙辰、張爰私印、大千居士、三千大千



362



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363 (box)

Property from a Distinguished American Collection

363

WU CHANGSHUO (1844-1927)

Peony, 1921

Ink and color on paper, hanging scroll, inscribed and signed by the artist *Laofou Changshuo*, dated at the age of seventy-eight (1921), with two artist's seals *Wu Changshi* and *Wu Jun zhi yin*, accompanied by an inscribed Japanese wood box, noting the painting was mounted in Showa 10 (1935). 59 x 15 1/2in (150 x 39.3cm)

\$8,000 - 10,000

吳昌碩 牡丹圖 設色紙本 立軸 一九二一年作

款識：彷彿沉香亭子下，稱來畫裏助春光。
擬[][]。老缶昌碩年七十八。
鈐印：吳昌石、吳俊之印

Property from Various Owners

364

WU CHANGSHUO (1844-1927)

Plum Blossoms

Ink and color on paper, hanging scroll, at the left inscribed by the artist with a poem and signed *Anji Wu Changshuo* with two artist's seals reading *Wu Jun zhi yin* and *Wu Changshi*, and at the right inscribed with a dedication to *Qiuzi* and possibly signed *He Wendong* with two seals.

53 1/8 x 12 5/8 in (135 x 32 cm)

\$15,000 - 20,000

吳昌碩 寒梅圖 設色紙本 立軸

(一)

款識：點頭誰教入漢宮，凍雲合處路難通。
朧朧照去月凝落，瓣瓣[]來雪又空。垂夢不
隨流水去，有香只在此山中。松間竹外誰知
己，地老天荒又一叢。安吉吳昌碩作於滬
南。

鈐印：吳俊之印、吳昌石

(二)

款識：秋子學兄惠存，即正時新華藝專七週
紀念。湘省山甫弟何文策敬贈。

鈐印：文策、何[]章



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364A

364A

WU CHANGSHUO (1844-1927)

Flowering Balsam, 1919

Ink and color on gold paper, mounted for framing, inscribed with a poetic couplet, dated *jiwei qiu* (1919, autumn) and signed *anji Wu Changshuo* at age seventy-six and with one artist's seal reading *Junqing zhi yin*.
22 3/4 x 19 1/2 in (57.8 x 49.5cm)

\$7,000 - 9,000

吳昌碩 鳳仙花 設色金紙本 鏡片 一九一九年作

款識：雙飛月下騎鸞女，曾染紅雲在指頭。
己未[]秋之月，安吉吳昌碩年七十六。
鈐印：俊卿之印



365

365

LI KUCHAN (1899-1983)

Bird on Pine

Ink on paper, unmounted, titled *song sheng* and signed *Kuchan*.
15 3/4 x 14 1/4 in (40 x 36.2cm)

\$3,000 - 6,000

李苦禪 松聲 水墨紙本 未裱

款識：松聲。苦禪。



366

366

ZHAO SHAO'ANG (1905-1998)

Birds, Flowers, and Insects

Ink and color on paper, a group of four albums leaves, unmounted, three leaves signed *Shao'ang* and with two artist's seals reading *Zhao* and *wo zi wei wo zi you wo zai or zu ji ying mei fa yi rui de ri yin fei zhu guo*, the last leaf with one artist's seal reading *Zhao shi Shao'ang*.

12 1/4 x 14 5/8in (31.1 x 37.2cm) [3];

11 1/4 x 15in (28.5 x 38.1cm)

\$30,000 - 40,000

Provenance

Acquired directly from the artist

趙少昂 花鳥畫四幀 設色紙本 未裱

(一)

款識：少昂。

鈐印：趙、我之為我自有我在

(二)

款識：少昂。

鈐印：趙、我之為我自有我在

(三)

款識：少昂。

鈐印：趙、足跡英美法意瑞德日印菲諸國

(四)

鈐印：趙氏少昂

來源：藏家直接得自畫家本人



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PU RU (1896-1963)

Zhong Kui

Ink and color on paper, vertical painting mounted for framing, inscribed with a poem and signed *Xinyu* with one artist's seal reading *Pu Ru zhi yin*.

12 1/2 x 4 5/8in (31.7 x 11.8cm)

\$4,000 - 6,000

溥儒 持劍鍾馗 設色紙本 鏡片

款識：超乘而行，投袂而起。持劍獨征，疾視不已。心畬。
鈴印：溥儒之印

368

PU RU (1896-1963)

Zhong Kui and Attendants, 1945

Ink and color on silk, hanging scroll, at the lower left inscribed and dated *yiyou* (1945) and signed *Xishan Yishi Pu Ru* with two artist's seals reading *Xin* and *Yu*.

10 x 14 1/2in (25.4 x 36.8cm)

\$5,000 - 7,000

溥儒 鍾馗醉酒 設色絹本 立軸 一九四五年作

款識：乙酉端午祚福，西山逸士溥儒製。
鈴印：心、畬

369

PU RU (1896-1963)

Calligraphy in Standard Script, 1940

Ink on gold-flecked paper, mounted for framing, dated *gengchen chun yue* (1940, spring) and signed *Pu Ru* with two artist's seals reading *Pu Ru* and *Pu Xinyu yin*.

8 3/4 x 26 3/4in (22.2 x 68cm)

\$2,500 - 4,000

溥儒 楷書書法 水墨灑金紙 鏡片

款識：芝哇養秀。庚辰春月，溥儒。
鈴印：溥儒、溥心畬印

370

YU FEI'AN (1888-1959)

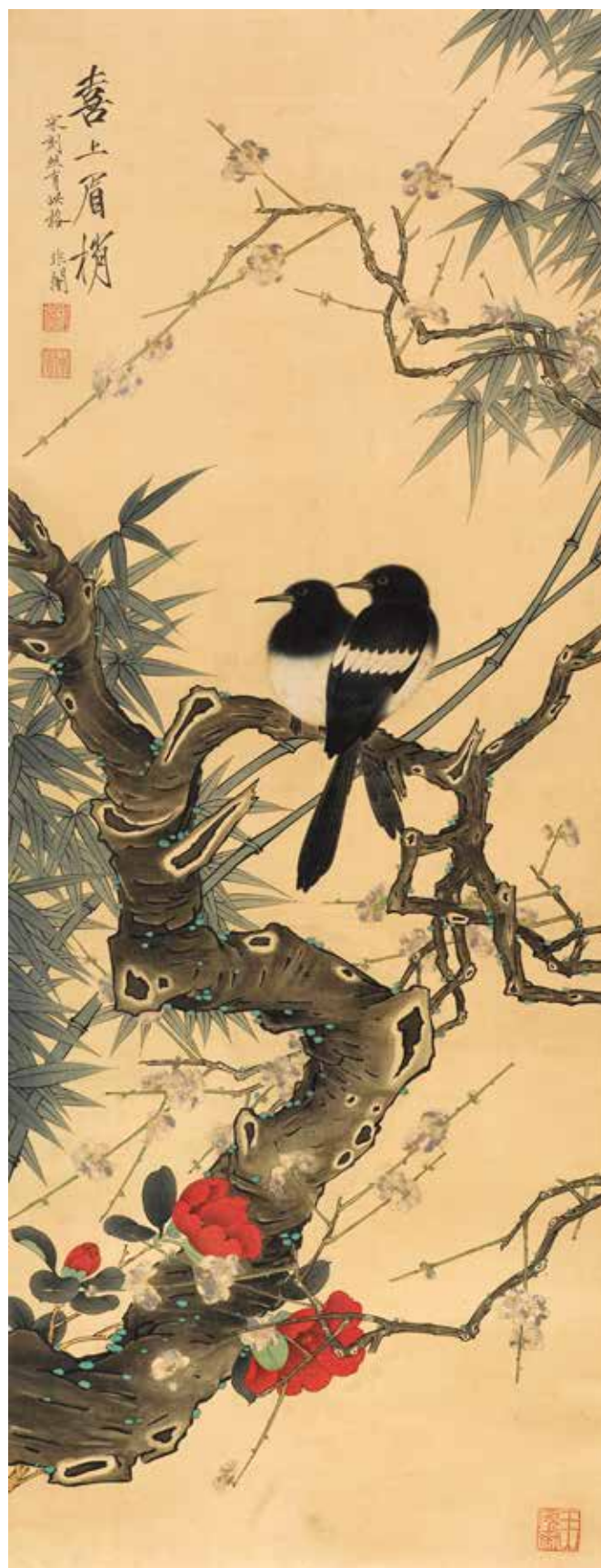
Magpies on Flowering Branches

Ink and color on silk, hanging scroll, at the left inscribed, titled *xi shang mei shao* and signed *Fei'an* with three artist's seals reading *Yu Zhao yin*, *Fei'an* and *Wang Shanyan Zhai*.
37 1/4 x 14 1/4 in (94.6 x 36.2 cm)

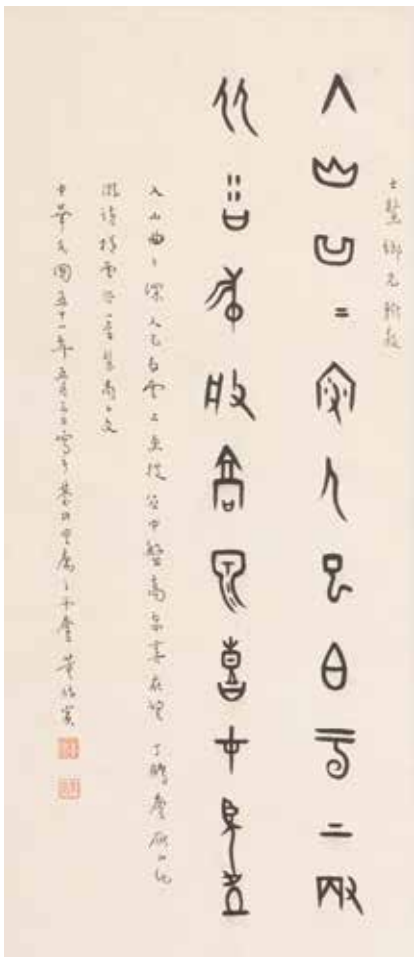
\$20,000 - 30,000

于非闇 喜上眉梢 設色絹本 立軸

款識：喜上眉梢，宋刻絲有此格，非闇。
鈐印：于照印、非闇、王山硯齋



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371

371

DONG ZUOBIN (1895-1963)

Calligraphy in Oracle Bone Script, 1962

Ink on paper, hanging scroll, dedicated to *Shi'ao*, inscribed and dated *Zhonghua Minguo wu shi yi nian wu yue san ri* (1962, fifth month, third day) and signed *Dong Zuobin* with two artist's seals reading *Dong Zuobin* and *Yantang*.

27 1/4 x 11 3/4in (69.2 x 29.8cm)

\$3,500 - 4,500

董作賓 甲骨文書法 水墨紙本 鏡片 一九六二年作

款識：入山曲曲深，人已白雲上。更從谷中盤，高泉喜在望。士鰲鄉兄雅教。丁鶴廬雁山記游詩梯雲谷一首集商卜文。中華民國五十一年五月三日乙丑寫于臺北里寓之平廬，董作賓。

鈐印：董作賓、彥堂

註：士鰲，即姚從吾 (1894-1970)，字占卿，原名士鰲，河南襄城縣人，中國歷史學家、教育家。1934年受聘為北京大學歷史系教授，主講歷史方法論、匈奴史、遼金元史及蒙古史擇題研究等課程。1946年9月，任河南大學校長。1949年初去台灣，受聘為台灣大學歷史系教授，並創辦遼金元研究室。1958年4月，當選為台灣“中央研究院”人文組院士。姚從吾任河南大學校長期間，多次邀請知名學者來校講學，如史學家錢穆與勞干、考古學家董作賓等。



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QI GONG (1912-2005)

Calligraphy in Running Script

Ink on paper, mounted for framing, signed *Qi Gong* with three artist's seals reading *qian xian ju*, *Qi Gong zhi yin*, and *Yuanbai*.

17 x 12 1/4in (43.2 x 31.1cm)

\$2,000 - 3,000

啓功 行書書法 水墨紙本 鏡片

款識：墨寶。啓功。

鈐印：前賢句、啓功之印、元白



373

373

HU SHI (1891-1962)

Calligraphy in Running Script

Ink on paper, horizontal scroll mounted for framing, at left signed *Hu Shi* with one artist's seal reading *Shi zhi yin*.

13 x 36 1/2in (33 x 92.7cm)

\$6,500 - 8,000

胡適 行書書法 水墨紙本 橫幅 鏡片

款識：勸君莫過讀書時。胡適。
鈐印：適之印

374

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

Calligraphy in Wild Cursive Script

Ink on paper, hanging scroll, signed *Jiqian* with three artist's seals reading *Xi'an Caotang*, *Wang Jiqian* and *Jiqian han mo*, with a title slip dated *bingzi san yue* (1996, third month).

26 3/4 x 26 1/4in (68 x 66.7cm)

\$3,000 - 5,000

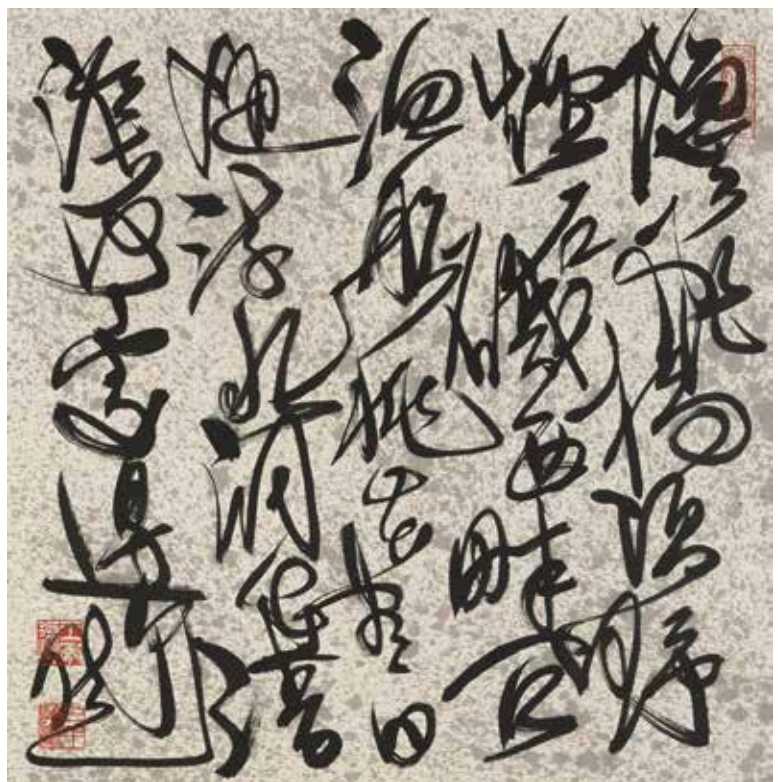
Provenance

Acquired directly from the artist

王己千 狂草書法（張旭《桃花溪》）水墨紙本 立軸

款識：隱隱飛橋隔野烟，石磯西畔問漁船。
桃花盡日隨流水，洞在清溪何處邊。紀千。
鈐印：谿岸草堂、王季遷、己千翰墨
簽條：王己千丙子三月書唐人詩

來源：藏家直接得自畫家本人



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GUAN SHANYUE

Sparrows Among Bamboo, 1984

Ink and color on paper, mounted for framing, inscribed and dated *yi jiu ba si nian liu yue* (1984, sixth month) and signed *Guan Shanyue* with one artist's seal reading *Guan Shanyue*.

35 1/2 x 18 3/8in (90.2 x 46.7cm)

\$20,000 - 25,000

關山月 翠竹飛鳥 設色紙本 鏡片 一九八四年作

款識：一九八四年六月關山月筆。

鈐印：關山月





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PU HUA (1834-1911)

Couplet of Calligraphy in Running Script

Ink on gold-flecked paper, pair of hanging scrolls, dedicated to Qihua and signed Pu Hua with two artist's seals reading *Xiushui Pu Hua* and *Zuoying*.

45 x 8 5/8in (114.3 x 22cm) each

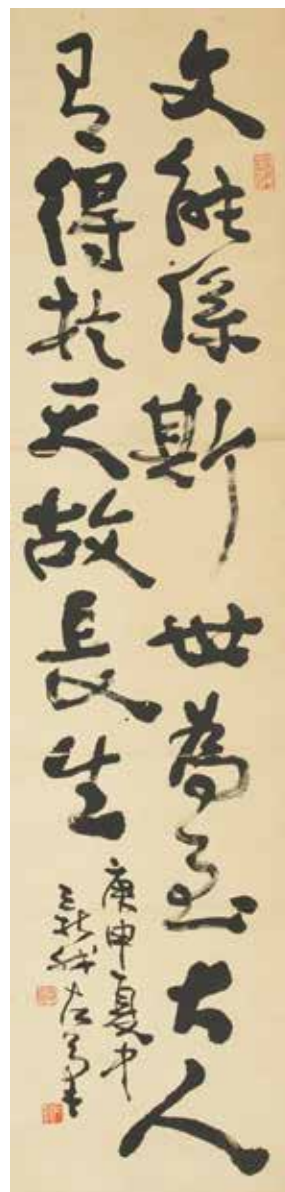
\$2,000 - 3,000

蒲華 草書七言聯 水墨灑金紙本 立軸一對

款識：閒吟繞屋扶疏句，且作凌雲合抱看。起華仁世兄大雅正挽，山野史蒲華。

鈐印：秀水蒲華、作英

註：此聯兩句均源自蘇軾詩詞：上聯取自《廣陵後園題申公扇子》，下聯則取自《與孟震同游常州僧舍三首》。



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FEI XINGWO (1903-1992)

Calligraphy in Running Script, 1980

Ink on paper, hanging scroll, dated *gengshen xia zhong* (1980, summer) and signed *Xinwo* with three artist's seals reading *Fei Xinwo*, *Zuoweng* and *chang nian*.

53 1/2 x 13 1/8in (135.8 x 33.4cm)

\$2,500 - 4,000

費新我 行書書法 水墨紙本 立軸 一九八〇年作

款識：文能係斯，世為玉大。人已得抗，天故長生。庚申夏中費新我左翁。

鈐印：費新我、左翁、長年



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LIU CHUNLIN (1872-1944)

Couplet of Calligraphy in Running Script

Ink on paper, pair of hanging scrolls, the left scroll signed *Liu Chunlin* with two artist's seals reading *Liu Chunlin zi Runqin* and *jiachen zhuang yuan*.

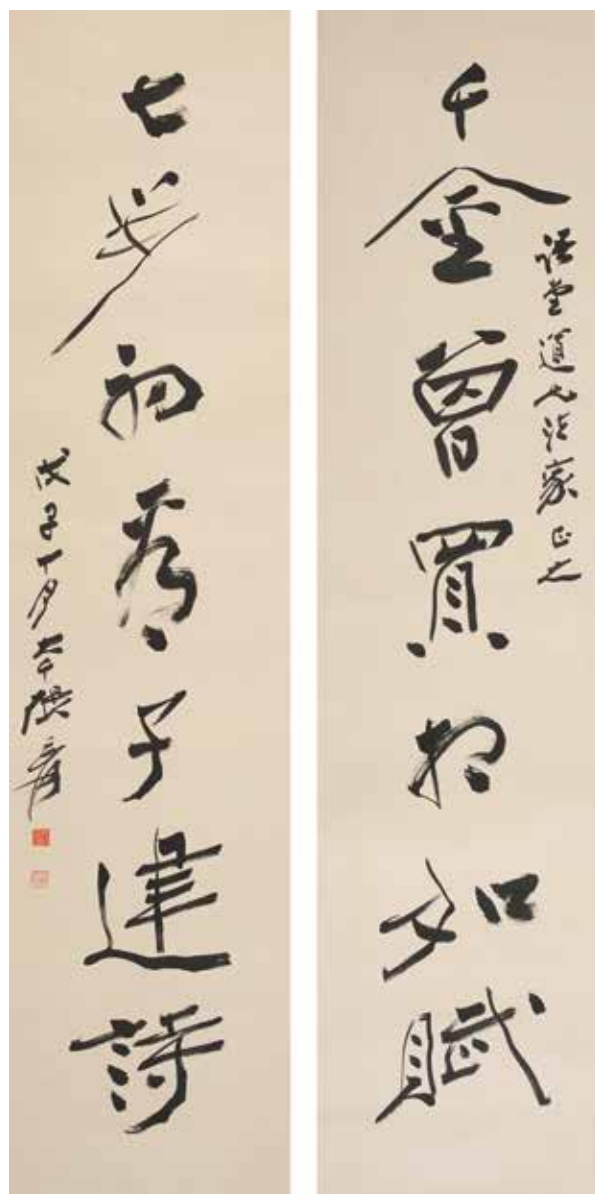
52 1/4 x 12 1/2in (132.7 x 31.7cm) each

\$3,500 - 5,500

劉春霖 行書七言聯 水墨紙本 立軸一對

款識：百尺樓臺瞻紫氣，三春花鳥醉東風。劉春霖。

鈐印：劉春霖字潤琴、甲辰狀元



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ZHANG DAQIAN (1899-1983)

Couplet of Calligraphy in Cursive Script, 1948

Ink on paper, pair of hanging scrolls, dedicated to *Yutang*, dated *wuzi shi yue* (1948, tenth month) and signed *Daqian Zhang Yuan* with two artist's seals reading *Zhang Yuan* and *san qian Daqian*.

54 x 13in (137.2 x 33cm) each

\$6,000 - 8,000

張大千 行書七言聯 水墨紙本 立軸一對 一九四八年作

款識：千金曾買相如賦，七步初為子建詩。語堂道兄法家正之，戊子十月大千張爰。

鈐印：張爰、三千大千



380

ATTRIBUTED TO TAO RONG (?-1862)

Orchids and Bamboo

Ink on gold-flecked paper, an album of eight leaves, each leaf inscribed, variously signed *Tianyin Shanren*, *Jingqiu*, and *Tao Rong*, with multiple artist's seals reading *Tao Rong yin xin*, *Tianyin Shanqiao Jingqiu*, *Yuanming hou yi*, *Rong yin*, *Baixia ren*, and *Tao Da*.
13 x 9in (33 x 22.8cm) each leaf

\$2,500 - 3,000

(傳) 陶溶 蘭竹圖 水墨灑金箋 鏡片八幅

款識：（八款，詳文不錄）

鈐印：陶溶印信、天印山樵、鏡秋（四次）、淵明後裔、溶印、百下人、陶大



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ZHANG SHUQI

Rooster, 1937

Ink and color on paper, hanging scroll, dated *dingchou* (1937) and signed *Shuqi* with one artist's seal reading *Shuqi*.
25 x 12in (63.5 x 30.5cm)

\$3,000 - 5,000

張書旂 雄鷄花石圖 設色紙本 立軸 一九三七年作

款識：丁丑書旂製。

鈐印：書旂



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ZHANG SHAOSHI (1913-1991)

Peonies, Red Prunus, and Kingfisher, 1959
Ink and color on paper, mounted, framed and glazed, dated *jihai* (1959) and signed *Shaoshi*, with three artist's seals reading *Shaoshi*, *Qujiang Zhang shi*, and *Mulan Huaguan*.
24 x 48in (61 x 122cm) sight

\$2,500 - 4,000

張韶石 花鳥圖 設色紙本 鏡框 一九五九年作

款識：己亥清明前十日韶石寫於木蘭花館[]

[]。

鈐印：韶石、曲江張氏、木蘭華館

383

QI GONG (1912-2005)

Flowers in Ming style, 1985
Ink and color on paper, hanging scroll, inscribed, dated *yi jiu ba wu nian dong ri* (1985, winter) and signed *Qi Gong* with two artist's seals reading *Qi Gong zhi yin* and *zhushen*.
26 x 17 1/8in (66 x 43.5cm)

\$3,500 - 5,000

啓功 擬明人花卉 設色紙本 立軸 一九八五年作

款識：擬明人筆意，一九八五年冬日。啓功。

鈐印：啓功之印、珠申



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CAO KEJIA (1906-1979) AND CHEN BANDING (1876-1970)

Cats and Flowers, 1948

Ink and color on paper, a set of four paintings, each titled and inscribed by Chen Banding as a collaboration between Cao Kejia painting the cat and Chen Banding painting the landscape, one painting dated wuzi (1948), each signed *Banding Laoren* or *Banding* and each with five or six artists' seals.

39 1/4 x 12 3/4 in (99.7 x 32.4 cm) each

\$7,500 - 9,000

曹克家、陳半丁 四季耄耋圖 設色紙本 立軸四幅 一九四八年作

- (一)
款識：幽賞。曹汝賢半丁同時合作。
鈐印：不須老人、半丁合作之印、大年七十後所作、克家寫貓、寄情于此
- (二)
款識：驚豔。曹汝賢畫貓半丁老人補成並記書間清居。
鈐印：寫于扈、半丁老矣、同仁合作印、克家寫貓、飲雪廬
- (三)
款識：邀鞠。曹克家畫狸奴半丁老人補秋卉紫菊蕉石成之。
鈐印：居亂世中、半丁合作、年大利、陳半丁書畫篆刻、強勻顏色受飢寒、克家寫貓
- (四)
款識：靜默。曹汝賢畫貓余補水仙梅石半丁老人年戌子伏日[]下[]耕。
鈐印：山陰道上人、半丁老人、三家村里、自憐滿眼無知己、克家寫貓



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HUANG HUANWU (1906-1985)

Two paintings of Birds and Flowers

a) Bird on Wisteria Branch, ink and color on paper, glued on paper board, dated *san shi liu nian ba yue* (1947, eighth month), dedicated to *Beishou* and signed *Huanwu* with one artist's seal reading *Huang Huanwu yin*. 14 x 22in (35.6 x 55.9cm)

b) Bird and Bamboo, ink and color on paper, glued and mounted for framing on paper board, dated *san shi liu nian ba yue* (1947, eighth month), and signed *Hanseng Huanwu* with two artist's seals reading *Hanseng* and *Huang Huanwu yin*. 13 3/4 x 21 1/4in (35 x 54cm)

\$4,000 - 6,000

Provenance

Private Collection, San Francisco, acquired directly from the artist by the original owner

黃幻吾 花鳥 設色紙本 鏡片二幅 一九四七年作

(一)

款識：三十六年八月時客金門寫[]，北壽宗兄大雅屬正，弟幻吾。
鈐印：黃幻吾印

(二)

款識：三十六年八月客次金門之作。欣夢居士罕僧幻吾。
鈐印：罕僧、黃幻吾印



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WANG YACHEN (1894-1983)

Goldfish, 1943

Ink and color on paper, hanging scroll, inscribed, dated *kuiwei ba yue* (1943, eighth month) and signed *Yunyin Jushi Wang Yachen* with two artist's seals reading *Yachen shu hua* and *Yunyin Louzhu*. 40 1/2 x 13in (102.8 x 33cm)

\$3,000 - 4,000

汪亞塵 碧藻金鱗 設色紙本 立軸 一九四三年作

款識：日照盆池碧藻新，自斟斗水蓄金鱗。相看別有江湖樂，不羨高懸玉貴人。癸未八月雲隱居士汪亞塵。

鈐印：亞塵書畫、雲隱樓主

387

HUANG JUNBI (1889-1991)

Landscape with Waterfall, 1971

Ink and color on paper, mounted for framing, inscribed and dated *xin hai chun ri* (1971, spring) and signed *Junweng Huang Junbi* with three artist's seals reading *Huang Junbi yin*, *Junweng* and *Baiyuntang*.
22 x 35in (55.8 x 88.9cm)

\$35,000 - 55,000

Provenance

Acquired directly from the artist in Taipei in the early 1970's, by repute, thereafter by descent to the current owner

黃君璧 高崖飛流圖 設色紙本 鏡片 一九七一年作

款識：飛流濺石聞中聽，常為高崖起白雲。辛亥春日畫於白雲堂，君翁黃君璧。

鈐印：黃君璧印、君翁、白雲堂

來源：原藏家應於七〇年代初期直接於臺北購自畫家，現由藏家子女繼承



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SUN YUNSHENG (1918-2000)

Splashed-color Landscape, 1986

Ink and color on gold paper, mounted for framing, dated *qishiwu nian bingyin liu yue* (1986, sixth month) and signed *Sun Yunsheng Jiarui* with three artist's seals reading *Sun Jiarui*, *Yunsheng*, and *Dafengtang menren*.

21 1/8 x 43 1/2in (53.6 x 110.5cm)

\$4,000 - 6,000

孫雲生 潑彩山水 設色金紙本 鏡片 一九八六年作

款識：七十五年歲丙寅六月，五峯心中菁園小築寫，孫雲生家瑞。

鈐印：孫家瑞、雲生、大風堂門人

389

ZHANG DING (1917-2010)

Landscape at Luguan, 1979

Ink on paper, hanging scroll, titled, dated *yisi qiu* (1979, autumn) and signed *Tashan Zhang Ding* with seven artist's seals reading *Ta*, *Zhang Ding*, *Ta Dong*, *shan shui huai bao*, *shen you*, *hun hou hua zi* and *zhi bai shou hei*.

70 x 37 1/2in (177.8 x 95.2cm)

\$7,000 - 9,000

張仃 焦墨山水 水墨紙本 立軸 一九七九年作

款識：步出鑪關天盡頭。己巳秋寫天府第一山風景，它山張仃并記於京華。

鈐印：它、張仃、它洞、山水懷抱、神游、渾厚華滋、知白守黑



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Property from a Santa Fe Collection

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LU FENGZI (1886-1959)

Pine over Stream, 1943

Ink on paper, hanging scroll, inscribed, dated *kuiwei* (1943) and with one artist's seal reading *Feng Xiansheng*, mounted with a title slip dated *bingshu* (1946) and signed *Feng Xiansheng* with one artist's seal reading *Feng Xiansheng*.

21 1/2 x 18 1/2 in (54.6 x 47cm)

\$6,000 - 8,000

呂鳳子 松江圖 水墨紙本 立軸 一九四三年作

款識：看華松風如水月。癸未歲闌就脂跂成画。
鈴印：鳳先生

題簽：丙戌東跡後檢貽哲玉尺海上。鳳先生志。
鈴印：鳳先生



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Property from Various Owners

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YAO HUA (1876-1930)

Pine Landscape with Waterfall, 1926

Ink and color on paper, hanging scroll, titled, dated *bingyin san yue* (1926, third month) and signed *Yao Hua* with one artist's seal reading *Yao Hua si yin*.

26 x 14 3/4 in (66 x 37.5cm)

\$2,500 - 4,000

姚華 松際鳴泉 設色紙本 立軸 一九二六年作

款識：松際鳴泉，丙寅三月姚華茫父。
鈴印：姚華私印



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FANG ZHAOLIN (1914-2006)

Mountain and Pine Landscape, 1988

Ink and color on paper, hanging scroll, at the left dated *wuchen nian qi yue* (1988, seventh month) and signed *Fang Zhaolin* with one artist's seal reading *Zhaolin shu hua*.

37 1/2 x 18 7/8in (95.3 x 48cm)

\$4,000 - 6,000

方召麐 山水 設色紙本 立軸 一九八八年作

款識：戊辰年七月。方召麐。

鈐印：召麐書畫



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FANG ZHAOLIN (1914-2006)

Winter Landscape

Ink and color on paper, hanging scroll, at the left dated *dingmao* (1987) and signed *Fang Zhaolin* with one artist's seal reading *Zhaolin shu hua*.

35 1/4 x 17 7/8in (89.5 x 45.5cm)

\$4,000 - 6,000

方召麐 冬景山水 設色紙本 立軸 一九八七年作

款識：丁卯年方召麐。

鈐印：召麐書畫



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CHUANG CHE (B. 1934)

Untitled

Three silk screen prints, each ink and color on paper, mounted, framed and glazed, each signed at the lower right *Zhuang Zhe* in Chinese and *Chuang* in English, and numbered at the lower left 50/300, 55/300 and 50/300, respectively [3].

30 x 37 1/2in (76.2 x 95.3cm);

32 x 25 1/4in (81.3 x 64.2cm);

26 x 31 3/4in (66 x 80.7cm), sight

\$3,000 - 5,000

Provenance

Acquired from Butterfields & Butterfields in 1998

Chuang Che was born in Beijing in 1934. Through his father Zhuang Yan (1899-1980), a noted calligrapher and one-time Deputy Director of the National Palace Museum in Taipei, Chuang was exposed to Chinese calligraphy and painting at an early age. Upon graduation from National Taiwan Normal University in 1958, he joined the Fifth Moon Group championing a modern approach to Chinese painting in Taiwan. In 1966 Chuang received a travel grant from the John D. Rockefeller Jr. Fund to study in the United States, where he has resided since 1973. Chuang's paintings and prints merge traditional Chinese painting techniques with the influence of Abstract Expressionism from the west. He once remarked: "No art can mature by itself; it has to absorb nutrition from the rest of the world's art. I have always had this ideal, to see a fusion of Chinese and Western painting."

莊喆 無題 絲網印三幅 鏡框

簽名：莊喆Zhuang

編號：50/300, 55/300, 50/300

395

PAINTINGS BY MADAME CHIANG KAI-SHEK, VOL. I

Shih-ling Studio, Taipei, first edition, with thirty-two printed illustrations, published in *minguo* 45 (1956), inscribed with a dedication and signed by Madame Chiang *Meiling Song Chiang, Taipei, Taiwan, Republic of China, May 1964*.

15 1/2 x 11 1/2in (39.3 x 29.3cm)

\$800 - 1,200

蔣夫人宋美齡墨畫 第一集 一九五六年（中華民國四十五年）台北蔣林堂出版



394



395



396



396 (detail)

HUANG GANG

Huang Gang was born in Beijing in 1961 and studied at the China Central Academy of Art and Design. The son of a prominent Chinese art history professor, Huang Gang was surrounded by traditional Chinese art and calligraphy during his childhood. Huang was raised during the Cultural Revolution, and these dual influences often feature in his work. In the 1980's, Huang Gang developed an interest in traditional Tibetan culture, which inspired him to incorporate Tibetan methods and motifs in his art. Huang Gang's preoccupation with traditional Chinese and Tibetan cultures comes as a response to the rapid socio-economic transformation in China throughout the 1990's. Recognized internationally, Huang won the Ikuo Hirayama award in 1991 and the Silver Award at the 1st Beijing International Environmental Art Exhibition in 1995.



397

Property from a Private California Collection

396
HUANG GANG (B. 1961)
 Untitled (Calligraphy)
 Mixed media on wood, framed.
 43 x 42in (109.2 x 106.7cm)

\$6,000 - 8,000

黃鋼 無題（書法） 混合媒體木板 木框

397
HUANG GANG (B. 1961)
 Untitled (Mandala)
 Mixed media on wood panel, framed.
 43 x 42in (109.2 x 106.7cm)

\$8,000 - 12,000

黃鋼 無題（曼陀羅） 混合媒體木板 木框



398

Property from Various Owners

398

WU GUANZHONG (1919-2010)

Sketch of a Female Nude

Pen on paper, hinged on board, mounted for framing, at lower left signed *Tu* and dated 1990.

9 7/8 x 7 5/8in (25 x 19.5cm)

\$15,000 - 20,000

Provenance

Private Collection, Singapore

吳冠中 裸女素描 鋼筆紙本 鏡片 一九九〇年作

款識：茶 1990.

來源：新加坡私人收藏

399

**FERNANDO AMORSOLO Y CUETO
(PHILIPPINES 1982-1972)**

A Family Resting Under a Mango Tree, 1951
Oil on canvas, signed and dated, lower right, *F Amorsolo 1951*, framed.
23 3/8 x 33 3/8in (59.3 x 84.8) image (sight)
29 3/8 x 39 1/8in (74.5 x 99.5cm) the frame

\$40,000 - 60,000

Provenance

Property from the Collection of Lot Dean Lockwood (1879-1960), Paranaque, Rizal, the Philippines. Mr. Lockwood was renowned and beloved in the Philippines as a teacher and lawyer, before becoming a mogul in the transport industry, serving as President of the Northern Luzon Transportation Company, among other roles.



399

400

**FERNANDO AMORSOLO Y CUETO
(PHILIPPINES 1982-1972)**

Bather by a Stream, 1951
Oil on canvas, signed and dated, lower right, *F Amorsolo 1951*; framed.
17 1/4 x 13in (44 x 33cm) image (sight)
23 1/4 x 19in (59 x 48.2cm) the frame

\$30,000 - 50,000

Provenance

Property from the Collection of Lot Dean Lockwood (1879-1960), Paranaque, Rizal, the Philippines. Mr. Lockwood was renowned and beloved in the Philippines as a teacher and lawyer, before becoming a mogul in the transport industry, serving as President of the Northern Luzon Transportation Company, among other roles.

END OF SALE



400

**FINE JAPANESE
AND KOREAN ART**

Tuesday September 11 at 1pm

**A PRIVATE COLLECTION
OF FINE METALWORK
FROM THE MEIJI ERA**

Tuesday September 11 at 10am

New York

Consignments now invited

HAKUIN EKAKU (1685-1768)

Hotei with his open treasure
sack

10 1/8 x 12 3/4in

(25.7 x 32.3cm)

\$10,000 - 15,000

INQUIRIES

Jeff Olson

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Takako O'Grady

+1 (212) 461 6523

takako.ogrady@bonhams.com



Bonhams

NEW YORK

bonhams.com/japanese

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CHINESE WORKS OF ART

Consignments now invited

**A FINELY CAST ARCHAIC
BRONZE RITUAL WINE**

VESSEL, GU

Shang Dynasty, Anyang phase

Sold for \$137,500

INQUIRIES

Bruce MacLaren

+1 (917) 206 1677

asian.us@bonhams.com

Dessa Goddard

+1 (415) 503 3333

asian.us@bonhams.com



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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.

AFTER SALE COLLECTION AND SHIPMENT

- Clients will be expected to pick up all property from Bonhams by 5PM on Friday, 27 July 2018.
- During this period, clients may remove such property themselves, make arrangements with the Bonhams packing and shipping department or their own shipper for removal of all property.
- Payment of the hammer price, premium and any applicable sales taxes must be made directly to Bonhams prior to the release of property.
- Change of shipping address must be authorized by Bonhams Revenue Manager, Martin Romero, before the Bonhams packing and shipping department will be permitted to reroute your purchases.

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

Thangkas from the Van der Wee Collection
Property from a Distinguished American Collection
Property from the Estate of Mrs. Jane Rau
Property Deaccessioned from the Currier Museum of Art, sold to Benefit Future Acquisitions
Property from the Orson Wells Estate
Property from the Collection of Tang Shaoyi
Property from the Estate of Paul F. Walter
Property from an English Ladyw
Property from the Elizabeth and Willard Clark Collection
Property from a Colorado Estate
Property from the Estate of Marc Daniel
Property from the Collection of Fern Cavender
Property from the Estate of Harriet Walker Fitts, Provincetown, Massachusetts
Property from the Talley Family Estate
Property from a San Francisco Lady
Property from the Dr. Sylvan and Faith Golder Collection of Fine Chinese Snuff Bottles
Property from the Joan Irvine Smith Collection of Asian Art
Property from a Northern California Private Collection
Property from a San Francisco Bay Area Private Collection
Property from a Pacific Northwest Private Collection
Property from a San Francisco Private Collection
Property from a Washington State Private Collector
Property from the Collection of Ed Arnold
Property from a Santa Fe Collection
Property from a San Francisco Couple
Property from a Gentleman
Property from General and Mrs. Malin Craig (1875-1945)
Property from a Southern California Estate
Property from an Arizona Estate
Property from a Montana Estate
Property from a Tennessee Collector
Property from a Colorado Private Collector
Property from a Colorado Couple
Property from a San Francisco Bay Area Couple
Property from A Gentleman

CHRONOLOGY

NEOLITHIC CULTURES

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

EARLY DYNASTIES

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

IMPERIAL CHINA

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

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

REPUBLICAN CHINA

Republic	1912-1949
People's Republic	1949-

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.

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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.

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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/24904 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

See page 249

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.

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.

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:
Bonhams Client Services Department
220 San Bruno Avenue
San Francisco, California 94103
Tel +1 (415) 861 7500
Fax +1 (415) 861 8951
bids.us@bonhams.com

Bonhams

Sale title: Fine Asian Works of Art		Sale date: Tuesday June 26, 2018	
Sale no. 24904		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.			

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

Please note that all telephone calls are recorded.

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

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

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

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

Your signature:

Date:



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