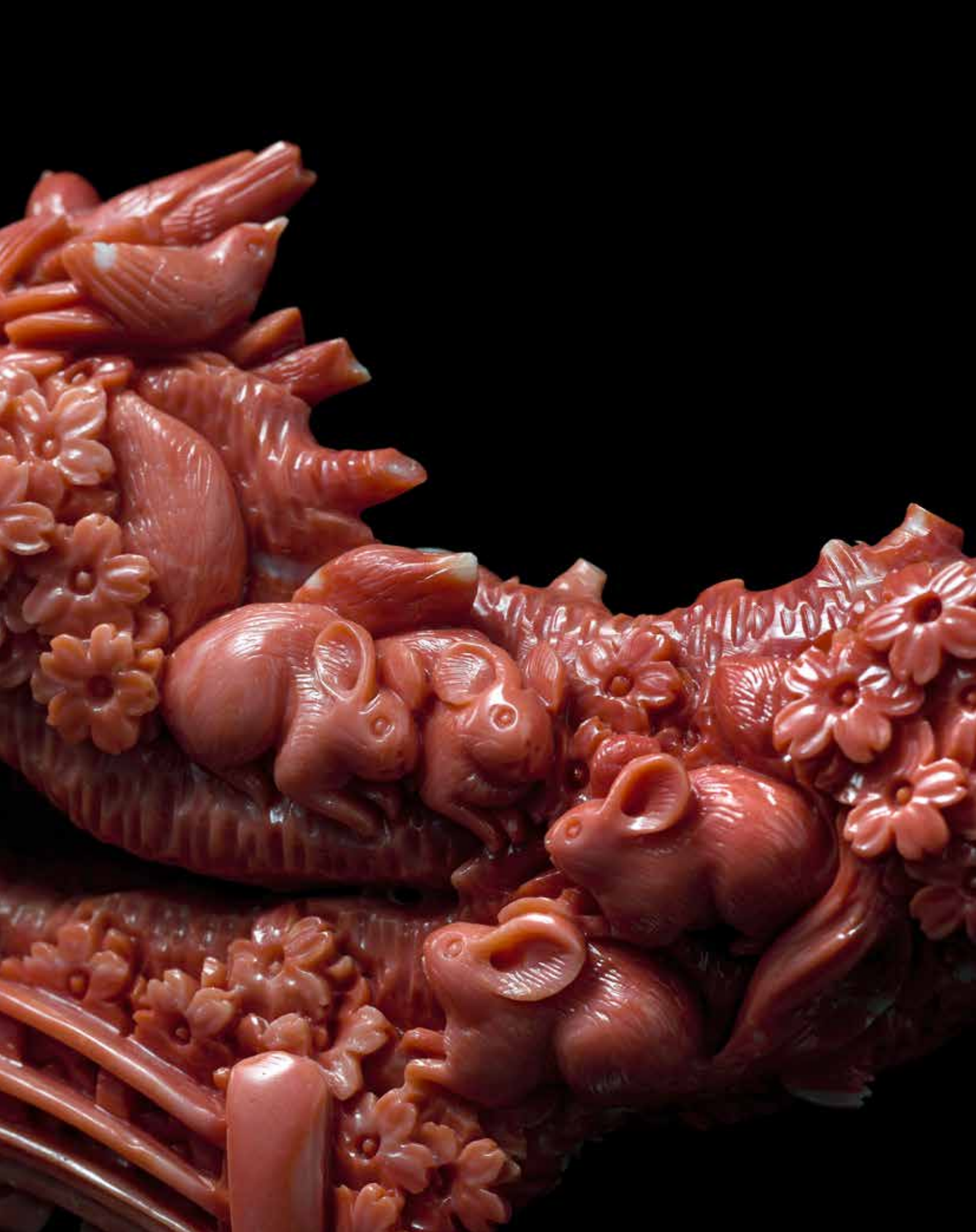


# Bonhams



## Chinese Works of Art and Paintings

New York | September 10, 2018



# Chinese Works of Art and Paintings

Monday 10 September 2018, at 10am  
New York

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## BONHAMS

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Friday September 7  
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Sunday September 9  
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Front cover: Lot 125  
Inside front cover: Lot 67  
Inside back cover: Lot 273  
Back cover: Lot 279

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## 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-

# Snuff Bottles

Lots 1 - 32



# Snuff Bottles from the Collection of Mr. Albert Chan Yue Hong

In the 1970s and 1980s, in conjunction with my jewelry manufacturing business interests, I began to dabble in the work of making spoons and stoppers for snuff bottles. During that time, my attention became deeply attracted to them, and afterwards the bottles became my only love. Within the next decade or so I became obsessed with collecting them, never too busy during business travel to visit antique stores and auction houses around the world gathering up the ones I loved. My extreme obsession for this artwork made from seemingly every substance, style, and artistic technique possible was inexhaustible. I am grateful for Bonhams' help in allowing this group of collectibles to be appreciated and loved by fellow collectors, and for this I humbly extend my deepest thanks.

我於1970-1980年代開始從事珠寶製作行業，由此有機會接收一些鼻煙壺的配壺蓋、配匙等工作。在近距離接觸鼻煙壺的過程中，我慢慢地被其吸引，最終鼻煙壺變成了我的收藏最愛。在隨後的十餘年間，每次出差時，我常常流連於世界各地的骨董店及拍賣行，搜羅心儀的作品，醉心於其包羅萬象的設計、巧奪天工的製作工藝，令人百看不厭。此次有幸得到邦翰斯的協助，讓我的藏品能公諸於欣賞及喜愛的藏家，在此謹致予最大的謝意。



## 1 A JADEITE 'LYCHEE' SNUFF BOTTLE

Late 19th/20th century  
Carved as a cluster of lychee growing from leafy branches with a descending bird on one side; the matrix of white, russet, and apple-green coloration.  
2in (5.1cm) high

\$2,000 - 3,000

十九世紀末/二十世紀 翡翠雕荔枝枝式鼻煙壺

### Provenance

Jade House, Hong Kong, 7 July 1997

## 2 A CARVED WHITE JADE 'LOTUS POD' SNUFF BOTTLE

1850-1930  
Possibly converted from a jade handling piece, carved as two large lotus pods wrapped by realistically rendered lotus leaves and reed stalks with a bird perched on the larger pod, the soft-hued white stone with russet and opaque cloudy inclusions, and stained fissures.  
2 1/2in (6.4cm) high

\$2,500 - 4,000

1850-1930年 白玉雕蓮蓬荷葉式鼻煙壺

### Provenance

Jade House, Hong Kong, 7 July 1997





2



3

3

**A FINE JADEITE 'DOUBLE HAPPINESS' SNUFF BOTTLE**

1760-1850

Very well-hollowed, the tapering body rising to a slightly everted mouth with a recessed lip, each face finely carved in low relief with a pair of stylized archaic dragons forming a *shuangxi* character, separated by mock lion-mask and ring handles on the shoulder, all between lappet band encircling the neck and base, the translucent stone suffused with pale moss-like inclusions.

2 1/8in (5.4cm) high

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

1760-1850年 翠玉雕雙喜龍紋鼻煙壺

**Provenance**

Hong Kong Auctioneers & Estate Agency Limited, 9 March 1997, lot 374

4

**A WHITE JADE DOUBLE SNUFF BOTTLE**

The plaque: late Qing/Republic period

Converted from a carved plaque, one side of the central rectangular section decorated with a sinuous *chilong*, the other with a *kuiifeng*, flanked by reticulated scrolling *kuiifeng*, the top carved with two necks, each drilled to form two separate cavities, all resting on a pair of addorsed dragons, the white stone with minimal inclusions.

2 1/2in (6.4cm) high

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

晚清/民國 白玉牌後改製雙連仿古紋鼻煙壺

**Provenance**

Jade House, Hong Kong, 4 July 1998



4



5

5

**A FINE AND UNUSUAL AGATE SNUFF BOTTLE**

1780-1880

Very well-hollowed, the flattened body supported on a tall pierced foot, with a waisted neck, concave lip, each main side deftly carved in shallow relief with a pair of archaic confronted phoenix, separated by two raised animal masks on the shoulders, the material of a pale caramel color.

1 3/4in (4.8cm) high

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

1780-1880年 瑪瑙雕仿古夔鳳紋獸耳鼻煙壺

**Provenance**

King Feng Arts Co., 4 March 1998

The design of this bottle appears to be related to a group of 19th century porcelain bottles that exist both in blue and white and famille rose enamels. Refer to the enameled porcelain bottle from the Bloch Collection, sold in our Hong Kong rooms on 28 May 2010, lot 118. See also porcelain bottles recorded in the exhibition catalog *Chinese Snuff Bottles, A Miniature Art from the Collection of Mary and George Bloch*, the Urban Council, Hong Kong, fig. 152, p. 210, and fig. 174, p. 233.



6

6

**AN INSCRIBED SHADOW AGATE SNUFF BOTTLE**

1820-1920

Well-hollowed, of rounded outline, with a cylindrical neck, recessed lip and foot, the natural dark markings on one side lightly carved to bring out the silhouette of a large carp, the verso possibly later inscribed *niannian you yu* (May every year end with ample surplus), followed with two seal marks reading *wen* and *wan*.

1 7/8in (4.8cm) high

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

1820-1920年 瑪瑙巧雕「年年有餘」鼻煙壺

**Provenance**

King Feng Arts Co., Hong Kong, 13 February 1999



7

7

**AN AGATE 'LOTUS POND' SNUFF BOTTLE**

1850-1940

Well-hollowed, of straight rectangular profile with indented edges, surmounted by a cylindrical neck with recessed lip, supported on a flat oval foot, the dark inclusions on each main side used to highlight graceful lotus leaves rising from a pond, a mandarin duck and a fish.

2 3/4in (7cm) high

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

1850-1940年 瑪瑙巧雕蓮塘圖鼻煙壺

**Provenance**

King Feng Arts Co., Hong Kong, 29 September 1996

8

**A FINE YELLOW JADE 'CHILONG' SNUFF BOTTLE**

1730-1850

Very well-hollowed, the compressed globular bottle supported on a spreading oval foot ring, with a waisted neck, wide mouth, thin flat lip, each narrow side carved in relief with a *chilong*, the attractive yellow matrix with a greenish tinge, marked with a dark brown patch on one main side and an area with pale gray inclusions on a narrow side.

2 1/8in (5.4cm) high

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

1730-1850年 黃玉雕螭龍紋鼻煙壺

**Provenance**

King Feng Arts Co., Hong Kong, 16 November 1997

9

**A WELL-HOLLOWED AGATE SNUFF BOTTLE**

1780-1850

Of circular outline with a waisted neck, recessed lip, the body tapering in thickness towards the base, the stone of translucent honey color, marked with a dark brown streak.

2 5/8in (6.7cm) high

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

1780-1850年 瑪瑙光素鼻煙壺

**Provenance**

King Feng Arts Co., Hong Kong, 18 January 1997

10

**A FOSSILIFEROUS LIMESTONE SNUFF BOTTLE**

1780-1880

The rounded rectangular bottle supported on an oval foot ring, the inclusions in the terracotta-toned limestone resembling a compelling desert-like landscape with shrubs and bare hills in the far horizon, beneath a cloudy sheltering sky.

2 3/8in (6cm) high

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

1780-1880年 化石天然紋鼻煙壺

**Provenance**

King Feng Arts Co., Hong Kong, 24 May 2002



8



9



10



11

11  
**A WHITE AND RUSSET JADE 'HORSE AND GROOM' SNUFF BOTTLE**

1820-1930

Well-hollowed, the circular bottle standing on a splayed foot ring, with a cylindrical neck, subtly recessed lip, one main side utilizing the natural russet inclusions to highlight the carving of a groom carrying provisions towards a horse tethered to a gnarled pine tree, the short sides with raised narrow conforming panels.

*2in (5.1cm) high*

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

1820-1930年 褐白玉巧雕飼馬圖鼻煙壺

**Provenance**

King Feng Arts Co., Hong Kong, 7 June 1997



12

12  
**A WHITE AND RUSSET JADE SNUFF BOTTLE**

1850-1940

Very well-hollowed, the flattened globular bottle with a cylindrical neck, wide mouth, flat lip and foot, one face with russet markings and an uneven contour, the foot incised with two characters reading *Shen Kan*.

*2 1/4in (5.7cm) high*

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

1850-1940年 白玉帶皮鼻煙壺 《沈堪》款

**Provenance**

Jade House, Hong Kong, 8 July 2000



13

13

**A WHITE JADE 'BASKET WEAVE' SNUFF BOTTLE**

1750-1830

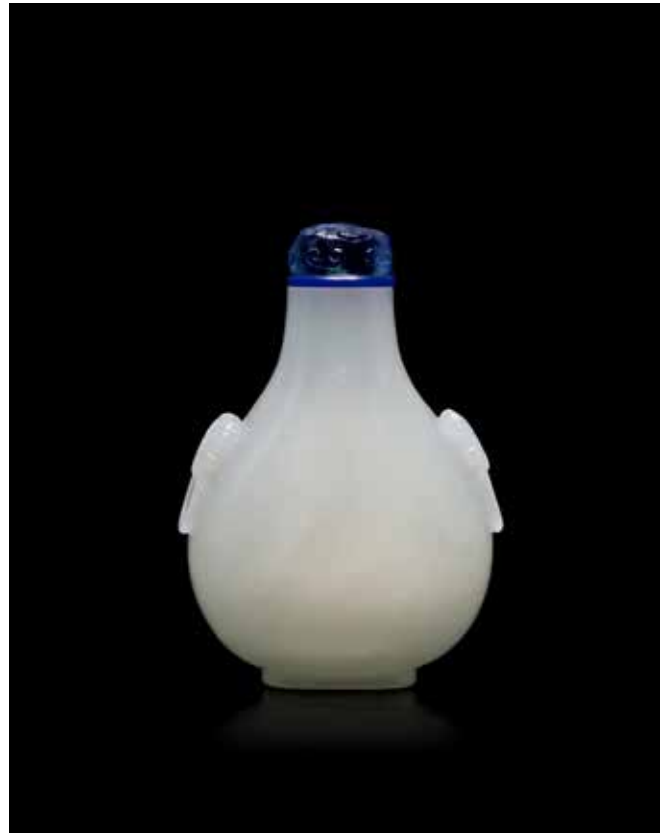
Well-hollowed, of compressed globular form with a cylindrical neck, flat lip, recessed foot, the sides carefully carved with a tight basket weave design, the material with evenly-toned nearly flawless matrix. *1 3/4in (4.5cm) high*

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

1750-1830年 白玉雕竹篾紋鼻煙壺

**Provenance**

Jade House, Hong Kong, 31 August 1999



14

14

**A WHITE JADE SNUFF BOTTLE**

Qianlong mark, late 19th/20th century

Well-hollowed, the flattened pear form bottle with a flat lip and a neatly finished oval foot ring, the shoulders carved with mock lion-mask and ring handles, the underside bearing an incised *Qianlong nian zhi* four-character seal mark, the evenly hued white stone polished to a soft luster, with a few opaque white spots mostly limited to the shoulder and neck areas. *2 1/2in (6.4cm) high*

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

十九世紀末/二十世紀 白玉雕鋪首耳鼻煙壺 《乾隆年製》款

**Provenance**

Jade House, Hong Kong, 6 January 2001



15



16

15

**TWO FAMILLE ROSE ENAMELED PORCELAIN SNUFF BOTTLES**

Jingdezhen kilns, Qianlong marks, 1796-1820

The first of square section, painted with a continuous scene from the novel *Xixiangji* (Romance of the Western chamber), between underglaze blue and gilt floral scrolls around the shoulder and base; the second of ovoid form, the front and back with raised oval panels, one depicting a figure holding a lotus branch, the other featuring a tranquil landscape, both against a sky-blue ground with molded dragons and clouds on the narrow sides, with gilded highlights; the underside of each bottle bearing a *Qianlong nian zhi* seal mark in iron-red.

2 5/16 and 2 1/4in (5.9 and 5.7cm) high

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

1796-1820年 粉彩描金鼻煙壺兩件 《乾隆年製》款

16

**A FAMILLE ROSE ENAMELED PORCELAIN SNUFF BOTTLE**

Jingdezhen kilns, Qianlong mark, 1850-1940

The compressed globular bottle rising to a slender waisted neck, with an everted flat lip, oval foot ring, painted with a continuous scene of a pensive scholar in a serene landscape gazing over a stream while leaning against a rock, the underside bearing the *four-character mark* in iron-red seal script.

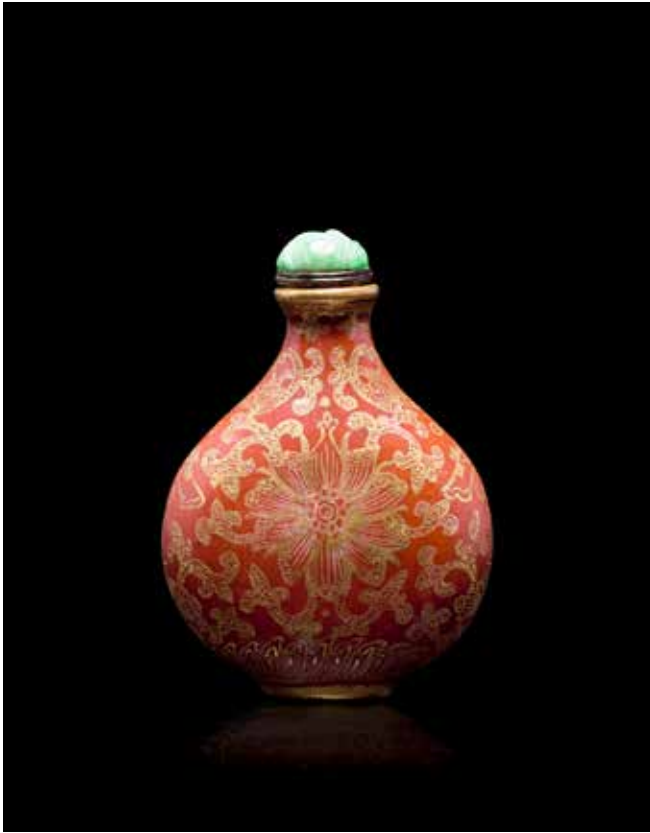
2 1/8in (5.4cm) high

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

1850-1940年 粉彩山水人物圖鼻煙壺 《乾隆年製》款

**Provenance**

King Feng Arts Co., Hong Kong, 8 April 1996



17

17

**A CORAL RED AND GILT 'LOTUS' SNUFF BOTTLE**

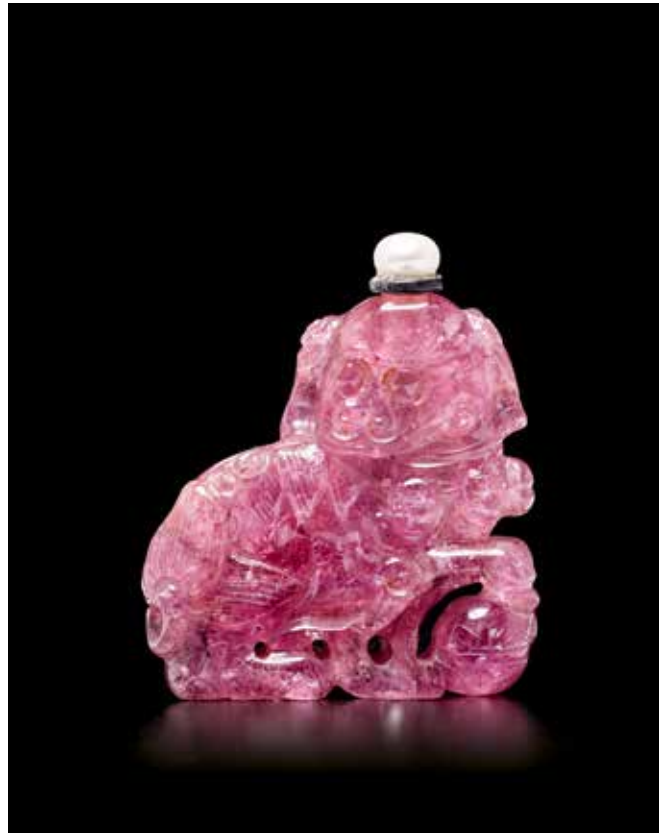
Jingdezhen kilns, Yongzheng mark, 1796-1820  
 The compressed bottle rising to a waisted neck with an everted lip, each main side painted in gilt with a large central blossom and leaf scrolls with tasseled chimes on the narrow sides, all between lappet bands, the clear-glazed underside bearing the *four-character seal mark* in iron-red.  
 1 7/8in (4.8cm) high

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

1796-1820年 珊瑚地描金纏枝蓮紋鼻煙壺 《雍正年製》款

**Provenance**

Chinese Arts & Crafts (HK) Ltd., 13 August 2000



18

18

**A TOURMALINE 'LION' SNUFF BOTTLE**

1850-1930  
 Carved with a flattened profile as a seated lion with its heading turning to the rear, its front paws resting on a brocade ball tied with a ribbon, the ribbon forming the recessed foot, the translucent pink stone with crystalline inclusions.  
 1 7/8in (4.8cm) high

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

1850-1930年 碧璽雕瑞獅戲球式鼻煙壺

**Provenance**

Chui Wah Ho Jade & Jewelry, Hong Kong, 11 March 1997



19

19

**AN MAUVE GLASS ENAMELED 'PRUNUS' SNUFF BOTTLE**

Late 19th/20th century

The flattened bottle finished with a slightly recessed lip and oval foot ring surrounding the convex foot, brilliantly enameled with the continuous design of a blossoming prunus tree bearing numerous charming white blossoms.

2 5/8in (6.7cm) high

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

十九世紀末/二十世紀 料胎畫瑤瑯梅花圖鼻煙壺

**Provenance**

Jade House, Hong Kong, 16 July 2001

The present example differs from the celebrated and mysterious Guyue Xuan enameled glasswork from the 18th and 19th centuries, where the enamels often were applied in a thin and light style, reflecting the aesthetic taste of the traditional Chinese ink paintings. This bottle with its fine and accomplished enamel work, together with the combined rich colors bring lavishness and elegance together, evoking an imperial enameled copper and gold 'blossoming prunus' snuff bottle, made by the imperial command of the Kangxi emperor (refer to the Snuff Bottles from the Mary and George Bloch Collection: Part IV, sold in our Hong Kong rooms, 28 November 2011, lot 166). It would not be unreasonable to speculate that perhaps the present bottle was created with the inspiration of the brilliant beauty exhibited by the Kangxi enameled copper 'prunus' bottle, either during the Guangxu period to reflect the Empress Dowager Cixi's taste for glamorous luxury, or from the hand of a talented and skillful artisan from the first half to the mid-20th century.



20

20

**A CANTON ENAMEL 'FLORAL' SNUFF BOTTLE**

Guangzhou, 1735-1800

Of spade form, with an exposed copper lip, painted in colored enamels with a lush garden filled with peonies, chrysanthemums, and lilies, with long-tailed birds perching on the branches of a slender and graceful tree rising from rocks painted on the rounded foot.

1 7/8in (4.8cm) high

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

1735-1800年 廣東銅胎畫瑤瑯鳥語花香紋鼻煙壺

**Provenance**

Sotheby's, London, 17 June 1998, lot 1630





21

21  
**A 'CHICKEN BONE' JADE 'LOTUS' SNUFF BOTTLE**

1820-1930

Well-hollowed, the rounded rectangular bottle supported on a subtly splayed oval foot ring, with a cylindrical neck, wide mouth and flat lip, each main side carved with a central lotus blossom surrounded by an archaic scroll, the stone in variegated shades of brown and caramel.

2 5/8in (6.7cm) high

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

1820-1930年 褐玉雕蓮花仿古卷草紋鼻煙壺

**Provenance**

King Feng Arts Co., Hong Kong, 18 July 1998



22

22  
**A BLACK AND WHITE JADE 'DRAGONS AND CLOUDS' SNUFF BOTTLE**

1750-1850

Of natural pebble form, the exterior skillfully carved with five dynamic *chilong* amid dense clouds, the black and white matrix with occasional russet streaks, creating a striking visual effect.

2 1/2in (6.4cm) high

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

1750-1850年 黑白玉雕雲龍紋鼻煙壺

**Provenance**

Jade House, Hong Kong, 26 July 1999



23

23

**A RED OVERLAY WHITE GLASS SNUFF BOTTLE**

1800-1880

Of flattened globular form, with a tapering neck, flat lip, oval foot ring, expertly carved through the red overlay to the bubble-suffused ground with the Eight Daoist Immortals above rolling waves.  
*2 1/4in (5.7cm) high*

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

1800-1880年 雪霏地套紅料八仙過海紋鼻煙壺

**Provenance**

King Feng Arts Co., Hong Kong, 24 March 1996



24

24

**A BLUE OVERLAY SWIRLED GLASS SNUFF BOTTLE**

Probably Imperial, Attributed to the Palace Workshop, Beijing 1730-1780

Thinly-walled with sloping shoulders, supported on a splayed oval foot ring, with a waisted neck, wide mouth and flat lip, the sapphire blue overlay fluidly carved to depict a sinuous *chilong* on each side, against the greenish-brown ground swirled with yellow, orange and gray.

*2 1/16in (5.3cm) high*

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

1730-1780年 攪料胎套藍料螭龍紋鼻煙壺 擬御製 北京宮廷作坊

**Provenance**

King Feng Arts Co., Hong Kong, 18 January 1997



25

25

**AN INSIDE-PAINTED ROCK CRYSTAL SNUFF BOTTLE**

Yan Yutian, dated 1895

The rounded rectangular bottle standing on a splayed foot ring, with a flared neck and flat lip, painted in ink and a restrained palette, one side depicting a fisherman docking his boat to the bank of a mountainside lake, the other portraying an autumn's delight still-life featuring potted chrysanthemums, crabs, and fruits; the upper left dated *yiwel* (1895), signed *Yan Yutian*, followed by a red mark.

2 7/16in (5.9cm) high

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

1895年 閻玉田作水晶內畫人物山水及靜物鼻煙壺

**Provenance**

Jade House, Hong Kong, 7 July 1997

Yan Yutian (active 1894-1919) is believed to be a Manchu, but little is known of his life. He painted with a predominantly brown and grey palette, and most of his subjects are charming landscapes, still-lives, and birds. Yan dated most of his bottles either to 1895 or 1907.

Compare two snuff bottles by Yan Yutian from the Bloch Collection, both dated 1895, one sold in our Hong Kong rooms, 23 November 2010, sale 18592, lot 117, the other illustrated in *Chinese Snuff Bottles in the Collection of Mary and George Bloch*, Robert Kleiner, fig. 431, p.660.



26

26

**AN INSIDE-PAINTED GLASS SNUFF BOTTLE**

Zhou Leyuan

Of rounded rectangular form, with a cylindrical neck, flat lip, splayed oval foot ring, one side painted with a scholarly theme featuring a perforated rock, bonsai and a vase filled with bare branches, inscribed with a four-line poem, signed *Zhou Leyuan*, the other side painted in ink and blue pigment to depict a placid summer scene of a cicada resting on a tree branch with a dragonfly hovering nearby.

2 2/4in (6.4cm) high

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

周樂元作玻璃內畫靜物蟬柳圖鼻煙壺 《周樂元》款



27

27

**AN INSIDE-PAINTED ROCK CRYSTAL SNUFF BOTTLE**

Ma Family, dated bingshen year by inscription  
 The rounded rectangular bottle with a cylindrical neck, slightly convex lip and spreading oval foot ring, one side of the interior painted in muted colors with a scholar reading in his retreat with an attendant, the small cottage shaded by a large pine in the light of a full moon, the reverse inscribed with an excerpt from *Qiusheng Fu* (Rhapsody on the Sounds of Autumn), dated *bingshen*, bearing a signature reading *Ma Shaoxuan* with two seals.  
 2 3/16in (5.6cm) high

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

馬氏家族作 水晶內畫燈畔夜讀圖鼻煙壺 《丙申馬少宣》款

**Provenance**

Chinese Arts & Crafts (HK) Ltd., 3 November 1996



28

28

**AN INSIDE-PAINTED GLASS SNUFF BOTTLE**

Ma Family, dated bingwu year by inscription  
 One side of the rounded rectangular bottle painted with three boys at play beneath an inscribed title *Baizi Tu* (Illustration of One Hundred Boys), the other with a dedicatory inscription to the brothers *Jing Rui*, dated *bingwu zhong xia* (mid-summer bingwu), bearing the signature *Ma Shaoxuan*, followed with a red seal reading *Shaoxuan*.  
 2 1/2in (6.4cm) high

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

馬氏家族作 玻璃內畫「百子圖」鼻煙壺 《丙午仲夏 馬少宣》款



29

29

**AN INSIDE-PAINTED GLASS SNUFF BOTTLE**

Attributed to Zhou Leyuan  
 Painted in subdued colors, one side with a still-life displaying two crabs and a vessel filled with moss in front of sculptural rocks, the upper left bearing the name *Zhou Leyuan* and one seal, the other depicting two birds darting through willow branches over further dramatic rock formations.  
 2 1/2in (6.4cm) high

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

周樂元風格 玻璃內畫賞石圖鼻煙壺 《周樂元》款

**Provenance**

Chinese Arts & Crafts (HK) Ltd., 3 November 1996



30

**PROPERTY OF VARIOUS OWNERS**

30

**AN INSIDE PAINTED CRYSTAL SNUFF BOTTLE**

School of Wang Xisan, 1973  
 Of flattened rounded form, supported on a flat oval foot, painted on one side with a kitten and a butterfly, the other side painted with a Pekinese and dated *guichou hengyue* (second month, 1973) with one painted seal with a contraction of the character *Ji* a reference to Hebei province and Wang Xisan's Ji school.  
 2 1/8in (5.5cm) high

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

1973年 冀派水晶內畫貓犬圖鼻煙壺



31



32

31

**TWO WHITE JADE SNUFF BOTTLES**

**18th/19th century**

The first of flatted circular form, carved in low relief with a vignette of two monkeys, one prodding a covered hornets' nest with a stick; the second of tapered rectangular form, each face with a raised panel; both bottles surmounted by cylindrical necks with flat lips and supported on conforming foot rings.

*2 1/8in (5.2cm) high, the taller*

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

十八十九世紀 白玉鼻煙壺兩件

32

**A PALE CELADON JADE 'MELON' SNUFF BOTTLE**

**1760-1820**

Well-hollowed and carved in the form of a lobed melon enveloped by leafy vines, with a butterfly resting on its side, the stone of an even white tone with opaque cloudy inclusions.

*2 1/8in (5.5cm) high*

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

1760-1820年 青白玉雕瓜瓞綿紋鼻煙壺

# Jade and Hardstone Carvings

Lots 33 - 69



33

**A PALE CELADON JADE CONJOINED VASE**

**18th/19th century**

One part formed as a dragon fish, leaping out of waves, the open mouth leading to the hollow interior, the fins and scales finely detailed, the tail joined to the base of the other part, carved as a baluster vase with domed cover, the joint base surrounded by scrolling clouds, the stone of a pale greenish-white color with faint russet inclusions, wood stand.

*4 7/8in (12.5cm) high*

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

十八十九世紀 青白玉雕熬魚蓋瓶雙連花插

**Provenance**

A California North Bay Private Collection







34

**A PALE CELADON JADE 'TWIN BOYS' MINIATURE VASE**

**18th/19th century**

Delicately carved and well-hollowed in the form of a square-sectioned *hu* with angular handles and tall foot ring, flanked by two smiling boys, each a mirror image of the other with shaved heads and tufted hair, posed as if lifting the vase, the lustrous stone with icy white inclusions.

*1 7/8in (4.8cm) high*

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

十八/十九世紀 青白玉雕雙童瓶



35

35

**FIVE JADE PLAQUES**

**Qing dynasty**

The first of celadon jade, carved as two *chilong* surrounding a *bi* disc with a moveable center; the second of 'chicken bone' jade reticulated as a *xi* character flanked by a pair of dragons; the third of white jade carved as a double-gourd with further gourds carved in low relief on its surface; the fourth also of 'chicken bone' jade reticulated as spears and a chime in a vase flanked by dragons, the fifth of black and white jade reticulated as a blossoming plum tree with bamboo, *lingzhi* and bats. 2 5/8in (6.5cm) high, the tallest

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

清 玉珮五件

**Provenance**

The celadon and *xi* character plaques: Sotheby Parke Bernet, New York, 2-3 June 1976, lot 218 (partial)

36

**A WHITE JADE FIGURE OF 'FISH BASKET' GUANYIN**

**Republic period**

Carved dressed in the humble attire of a fishermaid except for bound feet peeping out from beneath the hem of loose trousers, a large fish in the basket hanging from the crook of the right arm, a scarf around her chignon, the back of the figure slightly flattened, the lustrous stone of an even-white color.

4 3/8in (11.2cm) high

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

民國 白玉雕魚籃觀音像



36



37



37

**TWO CELADON JADE CARVINGS**

**Qing dynasty**

The first an irregularly shaped plaque carved to one side with a scene of Shoulao and an attendant standing in the mouth of a cave, with a pine and wutong tree to the side; the second carved as a section of bamboo stem cut longitudinally, with a bull-nose perforation at the top for suspension; both with wood stands.

*2 3/4in (7cm) high, the plaque*

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

清 青玉雕兩件

**Provenance**

Helen Chan Antiques, Hong Kong, 6 June 1979, the plaque

38

**A PALE CELADON JADE FACETED GU-FORM VASE**

**18th century**

Of rhombus section with a bulging body between a tall flared neck and splayed foot ring, the sides carved with raised ridges, the rim and edge of the foot ring applied with small red and pink hardstone cabochons, the translucent stone with cloudy white inclusions, wood stand.

*6 1/8in (15.7cm) high*

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

十八世紀 青白玉嵌紅寶瓜稜紋花觚



38

39

**FOUR JADE ARCHER'S RINGS**

**Qing dynasty**

Three of white jade; the first carved in low relief with a Tibetan Amitabha mantra, the stone with russet inclusions; the second carved with a cat and butterfly, the surfaces irregular; the third finely inscribed with an imperial poem and a scene alluding to the verse; and one of yellow jade with russet skin around the edge, carved with archaic scrolls.

*1 in (2.5cm) high, the tallest*

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

清 玉扳指四件



39

40

**A CELADON JADE RAM'S HEAD FINIAL**

**18th century**

Naturalistically carved in the round with long curved horns cradling drooping ears, the alert eyes separated by a curved bridge leading to well-defined nostrils and mouth, the inside of the neck hollowed to form a circular socket, the stone of greenish-yellow color with white and gray inclusions.

*1 3/4in (4.5cm) high*

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

十八世紀 青玉雕羊首飾



40

41

**A CELADON JADE 'QUAIL' CARVING**

Carved as a larger and smaller quail, each grasping the leafy stem of a millet stalk, their talons well-carved and tucked beneath their bodies, their feathers finely incised, the lustrous gray-green stone with some cloudy white inclusions.

*4 5/8in (11.7cm) long*

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

青白玉雕歲歲平安擺件



41

42

**A PALE CELADON JADE 'BIXIE' CARVING**

**18th/19th century**

Carved crouching and supporting a ribbon-tied tome on its back, its bifurcated tail curled against its rear haunches, the head detailed with bulging eyes and curled beard, surmounted by double-horn, the translucent celadon colored stone with cloudy white inclusions enhanced with russet.

*3 1/4in (8.4cm) long*

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

十八/十九世紀 青白玉雕辟邪伏書擺件



43

**A CELADON JADE MOUNTED ZITAN RUYI SCEPTER**

**19th century**

The scepter head mounted with a jade plaque of conforming shape, carved with two large longevity peaches and two bats, the elegantly curved zitan shaft carved to the top with five bats amid dense scrolling clouds, the underside carved with a *wan* fret diaper, the tip of the shaft inlaid with a jade plaque carved with a bat and flaming pearl, pierced with a bull-nose perforation and threaded with a knotted tassel.

*14 1/2in (36.8cm) long*

**\$25,000 - 35,000**

十九世紀 紫檀木鑲青白玉雕福壽紋如意





44

44

**THREE CELADON JADE WATER COUPES**

**Qing dynasty**

The first in the form of a shallow cup, decorated to the exterior with bosses between two *lingzhi*-form loop handles; the second and third both in the form of mallow blossoms, one surrounded by openwork branches bearing buds and leaves, the other enveloped by large leaves carved in relief.

4 1/8in (10.5cm) long, the longest

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

清 玉雕水盂三件

45

**A MUGHAL-STYLE AGATE BRUSH WASHER AND STAND**

**18th century**

The rounded sides rising from a recessed foot to an incurved rim, finely carved with raised ridges to imitate chrysanthemum petals, flanked by loop handles surmounted by blossoms and suspending loose-ring handles, the ring-form stand supported on three tab feet.

4 3/8in (11.2cm) long, across handles

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

十八世紀 瑪瑙雕痕都斯坦式菊瓣紋筆洗

A similar washer of oval shape sold in our London rooms, 12 May 2011, lot 186.



45



46

**A PALE CELADON JADE PHOENIX**

**18th century**

Carved in a recumbent posture with clawed feet tucked beneath its body, its crested head elegantly turned to face its curled, layered tail feathers, its wings poised with touching tips, the details finely rendered, the stone of a pale celadon color with minor brown flecks.  
*4 1/4in (10.8cm) long*

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

十八世紀 青玉雕臥鳳擺件

**Provenance**

Roger Keverne, London  
English private collection  
Sotheby's, London, 11 May 2016, lot 4





47

47

**TWO CELADON JADE ORNAMENTS**

The first an ovoid plaque with notched sides, one side carved with an immortal youth holding a *ruyi*, the other side with a lotus, surmounted by a cluster of clouds, pierced for suspension, the stone with cloudy white inclusions; the second a two-part hook-and-eye form buckle, carved to resemble an open-work knot, the hook carved as a *chilong* head, the translucent stone with white inclusions.

4 1/2in (11.5cm) long, the buckle

\$2,000 - 3,000

青玉雕飾兩件



48

**TWO JADE MOUNTED GILT-METAL BUCKLES**

**Qing dynasty**

The first mounted with a rectangular jadeite plaque carved in low relief with a *shou* medallion flanked by dragons, the underside fitted with a loop and two bracket tabs; the second of hook and eye form, each part mounted with a rectangular jade plaque and an opalescent cabochon, the underside cast with threaded posts and screw buttons.

3in (7.7cm) long, the jadeite buckle

\$1,200 - 1,800

清 玉帶鉤兩件



48



49

**A PALE CELADON JADE ARCHAISTIC CENSER AND COVER**  
**18/19th Century**

The rounded sides finely carved in low relief with three *taotie* masks set below elephant-head loop handles suspending loose rings, surmounted by a flared neck carved with elaborate *ruyi* and plantain leaf lappets, the domed cover with similar decoration to the body and surmounted by a ring finial carved with petal lappets, all supported on three scrolled feet, the evenly-colored semi-translucent stone with cloudy white inclusions.

4 5/8in (11.7cm) high

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

十八/十九世紀 青白玉雕饕餮紋象耳活環蓋爐

**Provenance**

Spink & Son Ltd. (according to label)



50

50

**THREE CELADON JADE BELT HOOKS**

**Qing dynasty**

Each carved with a dragon head terminal facing an undercut *chilong*, crawling along the curved shaft, the underside of the shaft with a flat ovoid button, all carved from translucent greenish-white stone.  
*4 1/8in (10.6cm) long, the largest*

\$2,000 - 3,000

清 青玉雕螭龍紋帶鉤三件



51

51

**A WHITE JADE RETICULATED 'DRAGON FISH' PLAQUE**

**19th century**

Carved and pierced as a boy holding a *lingzhi* branch, seated on the back of a large *ao*, the details finely incised, the translucent stone with a lustrous polish and minor opaque inclusions.  
*2 7/8in (7.2cm) long*

\$1,500 - 2,500

十九世紀 白玉鏤雕童子騎鯨紋珮



**PROPERTY FROM A SOUTHERN CALIFORNIA ESTATE**

52

**A CELADON JADE ARCHAISTIC RHYTON**

**19th century**

The lower portion of the beaker-form vessel carved to resemble the head of a dragon fish, the horns providing support for the rounded base, the tail extending up to the side to form the handle, the upper portion of the vessel emerging from the mouth of the dragon fish, carved with four registers of archaistic decoration, and two *chilong* clambering up the sides, one undercut the other in low relief, one side of the vessel with traces of russet skin and conforming to the contours of the original green stone, with scattered white and brown inclusions.

5 1/8in (13cm) high

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

十九世紀 青玉帶皮仿古鯨魚螭龍紋觥

**Provenance**

Sotheby's, London, early 1980's (by repute)  
Ashkenazie and Company, San Francisco, 1989

The present lot takes its inspiration from Han dynasty jade cups, such as the one found in the tomb of the King of Nanyue, illustrated in Peter Y.K. Lam, ed., *Jades from the Tomb of the King of Nanyue*, Hong Kong, 1991, pls.101-105. The archaic inspiration is apparent in the general form, as well as in the surface decoration.



53

**PROPERTY OF VARIOUS OWNERS**

53

**FOUR CELADON JADE CARVINGS**

The first an archaistic pouring vessel; the second a small carving of a lion and its cub; the third a seal with a lion finial, the seal face reading *hong yan lai bin* (guests from afar); and an oval seal reading *shen pin* (an extraordinary work).  
 4 1/8in (10.5cm) long, the largest

\$1,500 - 2,500

青白玉雕四件

**PROPERTY FROM THE COLLECTION OF IAN FALCONER**

54

**A GREEN JADE 'SCHOLAR'S ROCK' CARVING**

Of irregular shape, perforated with numerous irregularly spaced circular openings, accented with concentrate rings and furrows to simulate water-eroded limestone, the stone of an even gray-green color with some white inclusions.  
 6 1/4in (16cm) high

\$1,000 - 1,500

青玉雕供石



54



55

**PROPERTY OF VARIOUS OWNERS**

55

**A CELADON JADE 'MAGNOLIA' WASHER**

**17th/18th century**

Carved in the form an open blossom growing from a leafy stalk, branching out to form an openwork tangle of branches at one side of the rim, sprouting curling leaves and smaller blossoms that wrap round the sides and extend under the base to form the foot ring, the stone of a pale green tone with brown patches and cloudy-white inclusions.

6 1/4in (15.8cm) long

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

十七/十八世紀 青玉雕玉堂式洗

**PROPERTY FROM A NEW MEXICO ESTATE**

56

**A JADEITE ARCHAISTIC WINE VESSEL**

**19th century**

Of ovoid section with a deep U-shaped body rising to a flared mouth, one end with a pronounced lip above a loop handle suspending a loose ring, the other end carved with an undercut *chilong* highlighted with bright green, the rim set with a pair of short posts above an incised sawtooth band, all supported on three curved tapered legs, the greenish-yellow stone with cloudy white inclusions, russet fissures and splashes of bright green.

4 5/8in (11.7cm) high

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

十九世紀 翠玉雕螭龍紋爵



56



57

**A SPINACH JADE ARCHAISTIC VESSEL AND COVER**

Of rectangular section with protruding rounded corners, the exterior carved with a wide band of overlapping serpents arranged in a wave pattern, above a band of stylized *shou* characters flanked by *kui Feng*, the rim carved with opposing mythical beast-head handles suspending loose rings, the conforming cover with raised *chilong* medallions at each corner, surrounding the reticulated central dragon finial, the dark green stone with pale green and white inclusions, wood stand.

7 5/8in (19.3cm) high

\$8,000 - 12,000

碧玉雕仿古青銅彝器式蓋爐

The distinctive shape of the present lot is based on the shape of an archaic bronze vessel called a *tulu*, used to hold different pigments in the tubular compartments at each corner subdivided by wooden splats, while the central compartment held a saucer and water for mixing the colors.





**PROPERTY OF VARIOUS OWNERS**

58

**A SPINACH JADE MUGHAL-STYLE FLORAL BOWL**

**Qing dynasty**

The flat well carved with an open blossom radiating alternating grooves and ridges forming lobes sides and a barbed rim, each lobe carved on the exterior with a stylized lotus arabesque, all supported on four tab feet, the dark green stone with characteristic black inclusions and muted polish.

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

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

清 碧玉雕花卉紋菱口盤



59



60

59

**A YELLOW JADE 'LINGZHI' WASHER**

**18th/19th century**

The receptacle carved as a hollowed *lingzhi* head with straight sides, growing from a leafy gnarled stem, the leaves and secondary branches forming the foot ring on the underside, issuing further branches with small *lingzhi* heads that extend up the sides, the stone a pale-yellow color with brown patches and veins.

4 1/4in (10.9cm) long

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

十八/十九世紀 黃玉雕靈芝式洗

**Provenance**

A California North Bay Private Collection

60

**A PALE CELADON JADE MOUNTAIN**

Conforming to the natural shape of the pebble, with a flat base, each side deeply carved with the scene of a sage beneath a gnarled pine tree, with pavilions in the distance, the lustrous translucent stone with even color and minor cloudy white inclusions.

3 5/8in (9.2cm) high

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

青白玉雕松下賢士圖小山子



two views

61

**A CARNELIAN AGATE 'LOTUS AND LINGZHI' WASHER**

**18th/19th century**

The mottled-white portion of the stone carved to form the water receptacle in the form a lotus leaf with a bat resting on its side, all supported on an openwork cluster of *lingzhi* sprigs, with a further sprig rising up along the side and supporting a large *lingzhi* head forming a secondary receptacle alongside a fruiting peach branch. 4 7/8in (12.5cm) high

\$5,000 - 7,000

十八/十九世紀 南紅瑪瑙巧雕福壽連連紋筆洗



62

62<sup>Y</sup>

**A CORAL FIGURE OF A BEAUTY AND CHILD**

The beauty carved standing upright with a lotus bouquet held at her shoulder, dressed in long layered robes adorned with strings of open blossoms, the boy kneeling at her feet, holding aloft a leafy bough of ripe peaches.

*9 1/5in (23.5cm) high*

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

珊瑚雕美人童子像



63

63<sup>Y</sup>

**A CORAL FIGURE OF A BEAUTY**

Carved crossing a balustraded bridge over a stream, flanked by maple leaves and peony blossoms, her slender frame clad in layered robes, secured at the waist with a bow-tied sash, a flowing scarf draped over her shoulders, holding a peony blossom against her double chignon fronted by a tiara.

*8 7/8in (22.5cm) high*

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

珊瑚雕美人過橋像



64

64<sup>Y</sup>

**A CORAL FIGURAL GROUP**

The main branch carved as an immortal clad in long layered robes holding a basket with grapes and a peach, a child asleep at her feet, with a bird by her head holding her scarf aloft, the secondary branches carved as a paradise fly-catcher, a phoenix, two cherubs and a tree trunk, reversed by a further cherub, a seated lady and a child with a fan, all against columns of clouds and scattered blossoms, wood stand.

*12in (30.5cm) long*

**\$8,000 - 10,000**

珊瑚雕仙女鳳凰像

65<sup>Y</sup>

**A CORAL 'MOTHER AND CHILD' FIGURAL GROUP**

The bifurcated branch carved as a lady in layered robes holding her daughter aloft on her shoulder, the girl clutching one end of her mother's billowing scarf in her hands, both figures with flowing sashes, beaded chain and ornaments suspended from their waists, the details of their elegant attire finely incised.

*8 1/2in (21.5cm) high*

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

珊瑚雕母女立像



65



66<sup>Y</sup>

**A CORAL 'MOTHER AND CHILDREN' FIGURAL GROUP**

The main branch carved as the mother holding a covered jar in one hand, the other hand holding the end of her scarf above her head, the secondary branches carved as a bird, a daughter holding a lotus blossom, and two sons.

*10in (25.3cm) high*

**\$8,000 - 10,000**

珊瑚雕慈母像



67

67<sup>Y</sup>

**A CORAL FIGURE OF PIPA PLAYER**

The female musician carved seated on a bridge beside a curved tree trunk surrounded by a profusion of flowers, serenading monkeys, rabbits and birds.

6 3/4in (17.2cm) long

\$4,000 - 6,000

珊瑚雕坐彈琵琶擺件

68<sup>Y</sup>

**A CORAL FIGURE OF A BEAUTY**

The slender figure carved clad in layered robes with long sleeves hiding her hands, posed standing on a rocky outcrop about to cross a twisting vine-covered bridge.

7 3/4in (19.7cm) high

\$4,000 - 6,000

珊瑚雕美人過橋像



68



69

**A SOAPSTONE FIGURE OF GUANYIN AND CHILD**

**17th/18th century**

The bodhisattva carved with a matronly face and wearing an elaborate lotus-form tiara and covered with a cowl, dressed in loose flowing robes with finely incised borders and inset with turquoise, seated in *lalitasana* on a rocky throne, holding a sutra scroll in the left hand, supporting an alert boy in the right, the child holding a seal and brush, the stone of a creamy honey color with minor red veining to the back.

*6in (15.2cm) high*

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

十七/十八世紀 壽山石雕送子觀音像



# Scholar's Objects, Furnishings and Textiles

Lots 66 - 106





70



71

**PROPERTY FROM THE COLLECTION OF IAN FALCONER**

70

**SIX SCHOLAR'S ROCKS**

One a black lingbi rock with inscription reading *Shihanzi zhi yingshi shanzi* (Shihanzi made a Ying stone scholar's rock) and dated *renwu nian liu yue* (sixth month 1822), one a vertical Ying-type rock, one of petrified wood, one of black limestone with numerous hollows, one of botryoidal form and one a black and brown layered rock, wood stands.

*6in (15.2cm) long, the longest*

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

供石六件

其一銘文：  
石漢子置英石山子

71

**A LINGBI 'BILLOWING CLOUD' SCHOLAR'S ROCK**

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

*16 1/2in (41.9cm) high*

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

靈璧供石



72

72

**SEVEN METAL SCHOLAR'S 'ROCKS'**

Five resembling rocks with twisted uneven surfaces and numerous hollows, one with pinnacles resembling towering rock spires, and one of botryoidal form, wood stands.  
*4 1/2in (11.5cm) high, the tallest*

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

金屬山子七件

73 <sup>W</sup>

**A 'TAIHU' SCHOLAR'S ROCK**

Of irregular outline, pierced with numerous perforations and furrows creating jagged outcrops with a sense of depth, the stone a pale amber color, wood stand.  
*21in (53.3cm) high*

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

太湖式賞石



73



74



74

**TWO ROOT-WOOD SCHOLAR'S OBJECTS**

**Late Qing/Republic period**

The first resembling a bifurcated branch of *lingzhi* fungus; the second enhanced to form a crouching mythical beast, limbs spread in a wide stance, its head cocked, with a smaller beast perched on its back, with conforming wood stand; the surfaces of both pieces polished to a lustrous sheen.

*13 1/2in (34cm) long, the longer*

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

晚清/民國 根木文人擺設兩件

**Provenance**

The mythical beast: Kemin Hu

**PROPERTY OF VARIOUS OWNERS**

75

**A NATURAL BURLWOOD SCULPTURE**

Of irregular bulbous shape, densely formed with numerous twisted outgrowths, the surface riddled with knots, hollows and intricate patterns of ripples and whorls, wood stand.

*6 3/4in (17.2cm) high*

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

瘦木天然賞石



75



76

76<sup>Y</sup>

**A HUANGHUALI TWO-TIERED PICNIC BOX, TIHE  
18th century**

The rectangular frame housing a cover and two trays under a U-shaped handle half-lapped to vertical rails through-tenoned into the frame and supported by curved spandrels, the rich honey-brown wood well figured and set off by elegant cloud-shaped *huangtong* mounts.

7 1/2 x 14 1/2 x 8in (19.1 x 36.9 x 20.3cm)

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

十八世紀 黃花梨雙層提盒

**Provenance**

Collection of Caroline Bieber, Philadelphia, before 1948  
Collection of Robert Hatfield Ellsworth, sold Sotheby's, New York,  
March 30, 2006, lot 121



77

**PROPERTY FROM A SOUTHERN CALIFORNIAN COLLECTION**

77<sup>Y</sup>

**A HUANGHUALI THREE-TIERED PICNIC BOX, TIHE  
18th/19th century**

Of rectangular form, comprising three stacked trays and a cover fitted into a rectangular frame, under a humpback handle joined to straight rails supported by shaped spandrels through-tenoned into the base, the top compartment housing a rectangular tray, the whole fitted with gilt metal cloud shaped brackets and reinforced by plain metal mounts.

8 x 10 1/4 x 5 1/2in (20.3 x 26.04 x 14cm)

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

十八/十九世紀 黃花梨三層提盒



78

**A JIQIMU BALANCE STAND, TIANPINGJIA**

**19th century**

The well-figured rectangular wood stand fitted with two long drawers fitted with elegant *baitong* hardware, lockplate, loop handles and corner brackets, the rectangular top pierced to hold a central removable post with carved finial to hold the balance scale and weights.

7 1/2 x 22 x 10 1/8in (19 x 55.9 x 26.7cm)

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

十九世紀 雞翅木天平架



79

79<sup>Y</sup>

**A HUANGHUALI DRESSING CASE AND MIRROR STAND,  
ZHEDIESHIJINGTAI**

**18th/19th century**

The rectangular cabinet supported on horse-hoof feet under double doors fitted with cut-out panels of opposing dragons and opening to reveal three stacked drawers, the upper section housing an elegantly executed framed panel with crested top rail and dragon terminals fitted with six cutout panels carved with further dragons, prunus and fronted lotus enclosing a cloud-scroll medallion center to house a mirror, hinged ratchet support.

8 1/8 x 15 x 15in (20.7 x 38.1 x 38.1cm)

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

十八/十九世紀 黃花梨折疊式鏡臺

**Provenance**

Sotheby's, New York, 30 March 2006, lot 100

A similar mirror stand and dressing case is illustrated in Wang Shixiang, *Classic Chinese Furniture*, p. 240, pl. 162; and one formerly in the Museum of Classical Chinese Furniture, sold Christie's New York, Sept. 19, 1996, lot 57.



another view



80<sup>Y</sup>

**A HUANGHUALI THREE-TIERED PICNIC BOX, THE**

**18th/19th century**

Of rectangular form, comprising of three stacked trays and a cover fitted onto a rectangular frame, all under a humpbacked handle supported by bracket-form scroll spandrels through tenoned into the base, the top compartment housing a shallow upper tray, the base and handle fitted and reinforced by *huangtong* mounts.

9 1/2 x 13 1/2 x 6 1/4in (24 x 34.3 x 16cm)

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

十八/十九世紀 黃花梨三層提盒





81<sup>Y</sup>

**A HUANGHUALI PORTABLE SEDAN CHAIR CHEST, JIAOXIANG**

**17th/18th century**

The rectangular box with an elegant T-shaped profile, opening to reveal two opposing compartments with doweled covers flanking a central recessed section fitted with a removable deep rectangular tray, the well-figured wood fitted with flush *huangtong* cloud-shaped corner brackets, circular lock plate and cloud-form hasp.

6 5/8 x 30 x 6 7/8in (16.8 x 76.3 x 17.5cm)

**\$12,000 - 15,000**

十七/十八世紀 黃花梨轎箱

For comparable examples see a document case from the Museum of Classical Chinese Furniture, sold Christie's New York, September 19, 1996, lot 6, and one from the Richard Fabian collection, sold Sotheby's New York, March 15 2016, lot 18.



82

82<sup>Y</sup>

**A HUANGHUALI BOOK STAND, SHUTUO**

**18th/19th century**

The hinged frame composed of eight-part lattice work panel and hinged back support, all fitting flush into an openwork case, *huangtong* corner mounts.

11 x 11in (28 x 28cm)

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

十八/十九世紀 黃花梨書托

83<sup>Y</sup>

**A HUANGHUALI BRUSHPOT**

**19th century**

Of tapered silhouette, the cylindrical container carved from well-figured wood exhibiting good patina and ghosted patterns.

5 1/2in (14cm) high

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

十九世紀 黃花梨筆筒



83



**PROPERTY FROM A SOUTHERN CALIFORNIA ESTATE**

84 Y

**A HUANGHUALI SCROLLPOT**

**19th century**

Made from a single log, hollowed with thick sides to have a gently waisted cylindrical form, the recessed foot made separately, the wood of dark brown color with attractive graining.

*13 3/4in (34.7cm) high*

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

十九世紀 黃花梨畫筒



85



86

**PROPERTY OF VARIOUS OWNERS**

85<sup>Y</sup>

**A HUANGHUALI INSCRIBED BRUSHPOT**

**17th/18th century**

Carved from a cylindrical section of wood, well-hollowed and gently waisted, the attractively grained exterior incised with a poem by Wen Zhengming in the painter's calligraphic style and signed and sealed with his name, the flat foot inset with a separate plug.

*6 5/8in (16.8cm) high*

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

十七/十八世紀 黃花梨刻文徵明《游吳氏東莊題贈嗣業》筆筒

86<sup>Y</sup>

**A HUANGHUALI BRUSHPOT**

**18th/19th century**

Of gently waisted cylindrical form, the attractively-grained wood with a warm brown patina, the slightly recessed foot separately made.

*6 1/4in (15.8cm) high*

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

十八/十九世紀 黃花梨筆筒



**PROPERTY FROM A SOUTHERN CALIFORNIAN COLLECTION**

87<sup>Y</sup>

**A HUANGHUALI TABLE-TOP CABINET**

**18th century**

The well-figured top panel set into a mitered, mortise and tenon frame over a pair of drawers set over a long storage compartment, the side panels and fronts of the drawers elegantly carved with leafy foliage, the scalloped apron and short cabriole legs, carved with beaded edges extending upwards to form foliate scrolls.

*9 1/2 x 24 1/4 x 16 1/2in (24.2 x 60.9 x 41.9cm)*

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

十八世紀 黃花梨案頭櫃

88<sup>Y</sup>

**A PAIR OF HUANGHUALI TABLE-TOP CHESTS, GUANPIXIANG**  
**19th century**

Each of square form with flat-topped domed cover set above a pair of paneled doors flush with the framework, the interior fitted with four drawers of varying sizes, the exterior mounted at either end with suspended bail handles and with *ruyi*-shaped mounts at lid, top, and base corners, fitted with round lockplate and *ruyi*-form hasp.  
*14 1/2 x 12 1/4 x 9 1/2in (37 x 31 x 24cm)*

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

十九世紀 黃花梨管皮箱一對



**PROPERTY OF VARIOUS OWNERS**

89 W Y

**A HUANGHUALI LOW TABLE, KANGZHUO**

**Late Ming dynasty, early 17th century**

The rectangular-paneled top with a 'water-stopping' beaded rim above an 'ice-plate' edge and plain waist supported by dramatic cabriole legs ending in articulated, clawed feet on pads, the fierce animal mask terminals with gaping jaws, bulging eyes, flaring nostrils and flowing hair, joined by a beaded and cusped apron carved with a pair of confronted stylized dragons.

12 x 36 1/2 x 22 1/4 in (30.5 x 93 x 56.5cm)

**\$12,000 - 15,000**

明末 十七世紀初 黃花梨龍紋炕桌

**Provenance**

Acquired in the early 20th century in China by Einar Park, thence by descent

A *kangzhuo* with similar confronting dragons on the apron and animal mask terminals is in the collection of the Minneapolis Museum of Art. Also dated to the early 17th century, it is illustrated in R.D. Jacobsen, *Classical Chinese Furniture in the Minneapolis Institute of Arts*, Minneapolis Institute of Arts, 1999, pp. 94-95, while another table with a pierced apron and dating to the 15th century is in the collection of the Cleveland Museum of Art, Severance and Greta Millikin Collection 1964.228.





90

90  
**A BAMBOO 'LI BAI' BRUSHPOT**  
**18th/19th century**

The sides of the cylindrical body carved in low relief with a continuous scene of the sage poet slumped beneath a willow tree with heavy-lidded eyes and quiet smile, under a willow tree, behind him his mischievous attendant steals a sip from the languid sage's jar of wine, a crescent moon carved below the rim, incised with a two-character signature.  
*5 7/8in (15cm) high*

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

十八/十九世紀 竹雕太白醉酒圖筆筒

Li Bai was part of a group of poets known as the 'Eight Immortals of the Wine Cup' who celebrated the joys of wine. One of his most famous poems was 'Drinking alone under the moon' which describes the poet having a private party with three guests: himself, the moon, and his shadow. On this bamboo brushpot, however, the artist has replaced Li Bai's shadow with that of a mischievous figure sipping from his wine undetected, adding a humorous twist to a well-known poem.

For a similar design on a bamboo brushpot depicting Li Bai drinking, see Ip Yee, *Chinese Bamboo Carving Part I*, Hong Kong, 1978, pp.222-223.



91

91 Y  
**A HUANGHUALI BRUSHPOT**  
**17th/18th century**

Of cylindrical section with straight sides, the foot fitted with a separately carved wooden plug, the tightly grained wood in variegated honey tones.  
*8 1/8in (20.7cm) high*

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

十七/十八世紀 黃花梨筆筒



92

**A ZITAN TWO-TIERED PICNIC BOX, TIHE**  
**17th/18th century**

Of rectangular form, comprising a cover, an inner liner and two deep trays set on a base frame with an overhead handle reinforced by standing spandrels at the sides, the cover secured with a long metal pin, the corners all mounted with metal fittings.

*14 3/8in (36.3cm) long, the base*

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

十七/十八世紀 紫檀雙層提盒



92

93

**A JICHIMU PORTABLE SCHOLAR'S**  
**CHEST, TIXIANG**

**17th/18th century**

Of rectangular form, the detachable framed front panel fitted with a *ruyi*-shaped metal pull beneath a metal catch, opening to reveal six variously sized drawers, all fitted with metal pulls and handles, the top of the chest fitted with a humpback handle, the wood attractively grained with characteristic 'chicken feather' pattern.

*8 x 11 x 7 1/8in (20.2 x 28 x 18.9cm)*

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

十七/十八世紀 雞翅木提箱



93



94<sup>Y</sup>

**A HUANGHUALI SEAL CHEST, GUANPIXIANG**

**17th/18th century**

Of rectangular form embellished with metal mounts at the corners, the hinged flat-top domed cover opening to reveal an upper compartment, above two doors concealing five drawers, the cover and doors with beautifully grained panels secured with a ruyi-head clasp over a circular plate and decorative pulls, the sides set with bail handles and other hardware, all raised on a low base.

*13 x 12 3/4 x 9 1/8in (33 x 32.2 x 23.3cm)*

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

十七／十八世紀 黃花梨官皮箱



95

### A CHENXIANGMU LIBATION CUP

**Qing dynasty**

Made to resemble a rhinoceros horn libation cup, the sides carved in high relief with a mountainous landscape peppered with travelers, pavilions and trees, a large undercut pine tree at one end forming the handle, with two figures in a raft at the base, incised with characters reading *Chen Yang Weizhan gong zhi* (respectively made by minister Yang Weizhan), the rich dark wood with a shiny patina on the raised areas, the interior lacquered black, wood stand.

4 3/4in (12cm) high

Yang Weizhan was an ivory carver, originally from Guangdong who worked for the Imperial court. Extant Imperial records record him as having carved a pair of ivory lamps in 1744. While working for the court he also carved in chenxiangmu. A chenxiangmu carving of the 'Nine Elders of Fragrant Mountain' in the collection of the National Palace Museum, Taipei, is illustrated in James C.Y. Watt, *Possessing the Past, Treasures from the National Palace Museum*, Taipei, New York and Taipei, 1996, p. 528, pl. 325.

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

清 沉香木雕山水盃



96<sup>W</sup>

**SIX SPOTTED BAMBOO FLOSS-WRAPPED HANGINGS  
MOUNTED AS A FOLDING SCREEN**

**Qing dynasty**

Each panel comprising a bamboo blind, woven from narrow strips of bamboo painstakingly wrapped with dyed silk floss to create a picture of birds and flowers beneath a poetic verse, the nodes on each strip carefully arranged to form wave-patterns, framed and glazed above a plain wood board to form the six-panel screen.

*75in (190.5cm) high, each panel*

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

清 湘妃竹簾盤絲花鳥圖六扇屏風

The technique of wrapping each bamboo strip with floss to create a design allowed the design to be seen from either side. The present lot was likely mounted as a screen sometime after it was created and was likely a set of hangings similar to a set of eight, sold at Christie's, Hong Kong, 27 May 2008, lot 1886, and a set six also sold at Christie's, Hong Kong, 30 November 2016, lot 3363.

Further examples of bamboo blinds made with this technique are found in the collection of the Metropolitan Museum of Art. For example, see a calligraphy couplet, accession number 2004.191 and a blind decorated with crane and deer, accession number 62.97.19.

Woven bamboo blinds in China originated on the northern banks of the Yangzi River in Liangping county, near modern day Chongqing, where bamboo grows in abundance. According to historical records, bamboo curtains from Liangping were listed as Imperial tribute during the early years of the Northern Song dynasty and the art form has continued till present day.

97 W Y

**A HUANGHUALI CORNER-LEG PAINTING TABLE, HUAZHUO  
18th century**

The two-board top set into a mitered, mortise and tenon frame above a humpback apron set with four vertical posts on the long side and two on the short side, the frame supported on the underside by four stretchers hidden-tenoned into the frame, the apron and legs possibly later assembled.

30 7/8 x 69 1/4 x 21 7/8in (78.6 x 175.8 x 55.8cm)

**\$30,000 - 50,000**

十八世紀 黃花梨畫桌

**Provenance**

From the estate of Gussie Gaskill (1898-1988) Thereafter by descent



Gussie Gaskill (1898-1988)





98

98

**A BOXWOOD BOX WITH SLIDING COVER**

**19th century**

Made in the outline of a gourd, the top finely carved in relief with a scene of a scholar and an attendant in a bamboo grove, the underside carved with two figures by a bridge, one end fitted with a loop for suspension and the other with a loop and a hook in the interior.

*4 1/4in (10.8cm) long*

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

十九世紀 黃楊木雕人物故事圖滑蓋盒

**Provenance**

Fleurdelys Antiquites, London



99

99

**A BAMBOO FIGURE OF LIU HAI**

**18th/19th century**

Carved in the round, the immortal portrayed with a big smile, cradling the three-legged toad to the chest, the loose robes tied at the waist but falling open to bare the shoulders, the patinated bamboo of a deep caramel color.

*6in (15.2cm) high*

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

十八/十九世紀 竹雕劉海戲金蟾像

100

**A CINNABAR LACQUER TWO-TIERED BOX AND COVER**

**19th century**

The top of the cover well-carved with a detailed scene of an official conducting business in a garden pavilion surrounded by rocks and trees beside a body of water, the sides of the cover and tiers carved with lotus blossoms and scrolling foliage, the interiors and bases lacquered black.

*12 5/8in (31.9cm) long*

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

十九世紀 剔紅庭園人物圖雙層長方蓋盒



100

**PROPERTY OF MARK S. PRATT**

101<sup>Y</sup>

**A HUANGHUALI RECTANGULAR FOOT REST**

**18th century**

The single-panel top enclosed within a miter, mortise, and tenon frame, supported at the corners by short square-sectioned legs joined by humpbacked stretchers.

*6 x 24 1/2 x 10 3/8in (15.2 x 62.2 x 26.3cm)*

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

十八世紀 黃花梨腳塌



101



**PROPERTY FROM THE SA FAMILY COLLECTION**

102

**A CINNABAR LACQUER AND HARDSTONE 'BIRD AND FLOWER' PANEL**

20th century

The cinnabar lacquer inset with jadeite, tiger's eye, agate, rose quartz, amethyst, lapis, and other hardstone elements to depict birds amid a blossoming magnolia and peony, famed and glazed.

29 3/4 x 48 3/4in (75.5 x 123.8cm)

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

二十世紀 剔紅嵌百寶鳥語花香圖掛屏

102



**PROPERTY OF VARIOUS OWNERS**

103

**A RED SILK EMBROIDERED 'DRAGON' PANEL**

19th century

Constructed from the front and back sections of a dragon robe with two front-facing dragons above two pairs of confronted dragons, all couched in gold-wrapped threads, surrounded by ribbon-tied auspicious emblems, couched *shou* medallions and bats amid scrolling clouds, above a *lishui* band with mountains rising from churning waves, all executed in knotted and satin stitch, mounted with a blue and gold silk brocade border.

38 1/4 x 58 1/4in (97.2 x 148cm)

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

十九世紀 紅地緞繡金龍戲珠紋袍料改裝掛屏

103





104



104

**TWO HAN LADY'S EMBROIDERED SILK INFORMAL ROBES**

**Late 19th century**

Each with low standing collars, wide sleeves, right side opening and ivory ground silk bands along the edges bordered with woven ribbon; the blue robe embroidered with narrative scenes of figures in landscapes; the red robe with figural roundels against a ground of flowers and butterflies.

40 1/4in (102.2cm) and 39 1/4in (99.7cm) long

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

十九世紀晚期 緞繡山水人物紋女襖兩件

105

**A WOMAN'S KESI AND EMBROIDERED SILK COURT VEST, XIAPEI**

**Late 19th century**

Made with a front opening, the front and back secured at the sides by woven ribbons and applied with a *kési* civil second rank golden pheasant badge, embroidered in gold-wrapped thread and satin stitch with a floral *ruyi* cloud collar above and five-clawed dragons below, all amidst pairs of rank badge birds, clouds and auspicious emblems, the pointed hems decorated with *lishui* borders and hung with 'cash' netting suspending silk tassels.

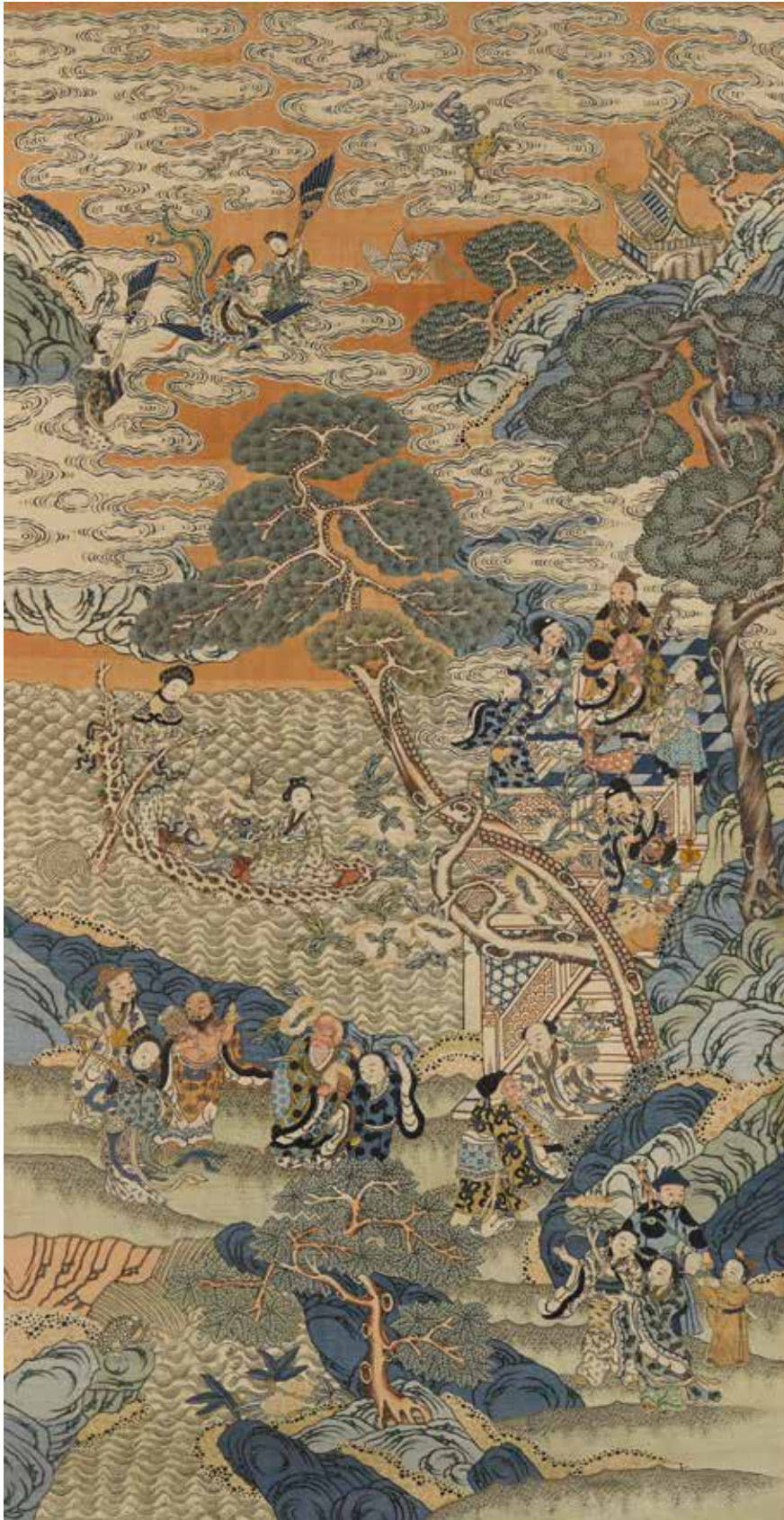
43in (109.2cm) long

**\$1,500 - 2,000**

十九世紀末 石青地繡龍紋緙絲二品錦雞補命婦霞帔



105



106

**A KESI 'IMMORTALS' PANEL**

**Late Qing dynasty**

Woven and richly detailed with ink and pigments to depict a scene of Daoist immortals and deities on Penglai Island making their way up a terrace built on rocks and surrounded by trees, to welcome Xiwangmu as she descends on a phoenix with her attendants, while Magu arrives on her raft bring longevity wine, all below a crane in flight, Kuixing and bats above, mounted.

70 1/4 x 36 1/4in (178 x 92cm)

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

清末 繡絲加彩群仙賀壽圖

**Provenance**

Previously in the collection of Charles Vignier (1863-1934), by repute

# Bronzes, Metalwork and Cloisonné

Lots 107 - 131





**PROPERTY OF A JAPANESE COLLECTION**

107

**AN ARCHAIC BRONZE RITUAL WINE VESSEL, GU**

Late Shang dynasty

Finely cast with a cylindrical body between a flared foot and tall trumpet mouth, the neck cast with four stylized cicada blades above a *leiwen* band, the body and foot cast with pairs of *taotie* masks with raised bosses forming eyes and divided by four raised notched flanges, all against a *leiwen* ground, the surface with areas of malachite encrustation.

10 3/8in (26cm) high

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

商末 青銅饕餮紋觚

Similar archaic bronze *gu* vessels, dated to the late Shang dynasty, can be found in important museum collections. Compare two similar *gu* illustrated in *Bronzes in the Palace Museum*, Beijing, 1999, pp.68-69, nos.40 and 43; and another example illustrated in Robert Bagley, *Shang Ritual Bronzes in the Arthur M. Sackler Collection*, 1987, pl.31.



#### PROPERTY OF VARIOUS OWNERS

108

#### AN ARCHAIC BRONZE RITUAL TRIPOD VESSEL AND COVER, DING

Warring states period, 5th/4th century B.C.

Of compressed spherical form, the rounded sides set with opposing high relief *taotie* handles suspending loose rings, the three waisted short tubular legs smoothly emerging from the base, interrupting a short foot ring encircling the flat foot, the sides of the body and cover each cast with three concentric bands of lozenge motifs and angular scrolls, the fitted domed cover additionally cast with three evenly-spaced recumbent oxen decorated with stamped medallions, the surfaces with malachite and cuprite patination.

*Tin (17.8cm) high*

\$18,000 - 25,000

戰國 公元前五/四世紀 青銅饕餮活環耳三犧蓋鼎

#### Provenance

Property from a Private American collection

For similar examples, see one in the collection of the Shanghai Museum illustrated in Chen Peifen, *Xia Shang Zhou qingtongqi yanjiu*, vol. 6, Eastern Zhou, Shanghai, 2004, p. 406, no. 610; another dated to the early 5th century BC, from Zhangzi county in Shanxi, illustrated in Jenny So, *Eastern Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, Arthur M. Sackler Foundation, 1995, p. 157, fig. 19.2.; and one sold at Christie's, New York, 24 March 2011, lot 1250.



109

109

**THREE UNUSUAL BRONZE VESSELS**  
17th/18th century

The first a vase of attenuated *meiping* form, with lion-form handles, finely inlaid in silver with a prunus sprig and two lines of verse followed by a signature *Henian* and two seals reading *Henian* and *Yushan*, above a scene of two sages and an attendant, the foot cast with a character in seal script; the second a tripod censer, cast in relief with scenes of a monkey eating peaches and a galloping *qilin*, separated by opposing lion mask handles; the third a censer with opposing tabbed loop handles, the sides with traces of silver inlaid clouds, the foot marked *Shisou*.  
6 7/8in (17.5cm) high, the tallest

\$3,000 - 5,000

十七/十八世紀 銅器三件 《鶴年》《玉山》及《石叟》款

110

**THREE BRONZE BALUSTER VASES**  
Yuan/Ming dynasty

Each with loop handles issuing from the mouths of mythical beasts, with galleried rim and pedestal foot; the first heavily cast, the shoulder decorated with a *taotie* band; the second of flattened pear shape, the handles suspending loose rings, the shoulder decorated with a *leiwen* diaper band; the third cast with six facets, the neck decorated with panels enclosing churning waves, the loop handles suspending loose rings, the body decorated with star diaper panels.  
12 1/4in (31cm) high, the tallest

\$2,000 - 3,000

元/明 銅獸耳瓶三件



110

111

**AN INSCRIBED BRONZE 'PHOENIX' CENSER**

**19th century**

The deep bowl-shaped body cast with a band of confronting archaistic phoenix against a *leiwen* ground, flanked by opposing upright curved loop handles set just below the rim, separating two possibly later added inscriptions in seal script, one reading *Da Qing Jiaqing wuchen Zhuangzheng shi qian jian zhi* (Made under the humble supervision of Master Zhuangzheng in the wuchen year (1808) of the Jianqing reign) and the other *Xingyang Yizhuang Jiexiao Ci jiqi* (sacrificial vessel of the Jiexiao Ancestral Temple in Yizhuang, Xingyang county), all supported on three cabriole legs.

7 7/8in (20cm) high

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

十九世紀 銅夔鳳紋朝冠耳三足爐  
《大清嘉慶戊辰莊正師謙監製》及  
《滎陽義莊節孝祠祭器》款



111

112

**A PAIR OF PARCEL GILT-BRONZE 'CHILONG' GARLIC HEAD VASES**

**17th century**

Each cast with a compressed globular body rising to a tall waisted neck terminating in a garlic-head mouth, a sinuous high-relief *chilong* entwined around the neck, its bifurcated tail wrapping around the shoulder, the surfaces with gilt highlights.

9in (23cm) high

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

十七世紀  
銅局部鎏金浮雕螭龍紋蒜頭口瓶一對



112



113

**A GILT SPLASHED BRONZE 'ALMS' BOWL**

**18th/19th century**

Cast with a compressed globular body with a lipped rim surrounded by a broad shoulder, with gold splashes overall, the concave foot with an inset six-character mark, *Da Ming Xuande nian zhi*.  
7in (18cm) diameter, 41 1/2oz (1179gm)

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

十八/十九世紀 銅灑金鉢

**Provenance**

Mabak Antiques, Philadelphia, 1988

A similar gold-splashed censer of alms bowl shape is illustrated in *Arts from the Scholar's Studio*, Oriental Ceramic Society, Hong Kong, 1986, cat. no. 229. For a second example, see a comparable lot sold in Christie's. Hong Kong, 30 November 2011, lot 3182.





114

**A RARE GILT-FLECKED BRONZE TRIPOD CENSER AND STAND**

**17th/18th century**

Heavily cast with a compressed globular body surmounted by a short neck encircled with a narrow channel and a broad lipped rim, all supported on three short tubular waisted feet, the base cast with an apocryphal four-character Xuande seal mark within a recessed rectangle, the stand cast to resemble a mallow flower with overlapping petals supported on three *ruyi*-form feet, the surfaces highlighted with gold speckles.

*7 1/8in (18cm) diameter, 13.5lbs (6.12kg)*

**\$10,000 - 12,000**

十七/十八世紀 灑金銅三足鬲式爐連座

Censers with this type of bright flecked golden tone are rare. A similar example without its original stand, dated Late Ming/Early Qing dynasty from the Water, Pine and Stone Retreat Collection was sold at Sotheby's, Hong Kong, 8 April 2013, lot 130.

Other similar examples have sold at Sotheby's, London, 12 March 1982, lot 141; and Christie's, London, 14 to 16 December 1988, lot 330.





115<sup>Y</sup>

**A RARE SILVER AND GILT-METAL HARDSTONE AND GLASS  
EMBELLISHED CELESTRIAL SPHERE**

**19th century**

Formed from two reticulated concentric cloud spheres, the positions of the constellations relative to their locations in the sky as viewed from the earth embellished with cabochons of glass, opal, beryl, quartz and other hardstones, with the constellation names engraved on small conjoined circular plaques, the globe tilted along its axis, encircled by a vertically placed meridian ring engraved with lines to mark degrees, and an equatorial ring similarly marked, all connected to a horizontal ring applied with characters representing the 'Heavenly Stems and Earthly Branches' interspersed with 'trigrams', above two pairs of dragons confronted on flaming pearls, all attached to a pillar borne on the back of a dragon-tortoise and surrounded by four upright dragons, with enameled highlights, all supported on a domed circular base patterned with swirling waves, wood stand. 23in (58.5cm) high

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

十九世紀 銀及鎏金銅嵌百寶天體儀

**Provenance**

A European Collection

The celestial sphere is an imaginary sphere with an arbitrarily large radius with the earth located at its center. The poles of the celestial sphere and the equator are aligned with those of the Earth, and all objects in the sky as viewed from Earth are projected on the inner surface of the celestial sphere. The celestial sphere is a practical tool for spherical astronomy, allowing astronomers to specify the relative positions of bodies in the sky.

For related examples, see *Scientific and Technical Instruments of the Qing Dynasty, The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 1998, pp. 4-7, and *Exhibition of Chinese History*, National Museum of Chinese History, Beijing, 2002, p. 177. An example was also sold at Sotheby's, New York, 19-20 March 2013, lot 339.



116

116

**TWO SETS OF HIGH KARAT GOLD BRACELETS**  
**Qing dynasty**

The first pair of twisted rope style linked by a small chain the gold 22 karat; together with a pair of bamboo bracelets wrapped with sheet gold, the gold chased with designs of floral and bamboo motifs, affixed to the bamboo by pins, each sheet marked *Zujin* and two other illegible marks.

*1 3/4in (7cm) diameter gross weight approximately 1.37oz (39gm), the twisted rope bracelets*

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

清 金鐲兩對 《足金》款



117

117

**THREE PAIRS OF HIGH KARAT GOLD EARRINGS, TOGETHER WITH THREE HIGH KARAT GOLD RINGS**

Qing dynasty and later

The first earrings set with opals, the sides in the form of four cascading coins, each marked *zujin* and *Zhengchang*, the gold content 22 karat; together with two pairs of simple hoop earrings, the gold content 22 karat; together with three finger rings, two with a rope pattern and chased with images of marine life, one marked *zujin* and 24k, the other marked *zujin* and *zhengchang*; with a third ring marked *zujin* and *baofeng* decorated with a motif of heavenly bamboo. [9]

*.7 oz (19.7gms) total weight*

**\$800 - 1,200**

清及更晚 金耳環三對及金戒指三枚



118

**A SET OF ENAMELED SILVER FIGURES OF THE EIGHT IMMORTALS**

**Republic period**

Each hollow figure portraying one of the immortals in an animated pose, with removable heads, some with removable hands and attributes, clad in finely chased and brightly enameled robes and skirts, the bases of seven with cash-shaped apertures and bearing various combinations of seals reading *changzuwen*, *Beijing Tianbao*, *si*, *zuwen*, *Tianbao* and *Beijing Tianbao zuwen*.  
8 3/4in (22.2cm) high

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

民國 銀加琺瑯彩八仙像一套  
《北京天寶》《北京天寶足紋》《巳》《足紋》《長足紋》《天寶》款

The bases of the some of the figures in the present lot are marked with the seal of the metal atelier Tianbao, located in Beijing.

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



119

119

**A GROUP OF HIGH KARAT GOLD CLOTHING ORNAMENTS**

Qing dynasty and later

The first figure of Shoulao holding a ruyi scepter and a peach, made from beaten gold, pierced with small holes for attaching to a garment or hat, suspending four round amulets each with the individual characters *changmingfugui*, the figures and amulets marked *zujin* and *Zhengchang*; together with a smaller beaten gold figure of Shoulao suspending four round amulets reading *changmingfugui*, the figure marked *zujin*; with a beaten gold funerary coin; a shield form gold amulet with a chased image of a bust of Confucius marked *zujin* and *Zhengchang*, the gold 22 karat; and three floriform gold buttons with seed pearls. [7]

1.6oz (46gm) total weight

\$2,000 - 3,000

清及更晚 金飾一組 《正昌》款



120

120

**TWO HIGH KARAT GOLD HAIRPINS, ONE WITH AN ASSOCIATED BRACELET**

Qing dynasty and later

The first of attenuated lenticular form with incised floral motifs, the reverse with stamped marks reading *Xianggang Dayuan* and *zujin*, the second hairpin with an incised spiral design on one end with stamped marks reading *Xianggang Dayuan* and *zujin*, together with a gold bracelet fashioned from a single, rounded coil tapering at each end and entwined upon itself, bearing stamped marks reading *zujin* and *zhengchang*.

1.1oz (31.2gm) total weight

\$1,000 - 1,500

清及更晚 金髮簪兩件金鐲一件 《大元》款



121

**A PARCEL GILT-BRONZE 'TAOTIE' TRIPOD CENSER**

**Ming dynasty**

Cast with a deep bowl shape, the sides tapering inwards towards the lipped rim, set with upright opposing loop handles, the body divided into three lobes, each cast with a *taotie* mask accent with gilt highlights, all supported on three tall tapering legs.

*9 5/8in (24.5cm) high*

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

明 銅局部鑲金饕餮紋沖天耳鼎



122

**A GILT-BRONZE AND CHAMPLEVE ENAMEL 'ALMS' BOWL**

**18th/19th century**

Made in repousse with a compressed ovoid body and incurved rim, the sides decorated in champlevé with elaborate stylized lotus blossoms borne on scrolling foliage, the petals highlighted in different colored enamels, the stems and curling leaves in shades of green, all against a gilded chased *wan* fret ground, set between a *ruyi* band encircling the mouth and a lotus-petal lappet border around the gilded foot.

*13in (33cm) diameter*

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

十八/十九世紀 鑿胎琺瑯纏枝蓮紋鉢

The Buddhist alms bowl was one of the most revered relics in the ancient Buddhist world. Before representations of the Buddha's physical form became common, his presence was aniconically represented by various objects associated with him, such as an empty throne, the bodhi tree, and the wheel. One such object was the alms bowl, which has come to symbolize Buddha's teachings on nonattachment.

The lotus, delicately rendered with leafy scrolls on the present lot, represents purity in Buddhism. With its large size and fine workmanship, it is possible that this bowl was made as an offering to a temple or as a gift to an important abbot, as an alms bowl is one of the few possessions a monk is permitted to own.



123

**AN IMPERIAL ENAMEL 'FLORAL MEDALLION' SEAL PASTE BOX AND COVER**

**Qianlong mark and of the period**

Of octalobed form, all surfaces covered in white enamel except for the raised gilded edges and lip, the top of the gently-domed cover and sides of the box finely painted with a profusion of different floral medallions, irregularly spaced with some overlapping, the sides of the cover decorated with floral scrolls, the interior painted with a still life of lotus root, finger citron, melon, rose and berries with two fluttering butterflies, all enclosed within a border of five linked bats, the base of the box inscribed in blue enamel with the four-character reign mark within a double-square.

2in (5cm) wide

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

清乾隆 銅胎畫琺瑯皮球花款式印泥蓋盒 《乾隆年製》款

The design of scattered varied floral medallions seen on the present example is known in Chinese as *piqiu hua*, literally meaning ball flowers. This design was clearly admired in the Imperial Court from the Yongzheng to the Qianlong periods, as seen on similarly decorated examples in the Qing Court Collections now surviving in the Palace Museum, Beijing and the National Palace Museum, Taipei. This design was used on objects made in painted enamel, porcelain and cloisonné enamel. For painted enamel examples with Qianlong marks see *The Complete Collection of Treasures of the Palace Museum: Metal-Bodied Enamel Ware*, Hong Kong, 2002, pls.199 and 213; and *Enamel Ware in the Ming and Ch'ing Dynasties*, Taipei, 1999, pls.139 and 140.

An almost identical example to the present lot, but with the floral medallions arranged slightly differently, was sold at Sotheby's Hong Kong, 7 April 2015, lot 3612. A circular seal paste box and cover with similar decoration from the Andrew L. and Amanda Adams Love collection was sold at Christie's, New York, 20 September 2005, lot 122; and a twelve-lobed box with the same decoration was sold in our London rooms, 17 May 2012, lot 150.

124

No lot



Interior of cover



## PROPERTY OF A SOUTH AMERICAN COLLECTOR

125

### A RARE AND UNUSUAL PAIR OF CLOISSONNE RHOMBUS-SHAPED VASES

#### Jiaqing/Daoguang period

Each of lozenge section, made in the mirror image of the other, the rectangular sides each delicately enameled with a vignette of flowers in an elegant and richly decorated vase flanked by archaic bronze vessels and other antiques, arranged with scholar's implements, auspicious objects and fruit, all against a *wan* fret ground, enclosed by key fret borders and separated by raised dentil-notched flanges set at the corners, all beneath a neck decorated with elaborate Buddhist canopies suspending chimes and tassels below a galleried rim, inscribed in cursive script *Recuerdo á Elena Smith de Gomez Diciembre 5 de 1885*, all supported on a pedestal foot decorated with leaping carp against churning waves, the gilded foot impressed with two-character relief mark *Decheng*.

14 1/2in (36.8cm) high

\$30,000 - 50,000

清嘉慶 掐絲琺瑯花卉博古圖菱形瓶一對 《德成》款

According to Béatrice Quette (ed.) in *Cloisonné: Chinese Enamels from the Yuan, Ming and Qing Dynasties*, Bard Graduate Center, New York, 2011, p. 167, the production of enamels by the Imperial Manufactures decreased after the Jiaqing period, and the finest surviving cloisonne objects of this period exhibit marks of official and private organizations and workshops, with Dechang being one of them.

The workmanship on these pair of vases is exceptionally fine. There are hardly any bubbles in the enamels or spilling over of colors, and the wirework is exquisite. Each of the vases and bronze vessels decorating the sides are rendered in great detail, and all the flowers and fruit are so realistically portrayed as to be easily identifiable. The level of skill exhibited on this pair of vases is reminiscent of that seen on one side of a Qianlong period two-sided cloisonne panel sensitively depicting narcissus, nandina and plum blossoms against a *wan* fret ground, illustrated *op. cit.*, fig. 7.23, p. 142. The similar level of quality on the present lot would therefore suggest an early 19th century date. Furthermore, the rims of the present lot are inscribed with the year 1885, indicating that the vases were produced prior to that date.

Other cloisonne pieces with similar Decheng marks are in the George Walter Vincent Smith Art Museum, Springfield, MA, dated 19th century, and the Phoenix Art Museum, AZ, dated Guangxu period, illustrated *op.cit.*, no. 146, p. 299 and no.147, p. 300 respectively. The latter example came with a note indicating that the Dechang name was so well-known by that time that copies bearing the Decheng name were circulating during the Guangxu period, *op. cit.*, fig. 2.21, p. 28.

Further examples of Decheng cloisonne have sold at Christie's, New York; 18 September 2014, lot 651, and 20 October 2004, lots 445 and 446.



inscription on the lip of one



mark on one







126

**A CLOISSONNE ENAMEL 'BATS AND RUYI' TRIPOD CENSER AND COVER**

**Late Qing dynasty/Early Republic period**

The body of compressed globular form, flanked by opposing scroll-form handles and supported on three cabriole legs, each handle and leg surmounted by a *ruyi* head decorated with five bats surrounding a stylized *shou* character, the top of the domed cover with a *ruyi* collar set against a reticulated ground of further bats and clouds, surmounted by a pierced dragon and cloud finial, the main surfaces decorated with stylized lotus blossoms and scrolling foliage.  
15 3/4in (40cm) high

\$4,000 - 6,000

清末/民初 掐絲琺瑯纏枝蓮如意紋三足蓋爐



127

**A CLOISONNE ENAMEL ARCHAISTIC WINE VESSEL**

**Qianlong period**

The inverted dome-form body surmounted by a large cupped lip, decorated around the body and interior with leafy lotus scrolls, above a band of lappets and further floral scrolls, one side set with a gilt loop handle issuing from a mythical beast-head, the lip set with two opposing upright posts, all supported on raised on three tall curved legs.

9 1/2in (23.4cm) high

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

清乾隆 銅胎掐絲琺瑯纏枝蓮紋爵

See a similar cloisonné and champlevé enamel wine vessel, jue, Qianlong period, in the Museum of Decorative Arts, Paris, illustrated by Béatrice Quette, ed., *Cloisonné: Chinese Enamels from the Yuan, Ming, and Qing Dynasties*, New York, 2011, p.86, fig.5.8. Compare also a pair of related cloisonné enamel jue, 18th century, illustrated by Claudia Brown, *Chinese Cloisonné: The Clague Collection*, Phoenix, Arizona, 1980, pl.60.



128

**A CLOISSONNE ENAMEL 'LOTUS AND GRAPES' HU-FORM VASE**

**17th century**

The pear shaped body supported on a splayed foot and rising to a waisted neck with flared rim, the shoulders flanked by opposing *taotie*-mask handles suspending loose rings, the exterior brightly enameled against a turquoise ground with four bands of grapevines, large and small lotus blossoms borne on scrolling foliage and scattered florets, divided by bands of floral scrolls, the splayed foot decorated with a band of mallow blossoms.

10 3/4in (27.3cm) high

**\$12,000 - 15,000**

十七世紀 銅胎掐絲琺瑯番蓮葡萄紋壺

A similar 17th century vase is illustrated in Beatrice Quette, ed., *Cloisonné: Chinese Enamels from the Yuan, Ming, and Qing Dynasties*, New York, 2011, p.258, no.68.



**PROPERTY FROM A PRIVATE CALIFORNIA COLLECTION**

129

**A PAIR OF CLOISSONNE ENAMEL AND GILT-BRONZE 'FOREIGNER' CANDLE PRICKETS**

**18th/19th century**

Each figure finely cast with one muscular arm raised to support the drip pan surmounted by a columnar pricket, the other hand holding the end of the scarf that billows over the shoulder, dressed in a vest with *ruyi*-cloud collar over panels decorated with flowers of the seasons divided round the middle by a band of waves with galloping horses on the front and scattered blossoms on the back, over a skirt and loose trousers, the head encircled with a fillet over bushy eyebrows and large bulging eyes; one figure depicted with straight hair, his mouth in a gentle smile, the other with curly hair, his mouth open in a large smile revealing the teeth, each mirroring the other in a half kneel pose, supported on a waisted square plinth supported on legs joined by cusped aprons.

14 1/2in (36.8cm) high

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

十八/十九世紀 掐絲琺瑯胡人燭臺一對

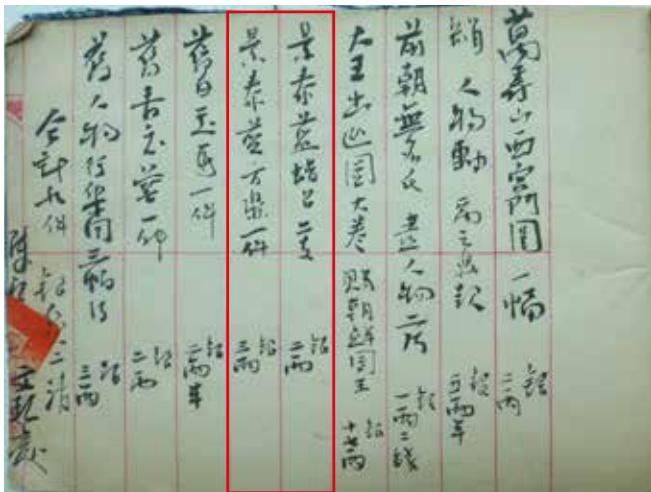
**Provenance**

Chen Ji Wenwanchu, 1942 (by repute)

Acquired in France in the 1990s.

Foreigners have been depicted in Chinese ceramics as early as the Tang period. Painters of Buddhist luohan and tribute missions to the imperial court continued the fascination with the exotic in subsequent periods; but the subject in secular sculpture seems to have been forgotten until the Ming period.

The strong facial features, curly beards and hair held in place by a curving metal fillet, as well as the skirt or *dhoti* worn by this pair of kneeling foreigners lifting candle prickets, also appear on four tiny foreigners with bare chests kneeling to support a gilt bronze and cloisonné enameled censer of water chestnut flower shape in the Qing court collection, dated to the late Ming dynasty: see *Gugong Bowuyuan Cang Wenwu Zhenpin Quanji 43: Jinshutai Falangqi* [The Complete Collection of Treasures of the Palace Museum, Beijing 43: Metal-Bodied Enamel Ware] (2002), cat. No. 74, p. 77 (height of censer overall 25.4cm [10in]). A pair of similarly featured foreigners in bronze and cloisonné, but of larger size, from the Collection of Juan Jose Amezaga, ascribed to the early 17th century, were sold in Christie's, Paris, 7 December 2007, lot 7 (height 13in [33cm]). The Amezaga Collection figures are dressed in sleeveless jackets inlaid with flowers and fruit, held in place by sashes filled with flower heads, and kneel on stepped bases similar in shape and decoration to this lot.



The ledger given to the present owner when he acquired lots 129 and 130 in France in the 1990s





Another distinctive mode of dress - a *ruyi* lappet collar and *dhoti* inlaid with various patterns and a fluttering shoulder scarf - appear on the pair of foreigners supporting hexagonal candle prickets and kneeling on conforming hexagonal stands sold in Christie's, London, 8 November 2011, lot 68 (height 19 3/4in [49.3cm]), as 18th century. A similar costume is worn by a single cloisonné enamel and gilt bronze kneeling foreigner holding a shallow bowl sold in Sotheby's, New York, 23 March 2004, lot 528 (height 9 1/4in [25.3cm]), as Kangxi period.

A third variation in dress - a sleeveless jacket inlaid with a dragon rising from a band of waves recalling traditional Qing court robes is worn by the single kneeling foreigner holding up a sphere sold in Christie's, Hong Kong, 26 April 1999, lot 561 (height 11 1/2in [29.2cm]), as Kangxi; and pair of foreigners kneeling on square-sectioned bases and holding later square-sectioned candlesticks, sold in Sotheby's, Milan, 13 June 2016, lot 55 (height 39.5cm [15 1/2in]), as Kangxi period. The dragon and wave jacket also clothes the cloisonné and gilt bronze kneeling Hehe Twins sold in Sotheby's, New York, 18 September 2007, lot 156 (height 11in [28cm]).

A final variation in dress is the sleeveless jacket worn by the pair of foreigners in this lot and also by the foreigners on the pricket candle holders from the Mandel Collection, sold in Christie's, Hong Kong, 30 May 2012, lot 3906, as Kangxi period (height 14 3/4in [37.5cm]): each vest includes cloud collar lappets above a field of scattered flowers with a large peony featured on the back, a belt with flowers and waves on the back and facing animals on the front, the border bands filled with tiny *lingzhi* fungus heads. The structure of the vest and its *lingzhi* fungus-filled border, as well as the shape of the pedestal beneath each figure, can in turn be related to the late Ming pair of bronze and cloisonné foreigners from the Amezaga Collection mentioned above. The Mandel pair of foreigners and the pair in this lot are remarkably similar in most details but differ mainly in the construction of the fluttering shoulder scarves: the fluttering scarves on the Mandel pair are attached to the front of each arm by tiny metal pins; but the lower front section of each shoulder scarf on the foreigners in this lot seems to be cast into the body itself. For this reason, the pricket candle sticks in this lot may have been cast at a different time than the Mandel Collection pair.





**A CLOISSONNE ENAMEL AND GILT-BRONZE ARCHAISTIC  
'TAOTIE' CENSER AND COVER**

19th century

The body of gently tapered rectangular form, each side decorated with a *taotie* mask beneath a band of four *kuifeng*, divided at the center and edges with notched vertical flanges, the broad flat rim set with a pair of upright loop handles decorated with *taotie* masks above archaic dragon scrolls, the dragon scroll design repeated on the underside surrounding a gilded cross bar and on the domed cover surrounding reticulated gilded panels of bats and clouds, surmounted by a seated lion finial, all supported on four dragon-fish form legs, decorated with incised scrolling lotus and T-scroll bands. 22 1/2in (57.2cm) high

\$40,000 - 60,000

十九世紀 掐絲琺瑯饕餮紋方蓋鼎

**Provenance**

Chen Ji Wenwanchu, 1942 (by repute)  
Acquired in France in the 1990s.

Possessing articles relating to China's ancient history was one method that rulers of China used to claim legitimacy, and as Manchus, the Qing emperors were particularly aware of this. Not only did they collect ancient Chinese art, but they also commissioned new objects based on ancient designs.

The present lot, whose form is based on an ancient bronze vessel called a *fangding* that was current during the late Shang dynasty, is one such example. The decoration on this lot is almost identical to one in the collection of the Palace Museum, Beijing, illustrated in *Compendium of Collections in the Palace Museum, Enamels 3, Cloisonne in the Qing Dynasty*, Beijing, 2011, pl. 226.; and also to one dated Qianlong, sold at Christie's, Hong Kong, 1 June 2016, lot 3229.

According to Ross Kerr in Beatrice Quette, ed., *Cloisonné: Chinese Enamels from the Yuan, Ming, and Qing Dynasties*, New York, 2011, p.90, the form of cloisonné vessels especially those with imperial Qing provenance, followed the conventions established for archaic bronzes, however the artisans adapted the decorative motifs very freely, 'often rendering archaic designs in an abstract manner and incorporating non-archaic motifs on the same object'. This can be seen in the present lot where bats, clouds, lions and dragon-fish are combined with archaic elements like *taotie*, *kuifeng*, *leiwan* and scrolling *kuilong*.

Censers of this form were popular throughout the Qing period. A Kangxi period example is illustrated in Beatrice Quette, ed., *op. cit.*, p. 92, fig. 5.21. and a number of examples dated to the Qianlong period have been sold at auction, for example Christie's, Hong Kong, 29 May 2013, lot 2058; 29 May 2013, lot 2058; June 2016, lot 3232, and as previously mentioned lot 3229. All these examples have the same general form, but slightly different surface decoration.

The enamels on the present lot are finer with less pitting when compared to the Qianlong period examples and may have been made after the Qianlong period.







131

**PROPERTY OF VARIOUS OWNERS**

131

**A CLOISSONNE ENAMEL ARCHAISTIC VASE**

**19th century**

Of ovoid form with high shoulders rising to a waisted neck with gilded lipped rim, the body densely decorated with alternating *taotie* masks above ruyi-heads and archaistic *kuilong* scrolls, repeated in smaller size at the neck, with bands of linked *ruyi*-heads at the shoulder and below the mouth rim, the lower part of the body encircled by a scrolled border forming linked *ruyi*-outlines enclosing alternating lotus blooms borne on leafy tendrils, the foot centered with a four-character Qianlong mark set against a honeycomb diaper ground, each cell of the honeycomb enclosing a floret, all surrounded by the gilded foot ring.

16 1/2in (42cm) high

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

十九世紀 掐絲琺瑯仿古饕餮紋大尊

A similar but slightly larger Qianlong period example was sold in our Hong Kong rooms, 3 Dec 2015, lot 58. Compare also a mid-Qing dynasty example with very similar alternating *taotie* masks, illustrated in *Compendium of Collections in the Palace Museum: Enamels 3*, Beijing, 2011, pl.81. See also another example with comparable interlinked *ruyi*-head decoration illustrated in Helmut Brinker and Albert Lutz, *Chinese Cloisonné: The Pierre Uldry Collection*, New York, 1989, no.228. See also a related Qianlong period archaistic cloisonné enamel vase, from the Brooklyn Museum, New York, illustrated in Béatrice Quette, ed., *Cloisonné: Chinese Enamels from the Yuan, Ming, and Qing Dynasties*, New York, 2011, p.92, fig.5.20.

For other cloisonné enamel vases of similar shape, compare a slightly larger vase decorated with bats and peaches, and another smaller mid-Qing example with leafy lotus sprays, illustrated in *Compendium of Collections in the Palace Museum: Enamels 3*, Beijing, 2011, pls.79 and 80.

# Sculpture

lots 132 - 139





132

**A GILT-BRONZE FIGURE OF KASYAPA**

**Ming dynasty**

Cast standing on a double-lotus pedestal with hands clasped before the chest, the wizened expression framed by long eyebrows and pendulous ears, the wrinkles on the forehead and neck indicating advanced age, a long *antaravesaka* with chased sawtooth borders tied around the waist, the upper body wrapped in a *kasaya* with finely chased lotus scroll borders

16 2/2in (42cm) high

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

明 銅鑲金迦葉尊者立像

Kasyapa was one of Buddha's ten principal disciples. When he first met Buddha, he was already in his late eighties. He was a teacher in his own right and had a large following. After an encounter with Buddha, Kasyapa recognized Buddha's superior wisdom and converted along with all of his disciples.

He is often portrayed with Ananda, each standing on either side of Shakyamuni Buddha. Ananda was one of Buddha's first cousins, and as such is depicted as a young man with hands held in *anjali mudra*. As an example, see the figure sold in our Hong Kong rooms, 29 Nov 2016, lot 30; and one with elaborate robes sold at Sotheby's, London, 11 May 2011, lot 267. Kasyapa, as mentioned, was much older and portrayed as an elder with hands clasped, as in the example sold in these rooms, 14 Mar 2016, lot 8037.

The drapery of the robes, the fine chasing of the borders, the beautifully rendered lotus petals on the pedestal and the clear portrayal of age of the present lot, make this a remarkable example of Ming craftsmanship.





133

**AN INSCRIBED BRONZE FIGURE OF SAMANTABHADRA**

**17th century**

Cast with an expression of deep meditation, crowned by an elaborate tiara with beaded jewelry covering the body, flanked by lotus blossoms supporting sutra scrolls, the hands held in *vitarkamudra*, seated in *lalitasana* on a recumbent elephant supported on a rectangular base with raised lotus petals, the back inscribed with a dedication from Yan Weizi and his wife.

13in (33cm) high

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

十七世紀 銅普賢菩薩騎象像

銘文

信弟子嚴維梓同胡氏虔供

**Provenance**

E & J Frankel, New York, 1980

Bonhams, San Francisco, 15 March 2011, lot 2227

The inscription on the back may be translated as 'devotee Yan Weizi and his wife nee Hu offer this image with devotion'.

A person by the name of Yan Weizhi is listed as one of the donors on a stele in the Longen Baosha Temple in Beijing, which was inscribed in the second year of the Shunzhi reign (1645) when the temple underwent a renovation. The Yuhuang Temple in Jincheng in Shanxi province also lists an official with this name as a donor to the temple's renovations in the fifth year of the Kangxi reign (1666). It is possible that this is the same person as the one who commissioned the present lot. If that is the case, such figures with characteristically large heads, slender bodies and small animal mounts can be more precisely dated to the 17th century.



134

134

**A GILT-LACQUERED BRONZE FIGURE OF GUANYIN**

**Ming dynasty**

The figure cast with right hand resting on the right knee and left resting by the side, wearing a *dhoti* and robe open at the chest to reveal elaborate jewelry, a figure of Amitabha Buddha centering the crown, seated in *lalitasana* on the back of a recumbent roaring lion, all supported on a lotus plinth, the surfaces with traces of gold and red lacquer.

*12 3/4in (32 cm) high*

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

明 銅漆金獅吼觀音像



135

135

**A BRONZE FIGURE OF AN ATTENDANT DEITY**

**Ming dynasty**

Heavily cast in the form of a boy, feet firmly planted on a rock-form plinth, hands poised to hold a now-missing attribute, wearing a child's apron, the ends wrapped around the waist and tied in a bow in the front, the neck hung with a lock-form pendant, the head shaved except for a tuft of hair on the right side of the head.

*12 1/8in (31cm) high*

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

明 銅童子立像

136

**A GILT-BRONZE FIGURE OF SHAKYAMUNI BUDDHA**

**17th/18th century**

Finely cast seated in *dhyanasana* on a double-lotus plinth, the right hand in *bhumisparsamudra*, the left hand supporting the now-lost alms bowl, clad in a *kasaya* with finely chased floral borders drawn over the left shoulder, revealing the *antaravasaka* beneath, the face with a meditative expression flanked by long pendulous ears, beneath hair arranged in tight curls. *6 3/8in (16.2cm) high*

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

十七/十八世紀 銅鑲金釋迦牟尼佛坐像



136

137

**A GILT-BRONZE LOTUS THRONE STAND**

**Ming dynasty**

Of hexagonal form, cast with a hollow columnar support flanked by stylized foliage, representing a lotus stalk rising from the churning waves of *samsara*, enclosed by a balustrade and supported on six short feet joined by cusped aprons; *together with* a later censer and cover made in the form of a large lotus blossom. *13in (33cm) long*

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

明 銅鑲金蓮花座配後期蓮花式熏爐



137

**A PAIR OF LIMESTONE GUARDIAN LIONS****Ming dynasty or earlier**

Each carved with a leonine face, framed by a tightly-curved mane falling over the back of the well-defined muscular body, seated on its haunches with tail curled to one side, on a circular plinth, the male with wide open mouth and right paw resting on a 'brocade' ball incised with florets, the female with fangs bared and left paw subduing a playful cub, the warmly patinated brown stone with some white veining.

26in (66cm) high, including the integral base

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

明或更早 石灰石雕坐獅一對

**Provenance**

Acquired in China in the 1940's by Captain James Victor Query, a United States Navy Rear Admiral in the Asia-Pacific Theater, thereafter by descent.

Captain Query was a recipient of the Yangtze Service Medal and the Asiatic-Pacific Campaign Medal among other commendations for his service in China, which ended in 1950.

According to Marianne Hulsbosch, et al, eds. *Asian Material Culture*, Amsterdam University Press, 2010, p. 109, lions were first presented to the Han court by emissaries from Central Asia and Persia. With the introduction of Buddhism from India, the lion acquired mythical qualities through Buddhist symbolism, and by the sixth century AD were already popularly depicted as guardian figures, always presented in pairs, as in the present lot.

The male lion traditionally positioned on the right, sits open-mouthed with its right front paw resting on a brocade ball, while the female sits to the left with mouth nearly shut and left paw clasped protectively around a cub. Some believe that in an imperial context, the ball represents the earth while the cub represents nurturing, thereby symbolizing the emperor's dominion over his lands, and his care for his subjects.

The open and closed mouths of the male and female represent the Sanskrit vowels *a* and *um*, being the first and last of the vowels respectively, and which when put together form the sound *om* which expresses the absolute or ultimate reality in the Sanskrit mantra. This ties in with the male representing *yang*, and the female *yin*, together representing the totality of all things.

The narrow heads of the present lot is reminiscent of Tang dynasty models, such as the one sold in these rooms, 19 March 2018, lot 8161, and another in the collection of the Nelson-Atkins Museum of Art illustrated in Bradley Smith and Weng Wango, *China: A History in Art*, New York, 1979, p. 118. The cub and brocade ball beneath the lions' paws make their appearance around the 10th century, as in a Song dynasty wood example in the collection of the Metropolitan Museum of Art, New York, accession no. 28.187.1., and a Five dynasties Yaozhou celadon example of a male lion with a ball beneath its paw, sold at Sotheby's, Hong Kong, 5 Apr 2017, lot 3214. By the Ming dynasty, the iconography of the male lion with a ball and the female with a cub, had become firmly established.





139

### A POLYCHROMED WOOD FIGURE OF A LUOHAN

#### Ming dynasty

Carved seated on a rockery base, leaning slightly forward, the face with an animated expression and open mouth, beneath a pronounced bump on the forehead, dressed in long robes with a *kasaya* draped over the left shoulder, the right hand held at waist level with the left resting on the left knee, the back inscribed in ink with a dedicatory inscription, the surfaces with traces of gesso and pigments.

23 3/4in (60.5cm) high

**\$35,000 - 40,000**

明 木雕彩塑羅漢坐像

背款

盡善北里信士郝堂家人馮氏造

#### Provenance

Sotheby's, London, 9 November 2016, lot 299

The inscription on the back reads *Jin shan Beili xinshi Hao Tang jiren, Fengshi zao*, followed by an illegible date, and may be translated as "Practicing charity to the greatest extent, devotee Hao Tang and family from the Northern neighborhood, made by Feng".

Luohans are regarded as the original disciples of Buddha and sets of them, numbering from sixteen to five hundred, were enshrined in larger Buddhist temples. As a means of attaining merit, donors would commission individual images and dedicate the merit to deceased family members. Wealthier devotees could commission entire sets.

Similar examples have sold at Sotheby's New York; one of similar size and pose, but dated Song/Yuan dynasty, was sold 13-14 September 2016, lot 157, and larger Ming dynasty examples were sold 21 March 2018, lot 567 and 568.

# Chinese Ceramics

Lots 140 - 198





another view



140

140

**A BANSHAN PAINTED POTTERY JAR**

Neolithic period, Yangshao/Majiayao culture, 2600-2300 BCE  
 Potted with a cylindrical neck rising from broad rounded shoulders tapering towards the flat foot, the sides applied with two opposing loop handles, freely painted with crosshatch and sawtooth bands around the neck and large whorls and wave band encircling the shoulder, the lower body unadorned.

14in (35.6cm) high

\$2,000 - 3,000

石器時代 仰韶/馬家窯文化 公元前2600年至前2300年 半山類型彩陶 旋渦紋罐

**Provenance**

Acquired Hong Kong 1980's

A nearly identically patterned jar from the Phyllis and Walter Shorenstein collection was sold at Christie's, New York, 24 March 2011, lot 1289.



141

141

**AN UNUSUAL SANCAI JAR**

Tang dynasty

Potted with a compressed globular body, the shoulder impressed with the outline of eight florets highlighted with amber and ivory glaze over blue, running towards the base over incised lines encircling the body and mingling with an amber glaze, leaving resist-decorated spots and falling in an irregular line above the flared foot ring, all surmounted by a short flared amber glazed neck, the interior covered with a pale yellow wash.

6in (15.2cm) high

\$12,000 - 18,000

唐 三彩印花紋罐

The present lot is unusual for the band of impressed flower heads encircling the shoulder. It is more common to see raised molded medallions, such as seen on the example sold in Christie's New York, 15 September 2011, lot 1451. This method of impressing floral decorations was more commonly used on dishes, as in this example sold at Christie's, Hong Kong, 6 October 2015, lot 90.





142

**A PAIR OF PAINTED POTTERY FIGURES OF EARTH SPIRITS, ZHENMU SHOU**

**Tang dynasty**

Each supported on a rocky base, one figure with a round bearded human face with fierce expression beneath spiraled hair dressed in a point fronted by a single horn flanked by large ears, the broad chest painted with floral patterns, seated on its haunches, the limbs ending in hooves; the other figure with a menacing beast-like face beneath a pair of antlers and large ears flanking a single horn and flaming mane, the shoulders painted with leopard spots, the right paw raised, the left clutching the head of a serpent, seated with one leg outstretched, each paw with three claws.

23 1/2in (59.6cm) high, the larger

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

唐 陶加彩鎮墓獸一對

**Provenance**

A Private New York Collection  
Dragon Treasures Antique Ltd., 2005

*Note:* the result of Oxford authentication Ltd. thermoluminescence test sample no. C106g10 is consistent with the dating of the second figure in this lot.

A similar pair of figures is illustrated in *The Silk Road - Treasures of Tang China*, Singapore, 1991, p. 93, and a related pair was sold at Christie's, New York, 24 March 2004, lot 135.



143

**A PAINTED POTTERY FIGURE OF AN EARTH SPIRIT,  
ZHENMUSHOU**

**Tang dynasty**

Modeled with a pugnacious humanoid face flanked by large ears beneath hair arranged in a tall spiral, with a knobbed protrusion growing from the forehead, portrayed seated with front hoofs firmly planted on a rocky base, with feathered wings rising from the muscular shoulders and backed by wavy tongues of flame rising from the side, the powerful chest adorned with a collar and painted with foliate scrolls, the back with a serrated fin above a broad curved tail. *23in (58.5cm) high*

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

唐 陶加彩鎮墓獸

**Provenance**

Dragon Treasures Antique, 8 August 2005

Note: The result of Oxford Authentication Ltd test sample no. C106g18 is consistent with the dating of this lot.

A similar figure that was part of a pair was sold at Christie's, New York, 20 April 2018, lot 8.



144

**A PAINTED POTTERY FIGURE OF A GUARDIAN**

**Tang dynasty**

Powerfully modeled with an intense expression on his bearded face, crowned by an elaborate phoenix-form headdress, standing atop a recumbent stag with one foot on its head and the other on its rump, his hands resting on the hilt of his sword, clad in floral robes with flared upright collar and fluttering sleeves extending from beneath his armor, all accented with traces of gilding.

26in (66.2cm) high

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

唐 陶加彩鎮墓天王

**Provenance**

Dragon Treasures Antique, 8 August, 2005

Note: The result of Oxford Authentication Ltd test sample no. C106g16 is consistent with the dating of this lot.

A similar painted pottery guardian in the collection of the Nelson-Atkins Museum of Art, Kansas City, is illustrated in *The Nelson-Atkins Museum of Art: A Handbook of the Collection*, New York, 1993, p. 293, and another similar figure, one of a pair, was sold at Christie's, New York, 22-23 March 2012, lot 1961.



145



**PROPERTY FROM THE COLLECTION OF MARK S. PRATT**

145

**TWO MOLDED QINGBAI BOWLS**

**Southern Song/Yuan dynasty**

Each imitating Dingyao and formed with a slightly flared rim, supported on a narrow and low foot ring, the walls of each well encircled by a *leiwen* band above paired phoenix separated by flowering peony sprays, the floor of one decorated with a lotus plant, the other with a goose in flight, the pale gray-green glaze layer stopping unevenly below both sides of the rim.

*7 5/8 and 7 3/8in (19.5 and 18.5cm) diameter, each*

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

南宋/元 青白印花盤兩件

146

**A PAIR OF QINGBAI FOLIATE RIM BOWLS**

**Song dynasty**

Each with flared sides rising from an angled base, supported on a short wedged foot ring, the rim with six notches set above raised ridges, the well carved and combed with a stylized peony blossom surrounded by foliage, all surfaces except the center of the foot covered in a pale-blue translucent glaze.

*5 7/8in (15cm) diameter, each*

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

宋 青白釉牡丹卷草紋盤一對

See an almost identical example sold at Sotheby's, London, 9 November 2016, lot 295.



146





another view



147



148

147

**TWO JIAN TEA BOWLS**

**Song dynasty**

The first with 'hare's fur' glaze, the unctuous brown-black glaze with russet streaks running from the rim downwards, falling short of the foot to reveal the dark brown stoneware body; the second with a translucent amber glaze with opaque streaks in the interior, stopping short of the foot on the exterior to reveal the buff colored body.

4 7/8in (12.5cm) diameter, the larger

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

宋 建窑盃兩件

148

**A CIZHOU BROWN GLAZED MEIPING**

**Song/Yuan dynasty**

Potted with a broad shoulder surmounted by a short waisted neck with an everted rim, the sides with horizontal ridges, all under a speckled-brown glaze stopping short of a neat groove cut just above the foot, exposing the buff-colored body.

9 3/4in (24.7cm) high

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

宋/元 磁州窰褐釉梅瓶

149

**TWO JIZHOU BLACK GLAZED SLIP DECORATED BOWLS**

**Southern Song/Yuan dynasty**

Each with flared sides, covered inside and out with a brownish-black glaze ending irregularly above the foot, one with an exposed buff body, the interior freely painted with an abstract floral spray, the other with an exposed gray body, the interior with a calligraphic splash.

4 1/2in (11.5cm) diameter, the larger

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

南宋/元 吉州窰黑釉花卉紋盞兩件

Similar examples dated to the Southern Song to Yuan periods are illustrated in Robert D. Mowry, *Hare's Fur, Tortoiseshell and Partridge Feathers: Chinese Brown and Black Glazed Ceramics, 400-1400*, Harvard University Art Museums, 1996, nos. 89 and 94.



149

150

**A FINE HENAN BLACK-GLAZED RUSSET-PAINTED  
BOTTLE VASE**

**Jin dynasty**

The elegant pear-shaped body rising from a short flared foot to a trumpet neck with rolled rim, the surfaces covered with a lustrous brown-black glaze neatly wiped from the foot pad, the body freely painted with stylized foliage.

11 1/2in (29.3cm) high

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

金 黑釉鐵銹彩花卉紋瓶

A similar bottle vase in the Arthur M. Sackler Museum, Harvard University, is illustrated in Robert D. Mowry, *Hare's Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown- and Black-Glazed Ceramics, 400-1400*, Cambridge, 1995, no. 52, where the author notes on p. 160 that bottles with painted decoration, without context and without painted borders relate closely to stylized floral designs on standard Cizhou bottles produced from the late 12th or early 13th century, and therefore must date to the Jin period.





151

**A CIZHOU PAINTED 'FLORAL' PILLOW**

**Jin dynasty**

Of elongated curved octagonal form, the top of the pillow gently angled and dipping slightly in the middle, covered in ivory-colored slip that drips down the sides and incised with double lines to create four panels, each panel freely painted in brown slip with floral sprays and foliage.

*17in (43.2cm) long*

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

金 磁州窑白地黑花卷草花卉纹枕

**Provenance**

Sotheby's, New York, 4 June 1986 lot 53



152

152

**A SHUFU-TYPE MOLDED BOWL**

**Yuan dynasty**

The deep rounded sides supported on a short tapered foot ring and rising to an everted rim, the interior walls decorated with a molded design of dragon and phoenix separated by flaming pearls, covered overall with an opaque pale bluish-white glaze.  
*5 5/8in (14.7cm) diameter*

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

元 卵白釉龍鳳紋盃



153

153

**A LONGQUAN CELADON DISH**

**Southern Song dynasty**

Smoothly molded with a circular recessed floor and shallow, curving well in contrast to the lotus petals in relief on the exterior extending outward from a wedged foot ring and recessed base, a lustrous blue-green glaze of fairly even hue covering all surfaces except the cinnamon-burnt foot pad.  
*6 1/4in (15.8cm) diameter*

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

南宋 龍泉窰青釉蓮瓣紋盤

The color, shape and lotus petal decoration on this dish compare with an underdish to a covered tea bowl, among the 1,200 pieces excavated in 1991 from the Jinyucun ceramic hoard in Suining County, Sichuan: see Zhu Boqian, *Longquan Yao Qingci*, 1998, No. 139, pl. 168.



154

**A LONGQUAN CELADON BARBED-RIM DISH**

**Ming dynasty**

The flared fluted sides rising from a short tapered foot ring to a flange with a barbed rim, the center decorated with a molded floral spray, surrounded by freely incised foliate scrolls on the cavetto, covered overall in a sea-green glaze except for an orange-burnt ring on the foot.

*13 7/8in (35.3cm) diameter*

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

明 龍泉青釉花卉紋棱口折沿盤



154

155<sup>□</sup>

**A LONGQUAN CELADON DISH**

**Ming dynasty**

The shallow rounded sides rising from a recessed foot to a broad lipped flange, the interior molded with a floral medallion encircled by shallow ribs encircling the well, all covered with a lustrous sea-green glaze except for a burnt orange circle on the foot.

*13 5/8in (34.5cm) diameter*

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

明 龍泉窰青釉花卉紋折沿盤



155



156

156

**A LONGQUAN CELADON 'EIGHT TRIGRAMS' TRIPOD CENSER**

**Late Yuan/Ming dynasty**

Heavily potted, the rounded sides encircled by the Eight Trigrams between bands of combed wave patterns, supported on three cabriole feet surmounted by mythical beast masks and covered with a thick, crackled green glaze falling short of the well and the raised disc centering the base, exposing the biscuit.

*11 1/4in (28.6cm) diameter*

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

元末/明 龍泉窰青釉八卦紋三足爐



157

157

**A LONGQUAN CELADON INCISED 'FLORAL' CENSER**

**13th/14th century**

Of tapering cylindrical form with a flat incurved rim, the exterior freely incised with a wide band of large blossoms and leafy stems, supported on three short cabriole legs, covered overall in a crackled sea-green glaze save the interior and exterior of the base, revealing a buff colored body burnt orange in the firing, Japanese box.

*4in (10.2cm) high*

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

十三/十四世紀 龍泉窰青釉劃纏枝花卉紋奩式爐



158

158  
**A DEHUA FIGURE OF GUANYIN AND ATTANDANTS**  
**17th century**

The bodhisattva seated in *dhyanasana* on a rocky plinth, hands held in *dhyanamudra*, dressed in long, loose robes open at the chest to reveal a beaded necklace, the meditative face framed by a tiara and cowl draped over her chignon, with Shancai and the earth god at her feet, covered in a transparent ivory glaze.  
 9 1/4in (23.5cm) high

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

十七世紀 德化白釉觀音坐像



159

159  
**A DEHUA FIGURE OF GUANYIN AND CHILD**  
**17th century**

The bodhisattva dressed in flowing robes, adorned with elaborate beaded necklace and chains, the hair swept back and arranged in two plaits over the shoulders, portrayed seated with one leg crossed on a rocky seat, cradling a seated boy holding a pearl.  
 9 1/2in (24.1 cm) high

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

十七世紀 德化白釉送子觀音坐像

**Provenance**

Collection of George C.C. Ho  
 Sotheby's, New York, 16 September 2017, lot 818



160



161

160

**TWO DEHUA ARCHAISTIC CENSERS**

**18th century**

Each made in the form of an archaistic *gui* with a flared rim and short pedestal foot, the sides encircled with a *leiwen* band between raised ribs and flanked by a pair of stylized phoenix handles, all surfaces covered with a celadon-tinged glaze except the wide foot pad.  
*6in (15.2cm) long, across handles*

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

十八世紀 德化白釉簋式雙耳爐兩件

**Provenance**

Collection of Victor Besso, Great Neck, New York

161

**A TEADUST-GLAZED BOTTLE VASE**

**Tongzhi mark and of the period**

Elegantly potted with a compressed globular body, rising to a gently tapered neck, all supported on a slightly splayed foot ring and covered overall with an olive green-flecked yellow glaze, stopping on the interior just below the lip and trimmed from the iron-washed base of the foot ring, the base incised with the six-character mark within a rectangle reserved against the glaze.  
*13 3/8in (34cm) high*

**\$8,000 - 10,000**

清同治 茶葉末釉荸薺瓶 《大清同治年製》款

**Provenance**

Sotheby's, Sydney, 25 October 2016, lot 159

162

**TWO LANGYAO GLAZED VASES**

**18th century**

The first of baluster form with a wide neck and everted mouth rim; the second of pear shape with a gently waisted neck; both covered with a lustrous red crackled glaze thinning to white along the rims and upper portions of the neck, each foot covered with a translucent blue-tinged glaze.

*14 1/2in (36.8cm) high, the taller*

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

十八世紀 郎窯紅釉尊兩件



162

163

**A GREEN CRACKLE-GLAZED BOTTLE VASE**

**18th century**

The ovoid body rising to a tall cylindrical neck, covered overall with a clear crackle-suffused glaze, the exterior surfaces covered with an additional transparent green glaze.

*15 1/4 (38.8cm) high*

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

十八世紀 綠釉冰裂紋天球瓶



163



164

**THREE COPPER RED GLAZED DISHES**

**Qianlong seal marks of the period**

Each covered in a dark red wash beneath a colorless glaze, thinning to white along the rim, the six-character mark in underglaze blue at the center of the recessed foot, enclosed by a short foot ring with an unglazed foot pad.

*8 1/8in (20.7cm) diameter, the largest*

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

清乾隆 紅釉盤三件 《大清乾隆年製》款





165

**A PEACHBLOOM GLAZED INCISED 'CHILONG AND CLOUDS' DISH**

**Kangxi period**

Potted with curved sides rising from a tapered foot ring, the well decorated with three cloud clusters, encircled by four *chilong* on the cavetto, covered with a mottled deep pink glaze thinning at the rim and edges, the foot with a six-character Xuande mark in blue beneath a clear glaze.

6 3/8in (16.2cm) diameter

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

清康熙 豇豆紅釉刻螭龍祥雲紋盤

**Provenance**

Bonhams, London, 20 May 2008, lot 228

A slightly larger Kangxi period peachbloom dish, also with a Xuande mark, but without incised decoration was sold at Sotheby's New York, 19 March 2016, lot 1451.



165

166

**A CORAL RED ENAMELED 'ELEPHANT' CENSER AND COVER**

**Late Qing dynasty/Republic period**

The body of pronounced lenticular form, molded with bands of stylized *shou* characters and foliate scrolls, surmounted by a neck pierced with a band of *wan* characters, the handles and three feet in the form of elephant heads, the cover with pierced cash motifs and surmounted by an elephant finial, the unglazed foot covered with an orange wash and inscribed in ink with a notation in Suzhou numerals.

10 1/2in (26.7cm) high

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

清末/民國 珊瑚紅釉象紋雙耳三足蓋爐



166



167

167

**SIX DOUCAI 'DOUBLE LOTUS' OGEE-FORM CUPS**

**18th century**

Each with sides rising steeply from the recessed foot and bulging just below the everted rim, delicately painted with three double-lotus sprays sprouting stylized foliage.

*2 3/4in (7cm) diameter*

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

十八世紀 鬥彩並蒂蓮紋盃六件

**Provenance**

Sotheby's Parke Bernet, Los Angeles, lot 139 (according to label)



168

168

**A PAIR OF DOUCAI 'FLORAL SCROLL' SCROLL ENDS**

**Late Qing dynasty**

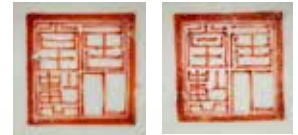
Each of tapering cylindrical form, the wider end finished with a domed top, the other end cut with a square socket, decorated with stylized blossoms borne of leafy scrolling stems.

*2 1/8in (5.2cm) long*

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

清末 鬥彩纏枝花卉紋軸頭一對





169



169

**A PAIR OF FAMILLE-ROSE 'FISHERMEN' BOWLS**

20th century, Jurentang seal marks

Each with rounded sides rising from a straight foot ring to an everted rim, the exterior brightly enameled with a continuous scene of fishermen with fish baskets and nets on boats and rafts, while farmers and scholars stand on the shore surrounded by rocks and trees, the interior painted with a medallion enclosing immortal Liu Hai with his toad on his shoulder, the iron-red four-character mark centering the foot.

8 1/8in (20.7cm) diameter

\$2,500 - 4,000

二十世紀 粉彩漁樂牽牛圖盤一對 《居仁堂製》款

170

**THREE QIANJIANG SCHOOL ENAMELED PORCELAINS**

Late Qing dynasty/Republic period

The first a Guangxu period rectangular planter, one long side painted with sages sharing wine, the other with a scholar and attendant, the short sides inscribed with poetic verses, one dated *jiashen dong yue* (winter 1884) and signed *Yu Zihe* with seals reading *Zihe*; the second a circular tray, inscribed and painted with two ladies; and the third a barbed rim tray painted with a scholar and attendant inscribed as being a product of the Hankou Ganxin Porcelain Company.

11 1/2in (29.2cm) long, the planter

\$2,000 - 3,000

清末/民國 淺絳彩瓷器三件



170



**PROPERTY FROM THE COLLECTION OF  
TIMOTHY AND SALLY TURNER**

171

**A BLUE AND WHITE 'LOTUS' MEIPING  
Wanli period**

Potted with broad a shoulder surmounted by a waisted neck with a galleried rim, the body painted with lotus and other aquatic plants growing from a pond, between a *wan*-fret band incorporating panels of fruit encircling the neck and lappet band encircling the base, recessed foot.

*12 in (30.5cm) high*

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

萬曆 青花蓮塘紋梅瓶

**Provenance**

Acquired in December 1996

172

**A BLUE AND WHITE 'KRAAK' DISH  
Wanli period**

Painted with a central lobed octofoil medallion enclosing a basket of flowers against bracketed diaper borders, surrounded with radiating lappet panels alternately enclosing fruiting and flowering branches and precious objects, separated by narrower decorative panels.

*12 in (31cm) diameter*

**\$900 - 1,200**

明萬曆 青花克拉克瓷花果博古紋盤

**Provenance**

Acquired in August 1998

173

**A BLUE AND WHITE 'ROTTERDAM RIOT'  
DISH**

**Kangxi period**

The well painted with a scene of a mob destroying the house of a Rotterdam Chief Bailiff after what they deemed the wrongful execution of a man on 4 October 1690, enclosed within a diaper band interrupted by four panels enclosing floral sprigs, the exterior with stylized bound scroll border, the foot bearing a six-character Chenghua mark within a double-circle.

*7 7/8in (20cm) diameter*

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

清康熙 青花鹿特丹暴動圖盤

**Provenance**

Acquired in December 1999



171



172



173

174

**A BLUE AND WHITE SOUP BOWL AND COVER**

**Kangxi mark and of the period**

Of circular form, the domed cover surmounted with a bud finial and painted with six boys playing in a garden, the rounded bowl set with opposing pierced semi-floret handles on the sides and painted with a continuous scene of four ladies in a garden, the foot bearing the six-character mark within a double-circle.

6 3/4in (17.2cm) long, across the handles

\$800 - 1,200

清康熙 外銷青花四妃六子紋蓋湯盆

**Provenance**

Acquired in February 1992



174

175

**A BLUE AND WHITE 'CRANE AND DEER' GARLIC MOUTH VASE**

**Kangxi period**

Potted with a broad shoulder rising from a skirted foot to a tall cylindrical neck encircled with a raised ridge and a compressed garlic mouth with everted lipped rim, the body painted in shades of cobalt blue with a continuous scene of deer and cranes amid pine trees and rocks, the foot encircled by a short foot ring and bearing a six-character Chenghua mark within a double-circle.

10 5/8in (27cm) high

\$3,000 - 5,000

清康熙 青花鶴鹿同春圖蒜頭口瓶

**Provenance**

Acquired in July 1988



175

A vase of similar shape and size, also dating to the Kangxi period was sold at Sotheby's, New York, 15 March 2017, lot 531.

176

**FOUR BLUE AND WHITE DISHES**

**Kangxi period**

Comprising two pairs; the first pair decorated with floral medallions surrounded by stylized *shou* characters, enclosed within a border of ringed florets around the rim, the exterior with lotus blossoms borne on bound foliate scrolls, the six-character marks enclosed within double-circles; the second pair painted to the center with writhing dragons and flaming pearls against a blue ground, surrounded with panels enclosing churning waves and stylized blossoms flanked by flames, the floret mark enclosed within a double circle.

6 3/8in (16.2cm) diameters

\$2,500 - 3,500

清康熙 青花盤兩對

**Provenance**

The floral medallion pair: acquired in 1990

The dragon pair: Renee Rush, March 1995



176



177

177

**A BLUE AND WHITE 'LONG ELIZA' VASE**

**Kangxi period**

Potted with a baluster-form body rising to a tall waisted neck, flanked by unglazed loop handles surmounted by animal masks, the body molded with petal lappets, painted with elegant ladies alternating with potted plants on stands, the recessed foot with an artemisia leaf mark.

10 7/8in (27.7cm) high

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

清康熙 青花開光仕女牡丹紋花瓶  
《奇玉寶鼎之珍》款

**Provenance**

Acquired in August 2000



178

178

**A BLUE AND WHITE 'LONG ELIZAS' BEAKER VASE**

**Kangxi period**

Potted with the central bulb between a spreading lower section and a trumpet neck, each section molded with raised petal lappets, outlined to enclose potted blossoming plants flanked by a lady on either side, each section separated from the other with simple line borders and bands of florets, the foot marked with a six-character mark reading *qi yu bao ding zhi zhen* within a double-circle.

15 7/8in (40.3cm) high

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

清康熙 青花開光仕女牡丹紋花瓶  
《奇玉寶鼎之珍》款

179

**A BLUE AND WHITE VENETIAN-STYLE VASE**

**Kangxi period**

Inspired by Venetian glass prototypes, the compressed globular body and tall waisted neck decorated with a bold design of stylized blossom and leafy flowering branches flanked by elaborate openwork foliate handles.

8in (20.5cm) high

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

清康熙 青花花卉紋卷草雙耳瓶

**Provenance**

Acquired in 1989

For similar examples, see a pair sold in our London rooms, 7 September 2011, lot 88. See also Anthony du Boulay, *Christie's Pictorial History of Chinese Ceramics*, London, 1984, p. 201.

179

180

**THREE BLUE AND WHITE BEAKERS**

**Kangxi period**

The two larger with molded petal lappets around the rim and base, densely painted to the body with blossoms issuing from stems bearing elaborate leaves; the smaller painted with small blossoms borne on foliate scrolls. *10in (25.4cm) high, the tallest*

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

清康熙 青花纏枝花卉紋歐式高足盃三件

**Provenance**

The two larger: acquired in April 2000  
The smallest: acquired in 1990



180

181

**A BLUE AND WHITE 'FLORAL' SOFT-PASTE MEIPING**

**19th century**

Potted with broad shoulders tapering gently towards the base and surmounted by a short waisted neck, the body painted with a broad band of large blossoms borne on dense leafy scrolls, between various lappet bands. *6 5/8in (17cm) high*

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

十九世紀 青花纏枝花卉紋小梅瓶

**Provenance**

Vallin Galleries, June 1984



181

182

**TWO BLUE AND WHITE BEAKER VASES AND A PAIR OF CUPS**

**18th century**

The beaker vases, each painted with a landscape set between molded lappet borders; the pair of cups with covers and saucers, each decorated with blossoms borne on scrolling foliage, the cups and saucers bearing conch shell marks within double-circles (8). *9 1/2in (23.4cm) high, the vases*

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

青花花觚一對及蓋盃連碟一對

**Provenance**

The vases: acquired in January 1989  
The cups, covers and saucers: acquired in May 1992



182



183

183

**THREE BLUE AND WHITE MOLDED 'FLORAL' DISHES**

**18th century**

Of graduated sizes, each with a barbed rim and petal-molded cavetto, similarly painted with scattered floral sprigs and blossoms on the well, enclosed within a petal lappet border with further blossoms and floral sprigs, all with marks in underglaze blue within a double-circle, the largest reading *Qiyu baoding zhizhen*, the other two with six-character Kangxi marks.

*10 7/8in (27.5cm) diameter, the largest*

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

十八世紀 青花模印花卉紋盤三件 《奇玉寶鼎之珍》及《大清康熙年製》款

**Provenance**

The largest: acquired in December 1998

The middle: acquired in March 1995

The smallest: acquired in July 1988



184

184

**A DOUCAI 'LOTUS POND' DISH**

**18th century**

Potted with shallow rounded sides and an everted rim, the well painted with a central roundel enclosing a scene of a lotus pond with a bird flying overhead, the exterior with a similar scene but with a mandarin duck, the foot with a square pictorial mark in underglaze blue within a double-circle.

*6 1/4in (15.8cm) diameter*

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

十八世紀 鬥彩蓮塘紋盤

**Provenance**

Acquired in June 1997

185

**A FAMILLE VERTE 'HAWK' DISH**

**Kangxi period**

The well painted with a majestic hawk perched on the branch of a gnarled trunk standing amid roses, chrysanthemums and rocks with butterflies and other insects hovering close by, all enclosed within a diaper band incorporating chrysanthemums and panels depicting the objects of the 'Four Scholarly Pursuits'.

*11in (28cm) diameter*

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

清康熙 五彩英雄獨立圖盤

**Provenance**

Acquired March 1995



185



186

**A FAMILLE ROSE 'LOTUS POND' BOTTLE VASE**

**Late Qing dynasty/Early Republic period**

Elegantly potted with a pear-shaped body tapering into a tall slender neck, the rim highlighted with gilt, one side brightly enameled with the scene of a lotus pond with large blossoms and leaves in various stages of development, along with blossoming arrowhead, rushes, duck weed and other aquatic plants, all reserved against a bright yellow ground, the foot marked with a six-character Qianlong seal mark in iron-red reserved against a turquoise ground, the interior also enameled turquoise.

*12in (30cm) high*

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

清末/民初 黄地粉彩蓮塘景色圖膽瓶

**Provenance**

Oriental Gallery, Pennsylvania, August 1981



187

187

**TWO FAMILLE ROSE DISHES**

**18th/19th century**

The first Yongzheng period, painted with a lady seated beside a spotted bamboo table with two boys in a study, enclosed within floral panels reserved against geometric borders; the second 19th century, painted with two ladies and three boys surrounding a spotted bamboo table, enclosed within elaborately decorated borders, the exterior covered with ruby-pink enamel. *8 1/4in (21cm) diameters*

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

十八十九世紀 粉彩課子圖盤兩件

**Provenance**

The Yongzheng dish:

Lyne Stevens and Trapnell collections (according to label)

The Seed Collection (according to label)

Acquired in August, 1989

The 19th century dish:

Acquired in June 1997



188

188

**TWO FAMILLE ROSE AND GILT DECORATED DISHES**

**18th century**

Each of octagonal form with notched corners, the well painted with a colorful and lively scene of a meeting between the families of a farmer and a fisherman along a busy shoreline, enclosed within a rococo-style floral border incorporating panels of birds. *8 1/2in (21.5cm) long*

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

十八世紀 粉彩描金山水人物圖盤兩件

**Provenance**

Renee Rush, March 1995

189

**A FAMILLE ROSE 'COCKEREL' PUNCH BOWL**

**18th century**

Potted with tall rounded sides raised on a flared foot ring, the exterior finely painted with a continuous scene of five majestic cockerels surrounded by a profusion of blossoming shrubs, the well painted with a spray of peonies and asters, below a band of four cartouches of peony alternating with chrysanthemums reserved against a grisaille cell-pattern diaper. *10 3/8in (26.3cm) diameter*

*10 3/8in (26.3cm) diameter*

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

十八世紀 粉彩五雞圖大盃

**Provenance**

Acquired January 1987

A larger Yongzheng/early Qianlong period example, with similar decoration was sold at Christie's, New York, 8 November 2005, lot 121.



189





190

190

**THREE FAMILLE ROSE 'FLORAL' EXPORT WARES**

**18th century**

The first two comprising a pair of dishes decorated with flowering shrubs to the well, surrounded by three clusters of flowers and fruit; the third a bowl similarly decorated with flowering plants.

*9in (23cm) diameter, the dishes*

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

十八世紀 粉彩花卉紋外銷瓷器三件

**Provenance**

Mark Foster, August, 1990



191

191

**TWO FAMILLE ROSE AND GILT DECORATED CHARGERS**

**18th century**

Each potted with a scalloped rim decorated with a conforming leafy vine enclosing three ribbon-tied floral sprigs, including lilies, peonies, chrysanthemums and amaranth.

*14 3/4in (37.4cm) long*

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

十八世紀 粉彩描金束花紋花口盤兩件

**Provenance**

Acquired in October 1989

192

**AN ENAMELED 'LADIES PAINTING' DISH**

**Republic period**

The design finely penciled in black enamel and filled in with thin polychrome enamels to depict a curtain parted to reveal a well-appointed interior setting with one lady painting at a table while her companion watches.

*8 3/8in (21.2cm) diameter*

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

民國 繪彩美人畫竹圖盤



192



193

193

**A CAFE-AU-LAIT GROUND FAMILLE ROSE DISH**

**19th century**

The interior and exterior covered with a café-au-lait glaze, the well brightly enameled with two kinds of blossoming prunus and bamboo, and inscribed with lines of poetic verse and three seals in iron-red, the clear-glazed base incised with the character yue (moon).

5 7/8in (15cm) diameter

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

十九世紀 米黃地粉彩梅竹紋盤



194

194

**TWO FAMILLE ROSE AND GILT DECORATED EXPORT WARES**

**18th century**

The first an armorial platter of elongated octagonal form, painted to the center with the arms of Morgan impaling Wharton, above the motto *SEMPER IN BONA CAUSA PARATUS*, surrounded by a stylized dart pattern and floral swags suspended from rings at the notched corners; the second a lenticular shaped gravy boat, the well finely painted with a collection of antique objects arranged with flowers and fruit, the exterior decorated with four persimmon sprigs.

14 3/4in (37.4cm) long, the larger

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

十八世紀 粉彩描金外銷瓷器兩件

**Provenance**

The armorial platter: acquired in Virginia, October 1981

The gravy boat: acquired in 1989



195

195

**A FAMILLE ROSE 'LANDSCAPE' TEAPOT AND COVER**

**18th century**

Of globular form, delicately enameled around the exterior with a continuous scene of two figures on a rocky riverbank, with mountains in the distance, below a puce and black enameled cell-diaper and lotus blossom band, the domed cover decorated *en suite*, all supported on a short tapered foot ring.

3 4/4in (12.2cm) high

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

十八世紀 粉彩山水圖茶壺

**Provenance**

Acquired 1989

## PROPERTY OF VARIOUS OWNERS

196

### AN YIXING METAL MOUNTED TEAPOT AND COVER

Of compressed baluster shape, the body fitted with a short curved spout at one end and a loop handle at the other, the mouth rims and finial mounted in metal, the inside of the cover impressed with two characters reading *shui ping* (water level), the base incised *ri se leng qing song* (the sunlight cools as it shines through the green pines), signed *Mengchen*.

Length 7 3/8in (18.6cm)

\$6,000 - 9,000

宜興紫砂鑲金屬壺

銘文  
日色冷青松  
孟臣

#### Provenance

Collection of Carl Emil Lendor Nissen, acquired in Beijing during the 1930s

The dates of Hui Mengchen's birth and deaths are uncertain, but he is known to have been active between the Chongzhen and Kangxi reigns. He was famous for making small teapots used for drinking strongly brewed tea. This legacy continued into the Republican period and continues to influence tea drinking in modern times, especially in Guangdong and Fujian provinces. After Mengchen's death, teapots inscribed with his name continued to be made in tribute.

The inscription on the present lot is taken from a poem by Tang dynasty poet Wang Wei.

197

### AN YIXING TEAPOT

Of tubular form, the sides gently flaring towards the base, the mid-section encircled with a raised band, set with a straight tapering spout and a loop handle, the domed cover surmounted by a loop finial, the inside of the cover impressed with one seal reading *Hui*, the foot impressed with seal mark reading *Shousongtang*.

5 1/4in (13.3cm) high

\$3,000 - 5,000

宜興紫砂玉帶紋壺 《惠》《壽松堂》款



196



197

198

**A YIXING 'PEACH TRUNK' TEAPOT**

**Late Qing dynasty**

The body modeled to resemble a trunk section with knots and branches bearing leaves and peaches, the cover similarly decorated, the spout and bail handle also modeled to look like branches, the inside of the cover impressed with signature *Rongqing*, the foot of the teapot sealed *Yixing zisha ming hu* (famous clay teapots of Yixing).

5 1/4in (13.3cm) high

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

清末 宜興紫砂桃紋提梁壺 《榮卿》 《宜興紫砂名壺》款

**Provenance**

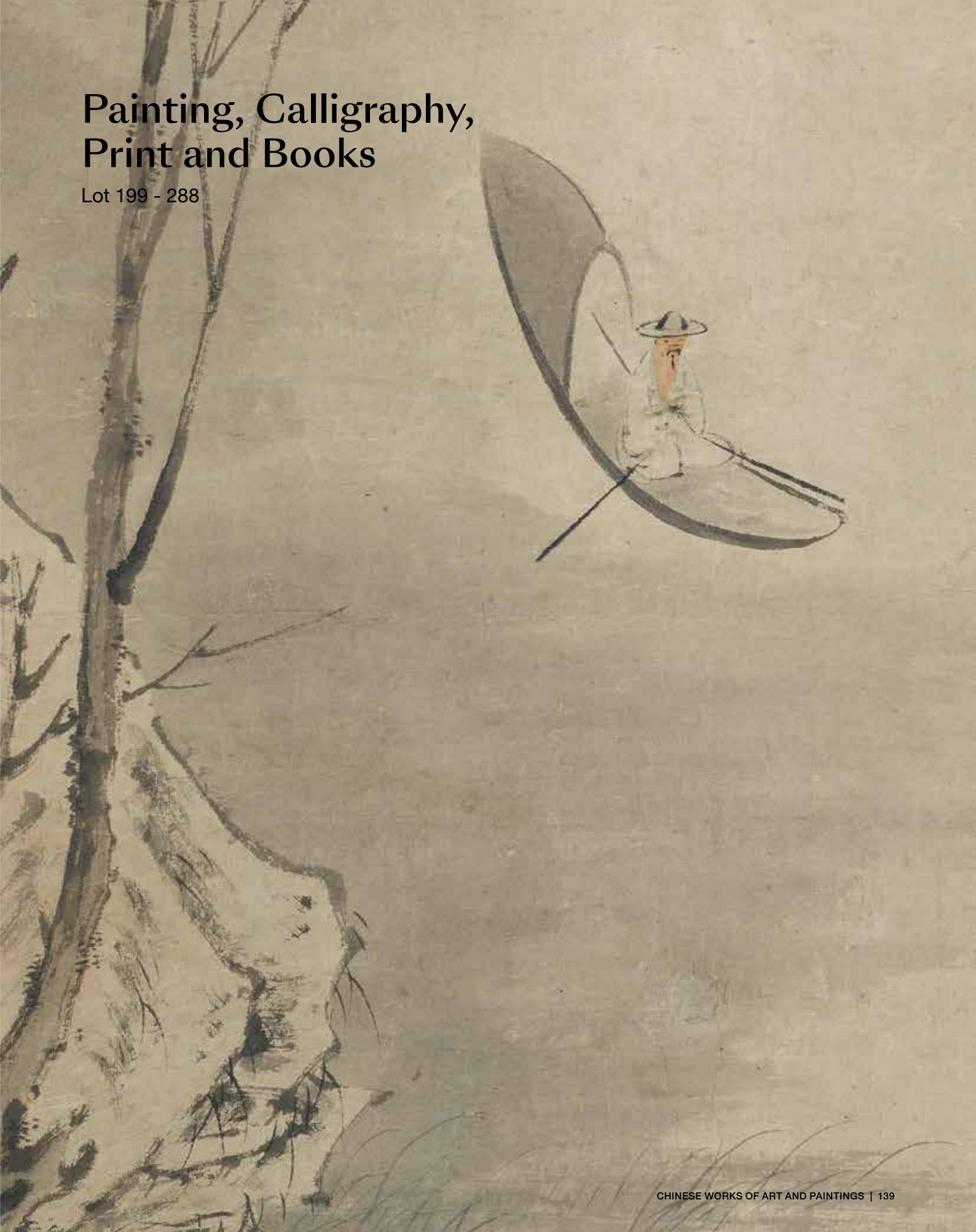
Collection of Carl Emil Lendor Nissen, acquired during the 1950s

Rongqing was a potter known to have been active during the Guangxu period, although his exact dates are unknown. Works with his name have been found in Thailand and there are examples of his signed work with impressed seals in Thai, such as the teapot illustrated in *The Art of the Yixing Potter: The K.S.Lo Collection*, Flagstaff House Museum of Tea Wear, Hong Kong, 1990, cat. no. 70.



# Painting, Calligraphy, Print and Books

Lot 199 - 288



## JINSHI CALLIGRAPHY FROM THE QING XING ZHAI COLLECTION

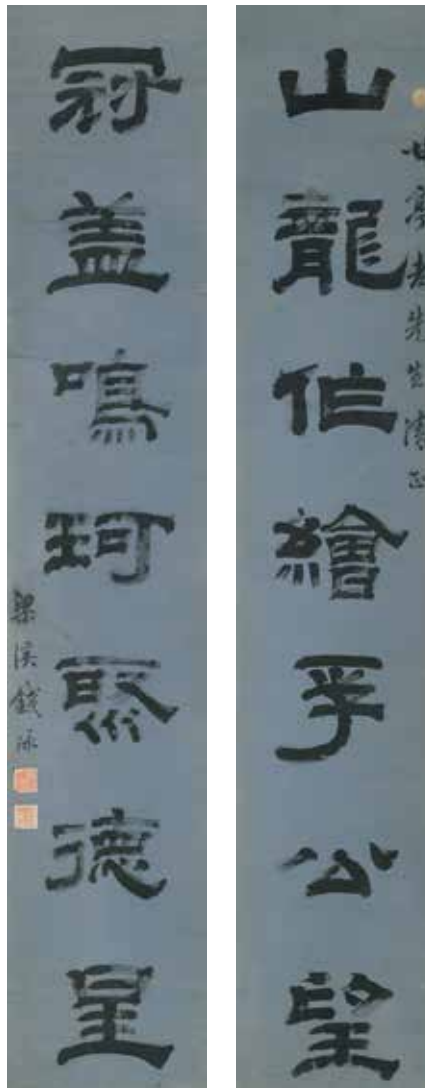
Over the course of nearly 1,500 years, Chinese calligraphers adhered to the orthodox tradition, a strict reliance on the styles of past masters beginning with Wang Xizhi (307-365) and thereafter a canon of accepted artists and masterpieces. In the middle of the eighteenth century this orthodoxy was challenged. Calligraphers began to explore even deeper into the past--prior to Wang Xizhi--to inscriptions inscribed on stone stelae and cast onto bronze vessels. Observing, replicating, and re-interpreting ancient styles of clerical and seal script that pre-dated regular script, calligraphers created Jinshixue (literally studies of metal and stone) calligraphy. The result was at once a dramatic departure from the accepted tradition and an embrace of an even earlier tradition, infusing the written language with a distinctly archaic appearance.

While sharing a common ancient aesthetic, jinshi calligraphy drew on different script sources and interpretations to yield a rich visual variety with broad stylistic vocabulary, even when artists were inspired by contemporaneous styles. Qian Yong's (1759-1844) Calligraphic Couplet in Clerical Script (lot 199) draws on the techniques of Han Dynasty government clerks, with solid strokes with distinctive flaring tips. Yet, it contrasts markedly with the clerical script employed in Yang Xian's (1819-1896) fan (lot 201), with his wavering strokes emulating a monumental inscription engraved on a cliff face (moya) rather than a sober government document that would have been the source for Qian Yong. Wu Xizai's (1799-1870) Calligraphy in Seal Script (lot 205) with its fluid, even strokes--as if written by stylus for a ritual bronze vessel--bears an elegant demeanor. However Zhang Zuyi's (1849-1917) large Calligraphic Couplet in Seal Script (lot 206) demonstrates unabashedly that calligraphy is the art of the brush. Although the brushstrokes retain their rounded form of seal script, the artist employs the flying white technique, exposing the paper ground where the ink thins.

Based on the study of ancient texts, jinshi calligraphy would often be didactic as well as aesthetic. Li Ruiqing's (1867-1920) eight panel set (lot 208) ends with a brief essay of script styles from the state of Qi during the Warring States period, and clearly announces his stylistic influence for this opus. Likewise, Wu Dacheng (1835-1902) in Calligraphy in Seal Script fan (lot 205) cites the calligraphy engraved on the Han Dynasty stone towers near Mount Song for his inspiration. John Wei's (Wei Letang, 1921-2012) Calligraphy in Northern Wei Style Script (lot 212) is a fitting bookend to this single owner group of calligraphy lots. The only artist of the group that traveled and lived in Europe and North America, he was exposed to a far wider range of influences than the other calligraphers. He painted in oil as an Abstract Expressionist and hung his work in exhibitions alongside the paintings of Hans Hartung (1904-1989). Despite that, John Way also authored publications on oracle bone script and bronze inscriptions, and here he has copied the Cuan Bao Zi stele, an anonymous stone inscription dated to the year 404.

Ultimately jinshi calligraphy sought a vision of the past in a quest for the authentic, early sources of the Chinese visual language. This aesthetic movement upended the orthodox tradition that persisted for a millennium and a half, and brought the eyes of calligraphers and scholars to the earliest traces of Chinese culture. By reviving and re-fashioning these texts from antiquity, the calligraphic tradition was expanded to include the long-ignored roots of the written tradition, and thus it is strengthened by the embrace of its own past.

For an excellent synopsis of jinshi calligraphy see Lothar Ledderose "Calligraphy at the Close of China's Empire" in *Art at the Close of China's Empire*, Phoebus 8, p. 189-207, and Qianshen Bai "Chinese Calligraphy in the Mid to Late Qing and Republican Periods" in *New Songs on Ancient Tunes, 19th -20th century Chinese Painting and Calligraphy from the Richard Fabian Collection*, p. 66-79.



199

### PROPERTY FROM THE QING XING ZHAI COLLECTION

199

#### QIAN YONG (1759-1844)

Calligraphy Couplet in Clerical Script

A pair of hanging scrolls, ink on paper, with one dedication, signed *Liangxi Qian Yue*, with three seals of the artist, reading *Meixi, wuyue wangsun*, and *Qian Yong zhi yin*.

64 1/4 x 12in (163.1 x 30.6cm) each scroll

\$3,000 - 5,000

錢詠 隸書七言聯 水墨紙本 立軸一對

#### Provenance

Formerly on long term loan at the Honolulu Art Academy

200

**WU XIZAI (1799-1870)**

Calligraphy in Seal Script  
Folding fan mounted for framing, ink on paper, dedicated to *Mengxing*, inscribed and signed *Rangzhi Wu Xizai*, with one seal of the artist *Rangzhi*, and two collector's seals.  
7 1/2 x 20 3/4in (19 x 52.5cm)

\$2,000 - 3,000

吳熙載 篆書《演連珠》 水墨紙本 扇面鏡片

**Provenance**

Formerly on long term loan at the Honolulu Art Academy



200

201

**YANG XIAN (1819-1896)**

Calligraphy in Clerical Script  
Folding fan mounted for framing, ink on paper, with one dedication, signed *Yang Xian*, followed by one seal of the artist reading *Miao*  
7 3/4 x 22 1/2in (19.7 x 54.8cm)

\$1,500 - 2,500

楊峴 隸書書法 水墨紙本 扇面鏡片

**Provenance**

Formerly on long term loan at the Honolulu Art Academy



201

202

**YU YUE (1821-1906)**

Calligraphy  
Folding fan mounted for framing, ink on gold-flecked paper, with one dedication, signed *Quyuan Yu Yue*, with one seal of the artist reading *Quyuan sou*.

17 1/4 x 20 3/4in (18.5 x 52.5cm)

\$2,000 - 3,000

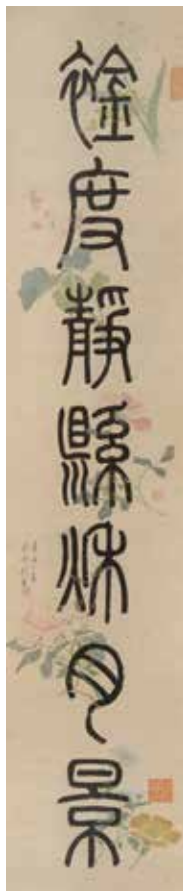
俞樾 書法 水墨灑金箋 扇面鏡片

**Provenance**

Formerly on long term loan at the Honolulu Art Academy



202



203

203

**YI LIXUN (1856-1942)**

Couplet in Seal Script, 1915

A pair of hanging scrolls, ink on printed paper, dated *yimao* year (1915), inscribed and signed *Junzhai Yi Lixun*, with four seals of the artist reading *Lixun, Junzhai liushi hou shu, Shiqing yinguan, a'heng miaoyi*.

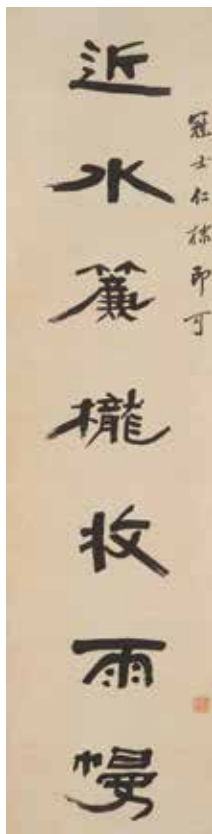
40 1/4 x 8 1/4in (102.2 x 21cm) each

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

伊立勳 篆書七言聯 水墨紙本 立軸一對 一九一五年作

**Provenance**

Formerly on long term loan at the Honolulu Art Academy



204

204

**YAO MENGQI (1838- ?)**

Couplet in Clerical script

A pair of hanging scrolls, ink on paper, with one dedication, signed *Fengsheng Yao Mengqi*, with three artist's seals *Mengqi, Fengsheng suozuo, and Wusong guanzhu*.

49 1/4 x 12 1/4in (125 x 31cm) each scroll

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

姚孟起 隸書七言聯 水墨紙本 立軸

**Provenance**

Formerly on long term loan at the Honolulu Art Academy





205

205

**WU DACHENG (1835-1902)**

Calligraphy in Seal Script

Folding fan mounted for frame, ink on gold-flecked paper, with one dedication, signed *Wu Dacheng*, with one seal of the artist reading *Qingqing*.

6 3/4 x 20 1/8in (17 x 51cm)

\$2,000 - 3,000

吳大澂 篆書集嵩山石闕字 水墨灑金箋 扇面鏡片

**Provenance**

Formerly on long term loan at the Honolulu Art Academy

206

**ZHANG ZUYI (1849-1917)**

Couplet in Seal Script

A pair of hanging scrolls, ink on paper, dated *bingshen* year (1896), with one dedication, inscribed and signed *Zhang Zuyi*, with three artist's seals reading *Zhang Zuyi yin*, *Dixian haiwai guilai shu*, *bingshen*, with one collector's seal *Aoshan jiangcang*.

92 1/2 x 21 1/2in (235 x 54.8cm) each scroll

\$8,000 - 10,000

張祖翼 篆書九言聯 水墨紙本 立軸一對 一八九六年作

**Provenance**

Formerly on long term loan at the Honolulu Art Academy

207

**WANG ZHEN (1867-1938)**

Calligraphy in Running Script

A pair of hanging scrolls, ink on gold-flecked red paper, with one dedication to *Shaolu*, signed *Wuxing Wang Zhen*, with two seals of the artist *Wang Zhen changshou* and *Yiting liushi yihou zuo*.

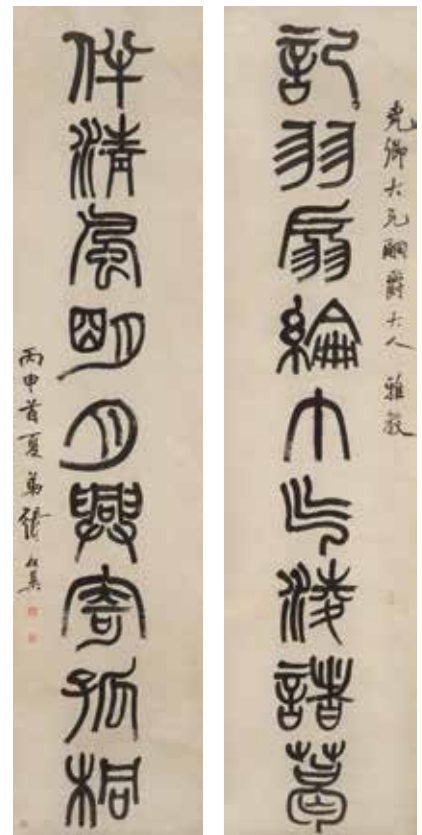
66 1/2 x 14 1/2in (169 x 36.5cm) each scroll

\$4,000 - 6,000

王震 行書七言聯 水墨灑金箋 立軸一對

**Provenance**

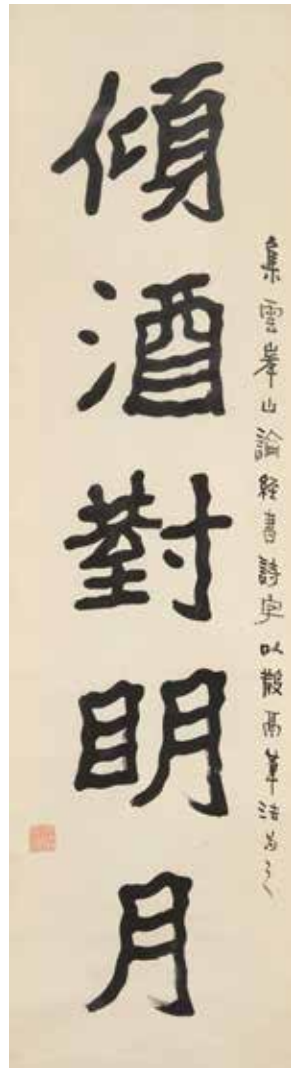
Formerly on long term loan at the Honolulu Art Academy



206



207



208

**LI RUIQING (1867-1920)**

Couplet in Regular Script, 1917

A pair of hanging scrolls, ink on paper, dated *dingsi* year (1917), signed *Qingdaoren*, with four seals of the artist *A mei*, *Qingdaoren*, *huanglong yanzhai*, and *Yumeihua anzhu motuo sandai lianghan liuchao jinshi wenzi*.

57 1/2 x 15 3/8in (146 x 39.1cm) each scroll

\$4,000 - 6,000

李瑞清 楷书五言聯 水墨紙本 立軸一對 一九一七年

**Provenance**

Formerly on long term loan at the Honolulu Art Academy

209

**ZHANG ZUYI (1849-1917)**

Calligraphy in Clerical Script

Folding fan mounted, ink on gold-flecked paper, dated *renchen* (1892), with one dedication, signed *Dixian di Zhang Zuyi*, followed by one seal of the artist *Dixian*, one additional illegible seal. 7 1/2 x 22 1/4in (19 x 56.5cm)

\$1,500 - 2,500

張祖翼 隸書《裴將軍詩》 水墨金箋 扇面 一八九二年作

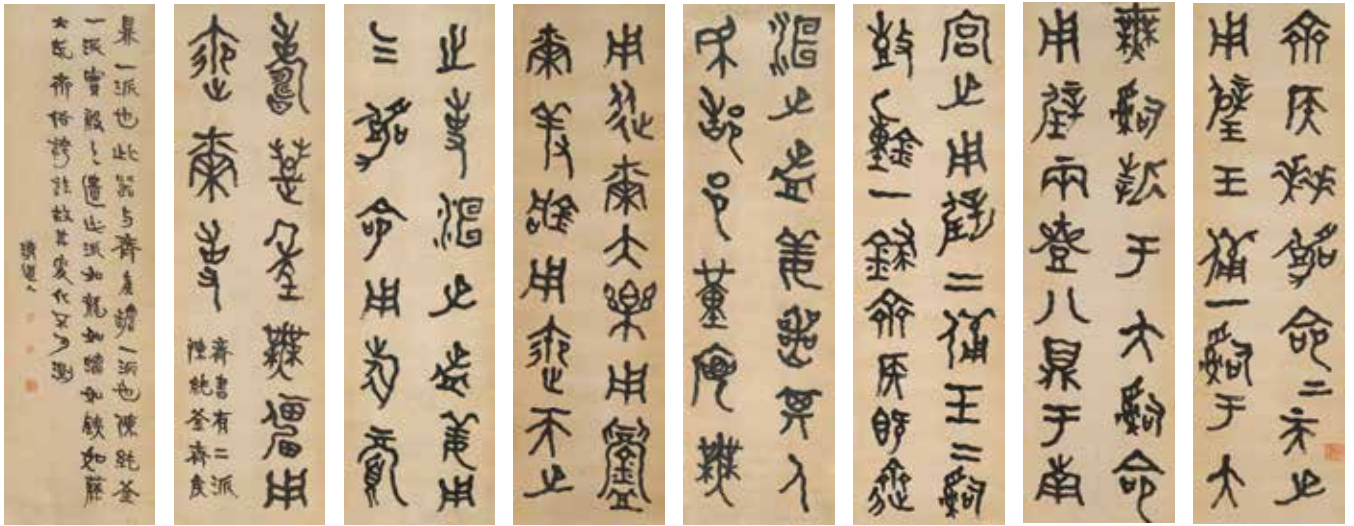
**Provenance**

Formerly on long term loan at the Honolulu Art Academy

208



209



210

**LI RUIQING (1867-1920)**

Calligraphy in Seal Script

Eight hanging scrolls, ink on paper, signed *Qingdaoren*, with four seals of the artist, *A mei*, *Qingdaoren* and *Huanglong yanzhai*, *Qingdaoren wushi hou zuo*.

51 1/2 x 14 3/4in (131 x 37.5cm) each scroll

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

李瑞清 篆書 水墨紙本 立軸八條屏

**Provenance**

Formerly on long term loan at the Honolulu Art Academy



211

211

**ZENG XI (1861-1930)**

Couplet in Running script

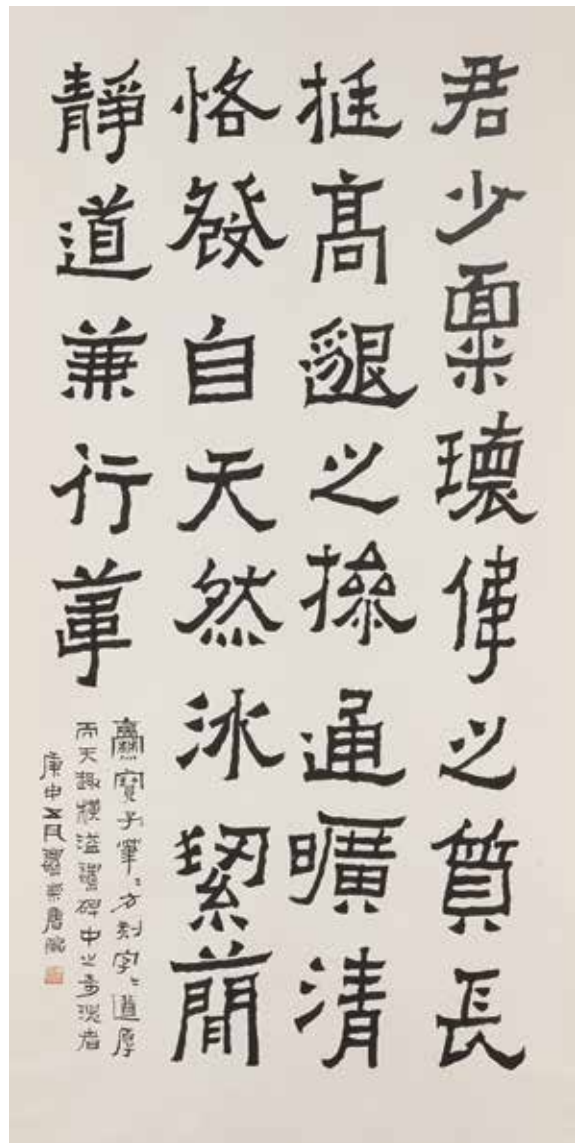
A pair of hanging scrolls, ink on gold-flecked red paper, with one dedication, signed *Nongran Zeng Xi*, with three seals of the artist *Zeng Xi zhiyin*, *Nongran*, and *xin taiping an xi*.  
80 x 17in (203 x 43cm) each scroll

\$3,000 - 5,000

曾熙 行書七言聯 水墨灑金箋 立軸一對

**Provenance**

Formerly on long term loan at the Honolulu Art Academy



212

212

**JOHN WAY (WEI LETANG, 1921-2012)**

Calligraphy in Northern Wei Style Script, 1980

Hanging scroll, ink on paper, comprising part of the text of the Cuan Bao Zi stele (404), dated *gengshen* year (1980), inscribed and signed *Wei Letang*, with one seal of the artist reading *Wei Letang*.  
53 1/8 x 27in (135 x 68cm)

\$1,500 - 2,500

魏樂堂 臨《爨寶子碑》 水墨紙本 立軸 一九八〇年作

**Provenance**

Formerly on long term loan at the Honolulu Art Academy

**Exhibited**

Taipei National Museum of History, 1981

Wei Letang (John Way) was born in Shanghai, but relocated to Hong Kong after 1949. Later immigrating to the United States, he eventually settled in San Francisco in the 1990's. Widely praised for his abstract compositions of oil on canvas or paper, the artist also received accolades for his calligraphy. In 2001 his work was featured in a solo exhibition at the Shanghai Art Museum.

**PROPERTY FROM THE COLLECTION OF MARK S. PRATT**

213

**ATTRIBUTED TO LAN YING (1585- C.1664)**

Landscape, 1624

Hanging scroll, ink and color on silk, dated *jiazi* year (1624), inscribed and signed *tianshu Lan Ying*, followed by illegible seals.  
*73 1/2 x 16 3/8in (186.7 x 41.5cm)*

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

(傳) 藍瑛 山水人物 設色絹本 立軸 一六二四年作





214

**PROPERTY FROM THE QING XING ZHAI COLLECTION**

214

**ATTRIBUTED TO BIAN JINGZHAO (15TH CENTURY)**

A Pair of Geese

Hanging scroll, ink and color on silk, bearing a date of *jingtai yuannian* (1450), a signature of *Bian Jiangzhao*, followed by a seal reading *Bian Jingzhao*.

68 x 32 5/8in (172.8 x 82.9cm)

**\$8,000 - 10,000**

(傳) 邊景昭 雙鵝圖 設色絹本 立軸



215

**PROPERTY OF VARIOUS OWNERS**

215

**ANONYMOUS**

Golden Pheasant and Peony, 17th/18th century

Mounted and framed, ink and color on silk.

68 1/4 x 34 3/4in (173.3 x 88.3cm)

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

佚名 錦雞牡丹 設色絹本 鏡框 十七/十八世紀

**Provenance**

Erika Brooks Gallery, Philadelphia, 1984



216



216

216

**TWO RARE SUZHOU PRINTS OF LADIES WITH CHILDREN**

**18th century**

Two woodcut prints, xylographs, hand colored and framed and glazed.

37 1/2 x 21 1/2in (95.2 x 54.6cm);

26 1/2 x 19 1/2in (67.3 x 49.5cm)

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

蘇州版畫 鏡框兩幅 十八世紀

It is quite uncommon for Suzhou prints to come to market. Produced in the 17th and 18th century these rare survivors offer a compelling glimpse into the aesthetics of the period and are one of many highlights in the history of Chinese printmaking. Often made in diptychs, triptychs and tetrptychs their subject matter ranged from city views to ladies with children, as seen in this lot. For recent scholarship on these uncommon prints see Gao Fumin *Kang Qian Sheng Shi "Suzhou Ban"* 康乾盛世「蘇州版」, Shanghai, 2014 and Zhang Ye *The Study of Western-Influenced Gusu Prints* 洋風姑蘇版研究, Beijing, Wenwu Chubanshe, 2012. Zhang Ye's investigation based on his doctoral thesis examines the impact of European aesthetics and theorizes that these prints were made primarily produced for export.



217



218

217

**ANONYMOUS**

Literati Gathering in a Garden, 17/18th century

A four-fold screen, ink and color on silk.

30 3/4 x 55 7/8in (78.1 x 142cm)

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

佚名 學士圖 設色絹本 四扇屏風 十七/十八世紀

218

**ANONYMOUS**

Peach Blossom Spring, 17th/18th century

Mounted, framed and glazed, ink and color on silk.

51 1/4 x 30in (130.2 x 76.2cm)

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

佚名 桃花源 設色絹本 鏡框 十七/十八世紀





219

PROPERTY FROM THE COLLECTION OF MARK S PRATT

219

**WANG SHIYI (17TH CENTURY)**

Fighting for Water

Hanging scroll, ink and color on paper, inscribed and signed *Wang Shi Yi*, with one artist's seal reading *Shiyi*, colophons by Wang Shimin (dated 1679), Shen Quan, and Chen Tingjing (dated 1679), with additional collectors's seals, including *tingfeng lou* and *Jize*.  
37 x 20in (94 x 50.8cm)

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

王時翼 爭水圖 水墨紙本 立軸

The artist was a native of Taicang, cousin of Wang Shimin. The painting described a group of peasants fighting over water. The three inscriptions on the painting all indicate farmers were suffering from a prolonged dry weather. Wang Shimin and Cheng Tingjing's are both dated *yiwei* year (1679), a year historically recorded with a severe drought sweeping over the Jiangnan area.

According to the titleslip and collector's seals, the painting was formerly in the collection of Pan Zhengwei (潘正煒, 1791-1850).



220

220

**ATTRIBUTED TO DONG QICHANG (1555-1636)**

Landscape

Hanging scroll, ink and color on gold-flecked paper, inscribed and signed *Dong Xuanzai*, with one seal of the artist *Dong Qichang yin*, with three collectors' seals at lower left *jinshi zhai cang*, *Shigen jiancang*, and *Yuan Hao shu?*, and mounted with a colophon by Yuan Hao (Qing dynasty), with four seals reading *Yuan Hao*, *Shigen*, *motan fo*, and *changsheng*.  
24 x 10 1/4in (61 x 26cm)

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

(傳) 董其昌 山水 設色薩金箋 立軸



221

**LI LIUFANG (1575-1629)**

Ink Landscape, 1621

Hanging scroll, ink on satin, dated *Tianqi gaiyuan* (1621), with one dedication, inscribed and signed *Li Liufang*, with two seals of the artist, *Li Liufang yin* and *Changheng*, with three collectors' seals, reading *yezhi waishi*, *Mi Zhangyang shuhua ji*, and *Zhang Chaan cangpin* (on the mounting border), title slip by Feng Zhanyuan (active 19th century).

68 1/2 x 18 3/4in (174 x 47.5cm)

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

李流芳 山水 水墨綾本 立軸 一六二一年作

222

**ZHANG FENG (D. 1662)**

Snow Landscape with boat, 1648  
Hanging scroll, ink and color on paper,  
dated *wuzi* year (1648), inscribed and signed  
*Shangyuan laoren Zhang Feng*, followed  
by one seal of the artist, *Shangyuan Zhang  
Feng*, with three collectors' seals, *loudong  
Bi Yuan jianchang*, *Cai Youshi pingsheng  
zhenshang*, and *Dantu Chen Liu*.  
24 3/4 x 14 5/8in (63 x 37.2cm)

\$25,000 - 40,000

張翹 江上獨坐 設色紙本 立軸 一六四八年作

**Provenance**

Purchased at Jiuhuatang, Hong Kong,  
1960's

Zhang Feng was a native of Nanjing. He  
lived through the turmoils of the Ming Qing  
transition. Although the artist did not follow  
any particular style or master, art critics  
from the past considered him excelling  
at landscape, figure, and bird and flower  
painting.





224

223  
No Lot

224

**ATTRIBUTED TO FAN QI (1616-CA. 1694)**

Gazing at Waterfall

Hanging scroll, ink on paper, inscribed and signed *Fan Qi*, followed by one artist's seal reading *Fan Qi yin*, with four collectors' seals *Yixuan guomu*, *Yinshi xiantang zhencang jinshi shuhua zhi zhang*, *dingchou jiehou yucun*, and *Zhichen suocang*, mounted with an inscription by Pan Feisheng (1858-1934) above the painting, dated *dingmao* (1927).

23 x 14 3/4in (58 x 37.2cm)

\$5,000 - 7,000

(傳) 樊圻 觀瀑圖 水墨紙本 立軸

225

**HUANG DING (1660-1730)**

Summer Mountain, 1710

Hanging scroll, ink on paper, dated *gengyin* year (1710), inscribed and signed *Duwang Huang Ding*, with three seals of the artist, reading *Huang Ding zhi yin, zungu* and *yushan*, with one collector's seal.

50 x 20 3/4in (127 x 52.7cm)

**\$30,000 - 50,000**

黃鼎 夏山圖 水墨紙本 立軸 一七一〇年作

**Provenance**

Purchased at Jiuhuatang, Hong Kong, 1960's



225



226

226

**Lǚ XIANG (18TH CENTURY)**

Landscape

Hanging scroll, ink and color on silk, inscribed and signed *Yinlan jushi*, with two seals of the artist, reading *Lǚ Xiāng zhī yīn* and *Lǚ Zīyú*.

44 x 19 7/8in (111.7 x 50.4cm)

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

呂翔 隔江望山 設色絹本 立軸

**Provenance**

Acquired in Guangzhou, 1980's

Lǚ Xiāng, courtesy name Zīyú, Tēngyú, pseudonym Yīnlán, was a native of Shunde, Guangdong. Very few paintings by the artist have survived. There is a set of four landscape paintings by the artist in the collection of Dongguan Museum, Guangdong.



227

227

**WAN QIU 17TH//18TH CENTURY**

Watching the Waterfall

Hanging scroll, ink and color on paper, inscribed and signed *Wan Qiu*, followed by one seal reading *Wan Qiu*, with eight collectors' seals.

51 x 11 1/2in (127.8 x 29.4cm)

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

晚秋 登山觀瀑 設色紙本 立軸



228

**PROPERTY FROM THE QING XING ZHAI COLLECTION**

228

**DONG BANGDA (1699-1769)**

Landscape after Shen Zhou, 1744

Hanging scroll, ink and color on paper, inscribed and signed *Dong Bangda*, dated *jiazi* year (1744), with four artist's seals reading *Penglai diyi feng*, *Bangda zhiyin*, *Feiwen*, and *Yangkong eryou*, with additional four collectors' seals, including *Jiyuan zhencang*, the colophon on the mounting boarder by *Chen Yusheng* (1846-1920), dated *Jiayin* year (1914), followed by two seals *Chen Yusheng yin* and *Taishi shi*, the titleslip also by *Chen Yusheng*.  
67 1/4 x 34 1/2in (171 x 87.6cm)

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

董邦達 高山流水圖 水墨紙本 立軸 一七四四年作

*Chen Yusheng* (陳遜聲, 1846 – 1920) was an esteemed book and painting collector. His extensive collection was once stored in the library of his private garden named *Jiyuan* at his hometown *Zhuji*.



229



230

**PROPERTY FROM THE COLLECTION OF MARK S PRATT**

229

**ATTRIBUTED TO ZHANG YIN (1761-1829)**

Landscape  
Hanging scroll, ink and color on paper, bearing two seals of the artist,  
reading *Zhang Yin zhi yin* and *Xi'an*.  
26 3/8 x 15 3/4in (67 x 40cm)

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

(傳) 張峯 臨江觀峭壁 設色紙本 立軸

**Provenance**

Purchased from Ma Chi-tso (Ma Jizuo, 1915-2009), in Taipei late  
1950's-early 1960's

230

**WANG CHEN (1720-1797)**

Ink Landscape, 1752  
Hanging scroll, ink on paper, dated *renchen* year (1752), with one  
dedication, inscribed and signed *Pengxin Wang Chen*, with one seal  
of the artist, reading *Wang Chen si yin*.  
23 3/4 x 16 5/8in (57.9 x 42.2cm)

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

王宸 山水 水墨紙本 立軸 一七五二年作

**Provenance**

Acquired at Jiuhuatang, Hong Kong, 1960's





231

**AFTER QIAN WEICHENG (1720-1772)**

Landscape album

Eight album leaves, mounted for framing, the final leaf inscribed *chen Qian Weicheng gong hua* with two seals of the artist, reading *chen Qian Weicheng* and *gong hua*, the first leaf with a likely spurious collector's seal of the Qianlong emperor, the final leaf with an inscription dated *bingwu* (1786) signed *yubi* (imperial brush), with three calligraphers' seals and two additional collectors' seals.

9 x 5 1/4in (22.8 x 13.3cm) each leaf

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

(仿) 錢維城 山水冊頁 設色紙本 鏡片八幅

題款: 丙午年新秋, 小林棲鳥, 盆蘭初放, 涼雨襲人, 頗與塵事相遠, 案前羅有維城所畫此冊, 展玩之如身入靈境中, 因x之。御筆。



232

232

**ATTRIBUTED TO YUN SHOUPING (1633-1690)**

Willow and Blossoms

Hanging scroll, ink and color on silk, inscribed and signed *baiyun waishi Shouping*, with three seals of the artist, *Shouping*, *Yun Zhengshu*, and *Nantian xiaoyin*, with four collectors' seals, including *Anwu Zhu shi jiacang*, *Zhichen jianshang*, *Penglai Gaoshi jiancang shuhua yin*, and one illegible seal.

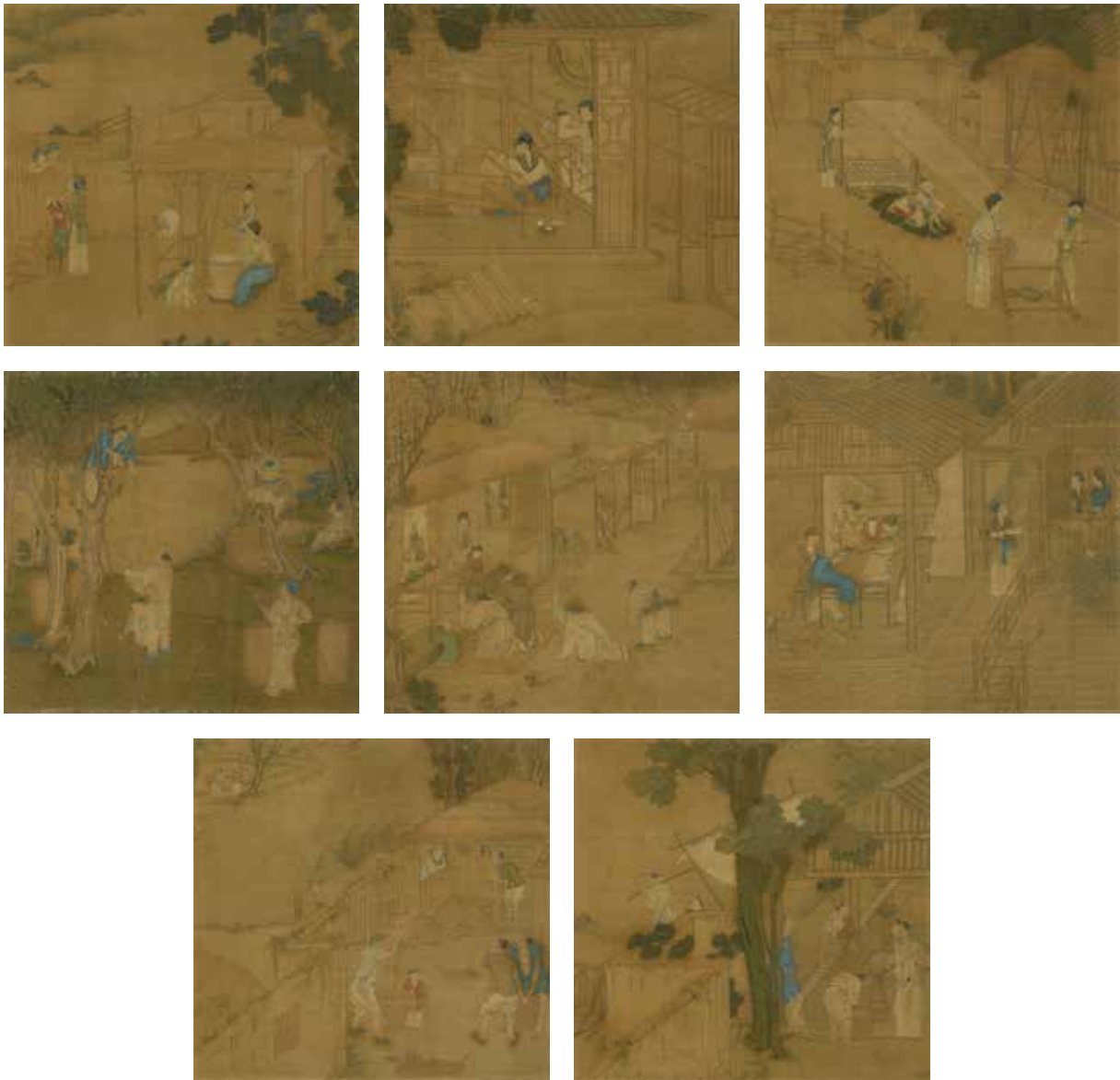
26 3/4 x 16 3/4in (68 x 42.5cm)

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

(傳) 惲壽平 柳拽桃花 設色絹本 立軸

**Provenance**

Purchased at Jiuhuatang, Hong Kong, 1960's



**PROPERTY OF VARIOUS OWNERS**

233

**AFTER JIAO BINGZHEN (FL.1689-1726)**

Scenes of Silk and Rice Production

A series of 24 loose album leaves, ink and color on silk, each leaf illustrating various aspects rice and silk production of the 1696 woodblock printed version of the *Gengzhi tu*, with a wood box. 8 3/4 x 9 1/8in (22 x 23cm), each leaf

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

(仿) 焦秉貞 耕織圖 設色絹本 冊頁

Didactic images of silk and rice production first appeared in Chinese culture around 1145 with the Southern Song dynasty court painter Lou Shou (1090-1162). Accompanied by poetic inscriptions describing the individual steps of production, these imperially sponsored images demonstrated the Emperor's interest in fostering sound agricultural and sericulture practices for these key economic engines--and sources of food and clothing for the nation, as well as government revenue through taxation.

In the seventeenth century the Kangxi emperor commission the court artist Jiao Bingzhen to create a new edition of the *Gengzhi tu*, which was published as woodblock printed albums in 1696. As a result of the book's wide distribution, the imagery from the 1696 edition soon began appearing in a variety of media, on porcelain vases, lacquer screens, fine embroidery, and back to paintings, as seen in the present lot.



234

234

**JIANG LIAN (ACTIVE CIRCA 1818-1850)**

Figures in a Garden, 1831

A pair of paintings, framed and glazed, ink and color on paper, one with a date of *xinmao* year (1831), both signed *Jiang Lian*, each with two seals of the artist *Jiang Lian zhiyin* and *xianghu*.

42 1/2 x 13in (108 x 33cm) each

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

蔣蓮 人物圖 設色紙本 鏡框兩幅 一八三一年作



235

235

**AFTER GAI QI (1774-1829)**

Figure in An Autumn Landscape

Mounted, framed and glazed, ink and color on silk, bearing a date of *guiwei* (1823), inscribed and signed *Yuhu shanren Gai Qi*, followed by a seal reading *Gai Qi*, with an additional round illegible seal.

40 x 12 3/4in (101.6 x 32.4cm)

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

(仿) 改琦 秋聲圖 設色絹本 鏡框

**Provenance**

Erika Brooks Gallery, Philadelphia, 1983



236

236

**GAI QI (1774-1829)**

Woman under a tree, 1827

Hanging scroll, ink and color on silk, dated *dinghai* (1827), inscribed and signed *Qixiang Gai Qi*, with one seal of the artist *Gai Bowen*.  
11 1/8 x 12 1/2in (28.3 x 31.8cm)

\$1,200 - 1,800

改琦 仕女圖 設色絹本 立軸 一八二七年

237

**TANG LUMING (1804-1874), TIAN RENXI (?-1860)**

Fan painting of a woman and a fan of calligraphy, 1859

Two round fans mounted on one hanging scroll, ink and color on silk, both dated *jiwei* year (1859), dedicated to *Xiangpu*, the painting with one artist's seal *Lemin*, the calligraphy signed *Tian Renxi*, followed with two illegible seals.

painting: 9 3/4 x 9 3/4in (24.8 x 24.8cm);

calligraphy: 8 1/4 x 8 3/4in (21 x 22.2cm)

\$1,000 - 1,500

湯祿名 田人熙 仕女團扇及書法團扇 設色絹本 立軸 一八五九年作



237





238



239

**PROPERTY FROM THE QING XING ZHAI COLLECTION**

238

**LI HONGZHANG (1823-1901)**

Couplet in running script

A pair of hanging scrolls, ink on paper, signed *Hefei Li Hongzhang*, followed by two seals of the artist *Li Hongzhang yin* and *Shaoquan*, with two collector's seals *haichang Qian Jingtang cang* and *Qian Jingtang cang* on each scroll.

62 1/2 x 13in (159 x 33cm) each scroll

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

李鴻章 行書八言聯 水墨紙本 立軸一對

239

**YONGXING (1752-1823)**

Calligraphy "Fu"

Hanging scroll, ink on wax paper, signed *Cheng Qinwang*, with two seals of the artist, *Cheng Qinwang* and *Yi jin zhai yin*.

50 x 24 1/2in (124.4 x 62cm)

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

永理 書法 水墨蠟箋 立軸

Formerly on loan to Iris & B. Gerald Cantor Center for Visual Arts, Stanford University, March 2000-February 2003



241 detail

240

**ANONYMOUS**

Calligraphy "Fu"

Hanging scroll, ink on yellow wax paper.

77 x 35 3/8in (195.7 x 89.9cm)

\$3,000 - 5,000

佚名 書法 水墨蠟箋 立軸

Formerly on loan to Iris & B. Gerald Cantor Center for Visual Arts, Stanford University, March 2000-February 2003

**PROPERTY OF VARIOUS OWNERS**

241

**AN IMPERIAL EDICT**

Daoguang period, 1836

Handscroll, ink and colored ink on silk brocade, opening with the woven characters Fengtian Gaomin (By command of Heaven)

flanked by two dragons, followed by parallel text in Chinese and

Manchu, dated the 25th year of Daoguang (1836).

12 3/8 x 141 1/2in (31.4 x 359.4cm)

\$3,000 - 5,000

清道光誥命 設色織錦 手卷 一八三六年



240



242

242

**TWO IMPERIAL COPPERPLATE PRINTS**

Daoguang Period, 1830

Two copperplate engravings, matted, framed and glazed, from a series of originally ten prints *Pingding Huijiang Desheng Tu* commemorating the Daoguang emperor's suppression of an uprising in East Turkestan, the first, *The Battle of Korping*, the second *The Recapture of Khotan and Capture of the Rebel Chief Garla*, each with a printed imperial inscription.

35 1/2 x 20 1/4in (90 x 51.4cm) each print

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

平定回疆得勝圖「柯爾坪之戰及收復」及「闐之戰」  
銅版畫 鏡框兩幅 一八三〇年

Following the precedent of his grandfather the Qianlong emperor, who ordered seven series of copperplate prints commemorating his victorious military campaigns, the Daoguang emperor ordered a series of ten prints to celebrate the Qing army's victory and second campaign in Kashgar against the rebel Jahangir during the years 1826-1829. Unlike the majority of the Qianlong prints, which were produced in Europe, the Daoguang prints were produced domestically in Beijing. In addition, the print runs for the Daoguang prints were dramatically smaller, with only sixty sets produced. As a result the 1830 prints are far more scarce and rare in the market than the earlier Qianlong editions.





244

PROPERTY FROM THE QING XING ZHAI COLLECTION

243

**ANONYMOUS**

Calligraphy "Long"  
Hanging scroll, ink on paper.  
64 3/4 x 33 1/8in (164.5 x 84.1cm)

\$3,000 - 5,000

佚名 書法 水墨蠟箋 立軸

244

**WANG XUN (1846-1915)**

Poem in Running Script, 1900  
Folding fan mounted for framing, ink on paper, dated to *gengzi* (1900), with one dedication to *Buqing*, signed *Yuanruo Wang Xun*, with two seals of the artist reading *Wang Xun* and *Pingyang*.  
7 1/8 x 21 1/8in (18 x 54cm)

\$1,000 - 1,500

汪洵 行書臨米芾《砂步詩帖》二首 設色紙本 扇面鏡片 一九〇〇年作



243



245



246

245

**WU HUFAN (1894-1968)**

Calligraphy in Running Script  
Folding fan mounted for framing, ink on paper, with one dedication to *Kunxiang*, signed *Wu Hufan*, with one seal of the artist reading *Qian'an*.  
7 x 20 1/4in (18 x 51.5cm)

\$2,500 - 4,000

吳湖帆 行書 水墨紙本 扇面鏡片

**PROPERTY OF VARIOUS OWNERS**

246

**WU SHIXIAN (1856-1919)**

Traveling among the Rivers and Mountains, 1899  
Framed and glazed, ink and color on paper, dated *yihai* (1899), inscribed and signed *Shixian*, with one artist's seal reading *Shixian*.  
51 x 15 1/8in (129.5 x 38.4cm)

\$2,000 - 3,000

吳石僊 溪橋行旅圖 設色紙本 鏡框 一八九九年作

**Provenance**

Collection of Arthur Haffkin (1902-1991)  
Private Collection, United Kingdom

**Exhibited**

Herbert Art Gallery and Museum, Coventry, July 11- August 9, 1964,  
*Modern Chinese Paintings from the Haffkin and Other Collections*,  
No 33



247

247 <sup>W</sup>

**AFTER GU JIANLONG (1606-1687)**

Immortal Gathering, 18th/19th century

Framed, ink and color on silk, with an inscription lower left reading  
*Jinmen huashi Gu Jianlong hua* followed by one illegible seal.

42 3/4 x 105in (108.5 x 266.7cm)

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

(仿) 顧見龍 群仙圖 設色絹本 鏡框 十八/十九世紀



248

248

**LIU ZHAOTING (QING DYNASTY)**

Boneless Lotus

Hanging scroll, ink and color on silk, signed *Jiangxia Liu Ling*, with two illegible seals.

70 1/2 x 40 1/4in (179 x 102.2cm)

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

劉照亭 沒骨荷花 設色絹本 立軸

**Provenance**

Acquired in Guangzhou, 1989



249

249

**AFTER QIU YING (1494-1551/2)**

Palace Ladies with Cats

Hanging scroll, ink and color on silk, with a spurious signature of *Shifu Qiu Ying zhi*, bearing a seal of *Shizhou*, with two additional illegible seals.

28 1/4 x 12 1/8in (71.8 x 31cm)

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

(仿) 仇英 出浴圖 設色絹本 立軸



250

250

**A INFORMAL ANCESTOR PORTRAIT**

19th century

Hanging scroll, ink and color on paper.

58 1/2 x 32 1/8in (148.6 x 81.6cm)

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

祖先像 設色紙本 立軸 十九世紀



251

251

**AN INFORMAL ANCESTOR PORTRAIT**

19th century

Hanging scroll, ink and color on paper.

51 x 26in (129.5 x 66cm)

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

祖先像 設色紙本 立軸 十九世紀



252

252

**AFTER ZHAO WENSHU (1595-1634)**

Hibiscus and Ducks

Hanging scroll, ink and color on silk, bearing a date of *gengwu* (1630), with a spurious signature of *Zhao Wenshu* followed by *Zhao Wenshu yin*, with additional spurious imperial collection seals.

52 x 20in (132.1 x 51cm)

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

(仿) 趙文倣 芙蓉水禽 設色絹本 立軸

**Provenance**

W. J. Daniel Gallery, Philadelphia, 1976

253

**AFTER QIAN XUAN (1235-1305)**

Flower and Insects, 19th century

An album with twelve leaves, ink and color on silk, bearing a date *yanyou yuannian* (1314) and a signature of *Qian Xuan* on the last leaf, followed by two artist's seals, *Qian Xuan* and *Shunju*, with additional seals on each leaf.

11 1/4 x 7 3/4in (28.5 x 19.7cm)

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

(仿) 錢選 錦色花卉 設色絹本 冊頁 十九世紀

**Provenance**

T. Z. Shiota (according to the label)



253



254

**ANONYMOUS**

Deity Procession

Handscroll, ink on paper, with a collector's seal *Yuexuelou jiancang jinshi shuhua tuji zhi zhang*.

11 5/8 x 62 3/4in (29.6 x 159.5cm)

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

佚名 群仙圖 水墨紙本 手卷



254 (detail)

255

**ANONYMOUS**

Luohans Crossing a River, 19th century  
Framed, ink and color on silk, a section of a handscroll depicting Luohans crossing a river, with spurious signature and seals of Tang Yin, followed by additional inscriptions and collectors' seals, including Li Fangzhan, Wu Qiaonian, and Weng Fanggang.

12 3/8 x 59in (31.4 x 149.9cm)

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

佚名 羅漢過河圖 設色絹本 鏡框 十九世紀

**Provenance**

E&J Frankel, New York, 10 October 1981



255

256

**AFTER ZHAO MENGFU (1254-1322)**

Hunting Scene

Handscroll, ink and color on silk, bearing a spurious signature of *Wuxing Zhao Mengfu* and a seal reading *Zhao Mengfu yin*.

12 1/8 x 132in (30.8 x 335.3cm)

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

(仿) 趙孟頫 射獵圖 設色絹本 手卷

**Provenance**

Erika Brooks Gallery, Philadelphia, 1985



256 (detail)



257

**LAMQUA (ACTIVE 1825-1860)**

Portrait of Ah You

Oil on woven cotton canvas, framed, with an inscription on the reverse of the stretcher reading "Xianfeng jiu nian (1859) Guangdong huashi Lingua Guan Xiaocun xie Aomen sanban Yayou xiang" (Ninth year of Xianfeng reign (1859) Guangdong artist Lamqua Guan Xiaocun painted a portrait of Ah You, sampan (boat woman of Macao).

14 x 11in (35.5 x 28cm)

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

啱峴 關曉村 亞有肖像圖 布面油畫

**Provenance**

Frost and Reed Ltd, London, by repute (label on reverse)

This charming depiction of young woman bears the hallmarks of the Chinnery/Lamqua style that flourished in the early 19th century China Trade painting Macao and Guangdong. The subject's gentle smile, a touch of vivid red in the lips and flashes of light from the distant fire beneath the pagoda and in the finger ring of the sitter are the aesthetic attributes from this school of painting. Both George Chinnery (1774-1852) and Lamqua were known to have depicted a Tanka (Danjia minority) boatwoman named Ah You or Ah Loy as their model.

For a close look at Lamqua's work, see Patrick Conner's "Lamqua Western and Chinese Painter" in *Arts of Asia*, vol 29 no 2, pp 46-64, including another painting with a similarly inscribed stretcher, figure 27.





258

**QI BAISHI (1864-1957)**

Fish of Longevity and Prosperity, 1953

Ink on paper, matted, titled *chang nian da gui*, dedicated to *Qiaowen*, dated *guisi* (1953) and signed *Baishi*, with three artist's seals reading *Qi Da*, *gui meng kan ci yu*, and *Huiwutang* and one collector's seal.  
32 x 18 1/4in (81.5 x 46cm)

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

齊白石 長年大貴 水墨紙本 鏡片 一九五三年作

**Provenance**

Bonhams Hong Kong, 23 November 2012, lot 713  
Formerly in the collection of the paleographer Ma Kwok Kuen 馬國權 (1931-2002)

A similar painting of mandarin fish is illustrated in *Celestial Skillfulness: the Calligraphy and Painting of Qi Bai-shi Masterpieces from Liaoning Provincial Museum*, National Museum of History, Taipei, 2011, p.177



259

**QI BAISHI (1864-1957)**

Millet and Mantis, 1948

Framed and glazed, ink and color on paper, inscribed and signed *Baishi Laoren*, with one seal of the artist *Jieshan weng*, dated eighty-eight years old (1948).

39 3/4 x 13in (101 x 33cm)

**\$50,000 - 60,000**

齊白石 螳螂金粟 設色紙本 鏡框 一九四八年作

**Provenance**

Received as a gift from a neighbouring Chinese scholar in Hong Kong in 1958

Collection of Dr. George Kent (1928-1995) and Mrs. Kent



260

**XU BEIHONG (1895-1953)**

Horse Drinking Water, 1943

Framed and glazed, ink and color on paper, dated 1943, inscribed and signed *Beihong*, with one seal of the artist *Donghai wangsun*.  
11 1/2 x 13 3/8in (28.6 x 33.8cm)

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

徐悲鴻 駿馬飲水圖 設色紙本 鏡框 一九四三年作



Blanchette Rockefeller, Marshall Balfour, Rajkumari Amrit Kaur (Indian Health Minister), John D. Rockefeller III, Margaret Balfour dated 1954



Stamped label on outside mounting

261

**XU BEIHONG (1895-1953)**

Horse, 1944

Hanging scroll, ink and color on paper, with an artist's inscription reading *jiashen zhong chun* (1944, middle spring) and signed Beihong, with one artist's seal reading *Donghai Wang Sun*.

29 3/4 x 19 3/4in (75.5 x 50.1cm)

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

徐悲鴻 奔馬圖 設色紙本 立軸 一九四四年作

**Provenance**

Acquired in Beijing in 1946-7 by Dr. Marshall C Balfour (1896-1976), head of the Rockefeller Foundation's Far East office, thereafter by descent





262



263

262

**ZHU WENHOU (1895-1961)**

Animals

Four hanging scrolls, ink and color on paper, depicting tigers, lions, leopards and elephants, each scroll inscribed by the artist, each scroll with two or three artist's seals, the outer title slips also inscribed by the artist, with the elephant scroll dated *dinghai* year (1947).  
43 1/8 x 11 1/2in (110.5 x 29.2cm) each scroll

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

朱文侯 猛禽圖 設色紙本 立軸四幅

263

**WU DAOLIN (1910-AFTER 1953)**

Bodhisattva, 1944

Mounted for framing, ink and color on silk, dated *jiashen* (1944), inscribed and signed *Wujun Wu Daolin*, with two seals of the artist reading *Wu Daolin yin* and *Shaoyun*.  
40 7/8 x 14 1/8in (103.8 x 35.9cm)

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

吳道鄰 菩薩像 設色絹本 鏡片 一九四四年作



264

**HUANG JUNBI (1898-1991)**

Landscape

Mounted, ink and color on paper, signed *Junbi*, with two seals of the artist, reading *Huangshi* and *Junbi*.

22 x 11 5/8in (56 x 29.5cm)

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

黃君璧 樹蔭古屋 設色紙本 鏡片



265

**PU RU (1896-1963)**

Landscape

Handscroll, ink and color on silk, inscribed and signed *Pu Ru*, with one seal of the artist reading *Pu Ru*.

3 7/8 x 54 5/8 in (9.9 x 138.8 cm)

**\$8,000 - 10,000**

溥儒 緣蔭古寺 設色絹本 手卷





**PROPERTY FROM THE QING XING ZHAI COLLECTION**

266

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

Landscape, 1987

Hanging scroll, ink and color on paper, dated *dingmao* (1987),  
inscribed signed *Jiqian*, with one artist's seal reading *Jiqian zao*.

20 3/4 x 20 1/8in (52.8 x 51.1cm)

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

王己千 山水 設色紙本 立軸 一九八七年作



267

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

Village in the Mountains

Hanging scroll, ink and color on paper, signed *Zhenze Jiqian*, with  
one artist's seal *Jiqian changshou*.

15 3/8 x 21 1/4in (39.1 x 54.1cm)

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

王己千 山水 水墨紙本 立軸



268

**PROPERTY OF VARIOUS OWNERS**

268

**CHEN WEN HSI (1906-1991)**

Squirrel

Framed, ink and color on paper, signed *Wenxi*, with one seal of the artist, *Chen shi*.

13 1/8 x 17 1/8in (33.5 x 43.5cm)

\$5,000 - 8,000

陳文希 松鼠 設色紙本 鏡框

269

**QI GONG (1912-2005)**

Grapes, 1983

Mounted, ink and color on paper, dated 1983, inscribed and signed by the artist, with three seals of the artist reading *Qi Gong zhi yin*, *Yuanbai jushi*, and *jianqing tang*.

26 3/4 x 18 1/8in (68 x 46cm)

\$4,000 - 6,000

啟功 果實纍纍 設色紙本 鏡片 一九八三年作



269



270



272



271

270

**ZOU WOU-KI (ZHAO WUJI, 1920-2013)**

Teapots, 1952  
Lithograph in color, on Arches wove paper, signed and numbered  
112/200 in pencil.  
13 x 19 1/4 in (33 x 49cm)

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

趙無極 茶壺 石版版畫 一九五二年作

Published  
*Zao Wou-ki, the Graphic Work: A Catalogue Raisonné, 1937-1995*,  
Copenhagen : Edition Heede & Moestrup, 1994, pp. 54-55.

271

**WANG JIYUAN (1893-1975)**

A Book of Sketches, together with a Mounted Drawing  
A hard cover sketch book, with sketches of various subjects,  
including landscape, portrait, flower and animal, most in pencil;  
together with a drawing of a nude woman, ink on paper.  
the book: 10 1/4 x 7 1/2in (26.2 x 19.3cm);  
the drawing: 12 1/4 x 16 1/4in (31.2 x 41.3cm)

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

王濟遠 速寫集及裸體女人像一幅

**PROPERTY FROM THE REEVES COLLECTION**

272

**LIN WENJIE (MAN-KIT LAM, B. 1947)**

Untitled  
A horizontal chromoskedasic painting on silver gelatin coated  
photographic paper, with one artist's seal on the corner reading *Lin*  
*Wenjie*.  
15 x 40in (38.1 x 101.6cm)

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

林文傑 折光畫



**PROPERTY OF VARIOUS OWNERS**

273 <sup>W</sup>

**CHUANG CHE (ZHUANG ZHE, B. 1934)**

Figure and Landscape #4, 1971

Framed, acrylic and collage on canvas, dated 1971, signed *Zhuang Zhe* in Chinese.

51 1/4 x 66 1/4in (130.2 x 168.3cm)

**\$25,000 - 35,000**

莊喆 風景人物第四號 丙烯拼貼 鏡框 一九七一年作

**Provenance**

Forsythe Gallery, Ann Arbor, Michigan, 弗爾賽畫廊, 密西根州 label to the reverse



# Paintings from the Sa Family Collection

Yun-Cheng Sa (1911-1988) was a native of Jiangyin county, Jiangsu province. A 1936 graduate of Shanghai's Hu Jiang University, he had earlier studied navigation at Marine Fisheries School. During WWII, he served as a political instructor for the Kuomintang in Chongqing, China's wartime capital. It was there that he married Hui-Ching Niehin 1942, and where their children Sophie and Paul were born. The family moved to Shanghai in 1946, when Mr. Sa became manager of the overseas division of China's Communications Department; in 1948, he was named manager of the overseas shipping department of China Merchants Steam Navigation Company. While in Shanghai, he also served as instructor at Jiaotong University. In 1949, with the advance of the Chinese Communist forces, the family relocated with the government of the Republic of China to Taipei, Taiwan. After a brief stay there and still with China Merchants, Mr. Sa was assigned to Hong Kong and then to Tokyo as part of the diplomatic mission of the Republic of China, which was, in turn, a part of the Allied Occupation of Japan. He later established his own shipping firm, Cosmos Marine Development Company. In 1974, he and Mrs. Sa relocated from Tokyo to New York City. He passed away in 1988, at age 77.

Mr. Sa was a scholar at heart. Even as he built his career, he pursued a master's degree in economics at Tokyo's Waseda University as well as other studies, and had an abiding love for traditional Chinese arts and culture. He began collecting Chinese paintings while in Japan.

沙榮存(1911-1988)出生於江蘇省江陰縣，1936年自上海滬江大學畢業。抗日戰爭期間，在陪都重慶國民政府中擔任政治教員。在重慶期間，沙榮存與聶惠珍相遇相識，兩人於1942年喜結連理，之後不久便有了一雙兒女Sophia和Paul。1946年沙榮存被委任為交通部遠洋航運處經理，於是全家搬到上海居住。自1948年，沙榮存開始在招商局任職，兼在上海交通大學授課。全家於1949年遷往台灣，在台北短暫居住之後，由於工作變動，舉家先後輾轉於香港和東京。不久之後，沙榮存在東京成了立自己的航運公司——大華航運公司。1974年沙榮存攜全家從東京搬遷到紐約定居。1988年在紐約去世，享年七十七歲。

沙榮存在航運事業及公司經營管理上都十分成功，但其自始至終都保持著學者的矜持，對文學藝術亦有濃厚的興趣。在東京生活時，他在早稻田大學進修各種課程，還獲得了經濟碩士學位。出於對中國傳統文化的熱愛，他在日本時期開始收藏中國書畫。



274

**SHENG SHAOXIAN (16TH/17TH CENTURY)**

Landscape in the manner of Huang Gongwang  
Hanging scroll, ink and color on satin, inscribed and signed Sheng Shaoxian, followed by two artist's seals, *Sheng Shaoxian yin* and *yu wei jixiang duo houfu*, and one collector's seal *Sha Rongcun*, with a wood box the cover inscribed in *dazheng genshen* (1920).  
74 x 19 1/2in (188 x 49.5cm)

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

盛紹先 草亭松濤圖 設色綾本 立軸





(detail)

275

**ANONYMOUS**

Scholar Gathering, 19th century

Handscroll, ink and color on silk, bearing a signature reading *Songnian*, with four illegible seals, with a title slip, frontpiece, and box all inscribed by Chen Qiquan and dated to *dingyi* year (1977), with an additional spurious frontpiece signed Ke Jiushi and two colophons signed Qian Yanru and Gu Dingchen.

13 1/4 x 170in (33.8 x 431.8cm)

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

佚名 十八學士圖 設色絹本 手卷 十九世紀

**Provenance**

Flodins, Stockholm (receipt)

With a letter both in Chinese and English from the National Museum of History, Taipei, 18 May 1978, written by Ho Hao-Tian. The letter stated the handscroll together with lot 276 are both more than one hundred years old. The museum was commissioned to mount the paintings. There is a second authentication letter in Chinese by He Ho-tian and Zhuang Yan indicating the handscroll with lot 276 were painted during the Qing period.



(detail)

276

**AFTER QIU YING (1494-1551/2)**

One Hundred Beauties, 19th century  
 Handscroll, ink and color on silk, bearing a signature of *Shifu Qiu Ying zhi* and a seal of *Shizhou*, with a frontpiece by Zhuang Yan (1899-1980), dated to *dingsi* (1977), with two seals reading *Liuyi weng* and *Zhuang Yan shoujinshu*, with four colophons by Zhuang Yan, Huang Junbi (1898-1991), Yao Menggu (1912-1993), and Chen Qiquan (1917-2003), all dated to *dingsi* year (1977), with a box inscribed by Zhuang Yan.  
 18 x 301 1/2in (45.6 x 765.8cm)

**Provenance**

Flodins, Stockholm (receipt)

with a letter from the National Museum of History, Taipei, 18 May 1978, written by Ho Hao-Tian. The letter stated the handscroll together with lot 275 are both more than one hundred years old. The museum was commissioned to mount the paintings.

**\$8,000 - 10,000**

(仿) 仇英 西清百美圖 設色絹本 手卷 十九世紀



277

277

**AFTER LANG SHINING (1688-1766)**

Horses

Hanging scroll, ink and color on silk, bearing a signature of Lang Shining, followed by two seals *shi* and *ning*, with a spurious imperial seal *Qianlong yulan zhibao*.

56 1/4 x 25 1/4in (143 x 64.1cm)

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

(仿) 郎世寧 牧馬圖 設色絹本 立軸



278

278

**JIANG JIAN (CHIANG ER-SHIH, 1913-1972)**

Landscape after Wang Meng, 1953

Framed, ink and color on paper, inscribed, signed and dated *guisi* year (1953), dedicated to Rongcun in *jiawu* year (1954), with three seals of the artist *Jiang Jian changshou*, *Qingshuang xingren* and *Feng'an* with two additional inscriptions, one by Ma Fu and dated *guisi* year (1953).

36 1/2 x 11 1/4in (93 x 28.5cm)

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

蔣騫 (蔣譔士) 仿王蒙山水圖 設色紙本 鏡框 一九五三年作



279

**GAO QIFENG (1889-1933)**

Ferrying in the Mist  
Hanging scroll, ink and color on paper, signed *Gao Weng*, with two  
seals of the artist reading *Gao weng yin* and *luan hua ai luan shi ye*,  
with one collector's seal reading *Sha Rongcun*.  
25 1/2 x 12 7/8in (65 x 32.5cm)

**\$30,000 - 50,000**

高奇峰 渡舟 設色紙本 立軸



280

**HUANG JUNBI (1898-1991)**

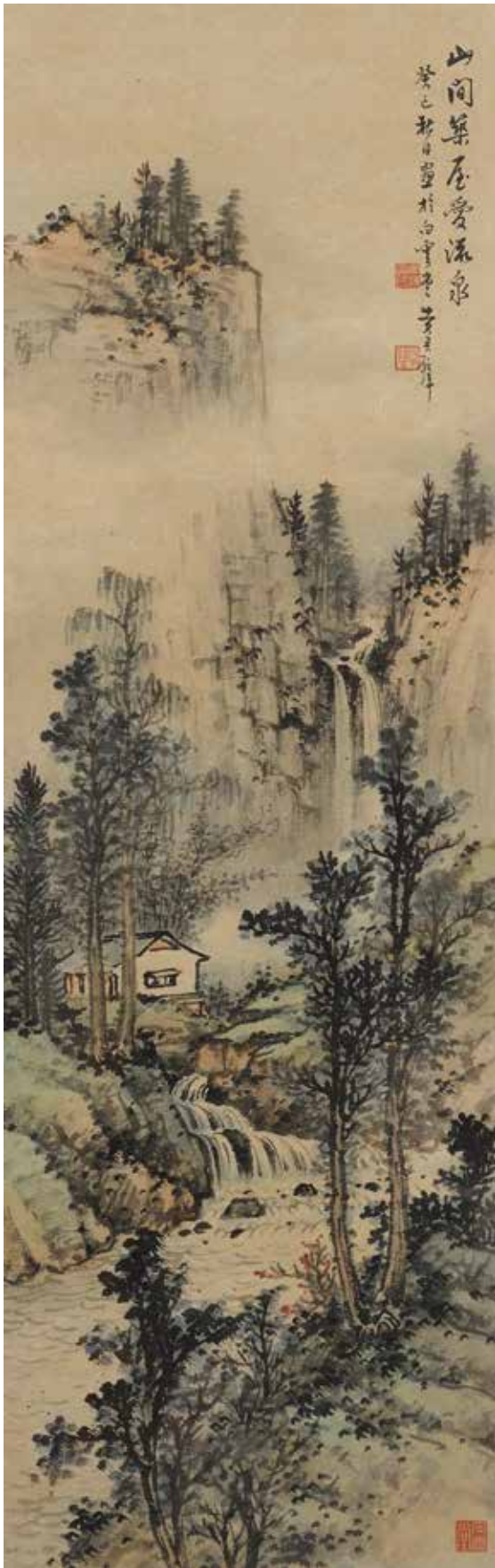
Landscape, 1955

Mounted, framed and glazed, ink and color on paper, inscribed by the artist and dated *yiwai* (1955), signed Huang Junbi, with two artist's seals reading *Huang Junbi yin* and *Jun weng*.

31 1/4 x 10 7/8in (79.4 x 27.6cm)

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

黃君璧 山水 設色紙本 鏡框 一九五五年作



281

**HUANG JUNBI (1898-1991)**

Mountain Cabin by the Waterfall, 1953

Mounted, framed and glazed, ink and color on paper, dated *guisi* (1953), inscribed and signed *Huang Junbi*, with three seals of the artist, *nanhai Huang shi*, *Junbi*, and *baiyun tang*.  
35 1/8 x 11in (89.2 x 28cm)

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

黃君璧 山間流泉 設色紙本 鏡框 一九五三年作

282

**THREE HUNDRED MASTERPIECES OF CHINESE PAINTINGS  
IN THE PALACE MUSEUM, 6 VOLUMES**

Complete set with two cases, first edition, published by National Palace Museum and National Central Museum, Taichung, 1959, together with a book preview pamphlet.  
17 1/4 x 12 5/8in (43.8 x 31.2cm)

\$1,000 - 2,000

《故宮名畫三百種》 台中國立中央故宮博物院 一九五九年



282

283

**DAFENGTANG MINGJI, 4 VOLUMES**

Complete set with a case, published by Lianjing chubanshe, Taipei, 1978, showcasing the collection of the artist Zhang Daqian.  
15 3/8 x 11in (39 x 28cm)

\$500 - 800

《大風堂名蹟》 全四集 台北聯經出版事業公司 一九七八年



283

284

**DAFENGTANG MINGJI, VOL.1 AND 3**

Two volumes both with cases, published by Benrido Co., Kyoto, 1955.  
15 1/2 x 11 1/4in (39.3 x 28.5cm)

\$400 - 600

《大風堂名蹟》 第一、三集 東京便利堂出版 一九五五年



284



285

285

**PAINTINGS BY MADAME CHIANG  
KAISHEK, VOL. I**

The first volume of the series, with a case, published by Shih-ling Studio, Taipei, first edition, published in minguo 45 (1956).  
15 1/2 x 11 1/2in (39.3 x 29.3cm)

**\$400 - 600**

《蔣夫人宋美齡墨畫》第一集 台北蔣林堂一九五六年

286

**A GROUP OF CHINESE ART BOOKS**

Consisting of eighteen books, including *Qi Baishi huaji*, vol 1. and vol. 2, published by Wenhua yishu gongsi, Taipei, 1970; Zhang Daqian Korean exhibition catalog *Zhang Daqian huazhan*, 1978; *Guotai meishuguan xuanji: Pu Xinyu shuhua xuanji*, vol. 9, published by Guotai meishuguan, Taipei, 1978; Zhu Shengzhai, *Zhongguo shuhua*, vol. 1, published by Zhongguo shuhua chubanshe, Hong Kong, 1961; *Ming Qing mingxian baijia shuzha zhenji*, 2 volumes, with a case, published by Shijie shuju, Taipei, 1954; Zhang Bojin, *Guoju yu lianpu*, with a case, published by Guoli fuxing jiju shiyan xuexiao, Taipei, 1979; Lang Shining, *Xian E Chang Chun*, published by Guoli gugong bowu yuan, Taipei, 1976; et al.

various sizes

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

中國藝術書籍一組



286



**PROPERTY OF VARIOUS OWNERS**

287 <sup>□</sup>

**FOUR VOLUMES ON CHINESE JADE**

Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*, published by Art Media Resources, Chicago, 2002; Pierre-Francis Schneeberger, *The Baur Collection: Chinese Jades and Other Hardstones*, Baur Collection, Geneva, 1976; catalog *Dr. Newton's Zoo*, London, Bluett & Sons Ltd.; Kōsaku Hamada, *Yūchikusai zō kogyoku fu* (The early Chinese jades in the collection of the late Riichi Uyeno), 1925.  
*various sizes*

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

中國玉器類書籍四種

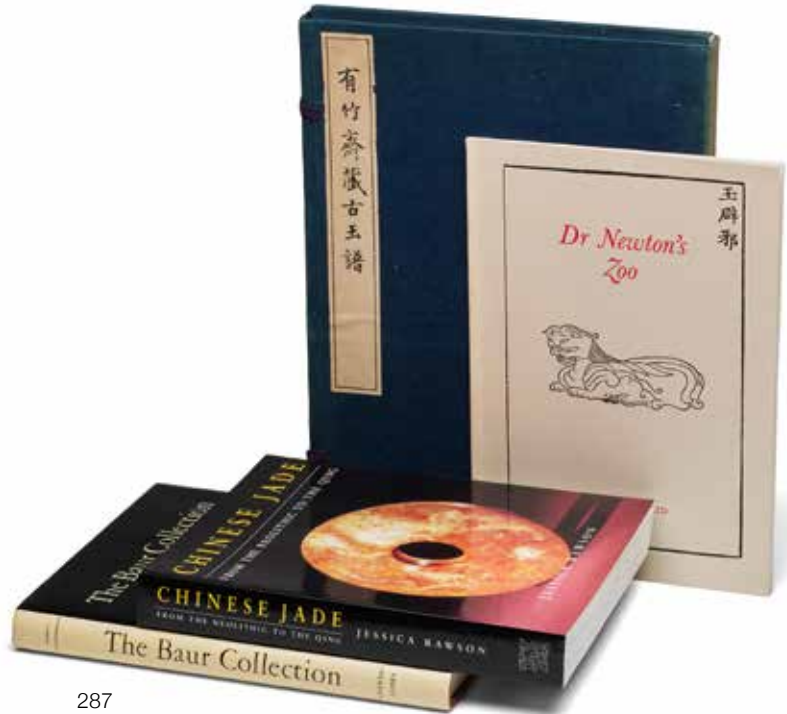
288

**A SET OF AUCTION CATALOGS**

Approximately 77 catalogs, primarily from Sotheby's New York, Los Angeles, London and Hong Kong, mainly dating from 1977-1985, in addition to several Christies catalogs from the same period.

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

中國藝術拍賣圖錄



287



288

# Bonhams

AUCTIONEERS SINCE 1793



## Fine Chinese Paintings

Hong Kong | Wednesday 3 October

### ENQUIRIES

+852 2918 4321  
chinesepaintings.hk@bonhams.com  
[bonhams.com/hongkong](http://bonhams.com/hongkong)

### FU BAOSHI (1904-1965)

*Spring Morning at Mount Shaoshan*  
Ink and colour on paper, framed  
Dated February 1961  
146 x 201.5cm (57½ x 79¾ in).

### Estimate Upon Request

估價待詢

傅抱石 韶峰春曉  
設色紙本 鏡框 一九六一年作

紐約亞洲藝術週

# ASIA WEEK 10 NEW YORK

**March 13–23, 2019**

Asia Week New York 2019 is a collaboration among Asian art specialists, 5 auction houses, and 19 museums and Asian cultural institutions in the metropolitan New York area from March 13–23, 2019. Simultaneous exhibitions presented by more than 40 prominent Asian art dealers from the U.S. and abroad, auctions at Bonhams, Christie's, Doyle, iGavel, and Sotheby's as well as dozens of special events are planned for this period. All exhibitions, auctions, and events will be listed in a comprehensive illustrated guide with maps, available at the participating galleries, auction houses, and cultural institutions in February 2019 as well as on the Asia Week New York website.

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

**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.

**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.

**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, which may require independent expert verification of the species and/or age of the regulated material; such reports must be obtained by the purchaser at his or her own expense. 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.

**SNUFF BOTTLE DISCLAIMER**

Unless otherwise specified in the cataloging of a lot, snuff bottle stoppers are not included in any snuff bottle lots or in the estimate or purchase price of such a lot sold hereunder, regardless of whether the snuff bottle lot is illustrated with one or more stoppers. While Bonhams makes reasonable efforts to ensure that a stopper illustrated or exhibited with a snuff bottle lot accompanies the lot upon collection or release, it accepts no liability for not doing so or for damage or for loss to stoppers during storage or shipment. In addition, if a snuff bottle lot is exhibited or purchased by a buyer outside the United States, Bonhams may remove any stopper accompanying a lot that contains restricted materials.

## 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](http://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. With regard to New York sales tax, please refer to the "Sales and Use Tax" section of these Conditions of Sale.

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 the catalog. If not so removed, daily storage fees will be payable to us by the purchaser as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the purchaser's risk and expense, as set forth in more detail in the "Buyer's Guide." Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the purchaser. Bonhams can provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

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

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

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

### SALES AND USE TAX

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

### MEDIATION AND ARBITRATION PROCEDURES

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

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

## CONDITIONS OF SALE - CONTINUED

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

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

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

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

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

(A) All arbitration proceedings shall be confidential;

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

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

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

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

To the fullest extent permitted by law, and except as

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

### LIMITED RIGHT OF RESCISSION

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

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

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

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

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

### LIMITATION OF LIABILITY

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

## SELLER'S GUIDE

### SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at [www.bonhams.com/us](http://www.bonhams.com/us) for more information or call our Client Services Department at +1 (212) 644 9001.

### AUCTION ESTIMATES

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

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

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

### CONSIGNING YOUR PROPERTY

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

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

### PROFESSIONAL APPRAISAL SERVICES

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

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

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

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

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

### ESTATE SERVICES

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

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

# BUYER'S GUIDE

## BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at [www.bonhams.com](http://www.bonhams.com) or call our Client Services Department at +1 (212) 644 9001.

### Catalogs

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

### Previews

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

### Estimates

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

### Reserves

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

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

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

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

### Bidding at Auction

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

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

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

Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and

from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor by placing responsive or consecutive bids for a lot up to the amount of the reserve, but never above it.

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

### In Person

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

### Absentee Bids

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

### By Telephone

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

### Online

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

### Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

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

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

### Currency Converter

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

### Buyer's Premium

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

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

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

### Payment

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

### Sales Tax

Residents of states listed in Paragraph 1 of the Conditions of Sale must pay applicable sales tax. Other state or local taxes (or compensation use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed in the Conditions of Sale. If you wish to use your resale license please contact Cashiers for our form.

### Shipping & Removal

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

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

### Collection of Purchases

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

### Handling and Storage Charges

Please note that our office has requirement for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. Bonhams will hold all purchased lots in our galleries until 5pm Wednesday 12 September without penalty. After Wednesday 12 September oversized lots (noted as W next to the lot number and listed on page 206) will be sent to Door To Door where transfer and full value protection fees will be immediately applicable. Storage charges will begin accruing for any lots not collected within 5 business days of the date of auction. All other sold lot will be retained in Bonhams Gallery until Monday 24 September without penalty provided however that if buyers of oversized lots also buy other non listed lots these other lots will also be sent to Door To Door where Transfer and full value protection fees will be immediately applicable. Collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

**Storage charges of \$5 per lot, per day will begin accruing for any lots not collected within 14 calendar days of the date of auction.** Bonhams Reserve the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. further transfer handling, storage and full value protection fees will apply if move to a warehouse of our choice.

### Auction Results

All you need is a touch-tone telephone and the lot number. Auction results are usually available on the next business day following the sale or online at [www.bonhams.com/us](http://www.bonhams.com/us).

**IMPORTANT NOTICE TO BUYERS**

**COLLECTION & STORAGE AFTER SALE**

Please note that all oversized lots listed below, that are not collected by **BY 5PM WEDNESDAY 12 SEPTEMBER** will be removed to the warehouse of Door To Door Services herein referred to as Door To Door. Lots not so listed will remain at Bonhams; provided, however, **THAT IF BUYERS OF LISTED LOTS ALSO BUY OTHER NON-LISTED ITEMS, THESE OTHER LOTS WILL ALSO BE REMOVED TO THE WAREHOUSE OF DOOR TO DOOR**, so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams department.

**LOTS WILL BE AVAILABLE FOR COLLECTION FROM DOOR TO DOOR BEGINNING AT 9AM ET ON FRIDAY 14 SEPTEMBER**

**Address**

Door To Door Services  
50 Tannery Rd  
Somerville, NJ 08876

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

Collections appointments must be booked 24 hours in advance (subject to full payment of all outstanding amounts due to Bonhams and Door To Door) by contacting Door To Door at 1-908-707-0077 ext 2070.

**HANDLING & STORAGE CHARGES**

Please note: For sold lots removed to Door To Door there will be transfer and full value protection charges but no storage charge due for lots collected by MONDAY 17 SEPTEMBER. For sold lots that remain at Bonhams, there will be no storage charge for lots collected within 14 days of the sale date.

The per-lot charges levied by Door To Door are as follows (plus any applicable sales tax):

**FURNITURE/LARGE OBJECTS**

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

**SMALL OBJECTS**

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

Please contact Michael Van Dyke at Door To Door  
+1 908 707 0077 ext 2070  
+1 908 707 0011 (fax)  
quotes@dttdusa.com

For more information and estimates on domestic and International shipping Please contact Michael Van Dyke at Door To Door  
+1 908 707 0077 ext 2070  
+1 908 707 0011 (fax)  
quotes@dttdusa.com

**PAYMENT**

All amounts due to Bonhams and all charges due to Door To Door Services must be paid by the time of collection of the property from their warehouse.

**TO MAKE PAYMENT IN ADVANCE**

Telephone +1 (908) 707 0077 ext 2070 to ascertain the amount due, payable by cash, check, or credit card.

**PAYMENT AT TIME OF COLLECTION**

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

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

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

**PLEASE NOTE**

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

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

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**OVERSIZED LOTS**

- 73
- 89
- 96
- 97
- 138
- 247
- 273



## CONTACTS

### OFFICERS

Malcolm Barber  
Co-Chairman

Matthew Girling  
Chief Executive Officer

Laura King Pfaff •  
Chairman Emeritus

Leslie Wright  
Deputy Chairman Vice President,  
Trusts and Estates

Vice Presidents, Specialists

Rupert Banner  
Mark Fisher  
Dessa Goddard  
Jakob Greisen  
Bruce MacLaren  
Scot Levitt  
Mark Osborne  
Brooke Sivo  
Catherine Williamson

### REPRESENTATIVES

#### Arizona

Terri Adrian-Hardy, (602) 859 1843

#### California

David Daniel  
(916) 364 1645, Central Valley

#### California

Brooke Sivo  
(760) 350 4255, Palm Springs  
(760) 567 1744, San Diego

#### Chicago

Natalie Waechter, (312) 972 2719

#### Colorado

Lance Vigil  
(720) 355 3737, Denver

#### Florida

April Matteini, (305) 978 2459  
Alexis Cronin Butler, (305) 878 5366

#### Georgia

Mary Moore Bethea, (404) 842 1500 •

#### Illinois

Ricki Harris  
(773) 267 3300, (773) 680 2881

#### Massachusetts/New England

Amy Corcoran, (617) 742 0909

#### Nevada

David Daniel, (775) 831 0330

#### New Mexico

Terri Adrian-Hardy, (602) 859 1843

#### Oregon and Idaho

Sheryl Acheson, (971) 727 7797

#### Texas, Oklahoma and Louisiana

Amy Lawch, (713) 621 5988 •

#### Virginia and Washington DC

##### Mid-Atlantic Region

Gertraud Hechl, (202) 422 2733 •

#### Washington

Heather O'Mahony, (206) 566 3913

#### Canada, Toronto, Ontario

Kristin Kearney, (416) 462 9004 •

#### Montreal, Quebec

David Kelsey, (514) 894 1138 •

### BONHAMS \*

**NEW YORK DEPARTMENTS**  
580 Madison Avenue  
New York, New York 10022  
(212) 644 9001

#### Books & Manuscripts

Ian Ehling, (212) 644 9094  
Darren Sutherland, (212) 461 6531

#### Chinese Works of Art & Paintings

Bruce MacLaren, (917) 206 1677  
Ming Hua, (646) 837 8132  
Harold Yeo, (917) 206 1628 •

#### Collectors' Motorcars & Motorcycles

Rupert Banner, (212) 461 6515  
Eric Minoff, (917) 206 1630  
Evan Ide, (917) 340 4657  
Michael Caimano, (917) 206 1615

#### American Art

Jennifer Jacobsen, (917) 206 1699  
Elizabeth Goodridge, (917) 206 1621

#### Contemporary Art

Jeremy Goldsmith, (917) 206 1656

#### European Paintings

Madalina Lazen, (212) 644 9108

#### Impressionist & Modern Art

Caitlyn Pickens, (212) 644 9135

#### Himalayan Art

Mark Rasmussen, (917) 206 1688

#### Japanese Works of Art

Jeff Olson, (212) 461 6516

#### Jewelry

Caroline Morrissey, (212) 644 9046  
Camille Barbier, (212) 644 9035

#### Modern Decorative Arts & Design

Benjamin Walker, (212) 710 1306  
Dan Tolson, (917) 206 1611

#### Photographs

Laura Paterson, (917) 206 1653

#### Prints and Multiples

Deborah Ripley, (212) 644 9059

#### Russian Fine & Decorative Arts

Yelena Harbick, (212) 644 9136

#### Trusts & Estates

Sherri Cohen, (917) 206 1671

#### Watches & Clocks

Jonathan Snellenburg, (212) 461 6530

### CLIENT SERVICES DEPARTMENT

#### San Francisco

(415) 861 7500  
(415) 861 8951 fax

Monday - Friday, 9am to 5pm

#### Los Angeles

(323) 850 7500  
(323) 850 6090 fax

Monday - Friday, 9am to 5pm

### BONHAMS \*

**SAN FRANCISCO DEPARTMENTS**  
220 San Bruno Avenue  
San Francisco California 94103  
(415) 861 7500

#### 20th Century Fine Art

Sonja Moro, (415) 503 3412

#### Books & Manuscripts

Adam Stackhouse, (415) 503 3266

#### Chinese Works of Art

Dessa Goddard, (415) 503 3333  
Henry Kleinhenz, (415) 503 3336  
Daniel Herske, (415) 503 3271  
Lingling Shang, (415) 503 3207 •  
Amelia Chao, (415) 503 3397

#### Jewelry & Watches

Shannon Beck, (415) 503 3306

#### Collectors' Motorcars & Motorcycles

Mark Osborne, (415) 503 3353  
Jakob Greisen, (415) 503 3284

#### Museum Services

Laura King Pfaff, (415) 503 3210

#### Native American Art

Ingmars Lindbergs, (415) 503 3393

#### California & Western Paintings & Sculpture

Aaron Bastian, (415) 503 3241

#### Photographs & Prints

Morisa Rosenberg, (415) 503 3259

#### Space History

Adam Stackhouse, (415) 503 3266

#### Trusts & Estates

Victoria Richardson, (415) 503 3207  
Celeste Smith, (415) 503 3214

#### Wine

Erin McGrath, (415) 503 3319

### BONHAMS \*

**LOS ANGELES DEPARTMENTS**  
7601 W. Sunset Boulevard  
Los Angeles California 90046  
(323) 850 7500

#### 20th Century Decorative Arts

Angela Past, (323) 436 5422  
Jason Stein, (323) 436 5466

#### 20th Century Fine Art

Alexis Chompaisal, (323) 436 5469

#### Asian Works of Art

Rachel Du, (323) 436 5587

#### African, Oceanic & Pre-Columbian Art

Fredric W. Backlar, (323) 436 5416 •

#### Books & Manuscripts

Catherine Williamson, (323) 436 5442

#### Coins & Banknotes

Paul Song, (323) 436 5455

#### Contemporary Art

Dane Jensen, (323) 436 5451

#### Entertainment Memorabilia

Catherine Williamson, (323) 436 5442  
Dana Hawkes, (978) 283 1518

#### Furniture, Decorative Arts & Ceramics

Aileen Ward, (323) 436 5463

#### Jewelry & Watches

Dana Ehrman, (323) 436 5407  
Alexis Vourvoulis, (323) 436 5483

#### Collectors' Motorcars & Motorcycles

Michael Caimano, (929) 666 2243

#### Photographs & Prints

Morisa Rosenberg, (323) 436 5435

#### Natural History

Thomas E. Lindgren, (310) 469 8567 •  
Claudia Florian, G.J.G., (323) 436 5437 •

#### California & Western

##### Paintings & Sculpture

Scot Levitt, (323) 436 5425  
Kathy Wong, (323) 436 5415

#### European Paintings

Mark Fisher, (323) 436 5488  
Rocco Rich, (323) 436 5410

#### Silver

Aileen Ward, (323) 436 5463

#### Trusts & Estates

Leslie Wright, (323) 436 5408  
Joseph Francaviglia, (323) 436 5443

\* Indicates saleroom  
• Indicates independent contractor

# Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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**Paddle number (for office use only)**

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

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

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

**Notice to online bidders:** If you have forgotten your username and password for [www.bonhams.com](http://www.bonhams.com), please contact Client Services.

**If successful**

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

**Please email or fax the completed Registration Form and requested information to:**

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

# Bonhams

Sale title: Chinese Works of Art and Paintings		Sale date: September 10, 2018	
Sale no. 24821		Sale venue: New York	
<b>General Bid Increments:</b>			
\$10 - 200 .....by 10s		\$10,000 - 20,000 .....by 1,000s	
\$200 - 500 .....by 20 / 50 / 80s		\$20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s	
\$500 - 1,000 .....by 50s		\$50,000 - 100,000 .....by 5,000s	
\$1,000 - 2,000 .....by 100s		\$100,000 - 200,000 .....by 10,000s	
\$2,000 - 5,000 .....by 200 / 500 / 800s		above \$200,000 .....at the auctioneer's discretion	
\$5,000 - 10,000 .....by 500s		The auctioneer has discretion to split any bid at any time.	
Customer Number		Title	
First Name		Last Name	
Company name (to be invoiced if applicable)			
Address			
City		County / State	
Post / Zip code		Country	
Telephone mobile		Telephone daytime	
Telephone evening		Fax	
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.			
E-mail (in capitals) _____			
By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.			
I am registering to bid as a private client <input type="checkbox"/>		I am registering to bid as a trade client <input type="checkbox"/>	
Resale: please enter your resale license number here _____ We may contact you for additional information.			

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

**Please note that all telephone calls are recorded.**

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

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

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

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





**Bonhams**  
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New York, NY 10022

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bonhams.com

**AUCTIONEERS SINCE 1793**