

**CHINESE, INDIAN AND  
HIMALAYAN WORKS OF  
ART AND PAINTINGS**

Thursday December 10, 2015  
San Francisco



**Bonhams**



# CHINESE, INDIAN AND HIMALAYAN WORKS OF ART AND PAINTINGS

Thursday December 10, 2015 at 10am  
San Francisco

## BONHAMS

220 San Bruno Avenue  
San Francisco, California 94103  
[bonhams.com](http://bonhams.com)

## PREVIEW

Saturday December 5, 12pm to 5pm  
Sunday December 6, 12pm to 5pm  
Monday December 7, 12pm to 5pm  
Tuesday December 8, 12pm to 5pm  
Wednesday December 9, 12pm to 5pm

## BIDS

+1 (800) 223 2854  
+1 (415) 861 8951 fax

To bid via the internet please visit  
[www.bonhams.com/22510](http://www.bonhams.com/22510)

Please note that telephone bids must be submitted no later than 4pm on the day prior to the auction. New bidders must also provide proof of identity and address when submitting bids. Telephone bidding is only available for lots with a low estimate in excess of \$1000.

Please contact client services with any bidding inquiries.

Please see pages 2 to 6 for bidder information including Conditions of Sale, after-sale collection and shipment.

**SALE 8259:** 22510  
Lots 8001 - 8259

**CATALOG:** \$35

## Bonhams

220 San Bruno Avenue  
San Francisco, California 94103  
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Bond No. 57BSBGL0808

## INQUIRIES

### San Francisco

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### Los Angeles

Tiffany Chao, Specialist  
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### Southeast Asian, Indian and Himalayan Art

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Automated Results Service  
+1 (800) 223 2854

## ILLUSTRATIONS

Front cover: Lot 8004  
First session page: Lot 8029  
Second session page: Lot 8049  
Third session page: Lot 8103  
Fourth session page: Lot 8151  
Fifth session page: Lot 8151  
Sixth session page: Lots 8111, 8128, 8132, 8118, 8113, 8116 and 8120  
Seventh session page: Lot 8238  
Back cover: Lot 8203

## IMPORTANT HOLIDAY SHIPPING NOTICE

Bonhams will close for the holidays at 5pm on Wednesday, December 23, 2015 and will reopen at 9am on Monday, January 4, 2016.

If you would like to have your property shipped out prior to our closure, please contact the Cashiering department to submit payment for your purchases and shipping charges in full by 5pm on Wednesday, December 16, 2015.

# INTERNATIONAL CHINESE CERAMICS AND WORKS OF ART TEAM



Colin Sheaf



Dessa Goddard



Asaph Hyman

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## USA



Bruce MacLaren  
New York



Nicholas Rice  
New York



Olivia Hamilton  
New York



Henry Kleinhenz  
San Francisco



Daniel Herskee  
San Francisco



Ling Shang  
San Francisco



Tiffany Chao  
Los Angeles

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## ASIA AND AUSTRALIA



Xibo Wang  
Hong Kong



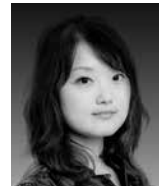
Gigi Yu  
Hong Kong



John Chong  
Hong Kong



Susie Quek  
Singapore



Yvett Klein  
Sydney

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## EUROPE



Sing Yan Choy  
London,  
New Bond Street



James Hammond  
London,  
Knightsbridge



Rachel Hyman  
London,  
Knightsbridge



Rosangela Assennato  
London,  
Knightsbridge



Ben Law Smith  
London,  
Knightsbridge



Ian Glennie  
Edinburgh



Asha Edwards  
Edinburgh

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## ASIA REPRESENTATIVES



Hongyu Yu  
Beijing



Summer Fang  
Taipei



Bernadette Rankine  
Singapore



Akiko Tsuchida  
Tokyo

## OFFSITE SOLD PROPERTY STORAGE INFORMATION

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

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

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

- During this auction, clients will be expected to pick up all property from Bonhams by 4.30pm on Wednesday December 23, 2015.
- All items listed at the beginning of our printed catalog, along with all other items purchased, if not removed immediately after the sale, will be transferred to Box Brothers warehouse. With an appointment made 24 hours in advance, clients can pick up their property at 1471 Doolittle Drive in San Leandro.
- Box Brothers will charge an uplift fee to transport your items to their warehouse. Small items that can be handled easily by one person will be charged \$50. Larger items that can still be handled by one person will be charged \$85. Large items that require two people to handle will be charged \$100. Charges will be payable directly to Box Brothers. Should you choose to have Box Brothers ship or deliver your property, this uplift fee will be waived.
- Clients will have 5 days of free storage to retrieve their property or make arrangements with Box Brothers to pack and ship their property. Storage fees will begin to accrue on the 6th day of storage.
- Retrieval from the offsite warehouse is by appointment only. Clients must call 24 hours in advance. Clients can utilize the delivery services offered by Box Brothers or clients may make their own arrangements. Please call +1 (800) 474-7447.
- Box Brothers is available to ship internationally. They offer importing and exporting services. Clients can select either airfreight or ocean cargo delivery options, which range from door-to-port, door-to-airport with door-to-door service also available. Clients can ship one item, co-load or container load at a discounted rate through Box Brothers. Please call +1 (800) 474-7447 for more information.
- All purchases not designated for offsite storage will remain onsite at Bonhams for a period of 21 days beginning the date of the auction. During this 21 day period, clients may remove such property themselves, make arrangements with the Bonhams packaging and shipping department or provide their own shipper for removal of all property. If a client does not retrieve his/her property or finalize shipping arrangements within 21 days, the purchases will be removed to the offsite storage facility of Box Brothers. Again, uplift charges for packing and transport from our gallery to Box Brothers will be charged by Box Brothers.
- Payment of the hammer price, premium and any applicable sales taxes must be made directly to Bonhams prior to the release of property. Any removal, storage or other fees due to Box Brothers should be made directly to Box Brothers.
- Change of shipping address must be authorized by Bonhams Revenue Manager, Martin Romero, before Box Brothers will be permitted to re-route your purchases.

### LOTS TO BE REMOVED TO STORAGE:

8103	8202
8104	8203
8151	8204
8192	8205
8193	8206
8195	8207
8196	8208
8197	8210
8198	8211
8199	8212
8200	8213
8201	

## 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 \$100,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$100,000 UP TO AND INCLUDING \$2,000,000, AND 12% OF THE AMOUNT OF THE BID PRICE OVER \$2,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any California, Arizona, Colorado, Connecticut, Florida, Georgia, Illinois, Massachusetts, Nevada, New York, Pennsylvania, Texas, Washington, D.C., Washington state, or other state or local sales tax (or compensating use tax) and other applicable taxes.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

### MEDIATION AND ARBITRATION PROCEDURES

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

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

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

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

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

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

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

(A) All arbitration proceedings shall be confidential;

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

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

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

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

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

### LIMITED RIGHT OF RESCISSION

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

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

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

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

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

### LIMITATION OF LIABILITY

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

## SELLER'S GUIDE

### SELLING AT AUCTION

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

### AUCTION ESTIMATES

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

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

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

### CONSIGNING YOUR PROPERTY

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

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

### PROFESSIONAL APPRAISAL SERVICES

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

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

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

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

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

### ESTATE SERVICES

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

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

# BUYER'S GUIDE

## BIDDING & BUYING AT AUCTION

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

### Catalogs

Before each auction we publish illustrated catalogs that include dates and times for previews and auctions. Our catalogs also provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at [www.bonhams.com/us](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. Items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request.

### Estimates

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

### Reserves

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

## BIDDING AT AUCTION

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

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

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

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

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

### In Person

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

### Absentee Bids

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

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

### By Telephone

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

### Online

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

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

Additional terms and conditions of sale relating to online bidding will apply. Please see [www.bonhams.com/22510](http://www.bonhams.com/22510) or contact the Client Services Department to obtain information and learn how you can register and bid online in this sale.

### Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

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

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

### Currency Converter

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

### Buyer's Premium

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

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

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

### Payment

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

### Sales Tax

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

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

### Shipping & Removal

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

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+1 (310) 419 9915 or +1 (800) 474 7447

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### Simultaneous sale property collection notice:

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

### Handling and Storage Charges

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

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

### Auction Results

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



**TYPICAL HEADINGS USED IN THE CATALOG**

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

**AUTHORSHIP**

**WANG HUI**

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

**ATTRIBUTED TO WANG HUI**

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

**SCHOOL OF WANG HUI**

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

**AFTER WANG HUI**

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

**“SIGNED”**

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

**“BEARING THE SIGNATURE OF” OR “INSCRIBED”**

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

**CERAMICS, PORCELAINS AND OTHER WORKS OF ART**

**FAMILLE VERTE OVOID VASE  
KANGXI MARK AND PERIOD**

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

**FAMILLE VERTE OVOID VASE  
KANGXI PERIOD**

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

**FAMILLE VERTE OVOID VASE  
KANGXI MARK**

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

**FAMILLE VERTE OVOID VASE**

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

**PHONETICS OF THE PINYIN AND WADE-GILES SYSTEMS**

The following phonetic chart is provided as a pronunciation aid.

**INITIALS SYLLABLES:**

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

**FINAL SYLLABLES:**

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

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

**REGULATED SPECIES MATERIALS AND CITES PERMITS**

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

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

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

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

**PHYSICAL CONDITION OF LOTS IN THIS AUCTION**

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

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

## ORDER OF SALE

Indian and Himalayan Works of Art . . . . .	.8001-8035
Chinese Works of Art . . . . .	.8036-8259
Jades and Hardstone Carvings . . . . .	.8036-8074
Bronzes and Metalwork . . . . .	.8075-8105
Chinese Snuff Bottles . . . . .	.8106-8135
Works of Art . . . . .	.8136-8151
Ceramics . . . . .	.8153-8191
Furniture. . . . .	.8192-8214
Paintings . . . . .	.8215-8259

## NO GUARANTEE OF AUTHENTICITY FOR CHINESE PAINTINGS

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

## NO GUARANTEE OF AUTHENTICITY FOR JAPANESE AND KOREAN PAINTINGS

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

## INCLUDING

Property from a Bay Area Collector, purchased in Japan prior to 1971  
Property from a California Collector  
Property from a Lady  
Property from a Northern Californian Gentleman  
Property from a Pacific Northwest Gentleman, by descent  
Property from a Pennsylvania Collection  
Property from a Private Estate, Atherton, California  
Property from a Private European Collection, acquired early 1980s to mid 1990s  
Property from a Private Mexico City Collection  
Property from a Private Northern California Collection  
Property from a Private Northern Californian Collection  
Property from a Private Northwestern Collector  
Property from a Private San Francisco Collection  
Property from a Prominent British HSBC Executive, acquired before 1975 in Hong Kong  
Property from a Prominent San Francisco Collector  
Property from a San Francisco Collection  
Property from a West Coast Collection  
Property from an Important Private Collection  
Property from an Oyster Bay Collection, acquired before 1950  
Property from the Collection of Brown Alford, acquired between 1914-1918

Property from the Collection of Emmanuel Gran, by descent  
Property from the Collection of Virginia Murray, Sacramento, California  
Property from the Collection of William J. Lillyman  
Property from the Don Nehls Collection  
Property from the Emmanuel Gran Family Collection  
Property from the Estate of a Pacific Northwest Collector  
Property from the Estate of Feng-Hwa Mah, Seattle, Washington  
Property from the Estate of Frank G. James (1886 - 1977) and Georgia G. James (1889 - 1981), Palo Alto, California  
Property from the Estate of Galina and Maxwell Perry, Honolulu, Hawaii  
Property from the Estate of Gardner Udell, Santa Barbara, California  
Property from the Estate of Jean Loomis (1866-1928)  
Property from the Estate of Ms. Naomi Lindstrom, San Francisco, California  
Property from the Estate of the Crosthwaite Family  
Property from the Louis and Evelyne Blau Collection  
Property from the O'Brien Collection of Asian Art  
Property from the Sarkisian Collection, Denver, Colorado  
Property from the Xanadu Gallery, San Francisco, California



**CHINESE, INDIAN AND  
HIMALAYAN WORKS OF  
ART AND PAINTINGS**

Lots 8001



8001

## INDIAN, HIMALAYAN, AND SOUTHEAST ASIAN ART

8001

### TWO GILT COPPER ALLOY FIGURES OF HIERARCHS

Tibet and Qing, circa 18th century

The first, a Tibetan lama seated on rectangular cloth covered cushions, his left hand holding a book and his right hand raised in *vitarka mudra*, the sealed base centered with a chased visvajra; the second a delicate Qing figure of Tsongkhapa, the founder of the Gelug Order (1357-1419), identified by his distinctive hat and the book and sword bloomed by his shoulders, the base unsealed.

4 3/4in and 4 1/2in (12 and 11.5cm) high

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

The gilt bronze figure may be a portrait of the fifth Panchem Lama, Blo bzang ye shes dpal bzang po (1663-1737) as identified by his slim face and prominent ears: see Lempertz, Cologne, auction 1053, 3 June 2015, lot 458 (21.3cm high, as 18th century).

清及西藏 約十八世紀 銅鑲金上師坐像兩尊



8002

**PROPERTY FROM THE ESTATE OF A PACIFIC NORTHWEST COLLECTOR**

8002

**A GILT COPPER FIGURE OF MAITREYA  
Qing, 18th century**

Wearing the distinctive udayana outer robe with concentric raised folds that form disconnected bands curving across the shins, his hands in *abhaya* and *varada mudras*, his blissful expression with steadfast eyes and a serene smile, flanked by pendulous earlobes, the hair bound in a high chignon adorned with a sun disc.

6 3/8in (16.2cm) high

**\$3,000 - 4,000**

For a similarly dressed and posed figure in the Asian Art Museum of San Francisco, identified as Buddha, see Ulrich von Schroeder, *Indo-Tibetan Bronzes*, 1981, pp. 552-553, no. 158E (24.1cm high). Also see Bonhams, New York, 18 September 2013, lot 28, and 17 September 2014, lot 57.

All, in turn, stand as the last in a long line of cult images associated with legendary first image of Buddha made during his lifetime by King Udayana of Kausambi. For a discussion of its evolution from Gandharan prototypes, see Denise Patry Leidy, 'Notes on a Buddha Maitreya sculpture dated 486 in the Metropolitan Museum of Art, New York,' *Oriental Art*, vol. LV, no. 3 (2005/6), pp. 22-32.

**Provenance**

private Washington collection, received as a wedding gift in 1940

清十八世紀 銅鑲金彌勒菩薩站像



8003

**PROPERTY FROM A PRIVATE NORTHWESTERN COLLECTOR**

8003

**A COPPER ALLOY FIGURE OF MAITREYA  
Qing, circa 19th century**

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

13in (33cm) high

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

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

清約十九世紀 銅鑲金彌勒菩薩站像

## PROPERTY FROM A WEST COAST COLLECTION

8004

### A GILT COPPER ALLOY FIGURE OF VAJRADHARA

Zanabazar school, Mongolia, 18th Century

Seated in *dhyanasana* on a double-lotus base, his hands crossed in front of his chest holding *vajra* and *ghanta*, wearing a dhoti, sash and beaded jewelry, his face with raised *urna* and his hair pulled into a high chignon secured by a foliate crown.

8in (20.2cm) high

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

From the 11th century onward, the New (Sarma) Schools identify Vajradhara as the primordial Buddha (Adi Buddha): the inner form of Shakyamuni, and progenitor of the Vajrayana Buddhist system. He occupies the first rank in the Buddhist pantheon, and typically features as the first teacher of a tantric lineage. From him emanate the five Dhyani Buddhas, the purification deity Vajrasattva, and meditation deities including Chakrasamvara.

He represents the highest state of enlightenment, its abstract perfection, the sum of all Buddhist teachings. Sculptures of Vajradhara therefore serve as secondary representations, reminding practitioners of the deity's otherwise formless essence, which is beyond human comprehension.

Compare the treatment of the mirrored-lotus petals on a Amitabha sold by Christie's, New York, 21 March 2008, lot 632 and another at Piasa, Paris, 14 June 2013, lot 250. Also see Dinwiddie (ed.), *Treasures from Mongolia: Buddhist Sculpture from the School of Zanabazar*, Rossi and Rossi, London, 2004, cat. nos. 18 & 19.

蒙古十八世紀 扎納巴扎爾風格 銅鑲金金剛總持坐像



8004



8005

**PROPERTY FROM ANOTHER OWNER**

8005

**A LARGE GILT COPPER ALLOY FIGURE OF BUDDHA**

**Qing, 18th century**

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

*13 1/2in (34cm) high*

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

**Provenance**

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

清十八世紀 銅鑲金釋迦牟尼坐像





8006

**PROPERTY FROM THE ESTATE OF JEAN LOOMIS (1866-1928)**

8006

**A GILT COPPER ALLOY FIGURE OF TARA**

**Tibet, circa 15th century**

The charming goddess rubbed and worn from centuries of handling and worship, seated with hands displaying the attitudes of teaching and charity springing forth fecund lotuses by her shoulders.

*3 1/8in (8cm) high*

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

西藏約十五世紀 銅鑲金度母坐像



8007

8007

**A SMALL COPPER ALLOY SEATED LAMA**

**Tibet, 16th/17th century**

Seated in meditation with his right hand in the attitude of teaching, his elaborate patchwork outer garment rubbed and worn with remains of gilding.

*3 3/8in (8.5cm) high*

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

西藏十六或十七世紀 銅喇嘛坐像



8008

**PROPERTY FROM THE XANADU GALLERY, SAN FRANCISCO, CALIFORNIA**

8008  
**A COPPER ALLOY FIGURE OF PADMASAMBHAVA**  
 Bhutan, 18th/19th century

With a *vajra*-borne feather rising from his monk's cap, framing his furrowed brow, as he manipulates the *vajra* and *kapala* seated on the lotus pedestal, the *khatvangha* resting in the crook of his left arm.

6 1/4in (16cm) high

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

For other Bhutanese bronzes of the great teacher with characteristic brow and costume, see Bartholomew & Johnston (eds), *The Dragon's Gift*, 2008, no. 57 & 58, pp. 274-5 & 276-7.

不丹 十八或十九世紀 銅蓮花生大士坐像



8009

**PROPERTY FROM A PENNSYLVANIA COLLECTION**

8009  
**A GILT COPPER ALLOY FIGURE OF MAITREYA**  
 Sino-Tibetan, 18th/19th century

The Future Buddha wearing a five-leaf crown fronting his tall chignon, princely jewelry, and *dhoti* covering his lower body as he sits with his pendant legs resting on a projecting foot rest, his hands in *dharmachakrapavartina mudra* with lotus stems flowering by his shoulders, the base sealed with a rusted metal plate (wear to gilt).

5 7/8in (15cm) high

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

藏漢十八或十九世紀 銅鑲金菩薩坐像



8011



8010



8011

**PROPERTY FROM VARIOUS OWNERS**

8010

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

Seated in *dhyanasana* under a patchwork robe draped fluidly over his robust torso, his right hand in *bhumisparsha mudra*, the left supporting the alms bowl (now lost), his confident expression surmounted by a tall *ushnisha* and lotus-bud finial.

7in (17.8cm) high

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

Compare to a similar example published in Von Schroeder, *Indo-Tibetan Bronzes*, 1981, p. 550, 157A.

清十八世紀 銅鑲金釋迦牟尼坐像

8011

**A THANGKA OF SHAKYMUNI BUDDHA**  
**Qing, 18th century**

At center of a Chinese palace, receiving the wheel of law from Brahma to his right, his expression confident, his aureoles with fine gold and silver radiating lines, below him he are depicted various stages of his life, while Vajrapani and wrathful deities condemn the misguided in the bottom corners; gold Tibetan didactic inscriptions throughout (framed).

33 x 23 5/8in (83.8 x 60in) sight

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

Compare to further thangkas from the Beijing school sold at Bonhams, New York, 17 March 2014, lot 28 & 14 September 2015, lot 62.

清十八世紀 釋迦牟尼佛陀唐卡



8012

**PROPERTY FROM A WEST COAST COLLECTION**

8012

**A GILT COPPER ALLOY FIGURE OF SYAMATARA**  
**Qing dynasty, 18th century**

Seated in *lalitasana* on a double-lotus pedestal, her hands in *varada* and *vitarka mudras* as leafy lotus stems bloom by her shoulders, silks with chased detail and abundant jewelry adorn her lissome body, her cheerful expression surmounted by a five-leaf tiara and her hair in a high chignon with a crowning jewel; unsealed.

6 5/8in (17cm) high

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

Compare to closely related examples sold at Sotheby's, London, 13 May 2015, lot 199 and Bonhams, New York, 17 March 2014, lot 30.

清十八世紀 銅鑲金綠度母坐像



8013



8014



8015

**PROPERTY FROM THE XANADU GALLERY, SAN FRANCISCO, CALIFORNIA**

8013

**A COPPER ALLOY FIGURE OF PADMASAMBHAVA**

**Tibet, 18th/19th century**

His hat with upturned flaps fronted with a sun and moon in relief below the vajra finial, a cape and layered garments enveloping him as he sits with a vajra in his right hand and a scented skull cup in his left hand near a hole in the casting meant for the *khatvanga* (missing), the oval base partially surrounded by upright lotus petals and the base plate incised with crossed vajras.

*4 3/8in (11cm) high*

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

西藏十八或十九世紀 銅蓮花生大士坐像

8014

**A COPPER ALLOY FIGURE OF MAITREYA**

**Tibet, 18th/19th century**

Crowned and wearing robes that cling to his lithe body and drape across the waisted plinth as he sits with hands in *dharmachakrapavartina mudra*, both legs pendant and feet supported on a protruding lotus, his head and hair with remains of cold gold and blue pigment.

*5 3/4in (14.6cm) high*

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

西藏十八或十九世紀 銅彌勒菩薩坐像



8016

**PROPERTY FROM A PRIVATE EUROPEAN COLLECTION, ACQUIRED EARLY 1980S TO MID 1990S**

8015

**A PARCEL GILT SILVER INLAID IRON MOON FLASK**

**Sino-Tibetan, 18th/19th century**

Each side of the flattened body centered by a gilt damascened shou character and surrounded by a wide band of silver-inlaid fretwork repeated on the slender neck, further gilt damascene accents on the lappets ringing the pedestal base and the Eight Buddhist Emblems on the sides, a pair of lug handles intersecting the raised gilt-copper encased flange.

19in (48.2 cm) high

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

藏漢 十八或十九世紀 鐵鑲金嵌銀絲抱月壺



8017

**PROPERTY FROM THE XANADU GALLERY, SAN FRANCISCO, CALIFORNIA**

8016

**A PAINTED STUCCO MURAL FRAGMENT OF AVALOKITESVARA SHADAKSHARI**

**Western Tibet, 14th-15th century**

Seated in *dhyanasana*, displaying *anjali mudra* and holding a mala and a lotus; with metal and wood display stand.

8 3/4 x 8in (22.2 x 20.3cm) irregular

11 1/2in (29.2cm) height with stand

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

This figure would most likely have been included in a mural as a member of a lineage beside a large central deity or hierarch. For example, see similar examples populating the top corners, second from left, of the Lhakhang Soma murals, published in Pal, *A Buddhist Paradise: The Murals of Alchi*, New Delhi, 1982, LS 3 & 4.

**Provenance**

Carlo Cristi, Italy

西藏西部十四至十五世紀 石灰四手菩薩壁畫殘片

8017

**A GILT AND PAINTED STONE FIGURE OF A MAHASIDDHA**

**Tibet, 17th century**

Possibly depicting the bearded figure Tsangnyön Heruka (1452-1507), his hair braided in a topknot, his ears distended with heavy earrings and his torso draped in princely jewelry as he sits on an animal hide dressed in a dhoti and yogi's meditation band, his joined fingers on the right hand meant to hold a vajra that is no longer preserved and his left hand cradling a kapala, the surfaces painted in cold gilt and remains of polychrome.

6 1/4in (16cm) high

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

Although he is typically portrayed on top of a lion skin, this figure likely represents Tsangnyön Heruka (1452-1507), who was an eccentric master of the Kagyu order. He is best known for compiling the *One Hundred Songs of Milarepa* and biographies of early Kagyu teachers. He also revived old Marpa Kagyu traditions of lengthy isolated retreats. An earlier stone figure of Tsangnyön Heruka is held in the Los Angeles County Museum of Art (Acc. #: M.73.4.14).

西藏十七世紀 石描金彩繪大成者坐像



8018

**PROPERTY FROM A WEST COAST COLLECTION**

8018

**TWO GILT COPPER ALLOY FIGURES OF AMITAYUS**

**Qianlong period, one dated by inscription to 1761**

Each crowned figure cast in meditation pose on a rectangular pedestal fronted with a lotus flower and drapery falling between foliate brackets, the separately cast flaming mandorlas rising behind them, each with replaced implements in their laps, the pedestal of the figure holding a pyramidal stupa is chased with the characters *Da Qing Qianlong xin-si nian [1761] jing zao*.

8 3/8 and 7 7/8in (21.3 and 20cm) high

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

For another Amitayus inscribed with the cyclical date corresponding to 1761, see von Schroeder, *Indo-Tibetan Bronzes*, 1981, p. 552, no. 158B. See also two similar figures of Amitayus from the Qianlong period, dated by inscription to the *geng-yin* year (1770), sold at Bonhams, New York, 14 September 2015, lot 8083.

清乾隆 銅鑲金無量壽佛坐像兩尊 一尊為1761年《大清乾隆辛巳年敬造》款





8019



8020

**PROPERTY FROM A PRIVATE EUROPEAN COLLECTION,  
ACQUIRED EARLY 1980S TO MID 1990S**

8019  
**A LACQUERED WOOD MANUSCRIPT COVER WITH VAJRAPANI**  
Tibet, 13th century

Finely carved with Vajrasattva and two Vajrapanis enthroned between orderly columns of foliage and diminutive deities including Jambhala and Mahakala, the right edge carved with a *kirtimukha*.

8 3/4 x 27 5/8in (22.3 x 70.2cm)

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

For a similar example, see *Fa Shen Fan Xiang*, Taipei, 2012, p.150, no.103.

**Provenance**

private European collection, acquired in London, mid 1980s

西藏十三世紀 木漆雕金剛手菩薩經文板

**PROPERTY FROM THE XANADU GALLERY, SAN FRANCISCO,  
CALIFORNIA**

8020  
**A WOOD MANUSCRIPT COVER WITH VAISHRAVANA**  
Tibet, 15th century

The rotund figure appearing in a circular reserve, dressed in a crown and armor, holding an umbrella and a jewel-spewing mongoose as he sits on the back of a lion while another attendant figure rests on a lotus above the lion's head, the roundel framed by intertwined vines filling a rectangular reserve bordered by bands of pearls and overlapping lotus petals.

10 1/4 x 26 3/4in (26 x 68cm)

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

西藏十五世紀 木雕多聞天王經文板



8021



8022

8021  
**A WOOD PRAJNAPARAMITA MANUSCRIPT COVER**  
 Tibet, 15th century

With Vairochana, Prajnaparamita, and Shakyamuni enthroned before glorious areoles flanked by diminutive Wisdom Buddhas, deities, and hierarchs; the inside cover with rows of interconnected concentric circles in black ink on red ground.

10 3/8 x 28 3/4in (26.5 x 73cm)

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

Compare to a similar example sold at Bonhams, New York, 14 September 2015, lot 76. Also compare to *Fashen Fanxiang-Xizhang Fojiao Yishu Zhan*, Taipei, 2012, pp. 137 & 165, nos. 93 & 117.

**Provenance**

Carlo Cristi, Italy, 1999

西藏十五世紀 木雕般若波羅蜜多經板

8022  
**A GILT POLYCHROMED WOOD MANUSCRIPT COVER**  
 Tibet, circa 14th century

Carved in relief with three diamond-shaped lozenges displaying a pair of snow lions flanked by foliate scrolls, the scrolls repeating in the border bands centered by twin peacocks and kalasas, a *chakra*, and the *triratna*; the left edge with *kirtimukha*; the right with lotus petals; the inside face painted red.

13 1/4 x 33 1/8in (33.5 x 84.1cm)

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

This type, featuring diamond medallions, belongs to a group distinguished for their rich gilding and shallow carved abstract design, four of which are discussed in Selig Brown, *Protecting Wisdom*, Canada, 2012, nos. 18-21, pp. 98-104. Also compare to a closely related example sold at Bonhams, New York, 18 September 2013, lot 6 (part).

**Provenance**

Carlo Cristi, Italy, 1999

西藏 約十四世紀 木描金彩繪經文版



8023

8023

**A GROUP OF SIX WOOD PURBHAS**

**Tibet, 16th-19th centuries**

Displaying a broad variance of styles and subjects, including animal-headed, single-headed-Mahakala, and three-headed-Vakrakila purbhas.

*12 3/4in (32cm) height of tallest*

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

**Provenance**

Acquired from a private Californian collection, 2002

西藏 十六至十九世紀 木雕金剛橛六只



8024

8024

**TWO WOOD PURBHAS**

**Tibet, 16th and 18th centuries, respectively**

The larger, 16th century; Each with hilts of the three faces of Vajrakila above thread mansion grips and snake-spewing makara-headed peg.

*12 and 6in (30.3 and 15.2cm) high*

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

**Provenance**

Acquired from a private Californian collection, 2002

西藏 十六至十八世紀 木雕金剛橛兩只



8025



8026



8027

**PROPERTY FROM A PRIVATE EUROPEAN COLLECTION, ACQUIRED EARLY 1980S TO MID 1990S**

8025

**A WOOD RITUAL STAFF (KHATVANGA)**

**Nepal, circa 12th/13th century**

Carved with a five-prong vajra finial issuing from a stack of six skulls, all above seven tiers of numerous small figural niches of esoteric deities centering a multi-prong 'throne mansion', the lower section formed by a *phurbhu*, with traces of pigment.

*52in (132.1cm) long*

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

**Provenance**

private European Collection, acquired early 1980s to mid 1990s

尼波爾 約十二或十三世紀 木雕天仗

8026

**TWO LACQUERED WOOD PURBHAS AND A LACQUERED WOOD RITUAL DRUM**  
**Tibet, 14th century and 19th century, respectively**

The massive purbha with a hilt bearing the three faces of Hayagriva above the thread-mansion grip and the peg extending from the mouth of a snake-spewing makara; the smaller purbha similar with additional horse-head of Hayagriva; the drum with an exquisite worn wood handle rubbed smooth from prolonged ritual use.

*21 5/8in (55 cm) length of larger purbha*

*27in (68.6 cm) length of drum*

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

**Provenance**

private European collection, acquired early 1980s to mid 1990s

西藏 約十四及十九世紀 木漆金剛槩兩只及法鼓

**PROPERTY FROM THE XANADU GALLERY, SAN FRANCISCO, CALIFORNIA**

8027

**TWO GILT COPPER ALLOY REPOUSSÉ ORACLE MIRROR FRAMES WITH CHITAPATI**  
**Tibet, circa 18th century**

Each chased in high relief with a pair of animated skeletons dancing amid floral scrolls and rising flames; the reverse with lugs to attach a central oracle mirror.

*7 1/2in (19cm) diameter, the larger;*

*With stand: 10in (25.4cm) high, the larger*

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

Compare to a closely related oracle mirror frame sold at Christie's, New York, 25 March 2004, lot 81 (part). Also see an oracle mirror sold without its frame at Bonhams, New York, 14 September 2015, lot 51.

In Tibetan culture, Chitipati are considered lords of the charnel grounds and are referenced in particularly trying esoteric rituals. Oracles wear such framed mirrors on their chests, like breastplates. In a deep trance they peer into them, not directly, but through another mirror held before them by an assistant. Through this doubly-distant vision they are able to access hidden insights and divine future events.

西藏 約十八世紀 銅鑲金浮鑿法鏡兩件

8028

**A REPOUSSÉ GILT COPPER ALLOY PANEL**  
**Tibeto-Chinese, circa 18th century**

With a *nagaraja* supporting a treasure vase overflowing with lush foliate sprays and a golden jewel; mounted onto a fabric-covered board.

*20 1/4 x 6 1/4in (51.4 x 16cm) dimensions of panel*

*32 1/8 x 17in (81.5 x 43.1cm) the board support*

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

藏漢 約十八世紀 銅鑲金浮鑿面板



8028



8029

**PROPERTY FROM ANOTHER OWNER**

8029

**A LARGE GILT-METAL FILIGREE AND INSET STONE VOTIVE PLAQUE TO VISHNU**

**Nepal, 19th century**

The glorious arrangement of intricate gilt filigree and copious semi-precious stones including rock crystal, turquoise, and garnets, with Vishnu aboard Garuda at the center flanked by conch-bearing *nāginis* below, and a parasol in high relief sided by *apsaras* above.

22 3/4 x 19 1/4in (57.9 x 49cm)

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

This votive plaque would have been made for an early modern domestic shrine. Breathtakingly lavish, it not only confers the enduring, multivalent mastery of Nepali craftsmanship in filigree, repoussé, stone-cutting, stone-polishing, and inlay, but also stands as a concluding example for the practice of expressing love through adorning and beautifying the deity's body.

Such plaques are held in the Art Institute Chicago (Acc# 1982.1674); the

Newark Museum (Pal, *Where the Gods are Young*, New York, pp. 113 & 132, no. 83); and the Jacques Marchais Museum of Tibetan Art (Lipton & Ragnubs, *Treasures of Tibetan Art*, New York, 1996, p. 229, no. 121).

**Published**

*Pittsburgh Post-Gazette*, 28 March 1975.

**Exhibited**

*The Treasure Room*, Carnegie Museum of Art, Pittsburgh, PA, 1974.

**Provenance**

private Pennsylvania collection since 1936  
thence by descent to the current owner

尼泊爾 十九世紀 銅鑲金掐絲鑲雜寶毗濕奴像面版



8030

PROPERTY FROM THE XANADU GALLERY, SAN FRANCISCO, CALIFORNIA

8030

**A GILT METAL KALACHAKRA AMULET WITH INSET NAVARATNA STONES**

**Tibet or Nepal, 18th/19th century**

The cover with the Kalachakra monogram surrounded by vines, gripped by a *kirtimukha* below, blooming inset *navaratna* stones, and terminating before a *triratna* above; the lid's white metal interior stamped with Durga Mahishasura, and the base with a *visvajra* reserve.

*3 5/8in (9.3cm) diameter*

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

西藏或尼波爾 十八或十九世紀 銅鍍金時輪鑲寶石護身符



8031

**PROPERTY FROM ANOTHER OWNER**

8031

**A SCHIST HEAD OF BUDDHA**

**Ancient region of Gandhara, 3rd/4th century**

Elegantly carved with soft contours, full lips, and heavy-lidded eyes centered by a small urna, all framed by a wavy coiffure extending over a prominent *ushinisha*.

8in (20.3cm) high

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

A handwritten note to the reverse states that the head was excavated in 1932 near Shabdkhadar Fort, Peshawar region.

**Provenance**

Collection of Hannah Neale Hobart Wheeler & Hannah Hobart Prince  
For more information on the collection and their early-20th century travels in the region, see Bonhams, New York, 17 September 2014, lot 18.

健陀羅 三或四世紀 片巖菩薩頭像



8032

**PROPERTY FROM A PRIVATE EUROPEAN COLLECTION,  
ACQUIRED EARLY 1980S TO MID 1990S**

8032

**A SANDSTONE FIGURE OF KUBERA**

**Central India, 7th/8th century**

Seated on a cushion above a plinth, with his right hand resting on his raised right knee supporting a bowl, bejeweled and serene before lotus aureole.

21 1/4in (54 cm) high

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

Kubera is the *lokapala* of the northerly direction and god of wealth. An association with Bacchanalian imagery could explain the Gupta-Post Gupta iconographic convention depicting him holding a cup, probably for wine, while the rounded belly is indicative of prosperity and abundance. An earlier, Gupta example from Uttar Pradesh is held in the Norton Simon Museum (Acc.# M.1975.11.04.S).

**Provenance**

private European collection, acquired early 1980s to mid 1990s

印度中部 七或八世紀 砂巖多聞天王坐像





8033

**PROPERTY FROM THE XANADU GALLERY, SAN FRANCISCO, CALIFORNIA**

8033

**A GRANITE HEAD OF A DEITY**

**South India, Pandya style, circa 12th century**

With a confident expression surmounted by a triple-tiered *karanda-makuta* with a central *patra-purimam* medallion.

20in (51cm) high;

36 (91.5cm) height with stand

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

**Provenance**

Alice Heeramanek Collection

Christie's, New York, 24 March 1995, lot 22

印度南部 約十二世紀 潘地亞風格 花崗石神祇頭像



8034

8034

**A SANDSTONE STELE OF A COW SUCKLING A CALF**  
**Central India, circa 12th century**

Carved in openwork with a cow suckling her young beneath an overhanging tree, flanked by a small donor figure supporting a tray of fruit.

29in (73.6cm) height of stele;

33 1/2in (85.1cm) height including attached metal base

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

A large stele of the same subject is held in the Art Institute of Chicago (Acc. # 2006.180)

**Provenance**

Christie's, New York, 20 September 2000, lot 31

印度中部 約十二世紀 砂巖母子牛碑



8035

**PROPERTY FROM A PRIVATE EUROPEAN COLLECTION, ACQUIRED EARLY 1980S TO MID 1990S**

8035

**A SANDSTONE STELE OF GANESHA**

**Central India, circa 11th century**

Flanked by musicians, dancing with his arms radiating and his trunk curled to one side to make way for the *ladhu*.

*21 1/2in (55 cm) high*

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

Compare to a closely related stele sold at Sotheby's, New York, 1 December 1993, lot 99, and another sold at Sotheby's, London, 23 November 1987, lot 234.

**Provenance**

private European collection, acquired early 1980s to mid 1990s

印度中部 約十一世紀 砂巖象神碑

**CHINESE WORKS  
OF ART**

Lots 8036-8259





8036

## JADE AND HARDSTONE CARVINGS

PROPERTY FROM THE SARKISIAN COLLECTION,  
DENVER, COLORADO

8036

### A JADEITE WATER COUPE Republic period

Of elongated quadrilobate form with thinly sectioned walls raised on four short feet and undercut with a pair of crested bird handles, one handle connected to a vein of pale apple green hue on one side reticulated as ducks, quail and magpies intertwined with flowering branches and water weeds, the remaining surfaces displaying extensive icy white inclusions and some pale russet patches in the translucent greenish-white matrix; with reticulated wood stand.

*8 1/2in (21.5cm) length across handles*

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

民國 翡翠雕花鳥水丞

### PROPERTY FROM ANOTHER OWNER

8037

### A MOTTLED GREEN AND LAVENDER JADEITE BRUSH POT

Rendered as a large compressed stalk of bamboo rising from a group of scholar's rocks amid other smaller leafy stalks of bamboo supporting groups of perched birds, the stone of light purple hue with isolated brilliant patches of apple green, many utilized by the lapidary as the plumage of the birds or sprays of leaves.

*9in (23cm) high*

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

翡翠雕竹節形筆筒



8037



8038

**PROPERTY FROM THE XANADU GALLERY,  
SAN FRANCISCO, CALIFORNIA**

8038

**A ROCK CRYSTAL WATER COUPE  
19th century**

Rendered as adjacent larger and smaller ruyi lappet-shaped vessels enmeshed in five reticulated and undercut panther-like chilong attached at the feet and tongues, further raised upon a gnarled and curling frond of lingzhi fungi; the translucent matrix of the stone marked by notable veins of cloudy inclusions.

7in (18cm) wide

\$7,000 - 10,000

十九世紀 水晶螭龍水丞

**PROPERTY FROM VARIOUS OWNERS**

8039

**A CARVED JADE PEACH FORM WATER COUPE  
17th century**

The hollowed out fruit form interior supported and surrounded by an intricate mesh of gnarled branches surrounding bird and flower motifs, carved from stone of yellowish-russet hue whorled in veins of notable cloudy inclusions.

5 1/2in (14cm) wide

\$3,000 - 5,000



8039

Cups of similar design and color dated to the Ming dynasty are cataloged in *Gugong Bowuyuan Cang Wenwu Zhenpin Quanji: Yuqi (zhong)* [The Complete Collection of Treasures of the Palace Museum: Jade ware (II)], Hong Kong, 2006: see nos. 198, 203, 204, and 220, pp. 257, 264, 265 and 287.

十七世紀 黃褐玉果形水丞



8040

8040  
**A CARVED RECTANGULAR JADE PLAQUE**  
 Republic period

Carved in delicate relief with a cloud bank surrounding the suspension hole above a lingzhi fungus branch framed within a scalloped border, the square cartouche on the reverse filled with four seal-script characters reading *jixiang ruyi*, the subtly polished matrix of fairly even greenish-white hue.

2 1/8 (5.4cm) high

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

民國 青白玉靈芝紋牌

8041  
**TWO JADE DRAGON BELT HOOKS**  
 Late Qing dynasty

The larger carved in high relief with delicately incised linear details to depict the curling tail of a young chilong facing the dragon-head hook, the curving handle reversed by an oblong button; the dragon-head hook on the smaller belt hook drilled with an open jaw and facing a deeply undercut young dragon astride the curving handle reversed by a floriform button.

4 3/4 and 4in (12 and 10.2cm) long

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

晚清 青白玉龍紋帶鉤兩只



8041

8042  
**A GROUP OF THREE CARVED JADE PENDANTS**  
 Qing dynasty

The first a lock-form amulet, the central rectangular panel on one side carved in low relief with a leafy flower rising from rocks under a hovering butterfly, the reverse with a blessing *tian bao jiuru* inscription, framed between a pair of reticulated dragons connected by a horizontal bar and a lotus blossom; the second carved with a *xi* (happiness) character to either side of a stylized panel within a scrolling frame and further surrounded by openwork dragons and a chime; the third carved with a peony sprig and a lingzhi branch to the front and back of the vertical rectangular panel enclosed by a facing pair of chilong carried out in highly stylized openwork.

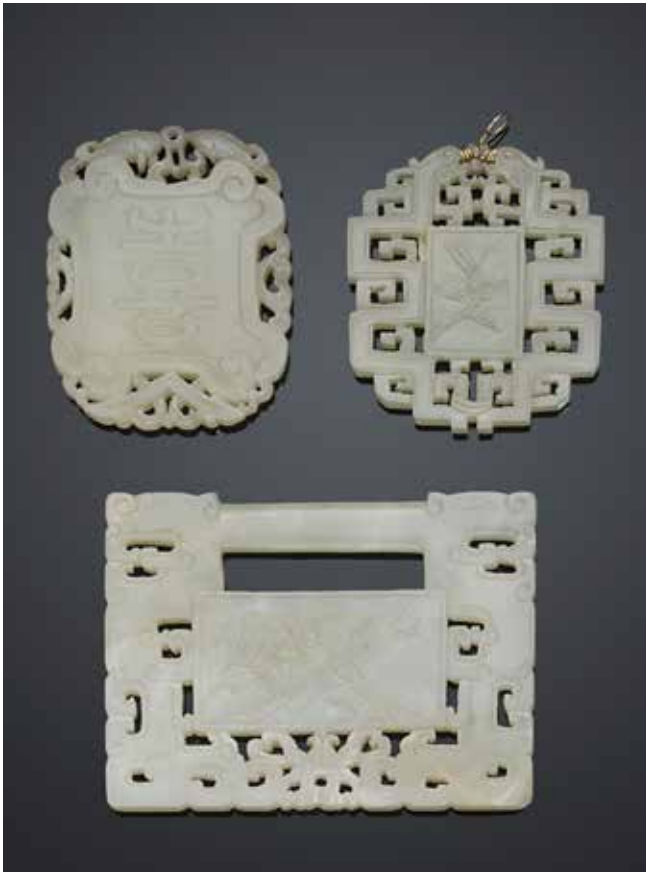
2 1/2 x 3 5/16 x 1/8in (6.4 x 8.5 x 0.7cm) dimensions of first

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

**Provenance**

private collection formed over the past 50 years

清 青白玉珮飾三件



8042



8043

8043

**TWO CARVED JADE BELT PLAQUES**

**Ming dynasty**

The first depicting a dragon striding above waves and a rock enclosed within a peach-shaped plaque of pale greenish-white hue, the reverse partially polished and recessed in places with circular drill holes; the second of rectangular form with a qilin in motion above rocks and auspicious symbols carved in high relief against a thinly sectioned background of undercut cloud scrolls, the translucent off-white matrix marked with an opaque vein of pale to dark straw color.

*2 1/4 x 2in (5.8 x 5.1cm) the dragon plaque*

*1 7/8 x 2 3/4in (4.8 x 6.8cm) the qilin plaque*

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

明 青白玉帶版兩件

8044

**A CARVED JADE BELT SLIDE**

Of arching ovoid quadrilobate section surmounted by a raised relief curling chilong with elaborately bifurcated tail, carved from stone of whitish hue veined in subtle grayish streaks.

*3in (7.6cm) long*

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

灰白玉螭龍紋腰牌



8044



8045

8045

**A CARVED JADE RUYI SCEPTER**

**Late Qing/Republic period**

The convex stave of standard curving shape to connect three nodules at the top, bottom and middle, all carved in shallow raised relief to depict the Eight Immortals amid pine-laden celestial gardens, the stone of greenish-white hue marked in notable veins of creamy inclusions.

*16in (40.5cm) long*

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

晚清或民國 青白玉雕八仙如意柄

8046

**A HARDWOOD RUYI SCEPTER WITH JADE PLAQUES**

**Late Qing dynasty**

The curving hardwood scepter, likely zitan, inlaid in silver wire patterns separating the sea-foam green plaques at the middle, tail and head, all reticulated in the Ming style to depict birds within an intricate mesh of multi-layered floral tendrils.

*18in (46cm) long*

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

晚清 如意柄鑲青白玉帶版

8047

**A GREENISH-WHITE JADE WATER DROPPER**

**16th/17th century**

The intriguing vessel carved as a marching mythical beast with horns and split tails, its mane rendered with fine, densely incised lines, the drilled mouth holding a small tray, fitted with a possibly later matched lid carved as a tube topped with a smaller mythical beast finial; the celadon-tinged white stone cast with pale opaque patches, russet inclusions and fissure lines; matching wood stand.

*5in (12.7cm) long*

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

十六或十七世紀 青白玉獸形水滴



8046

8048

**A LARGE WOOD AND JADE RUYI SCEPTER**

The curving stave of hardwood figured in richly whorled grain supporting three convex ovoid plaques at the head, midpoint, and foot, all carved in shallow relief to depict immortals and attendants in stylized mountainside pavilion landscapes in the stone of creamy tinged hue.

*22in (56cm) long*

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

如意柄鑲白玉牌





8047



8048

**PROPERTY FROM A PRIVATE MEXICO CITY COLLECTION**

8049

**AN IMPRESSIVE CARVED JADE DRAGON VASE**

**Qing dynasty**

The sturdy ovoid vessel raised on a flared foot and tapering to a waisted neck and flared mouth skillfully carved and undercut with a three-clawed dragon lithely curling around the shoulder to reach for a flaming pearl floating amidst raised curling cloud scrolls; the stone a pale greenish white color scattered patches of grey on the reverse.

*11 3/4in (30cm) high*

**\$50,000 - 80,000**

A vase of similar size and design, but with three five-clawed dragons encircling the perimeter is in the Qing palace collection. See Yang Xin, ed. *Gugong Bowuyuan Cang Wenwu Zhenpin Quanji: Yuqi (xia) [The Complete Collection of Treasures of the Palace Museum: Jadeware (III)]*, Hong Kong, 2006, p. 75, no. 63. Despite the Qianlong mark carved on the base, the Gugong vase is catalogued as 'Qing.'

清 青白玉浮雕祥雲龍紋瓶



8049



8050



8051

**PROPERTY FROM THE ESTATE OF  
GALINA AND MAXWELL PERRY,  
HONOLULU, HAWAII**

8050  
**A PAIR OF MOSS AND SNOW JADE BOWLS  
WITH RAISED RELIEF DECORATION**

**Qianlong mark, Late Qing dynasty**

Each carved in delicate raised relief with prunus branches in bloom across the wide, curving well and four composite lotus flowers on leafy stems above a chrysanthemum petal band on the exterior walls, the tall foot ring surrounding a recessed base bearing the *Qianlong yu zhi* mark at the center of a chrysanthemum blossom.

*7 5/8in (19.3cm) diameters*

**\$6,000 - 10,000**

晚清 碧玉刻花卉紋盃一對

**PROPERTY FROM VARIOUS OWNERS**

8051  
**A PAIR OF SPINACH JADE  
GU-FORM VASES**

Of square section and standard form consisting of tapered trumpet shaped necks and feet surrounding rounded-cube shaped central nodules, the sides supporting vertical repeating C-form flanges separating archaic geometric patterns lining the corners, carved from stone of typical dark pine hue flecked in black inclusions.

*10 1/4in (26cm) high*

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

碧玉雕觚形瓶一對



8052

8052

**TWO TRANSLUCENT SPINACH JADE BOWLS**

Each of the near pair thinly cut with a flared rim to the wide, curving well rising from a short and neatly cut foot ring, the thinness of the walls displaying to full advantage the varied green hue and dark black markings of the brightly polished matrix.

*8 1/16 and 8 1/8in (20.5 and 20.8cm) diameters*

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

碧玉光素盃一對



8053



8053 (reverse)



8054

8053

**A GILT-DECORATED JADE PLAQUE**  
**18th/19th century**

Of tall rectangular section formed of 'spinach jade' of standard pine green hue marked by veins of cloudy inclusions and black flecks, on one side gilt to depict a frond of bamboo supporting lotus and vines blooming from a gnarled and perforated scholars rock, reversed by a lengthy inscription surrounded by an elaborate lotus petal border; supported by a wooden screen formed of framing members intricately reticulated in lotus, clouds and lingzhi patterns.

19 1/4in (49cm) height inclusive of stand

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

The inscription is the *Xi Fanlian Fu* or 'Ode to the Passion Flower:' the Qianlong emperor's 1775 poetic essay on the Passiflora vine and his musing on what he felt to be the plant's Buddhist connotations and its somewhat incongruous Chinese name ('the Tibetan lotus').

十八或十九世紀 碧玉描金西番蓮鑑牌



8055

8054

**A SPINACH JADE BRUSH POT**

Of cylindrical form on a flat base, the exterior sides surrounded by a continuous ground incised in intricate relief to depict swirling cloud patterns surrounding four opposing dragons vying for a flaming pearl, the stone of typically deep pine green color flecked in black inclusions. *5 3/4 in (14.6cm) high*

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

碧玉雕龍戲珠紋筆筒

8055

**A YELLOW JADE TRIPOD CENSER WITH STAND**

The compressed body raised on three tapering supports, the side walls carved with a band of paired and stylized kui dragons separated by two dragon-head handles at the shoulder, each issuing a loop that suspends a loose ring, the domed cover decorated with a similar band surrounding a raised circular knob, the yellow-green stone displaying some pale brown veins, natural fissure lines and patches of black wash; the matching wood stand incised with an apocryphal *Qianlong yu zhi* mark.

*6 1/8in (15.5cm) wide, 4 1/8in (10.5cm) height exclusive of wood stand*

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

黃玉夔龍紋活環三足蓋爐 《乾隆御鑑》款



8056

**PROPERTY FROM THE COLLECTION  
OF VIRGINIA MURRAY,  
SACRAMENTO, CALIFORNIA**

8056

**A SET OF FOUR GILT-INScribed  
JADE PANELS MOUNTED IN A WOOD  
FOLDING TABLE SCREEN**

**The jade panels 18th/19th century**

Each rectangular plaque of translucent olive hue mottled with cloudy inclusions, thinly sectioned and incised on both sides, the inscriptions and decoration filled with gold pigment; now mounted into the four reticulated wood panels joined with hinges to form a table screen.

*10in (25.4cm) height of screen*

*3 7/8in (10cm) visual height of jade*

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

The far right plaque in the screen is inscribed *Yuzhi Yulou Ba Jun Ge* in a vertical rectangular cartouche surrounded by dragons and reversed by the *kaishu* text of the Qianlong Emperor's ode to Giuseppe Castiglione's painting of eight fine steeds from the imperial stables. The ode continues on the verso and recto of the second and third panels mounted to rotate within the two middle folds of the screen. The far left panel displays the eight horses by a willow-shaded river on the front and the reverse bears the signature of the 18th century official Yuan Shoutong.



8057

十八或十九世紀 青白玉刻御製玉鑲八駿歌牌八面





8058



8059

**PROPERTY FROM THE ESTATE OF FRANK G. JAMES (1886 - 1977) AND GEORGIA G. JAMES (1889 - 1981), PALO ALTO, CALIFORNIA**

8057

**A RETICULATED JADE PLAQUE**  
17th century

Rendered in the Song/Jin style, the waterfowl in flight portrayed clutching the tendrils of a lotus or other water plant within a rounded pearl border, the stone of grayish hue streaked in veins of black, mottled in icy white inclusions, and displaying patches of russet to the bird's back.

2 1/4in (5.7cm) long

\$2,000 - 3,000

十七世紀 灰白玉鏤雕水禽蓮紋牌

**PROPERTY FROM VARIOUS OWNERS**

8058

**A CARVED JADE PLAQUE**  
18th century

Of ovoid section surrounded by a scalloped edge carved in shallow raised relief in stylized scrolling dragon and phoenix patterns, one side carved to read *jing shen qin ren* (virility with caution, diligence with forbearance), reversed by a lengthy *xingshu* inscription bearing a signature reading *Meng Hao*; carved from stone of uniform white hue.

2 1/2in (6.4cm) high

\$5,000 - 8,000

十八世紀 白玉精慎勤忍牌



8060

8059

**A GROUP OF THREE JADE ARCHER'S RINGS**  
Qing dynasty and later

The first carved in high relief between key-fret borders with a ram, stag, and auspicious cranes in a rocky landscape scattered with pine and wutong branches, the stone of even white tone; the second delicately carved with a playful cat and a butterfly in a garden with graceful orchid and a plantain tree rising behind rocks, the white stone with cloud-like inclusions and russet patches; the third carved with two horses standing by rocks, the stone of a faint celadon tinge and marked with russet skin.

1 1/4in (3.2cm) outer diameter of largest ring

\$2,500 - 3,500

清或更晚 青白玉帶斑板指三只

**PROPERTY FROM THE ESTATE OF GARDNER UDELL, SANTA BARBARA, CALIFORNIA**

8060

**A PALE GREENISH-WHITE JADE BI DISC**  
Late Qing dynasty

Delicately carved with raised C-scrolls forming two opposing animal heads separated by tiny circular bosses and cross-hatched reserves, the C-scrolls and raised bosses on the reverse combined with cloud-collar scrolls repeated in four decorative groupings; with pieced wood display stand.

2 3/16in (5.5cm) diameter of disc

4in (10cm) height with wood stand

\$1,000 - 1,500

晚清 青白玉雕祥獸璧



8061

**PROPERTY FROM ANOTHER OWNER**

8061

**A JADE RETICULATED PLAQUE**

**Ming dynasty**

Pierced and decorated with a heron at rest, against a subsidiary ground of flowers and reeds, the scene enclosed within a border of circles with concave faces.

*2 x 2 3/4in (5.3 x 7cm)*

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

For a similar jade plaque, see the Chih-jou Chai Collection, exhibited and illustrated by James C. Y Watt, *Chinese Jades from Han to Ch'ing*, 1980, cat. no. 180, p. 191, dated as second half 16th century. Two very similar examples were sold in Bonhams, Hong Kong, sale 15502, 26 May 2007, lot 255. Two closely related jade plaques from the collection of Sir Joseph Hotung are illustrated by Jessica Rawson in *Chinese Jade from the Neolithic to the Qing*, London, 1995, p. 342, no. 25:23 and 25:24.

明 青白玉鏤雕紋牌

**PROPERTY FROM A NORTHERN CALIFORNIAN GENTLEMAN**

8062

**A CARVED NEPHRITE PLAQUE**

**Late Qing dynasty**

Of oval profile with irregular outlines, carved in relief and with incised lines to present an abstract image of a coiled dragon and archaic scroll patterns to both sides; the white stone with a very slight grayish tone, polished to a soft luster, with a few faint russet fissure lines.

*2 5/8in (6.2cm) long*

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

晚清 灰白玉盤龍紋牌

**PROPERTY FROM A PROMINENT SAN FRANCISCO COLLECTOR**



8062

8063

**A JADE PLAQUE IN AN ENAMELED SILVER MOUNT**

**The plaque 18th/19th century**

Of irregular outline and thin section, carved in delicate raised relief and undercut with overlapping hooks and scrolls that resolve into intertwined dragons on both sides; the silver wire brooch mount bordered with enameled flowers and leaves and stamped silver on the reverse.

*2 1/8in (5.3cm) length of plaque*

*2 3/8in (6.1cm) length of mount*

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

十八或十九世紀 銀瑠瑯鑲白玉龍紋牌



8063

**PROPERTY FROM A PRIVATE SAN FRANCISCO COLLECTION**

8064

**A LARGE JADE BI WITH RAISED RELIEF DRAGON DECORATION**  
**17th century**

The perforated circular disc carved in high relief with a long-tailed chilong facing a younger cub, both with delicately line-incised details, reversed by four dissolved taotie masks formed from raised scrolls and separated by tiny triangles of crosshatching at the outer edge; the pale olive green matrix displaying a large vein of deep russet staining that fades to lighter shades in the network of tiny fissure lines.

5 1/8in (13cm) diameter

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

**Provenance**

acquired in 1990 from Ashkenazie & Co., San Francisco

For a bi of smaller diameter (7.4cm), but with similar decoration of chilong reversed by four dissolved taotie masks, see the example from the collection of Mr. J. C. Thomson included in *Chinese Jade throughout the Ages*, cat. no. 298, p. 93, as Song-early Ming, 13th-15th century, and illustrated in *Transactions of the Oriental Ceramic Society*, vol. 40, 1973-75, as 298 a & b. See also cat. no. 350 (8.4cm diameter), listed and illustrated in the same two volumes, with chilong similar to this lot, but reversed with a field of 'raised dots with incised details' as 14th-15th century.

十七世紀 青玉褐斑浮雕螭龍紋璧



8064

**PROPERTY FROM A SAN FRANCISCO COLLECTION**

8065

**TWO ARCHAISTIC JADE CARVINGS**

**Qing dynasty**

The first a mottled gray and black Neolithic style cong of square section with notched walls and corners, circular top and foot, carved with a transverse drill hole; the second a mottled greenish-white bi carved to both sides with curving strap-work that resolves into opposing animal masks.

3in (7.8cm) height of cong

3 3/8in (8.5cm) diameter of bi

**\$1,200 - 1,500**

**Provenance**

Sotheby's, New York, by repute

清 灰白玉玩件兩件



8065

**PROPERTY FROM ANOTHER OWNER**

8066

**A CARVED JADE BELT HOOK**

**18th century**

The spine of curving section surmounted by a flattened reticulated chilong dragon peering at the hook rendered as a grinning dragon head adorned in incised mane and facial decoration all reversed by a raised circular node, the stone of mottled gray and russet hues.

4 5/8in (10.7cm) long

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

十八世紀 灰玉雕龍紋帶鉤



8066



8067



8069



8068

**PROPERTY FROM THE ESTATE OF GARDNER UDELL, SANTA BARBARA, CALIFORNIA**

8067

**A GROUP OF THREE CARVED JADE PEBBLES**

**18th/19th century**

The first an ovoid toggle carved as two peaches rising from a branch that also supports a little bird on each opposing face, the twig at the top drilled for suspension and the matrix marked with pale russet patches on one side; the second a triangular faceted toggle deftly carved as a lotus pod surrounded by a smaller blossom on one side, a leaf on the other and the undercut leaves from a water weed forming suspension loops at the top; the third pebble carved as two adjoined mandarin ducks perched on a lily pad, one duck's beak grasping the undercut stems of a lotus plant with a faint russet vein in the matrix carved as the lotus bud.

*1 7/8 in (4.8cm) average length*

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

十八或十九世紀 青白玉擺件三件

**PROPERTY FROM VARIOUS OWNERS**

8068

**A CARVED JADE FIGURE OF A SAGE AND BOY**

**19th century**

The bearded figure in a scholar's cap holding a lingzhi fungus branch over his right shoulder and a baby boy with a ruyi scepter over the left, the surfaces of the pale greenish-white matrix deeply undercut and polished to a soft luster.

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

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

**Provenance**

Sotheby's, New York, sale, 11 & 12 September 2012, lot 373  
Sotheby Parke Bernet, New York, sale 17 March 1977, lot 309

十九世紀 青白玉雕賢者童子把件



8070

8069

**A GROUP OF FOUR CARVED JADES**

The first a fine 18th century jade carving, pierced with four entwined sinuous chilong in an openwork quatrefoil, mounted with metal; the second an archaic jade axe decorated with a chilong band to either side between finely carved braided patterns; the third carved as a goose sitting on a lotus leaf and holding a flower sprig in its beak; the fourth a toggle presented as a lotus root wrapped by stemmed leaves, the white stone covered with a layer of rich russet skin, with metal mount.

*2 1/4in (5.7cm) diameter of first*

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

玉飾件四件

8070

**A JADE RETICULATED BELT SLIDE**

**18th/19th century**

The upper section of cloud-collar silhouette with raised edges surrounding a shou-character in running script and its sides undercut with two rectangular openings for the belt to pass through, the moving pendant below finished on the front as a lotus flower above two facing dragons; the matrix of faint greenish-white hue with cloudy white inclusions.

*3 3/8in (8.6cm) long*

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

十八或十九世紀 青白玉壽字飾牌



8071

**PROPERTY FROM THE ESTATE OF GARDNER UDELL, SANTA BARBARA, CALIFORNIA**

8071

**A CARVED JADE SEAL PASTE BOX AND COVER**

**19th century**

The thinly carved vessel of compressed circular form raised on a short foot rim, the top centered by a roundel of a scrolling branch of three lychee or other fruit incised in repeating *wanzi* and other geometric patterns surrounded by further shallow raised relief fruiting vines encircling the sides of the lid and body; the jade of white hue with a slight yellowish tinge whorled in veins of icy inclusions.

*2 7/8in (7.3cm) diameter*

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

十九世紀 白玉荔枝紋印泥盒



8072

**PROPERTY FROM ANOTHER OWNER**

8072

**A PAIR OF CARVED JADE BANGLES**

**19th century**

Each designed as two strands twisted together, the evenly hued white stone with some pale opaque inclusions; *together with* an archaic jade bi disk carved with raised bosses and scrolls, and an archer's ring incised with flowers and a pair of facing chilong carved in relief through a russet layer in the stone. [4]

3 1/8in (8cm) outer diameter of bangle,  
2 1/4in (5.7cm) inner diameter of bangle

**\$3,000 - 4,000**

十九世紀 青白玉手鐲一對



8073

**PROPERTY FROM A LADY**

8073

**TWO JADE CARVINGS**

**18th/19th century**

The first a circular bi-disk with a central aperture, the white stone with a celadon tinge, carved in relief with scroll pattern to one side and reversed with bosses; the second a bangle designed as two confronted dragons, their heads with drilled open mouths biting a precious jewel, the stone of white and russet coloration.

2 3/8 and 2 7/8in (6.1 and 7.3cm) diameter

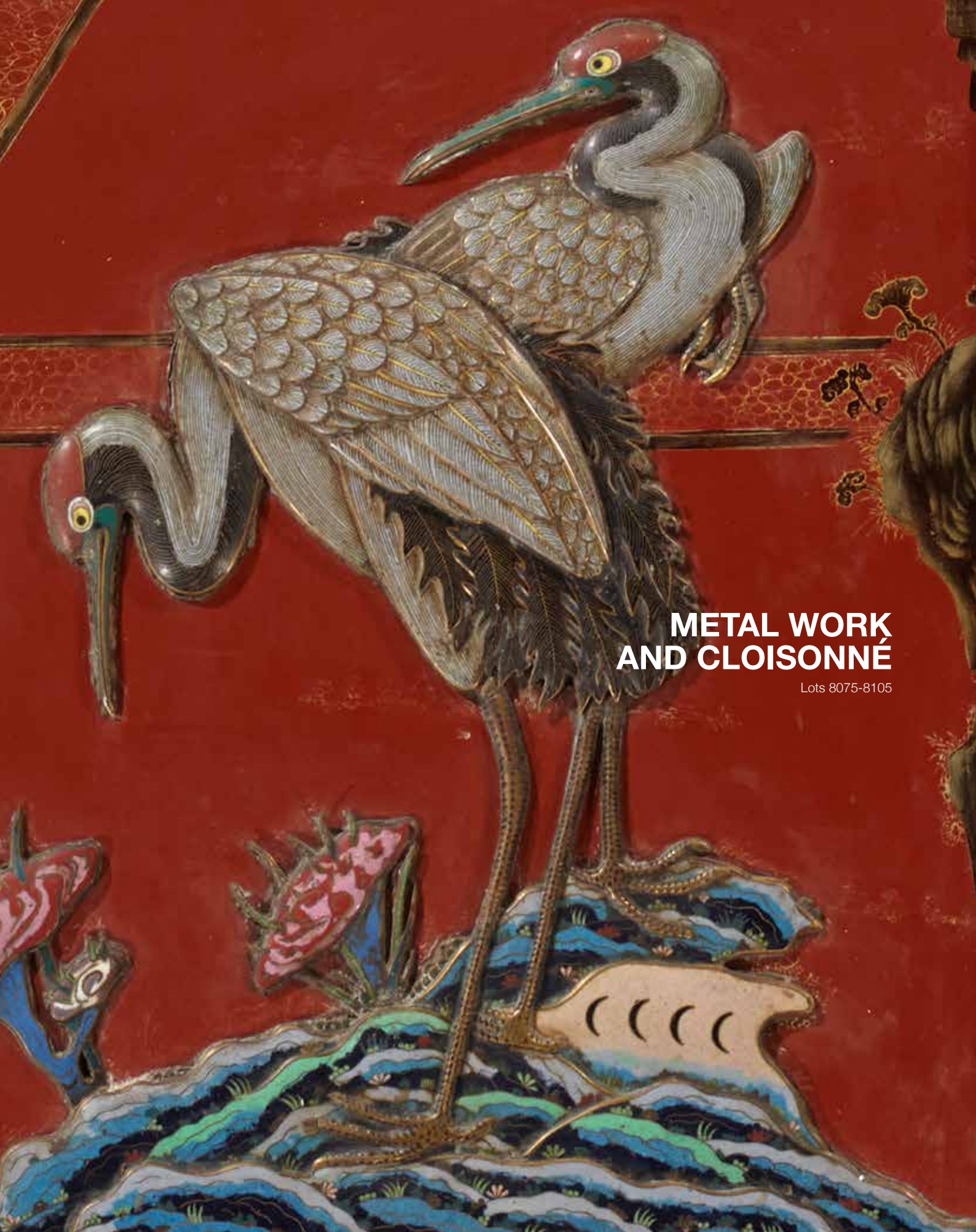
**\$1,800 - 2,500**

**Provenance**

private collection formed over the past 50 years

十八或十九世紀 玉飾件兩件

8074 **NO LOT**



**METAL WORK  
AND CLOISSONNÉ**

Lots 8075-8105



8075

**PROPERTY FROM VARIOUS OWNERS**

8075

**AN ARCHAIC BRONZE WINE VESSEL, GU  
Shang dynasty**

Raised on a plain straight foot with flared mouth, the globular mid-section cast with taotie masks separated by vertical ribbed flanges and set off from the base and mouth by paired raised horizontal bands, the lower section cast with addorsed C-comma bands bisected by further ribbed flanges, the surface and interior covered with malachite and earthen encrustations.

*11 1/2in (29.2cm) high*

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

**Provenance**

by repute, purchased from the Javrosky Collection of Chinese art, brought to the United States from China in 1936

商 青銅饕餮紋觚



8076

8076

**AN ARCHAIC BRONZE TRIPOD WINE VESSEL, JUE  
Shang dynasty**

Raised on three awl-shaped feet supporting an oval belly strongly cast with taotie masks composed of gui dragons centered at one side on a vertical flange and cast in high relief against a leiwen ground, opposing C-shaped handle cast with an ox-head mask forming the center of the taotie mask and bulging 'eyes,' under a graceful spout set off by paired vertical posts cast with whorl patterns flanking the opposing pointed collar, the surface covered with a malachite and cuprite patina.

*8in (20.3cm) high*

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

**Provenance**

by repute, purchased from the Javrosky Collection of Chinese art, brought to the United States from China in 1936

商 青銅爵





8077

8077  
**AN ARCHAIC BRONZE WINE VESSEL, GU**  
Shang dynasty

Raised on a plain foot, the globular mid-section cast with taotie masks separated by three vertical ribbed bands separated from the flared neck and base by two raised bands, the lower section cast with a network of adorsed C-commas enclosed by further vertical ribs, the whole interior and exterior surface covered with a malachite patina with earthen encrustations, three-character inscription cast into the interior foot rim.

8 3/4in (22.5cm) high

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

**Provenance**

by repute, purchased from the Javrosky Collection of Chinese art, brought to the United States from China in 1936

商 青銅觚



8078

8078  
**AN ARCHAIC BRONZE TRIPOD VESSEL, DING**  
Western Zhou dynasty

Raised on three sturdy flared legs, the plain lower belly with a wide horizontal band cast at the shoulder composed of discrete alternating segments of abstract zoomorphs constructed with hooks and spiral terminals under an everted rim set off by paired U-shaped handles cast with a row of elongated spirals, the surface covered in and out with a dense malachite patina and earthen encrustation.

10 3/4in (27.4cm) high

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

**Provenance**

by repute, purchased from the Javrosky Collection of Chinese art, brought to the United States from China in 1936

西周 青銅三足鼎



8079

8079  
**AN ARCHAIC BRONZE WINE VESSEL, GU**  
Shang dynasty

Raised on a plain straight foot with flared mouth, the globular mid-section cast with taotie masks separated by vertical ribbed flanges and set off from the base and mouth by paired raised horizontal bands, the lower section cast with addorsed C-comma bands bisected by further ribbed flanges, the surface and interior covered with malachite and earthen encrustations.

*11 1/2in (29.2cm) high*

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

**Provenance**

by repute, purchased from the Javrosky Collection of Chinese art, brought to the United States from China in 1936

商 青銅饕餮紋觚



8080

8080  
**AN ARCHAIC BRONZE TRIPOD WINE VESSEL, JUE**  
Shang dynasty

Raised on three slender legs supporting a low-set belly unembellished save for three raised horizontal bands enclosing the upper body under a U-shaped spout set off by paired vertical posts with whorl-cast caps, the vessel covered in and out with a malachite patina and earthen encrustations.

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

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

**Provenance**

by repute, purchased from the Javrosky Collection of Chinese art, brought to the United States from China in 1936

商 青銅爵



8081

8081  
**A BRONZE SACRIFICIAL WINE VESSEL, JUE**  
Late Shang dynasty

Cast with a U-shaped spout and pointed rim supporting a pair of capped posts, three raised string bands encircling the curving body and passing through a strap handle arching above one of three triangular-sectioned legs, the surfaces covered with a mottled green patina and burial soil.

*7 3/4in (19.6cm) high*

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

晚商 青銅爵



8082

8082  
**AN ARCHAIC CAST BRONZE FOOD VESSEL, DING**  
Warring States period

The massive ding raised on stoutly cast legs joined to a deep belly finely cast with five rows of discrete recumbent gui dragons dissolved into scaled spirals set between raised bands of geometrical lozenge patterns, the lower belly repeating the pattern in two rows and on the everted U-shaped handles, the vessel covered in and out with a dense malachite patina mixed with earthen encrustation, lacking cover.

*14in (35.5cm) high*

*18in (45.8cm) length over handles*

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

**Provenance**

by repute, purchased from the Javrosky Collection of Chinese art, brought to the United States from China in 1936

戰國時代 青銅三足鼎



8083

**PROPERTY FROM A BAY AREA COLLECTOR,  
PURCHASED IN JAPAN PRIOR TO 1971**

8083

**A CAST BRONZE CEREMONIAL FOOD VESSEL AND  
COVER, DING**

**Han dynasty**

The vessel cast with a raised rib encircling the wide, curving body, a pair of curving strap handles below the rim, the three stout cabriole legs aligned with raised ribs that join at the center of the base, the convex cover applied with three loops terminating in round buttons that serve as feet, the surfaces of both covered with mottled green patina and burial soil.

*9 1/2in (24cm) length across the handles*

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

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

**Provenance**

purchased in Japan prior to 1971

漢 青銅三足蓋鼎



8084

**PROPERTY FROM VARIOUS OWNERS**

8084

**A CAST BRONZE CEREMONIAL WINE VESSEL, HU**

**Han dynasty**

With raised banding on the flared neck and tall foot, the globular body with well-cast taotie mask and ring handles, the surfaces displaying malachite green and blue encrustations.

*17 7/8in (45.5cm) high*

**\$3,000 - 4,000**

**Provenance**

Axel Vervoordt, by repute

漢 青銅饕餮紋壺



8085

8085

**A SILVERY BRONZE EIGHT-LOBED MIRROR WITH  
DRAGON DECORATION**

**Tang dynasty**

Cast in high relief with a raised edge framing a rampant three-clawed dragon striding amid clouds to chase a precious pearl that also forms the domical knob at the center, the surface of both sides encrusted with ferrous patina.

*6 1/8in (15.5cm) diameter*

*656g weight*

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

**Provenance**

formerly Lally & Co., New York, the printed paper label on the reverse

For a Tang silver bronze mirror of comparable design and size, see *Lian xing shen ye: ying zhi liang gong - Shanghai powuguan cang tongjing jingpin (Ancient Bronze Mirrors from the Shanghai Museum)*, 2005, no. 90 (15.6cm diameter and listed as 580g weight).

唐 青銅貼銀龍紋八瓣銘鏡

**PROPERTY FROM A BAY AREA COLLECTOR,  
PURCHASED IN JAPAN PRIOR TO 1971**

8086

**A SILVERY BRONZE INSCRIBED MIRROR**

**Sui dynasty**

Cast in high relief with a domical knob forming the carapace of a turtle inscribed within a square and surrounded by the animal symbols of the four directions: the Azure Dragon of the East, the Red Bird of the South, the White Tiger of the West and the Black Tortoise of the North enveloped by a snake; the animal-filled roundel in turn surrounded by the thirty-two character inscription beginning with *Xian shan bing zhao* cast in standard script and then delicate leaf scroll pattern on the canted edge of the tall rim; the decorated surfaces showing patches of blue-green patina that are more extensive on the reverse along with other burial deposits.

8 1/8in (20.7cm) diameter

1,624g weight

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

The thirty-two character inscription on this mirror also appears on a Sui period mirror in the collection of the Shanghai Museum, excavated in 1954 in Xi'an. The Xi'an mirror differs slightly from this lot with a sixteen-petal flower forming the domical knob in the square reserve surrounded by the animal symbols of the Four Directions and pattern of shorter leaf scrolls forming the outside border band: see *Lian xing shen ye: ying zhi liang gong - Shanghai bowuguan cang tongjing jingpin (Ancient Bronze Mirrors from the Shanghai Museum)*, 2005, no. 68 (17.5cm diameter, 1,074 grams weight).

See also the Sui period mirror with the same thirty-two character inscription excavated in 1955 in Changsha, Hunan published in *Zhongguo qingtong qi quanji*, 1993, vol. 16 *Tongjing*, no. 68 (22cm diameter): the central roundel of the Changsha mirror conforms to this lot; but outside the thirty-two inscription ring are cast the twelve Zodiac animal and a final band of leaf scrolls separated by tiny dots along the outside edge.

隋 青銅貼銀四神紋銘鏡

**PROPERTY FROM VARIOUS OWNERS**

8087

**A GROUP OF THREE EARLY MIRRORS**

**Tang dynasty**

The first a white bronze mirror with thick outer eight petal-form rim cast with five open blossoms under a central knob; the second a small lion and grapevine mirror with a canted edge of vines suspending clusters of ripe grapes enclosing a plain band of further clusters and four lions cavorting around a raised finial; the third a plain small mirror with highly canted edge and interior raised band under a central knob, all with varying degrees of malachite encrustation.

5 3/4, 3 1/8 and 3 1/8in

(14.5, 8 and 8cm) diameters

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

**Provenance**

a Northern California Estate

The mirrors in this lot have been in the United States since the late 1980s

For related mirrors, see Graham, op.cit., cat. nos. 97 and 81.

唐 青銅銘鏡三枚



8086



8087



8088

8088

**A GROUP OF FOUR EARLY BRONZE MIRRORS**

**Han dynasty**

Three with a wide, canted edge enclosing a small saw-tooth band under four abstract cloud patterns and emerging birds separated by raised bosses under a central pierced knob; the fourth larger mirror with a wide canted rim centered on a continuous arc design under a band of whorl patterns, all mirrors with varying degrees of patination.

4 3/4, 3 1/2, 3 and 3in

(12.1, 8.8, 7.6 and 7.6cm) diameters

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

**Provenance**

a Northern California Estate

The mirrors in this lot have been in the United States since the late 1980s.

For related examples see Donald Graham, *Bronze Mirrors of Ancient China*, 1994, cat. nos. 38 and 51.

漢 青銅銘鏡四枚

8089

**AN ARCHAIC BRONZE VESSEL, FANG HU**

**Han dynasty**

The tall, square vessel raised on a slightly tapered foot, with plain curved sides narrowing to the neck set off by a simple molded rim, two alternate sides crisply cast with paired taotie mask handles supporting single rings, the surface an elegant mottled malachite green color with earthen encrustation.

14in (35.5cm) high

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

**Provenance**

Mayuyama, Tokyo, by repute

This lot has been in the United States since the 1980s.

漢 青銅方壺



8089

8090

**A GROUP OF FOUR EARLY BRONZE MIRRORS**

**Warring States period**

Three of graduated size, thinly cast with an outer concave band enclosing four *shan* shapes on a feather and hoof field, with the edge of the four characters corresponding to the central square band enclosing the loop finial; the fourth finely cast with disintegrated hooks and spirals under a feather border at the center, all exhibiting a malachite patination.

5 1/2, 4 1/2, 3 3/4, and 3 3/4in

(13.9, 11.4, 9.5 and 9.5cm) diameters

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

**Provenance**

from a Northern California Estate

The mirrors have been in the United States since the late 1980s.

戰國 青銅銘鏡四枚

**PROPERTY FROM A PACIFIC NORTHWEST GENTLEMAN,  
BY DESCENT**

8091

**A CAST BRONZE MIRROR**

**Eastern Han dynasty**

The crisply cast mirror centered by a domical knob within a stylized starburst pattern, the remaining concentric bands including geometric patterns, six mythical beasts separated by conical bosses, and a twenty-six character inscription beginning *Han you shan tong chu dan yang*; all surrounded by the raised relief rim adorned with a shallow relief band of additional lithe and scrolling mythical beasts.

6 1/2in (16.5cm) diameter

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

**Provenance**

purchased in Shanghai 1941-1944 and brought to the United States in 1947

A TLV mirror in the same style and bearing the same inscription (but with an additional two characters) in the collection of the Nelson-Atkins Museum, Kansas City, is published as plate 42 in Anneliese Bulling, *The Decoration of Mirrors of the Han Period: a Chronology*, 1960.

A mirror more broadly dated as Han dynasty, also with a similar inscription, is published as cat. no. 42, pp. 142-143 in Toru Nakano *Bronze Mirrors from Ancient China: the Donald H. Graham Jr. Collection*, 1994. In addition to the inscription, the unusual and difficult-to-recognize animal motifs are reminiscent of the present lot. Indeed, Nakano avoids definitively identifying some of the animals on the Graham example, and further notes that the remaining deer and bears are 'an unusual design for a mirror.'

東漢 青銅規矩紋銘鏡

**PROPERTY FROM ANOTHER OWNER**

8092

**A GROUP OF SEVEN BRONZE MIRRORS**

**Han dynasty**

Five of various sizes similarly cast with a broad outer rim canted inward to a saw-tooth border enclosing simplified cloud patterns and emerging birds separated by four raised bosses under a central knob; the sixth of white bronze with a canted outer rim enclosing an inscription under a continuous arc and central sunburst band; the seventh cast with an outer band of sixteen continuous arcs under a wide band of larger and smaller bosses below a further band of sixteen arcs and a cloud-shaped central knob, all with varying degrees of patination.

5, 4 1/2, 4 1/2, 3 3/4, 3 5/8, 3 5/8 3 5/8in  
(12.7, 11.4, 11.4, 9.5, 9.2, 9.2, 9.2cm) diameters

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

**Provenance**

a Northern California Estate

The mirrors in this lot have been in the United States since the late 1980s.

For correlative examples see Graham, op. cit., cat. nos. 38, 33 and 31.

漢 青銅銘鏡七枚



8090



8091



8092



8093



8094

**PROPERTY FROM THE COLLECTION OF  
EMMANUEL GRAN, BY DESCENT**

8093

**A GROUP OF SIX BRONZE  
MINIATURE VESSELS**

**Qing dynasty**

Including two globular ink pots, one cast with lappet panels and animal masks, the other with raised ribs and handles in the shape of Liu Hai's three-legged toad, both cast with the same inscription; two ovoid vases with animal handles; an amphora vase; and a cylindrical vase with *bixie* decoration.

*4 3/4in (12.1cm) height of tallest*

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

**Provenance**

the collection of Dimitri Emanuel Gran,  
by descent

清 青銅迷你皿六件



8095





8096

PROPERTY FROM THE EMMANUEL GRAN FAMILY COLLECTION

8094

**A GROUP OF SMALL CAST METAL CONTAINERS**  
17th-19th centuries

Including a chrysanthemum-shaped deep bowl with opposing animal head handles, the center to the floriform base incised *yong shi bao yong*; the second a deep dish of chrysanthemum flower form centered with a dragon roundel in high relief, the deeply recessed base bearing a six-character *Xuande* mark in raised regular script within a recessed rectangular cartouche; the third a ladle with curving handle terminating in a lingzhi fungus head; the fourth a miniature tripod censer of compressed globular form with arching handles, the base bearing the six-character *Xuande* mark in raised relief within a recessed rectangular cartouche; the fifth a square-sectioned incense box with convex walls to the cover that fits over an upright collar rising from the canted foot and flat base, the patina of attractive mottled golden-brown hue; the sixth a rectangular box chased with inscriptions in various styles of seal script. [6]

1 3/4 to 4 1/4in (4.5 to 10.8cm) long

\$2,000 - 3,000

十七至十九世紀 青銅器皿一組

8095

**TWO BRONZE VASES**  
17th century/18th century

The first of floriform gu-shape with six petals forming the flaring rim, the recessed base within the circular foot ring bearing a six-character *Xuande* mark in raised relief within a recessed rectangular cartouche, dark chocolate brown patina; the second an archaic fanghu cast in high relief with an interlocking twisted rope pattern on the exterior walls and loose rings hanging from animal head handles, the matte brown patina enhanced with artificial green and brown corrosion, a grid intersecting diagonal lines raised in relief to the recessed base.

8 and 7in (20.3 and 17.8cm) high

\$2,000 - 3,000

For a similar bronze floriform vase with twisted walls toward the base, cast with an inscription dated *Chongzhen ji-mao* (1639), now in the the Musée Cernuschi, see Michel Maucuer, *Bronzes de la Chine impériale des Song aux Qing*, 2013, cat. no. 90, p. 139.

十七或十八世紀 青銅器瓶兩件



8097

PROPERTY FROM A PRIVATE SAN FRANCISCO COLLECTION

8096

**A BRONZE TRIPOD CENSER**  
*Xuande* mark, 18th century

Thinly cast but heavy in weight with a pair of crested loop handles extruding from the recessed waist to the widest part of the compressed globular body raised on low conical feet, the flat base centered with a rectangular reserve bearing the six-character mark cast in standard script, the golden brown patina showing remains of gilt stippling in places; reticulated wood stand imitating root work and lotus leaf cover topped with carved stone lingzhi fungus finial.

6 5/8 (16.7cm) length across handles

5 3/8in (13.6cm) height with wood base and cover

\$2,000 - 4,000

**Provenance**

acquired by a family member during the 1930s

十八世紀 青銅香爐《大明宣德年製》款

PROPERTY FROM ANOTHER OWNER

8097

**AN ARCHAISTIC BRONZE DING WITH APPLIED SILVER DECORATION**  
Qing dynasty

Cast with a pair of thick loop handles and squared rim above the trilobed body raised on conical legs, the taotie mask decoration on the body, cicada reserves on the legs and leaf scroll patterns elsewhere worked in a combination of silver wire inlay and leaf applications that have now oxidized with age.

6 1/2in (16.5cm) high

\$3,000 - 5,000

For a similar bronze ding with silver wire inlay and applied gold in the Musée Cernuschi, Paris, see Michel Maucuer, *Bronzes de la Chine impériale des Song aux Qing*, 2013, no. 52, p. 101 (as late 17th/early 18th century, 26cm high).

清 青銅嵌銀絲三足鼎



8098

**PROPERTY FROM A WEST COAST COLLECTION**

8098

**A RARE GILT BRONZE GROUP OF BUDDHA AND ATTENDANTS**  
Ming Dynasty

Cast in four sections that include the principal image of Shakyamuni with his right hand lowered in bhūmiśparśha mudra and his left hand in dhyāna mudra as he sits dhyānasana on a separately cast circular lotus flower base with two protruding lotus flowers to the sides, one supporting the young luohan Ananda and the other the older Kāśyapa.  
7 5/8 (19.3cm) high

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

Ming period examples of a principal figure and two attendants on the same support usually depict Guanyin with the attendants Shancai and Longnu. Buddha and attendant figures appear to be quite rare. For a larger example in gilt bronze, see the seated Buddha and two standing luohan on a triple lotus rising from a hexagonal base sold in Sotheby's, New York, sale 7115 & 7107, 23-24 March 1998, lot 479, also as Ming dynasty (15 1/4in [40cm] high).

明 銅鑲金釋迦牟尼及童子像

**PROPERTY FROM THE DON NEHLS COLLECTION**

8099

**A CAST BRONZE CENSER, GUI**  
Ming dynasty

Designed in a Western Zhou style with a waisted mouth, compressed globular body supporting sturdy zoomorphic loop handles and raised on a tall vertical foot, the shoulder, handles and base covered in bands of crisply-cast repeating geometric patterns; the interior centered with an archaic inscription.

10 1/4in (26cm) width over handles;

7 1/4in (18.5cm) diameter of mouth rim

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

**Provenance**

by repute, purchased by the renowned architect Peter Witmer (1928-2011) thenceforth by descent to the current owner

For a Western Zhou prototype for this lot, see the example at the San Francisco Asian Art Museum (B60 B887), published in René-Yvon Lefebvre d'Argencé *Bronze Vessels of Ancient China in the Avery Brundage Collection* Japan 1977, pl. XXXI, pp. 78-79. For a more detailed discussion of later homages to Shang and Zhou bronzes see the exhibition at the Musée Cernuschi published in Michel Maucuer, *Bronzes de la Chine impériale des Song aux Qing* Paris, 2013, notably the gui on p 71, no. 20, dated to the Ming dynasty.

明 青銅簋



8099

**PROPERTY FROM VARIOUS OWNERS**

8100

**A BRONZE ARCHAISTIC WATER DROPPER WITH SILVER WIRE INLAY**  
**18th century**

Cast in the form of a chimera holding a Han-style double ear cup in its mouth as it stands on four short feet with silver wire inlaid around the head, legs and tail, a tiny hole drilled through the teeth and a larger hole centering the back, the brown lacquered surfaces showing patches of artificial green patina.

7 1/2in (19cm) long

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

**Provenance**

H.R. Milner Collection

**Exhibited**

Edmonton Art Gallery #8, 1976 (published in the exhibition catalog as 16th century)

For a prototype in the collection of the Shanghai Museum, see the bronze chimera water dropper also holding a double eared cup published in *The Chinese Scholar's Studio: Artistic Life in the late Ming Period*, 1987, no. 86, pp. 139 and 191 (as probably 4th-6th century, modified in Late Ming, 18.3cm long).



8100

十八世紀 青銅嵌銀絲獸形水滴



8101

8101  
**A CAST BRONZE FIGURE OF GUANYIN**  
 Ming dynasty

The deity attired in flowing robes, a pendant jeweled pectoral, an ornate crown centered with a Buddha figure and a diaphanous veil covering the coiffure, seated in *dhyanasana* with the hands positioned in the *dhyanamudra* on a separately cast four-tiered lotus base support, both surfaces showing extensive traces of layered gilt lacquer and polychrome.  
 10 1/2in (26.5cm) height of figure  
 13 5/8in (35cm) height including base  
**\$5,000 - 7,000**

明 銅觀音坐像

8102  
**A LARGE CLOISSONÉ ENAMELED PLANTER**  
 De Cheng mark, Late Qing/Republic period

Surmounted by a gilt leiwen border mouth above a ruyi lappet band above the globular sides covered in flower and butterfly motifs on a geometric pattern wire ground surmounting a vine and lotus band surrounding the vertical foot surrounding the recessed gilt base centered by the two-character factory mark.  
 13 1/2in (34cm) diameter of the mouth rim  
**\$15,000 - 25,000**

For a detailed discussion of the De Cheng factory in Beijing and their 'very high quality' output starting in the Guangxu reign and continuing through the fall of the Manchu dynasty, see Beatrice Quette, ed., *Cloisonné: Chinese Enamels through the Yuan, Ming, and Qing Dynasties*, 2011, pp. 28 and 59-60. In the same publication, see p. 299, cat. no. 146: the yellow ground stick neck vase with the De Cheng mark identical to the present lot, also as 19th century.

晚清或民國 掐絲琺瑯盆



8102

8103  
**A PAIR OF LARGE CLOISSONÉ AND CHAMPLEVÉ**  
**EMBELLISHED LACQUERED PANELS**  
 Late Qing/Republic period

Each panel a mirror of the other, featuring a pair of cranes poised on a rocky knoll amid lingzhi fungus next to a peach branch laden with nine auspicious fruits in white, black and bright enamels on metal grounds attached to the red lacquer background painted in shades of gilt with tall rocks in the foreground of a walled garden and mountains rising in the distance; each panel set within a wood frame sealed on the reverse and metal handles attached at the top.  
 36 1/2 x 48 1/8in (92.7 x 123cm) each  
**\$30,000 - 50,000**

A single panel using the same cranes and peach branch metal plaques colored in similar enamels on a black lacquer ground with gilt-painted mountains sold in Christie's, London, sale 7762, 3 November 2009, lot 123, as Late Qing dynasty, circa 1900. A second pair of black lacquer ground panels mounted with applied plaques of two cranes standing beneath an arching branch with nine peaches was sold in Christie's, London, sale 7997, 8 November 2011, lot 293, as early 20th century, circa 1900.

晚清或民國 銅胎掐絲及內填珐瑯漆地掛屏





8104

8104  
**A MASSIVE CLOISSONNÉ ENAMELED METAL CRANE AND STAND**  
 20th century

The crane formed in sections that include the pricket candle holder shaped as a lingzhi fungus branch, the head and hollow body with a circular opening at the top covered by a joined pair of wings, and the long legs bolted to the waisted base of hexagonal section also constructed in two parts with a pierced gallery enclosing a rock-shaped mound, the surfaces colored in black, white, red and shades of blue and green enamel.

81 3/4in (207.5cm) height overall  
**\$10,000 - 15,000**

A pair of similar cloisonné enameled metal cranes, lacking the lowest section of the hexagonal plinth preserved on this single crane, were sold in Bonhams, San Francisco, sale 21820, 16 December 2014, lot 8045.

二十世紀 銅胎掐絲琺瑯鶴形香爐



8105

8105  
**A LARGE GILT METAL-MOUNTED CLOISSONNÉ FACETED VASE AND COVER**

Late 18th/19th century

Of rectangular section with canted corners, the wide sides decorated with peonies and the narrow sides with chrysanthemums all inlaid in bright colors on the turquoise ground while dark blue dissolving dragons fill the canted corners, the gilt metal mounts including crouching beasts as the feet, birds of Garuda form along the shoulders and a clump of lingzhi fungus as the finial on the conforming cover.

27 3/4in (70.5cm) high  
**\$30,000 - 50,000**

A number of similar vases and covers have been sold in recent years. For the most recent example, see Christie's, Hong Kong, sale 3322, 28 May 2014, lot 3544: the vase and cover of smaller size (21in [53.3cm] high), but displaying more elaborate gilt metal mounts in the form of stiff ropes tied to circular bi discs stretched between the beaks of the birds on the shoulder and the heads of the crouching beasts at the base.

十八世紀晚或十九世紀 銅胎掐絲琺瑯花鳥紋蓋瓶

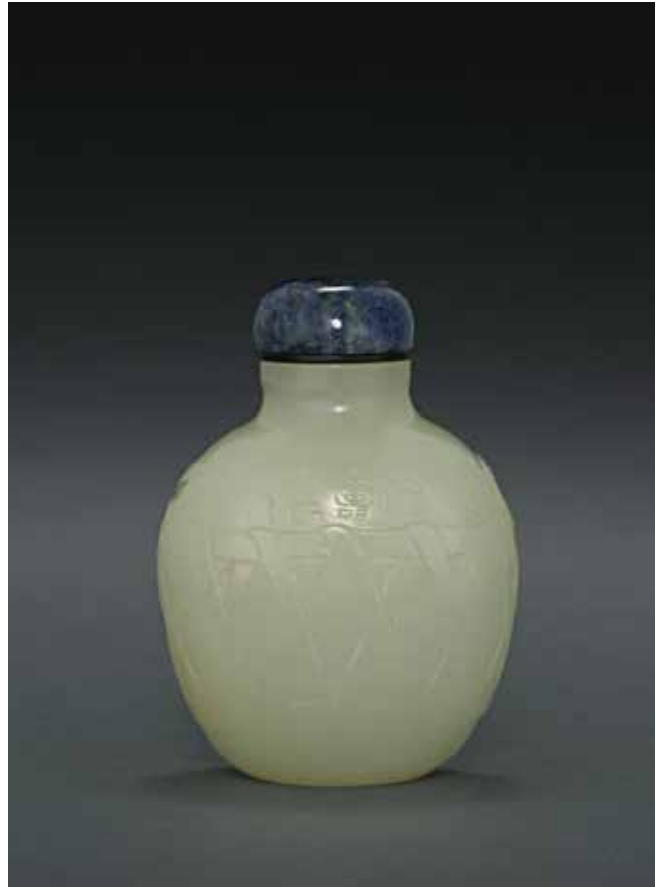
# CHINESE SNUFF BOTTLES

Lots 8106-8135





8106



8107



8108

**PROPERTY FROM THE ESTATE OF GARDNER UDELL,  
SANTA BARBARA, CALIFORNIA**

8106

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

1760-1850

Well-hollowed, the compressed globular body with a slightly spreading neck, concave lip, raised oval foot, the walls finely carved in relief with tight basket weave patterns, the stone of an even white tone with milky inclusions and faint fissure veins.

*2 1/8in (5.3cm) high*

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

1760-1850 白玉竹篾紋鼻煙壺





8109

8107

**A WHITE JADE SNUFF BOTTLE**

1850-1940

Of bulbous form with a waisted neck, flat lip, concave oval foot, carved around the body in low relief with loose basket weave patterns tied with 'rope' handles to the sides, simulating a vessel wrapped in a protective basket casing, with incised inscriptions to both of the main sides reading *yongbao ping'an* and *fushou changjiu* respectively; the white stone with oatmeal-like inclusions and a pale russet-stained natural fissure line.

2 1/8in (5.4cm) high

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

1850-1940 白玉竹篾紋鼻煙壺

8108

**A WHITE JADE PEBBLE-FORM SNUFF BOTTLE**

1820-1920

Retaining the natural form of the original pebble, the well-hollowed bottle carved from a white stone polished to a softer luster, with some icy inclusions and short fissure veins.

2in (5.1cm) high

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

1820-1920 白玉光素隨形鼻煙壺



8110

8109

**A WHITE JADE SNUFF BOTTLE**

1750-1850

Well-hollowed, of flattened globular form with a cylindrical neck, flat lip, well rounded oval foot ring, the narrow sides with two raised faux lion mask-and-ring handles; the even white stone cast with icy white specks and striations.

2 1/8in (5.4cm) high

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

1750-1850 白玉獸面雙首鼻煙壺

8110

**A FINELY CARVED WHITE JADE SNUFF BOTTLE**

1750-1850

Well-hollowed, of slightly tapering square form with cusped edges, cylindrical neck, flat lip, finely finished conforming foot ring, each of the main sides carefully incised with a poetic inscription in official script followed with two small seal cartouches, alternating with delicately carved bamboo and chrysanthemum; the white stone displaying subtle cloud-like inclusions and a very faint russet spot at its mouth rim.

1 15/16in (4.9cm) high

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

The two seal marks on one side read *yun* and [*ning*] respectively. The other two on the opposing side read *zheng* and *xin*.

1750-1850 白玉詩文鼻煙壺



8111



8112



8113

8111

**A FINE JADE SNUFF BOTTLE**

1760-1880

Well-hollowed, the compressed globular form bottle slightly tapering toward its gently recessed foot, short cylindrical neck, flat lip; the surfaces of the simple elegant bottle left undecorated to accentuate the pure, attractive white stone with minimal inclusions.

*2 1/4in (5.8cm) high*

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

1760-1880 白玉光素鼻煙壺

8112

**A WHITE JADE 'MOONFLASK' SNUFF BOTTLE**

1760-1880

The circular body supported by a slightly splayed rounded oval foot ring, its cylindrical neck rising to a lip angled toward the center within a flat outer rim, the main sides with slightly raised conforming panels and the narrow sides sensitively carved with raised, elongated stripes with a gradually recessed finish; the evenly hued white stone with limited inclusions.

*2 1/8in (5.4cm) high*

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

1760-1880 白玉抱月壺鼻煙壺



8114

8113

**A FINE CLEAR GLASS SNUFF BOTTLE**

Possibly imperial, Palace Workshops, Beijing, 1740-1800

The compressed globular bottle with sloping shoulders beneath a cylindrical neck, flat lip, neatly finished oval foot ring, the narrow sides carved in rounded relief with two fine faux lion mask-and-ring handles.

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

**\$1,800 - 2,500**

1740-1800 傳北京宮庭御製透明料鼻煙壺



8115

**PROPERTY FROM THE ESTATE OF GARDNER UDELL,  
SANTA BARBARA, CALIFORNIA**

8114

**A WHITE AND RUSSET JADE SNUFF BOTTLE**

Well-hollowed, of flattened globular form with a cylindrical neck, flat lip and foot, the white stone with dramatic russet skin to one side, carved in low relief with a bundle of grain and a bee.

*2 1/8in (5.4cm) high*

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

白玉褐斑稻穗蜜蜂紋鼻煙壺

8115

**A WHITE JADE SNUFF BOTTLE**

The rounded rectangular bottle with a cylindrical neck, flat lip, spreading oval foot ring; the white stone displaying a very faint celadon tinge.

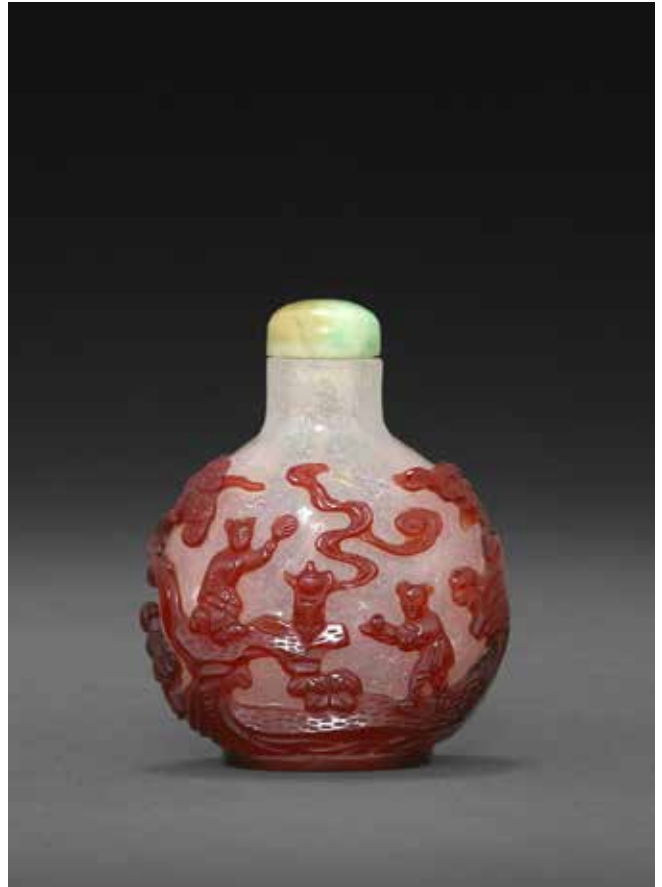
*2 15/16in (6.3cm) high*

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

白玉光素鼻煙壺



8116



8117



8118

8116

**A CARVED AGATE SNUFF BOTTLE**

1820-1880, Suzhou school

Well-hollowed, of rounded square form with a cylindrical neck, subtly recessed lip, concave oval foot, utilizing the natural dark skin of the mottled gray and russet stone, carved in relief on the front with a magpie perching on an aged plum flower tree, the verso decorated with a butterfly.

*2 5/8in (6.7cm) high*

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

1820-1880 蘇作 瑪瑙巧雕喜上梅梢鼻煙壺

8117

**A RED OVERLAY 'SNOWFLAKE' GLASS SNUFF BOTTLE**

1800-1860

Of compressed spherical form with a cylindrical neck, flat lip, oval foot ring, carved through the red overlay around the sides with figures getting ready for a gathering at a riverside garden with gnarled pine and wutong trees issuing behind dramatic rocks.

*2 1/8in (5.3cm) high*

**\$1,200 - 1,500**

1800-1860 雪霏地套紅料仕人乘船鼻煙壺



8119

8118

**A CHALCEDONY SNUFF BOTTLE**

1780-1880

Well-hollowed, the compressed globular bottle rising to a cylindrical neck, with a gently recessed lip, oval foot ring, the narrow sides of the bottle flanked with two faux lion mask-and-ring handles skillfully carved in relief and detailed with fine incised lines; the semi-translucent pale grayish stone exhibiting attractive golden color inclusions in a waving vertical pattern and some dark brown spots.

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

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

1780-1880 玉髓獸面雙耳鼻煙壺



8120

8119

**A JADEITE SNUFF BOTTLE**

1860-1950

The bottle designed in the form of a melon, decorated with an undercut leafy trailing vine and a bug utilizing the russet inclusions of the mostly green pebble; original stopper.

*1 7/8in (4.7cm) high*

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

1860-1950 翡翠雕瓜形鼻煙壺

8120

**AN AGATE SNUFF BOTTLE**

1770-1880

Well-hollowed, of rounded square form, with a gently waisted neck, recessed lip, fine oval foot ring, the narrow sides flanked with two raised faux lion mask-and-ring handles; the stone of a warm honey tone, marked with pale areas and darker striations.

*2 1/16in (5.2cm) high*

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

1770-1880 瑪瑙獸面雙首鼻煙壺



8121

**PROPERTY FROM THE XANADU GALLERY,  
SAN FRANCISCO, CALIFORNIA**

8121

**A WHITE JADE SNUFF BOTTLE**

1800-1900

Of rounded square form, with a short, very subtly waisted neck, recessed lip, splayed oval foot ring, the undecorated bottle executed from a white stone exhibiting a faint grayish tinge and a very pale russet area.

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

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

1800-1900 白玉光素鼻煙壺

**PROPERTY FROM ANOTHER OWNER**

8122

**A RED OVERLAY 'SNOWFLAKE' GLASS SNUFF BOTTLE**

1770-1880

The flattened rounded bottle with a waisted neck, flat lip, the cranberry red overlay in contrast to a dense bubble-suffused ground, carved with the Eight Horses of Mu Wang in various poses around the sides and separated by two pine trees rising behind carefully defined rocky formation above an oval foot ring.

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

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

1770-1880 雪霏地套紅料八駿馬鼻煙壺

**PROPERTY FROM THE XANADU GALLERY,  
SAN FRANCISCO, CALIFORNIA**

8123

**A BLUE OVERLAY 'SNOWFLAKE' GLASS SNUFF BOTTLE**

1730-1780

Of flattened globular form with a waisted neck, flat lip, oval foot ring, carved through the sapphire blue overlay in rounded relief with two opposing chilong with long split tails between a pair of faux lion mask-and-ring handles flanking the narrow sides.

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

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

1730-1780 雪霏地套藍料螭龍紋鼻煙壺

8124

**A RED OVERLAY GLASS SNUFF BOTTLE**

1730-1780

The elongated ovoid bottle with sloping shoulders, waisted neck, flat lip, oval foot ring, the cranberry-red layer applied over the misty white body finely carved with bearded scholars followed by their attendants on a terrace with serrated rocks issuing pine and plantain trees and an auspicious lingzhi fungus.

*3in (7.2cm) high*

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

1730-1780 珍珠地套紅料松下仕人鼻煙壺



8122



8123



8124



8125

8125  
**AN AQUAMARINE CONJOINED SNUFF BOTTLE**

1820-1920

In the form of two conjoined melons decorated with raised woody stems surrounding the mouth rims issuing scrolling vines and bearing large leaves and double-gourds, the larger melon further ornamented with a butterfly; the transparent bluish-green stone with natural fissure veins and limited russet inclusions.

2 1/4in (5.7cm) high

**\$1,200 - 1,500**

1820-1920 海藍石雙瓜鼻煙壺



8126

**PROPERTY FROM ANOTHER OWNER**

8126

**A FINE WHITE JADE SNUFF BOTTLE**

1740-1854, the bottle, inscribed 1800-1854

Of rounded rectangular form, with a flat lip and a wide oval foot rim surrounding a recessed foot, with a four-character inscription in seal script reading *Xingyouheng Tang* (Hall of Constancy).

2 5/8in (6.6cm) high

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

The Xingyouheng Tang inscription links this bottle with the fifth Prince Ding, Zaichun, the son of the Daoguang emperor and great grandson of the Qianlong emperor.

For a very similar white jade bottle still in the imperial collection, see Chang Lin-sheng, *Snuff Bottles in the Collection of the National Palace Museum*, Taipei, 1991, p. 152, no. 127.

1740-1854(壺) 1800-1854(款) 白玉光素鼻煙壺 《行有恆堂》款





8127

**PROPERTY FROM A CALIFORNIA COLLECTOR**

8127

**A CARVED CHALCEDONY SNUFF BOTTLE**

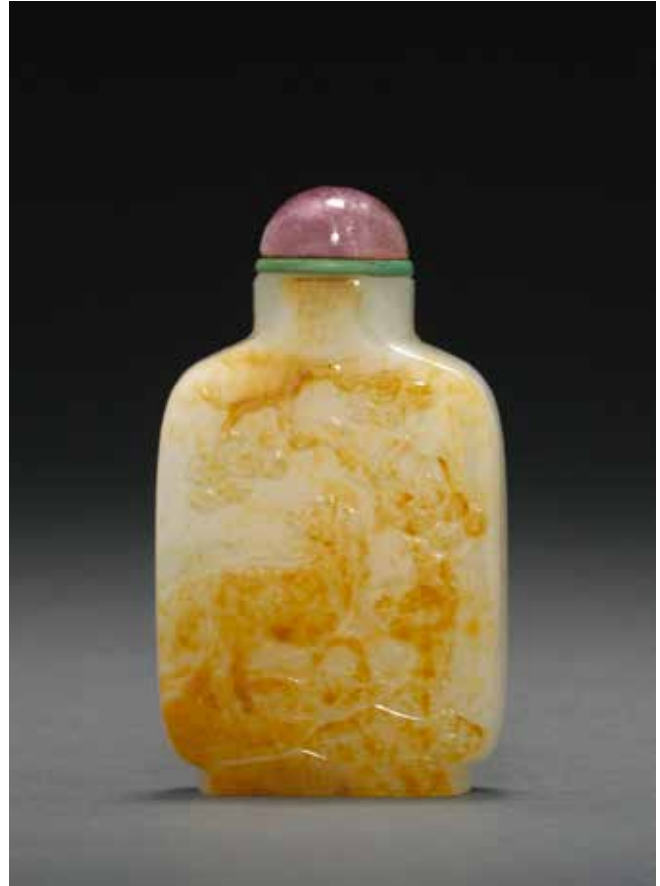
Qianlong mark

Of flattened globular form, with a slightly waisted neck, subtly recessed lip, rounded oval foot ring, the darker colored inclusions of the stone cleverly carved in relief and line-incising to depict two monkeys and horses in a craggy landscape with graceful willow trees, all against wave patterns in the background, one side incised with an apocryphal *Qianlong yu zhi* seal mark, the reverse bearing an oval cartouche reading *wenwan*.

2 1/4in (5.7cm) high

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

瑪瑙雕馬上封侯鼻煙壺 《乾隆御製》款



8128

**PROPERTY FROM VARIOUS OWNERS**

8128

**A FINE WHITE AND RUSSET NEPHRITE SNUFF BOTTLE**

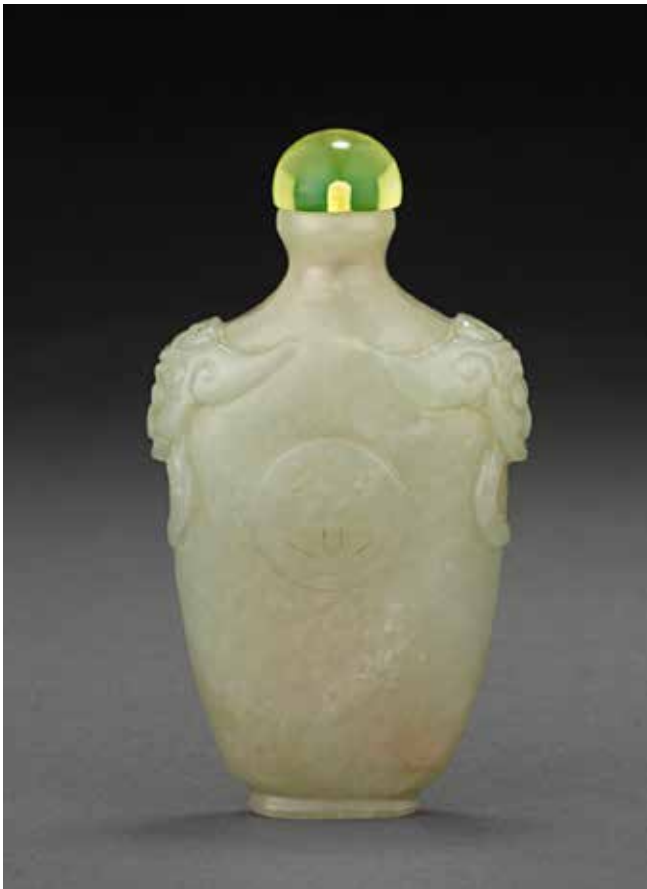
1740-1850

Of rounded rectangular form, with a flat lip and wide oval foot rim, the interior well-hollowed, one side flat retaining the russet skin deftly carved in low relief with a scene of a horse beneath a pine.

2 5/8in (6.7cm) high

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

1740-1850 白玉褐斑雕馬憩松下鼻煙壺



8129



8130



8131

8129

**A GRAYISH-WHITE JADE SNUFF BOTTLE**

19th century

Well-hollowed, of flattened baluster form raised on a flat foot within a splayed foot ring, waisted neck, flat lip, the main sides decorated with two raised circular shou medallions, flanked by two unusual beast masks at the shoulders, each suspending a ring carved in rounded relief; the pale gray-tinged stone displaying numerous white specks and some natural fissure veins.

*3in (7.6cm) high*

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

十九世紀 灰白玉獸面雙首鼻煙壺

8130

**A JADEITE SNUFF BOTTLE**

1780-1880

Well-hollowed, the compressed globular bottle rising from a carefully recessed oval foot to a waisted neck, flat lip; the stone predominately green, mottled with russet and grayish-white coloration.

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

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

1780-1880 翡翠光素鼻煙壺



8132



8133

8131

**A SMOKY CRYSTAL SNUFF BOTTLE**

1800-1900

Of flattened spade shape, with a flat lip and a flat oval foot, one side carved in low relief with a blossoming prunus, reversed by a seven-character poetic inscription in low relief running script, followed by a carved seal.

2 3/4in (6.8cm) high

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

1800-1900 茶晶梅花紋鼻煙壺

8132

**A WHITE AND RUSSET NEPHRITE SNUFF BOTTLE**

1760-1850

Of flattened globular shape with a concave lip and an oval foot rim, the front and back carved in low relief with a phoenix, one side with a thin layer of russet skin, the sides decorated with a pendant endless knot carried by a bat.

2 1/16in (5.2cm) high

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

1760-1850 白玉帶皮雕鳳凰鼻煙壺

**PROPERTY FROM THE COLLECTION OF EMMANUEL GRAN, BY DESCENT**

8133

**A DUAN STONE SNUFF BOTTLE**

Possibly Imperial, 1760-1820

Of flattened pear shape, with a flat lip and an oval foot rim surrounding a concave foot, finely carved in low relief with three stylized kui dragons forming the character for *long* (dragon) on one side, reversed by naturalistic dragons, the sides with fixed ring lion mask handles, the lions with the distinctive 'official's hat.'

2 1/8in (5.3cm) high

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

It is likely that this bottle belongs to a small group of bottles produced in a Guangzhou studio for the court during the late Qianlong/Jiaqing periods. For similar bottles that also bear the distinctive 'Chinese hat' motif see Moss, Graham, Tsang, *A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection*, Hong Kong, 1998, vol. 3, no. 393; Moss, Graham and Tsang, *The Art of the Chinese Snuff Bottle, The J & J Collection*, New York, 1993, no. 347; and Holden, *Rivers and Mountains Far From The World*, Hong Kong, 1994, no 4.

1760-1820 傳御製 端石夔龍鼻煙壺



8134

**PROPERTY FROM A CALIFORNIA COLLECTOR**

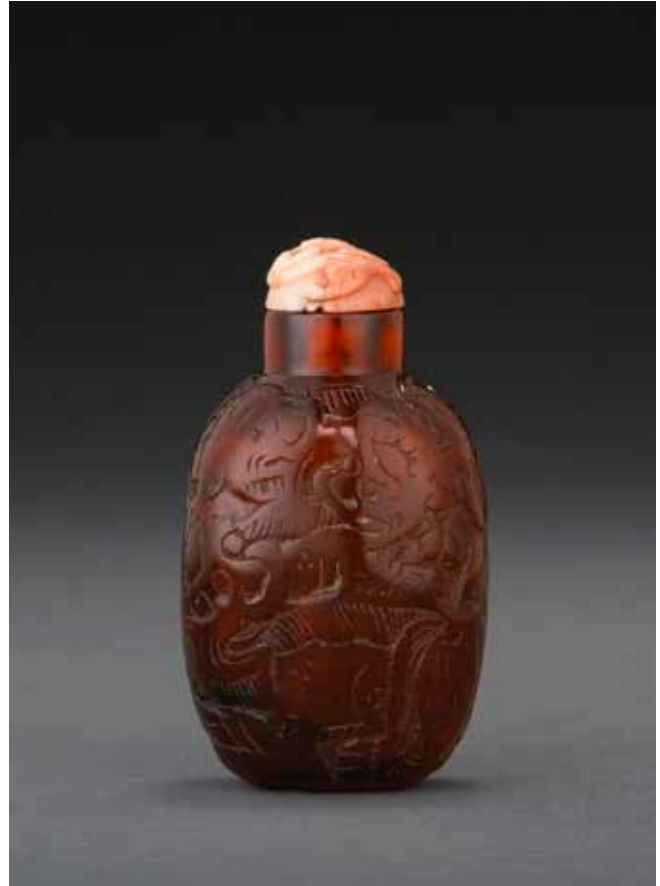
8134  
**A CARVED CHALCEDONY 'FIGURAL' SNUFF BOTTLE**

1800-1880  
 The compressed globular bottle with a cylindrical neck, recessed lip, well finished oval foot ring, one side carved in relief through the dark markings in the stone with three joyful children near a large uprising rock, the verso left uncarved to accentuate the attractive faint russet coloration in the grayish stone.

*2in (5.1cm) high*

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

1800-1880 瑪瑙巧雕人物紋鼻煙壺



8135

**PROPERTY FROM THE XANADU GALLERY,  
 SAN FRANCISCO, CALIFORNIA**

8135  
**AN AMBER SNUFF BOTTLE**

1860-1940  
 Of ovoid form, with a cylindrical neck, flat lip and foot, carved around the sides with lions; the honey-toned matrix with darker color markings.

*2 3/8in (6cm) high*

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

1860-1940 琥珀虎紋鼻煙壺

# WORKS OF ART

Lots 8136-8151





8136

**PROPERTY FROM THE ESTATE OF FRANK G. JAMES (1886 - 1977) AND  
GEORGIA G. JAMES (1889 - 1981), PALO ALTO, CALIFORNIA**

8136

**A GILT BRONZE AND JADEITE SNUFF BOX**

**Late Qing/Republic period**

Of elongated octagonal shape, the top centered by a moss green jadeite plaque reticulated in bird and flower patterns, set within a small row of pearls set into the edge of the top lid hinged to the body covered in elaborate vine and lotus motifs incised to the sides and base.

*1 x 2 3/4 x 2 1/4 in (2.5 x 7 x 5.6cm)*

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

晚清或民國 銅鑲金鑲翡翠鼻煙盒



8137



8139

**PROPERTY FROM VARIOUS OWNERS**

8137

**A LARGE HUALI BRUSH POT, BITONG**

**Republic period**

Carved from a single section of wood, with limited manipulation to present the natural appearance of gnarled surfaces, a separate plug forming the slightly recessed base; the richly figured wood of variegated hue.

8 x 13 3/4in (20.2 x 35cm)

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

民國 花梨筆筒

8138 **NO LOT**

8139

**AN EBONIZED ROOTWOOD BRUSHPOT**

**Qing dynasty**

Retaining the original form of the wood section, the sides polished and displaying natural nodules, recesses, and openings.

5in (12.7cm) high

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

清 烏木根隨形筆筒



8140



8141

**PROPERTY FROM THE EMMANUEL GRAN FAMILY COLLECTION**

8140<sup>Y</sup>Ⓞ

**A GROUP OF SEVEN CARVED IVORY DECORATIONS  
18th to 19th century**

Including a cylindrical bottle-form vase with incised figures in a landscape; a cylindrical box with replacement wood cover; a cylindrical brush pot incised with bamboo and long inscription; a rectangular paper weight with incised decoration; a rectangular plaque with suspension holes at the top, carved with a herd of deer amid pine and lingzhi fungus on one side and reversed by an incised sixteen-character quatrain; a lotus-shaped box and cover with movable lotus seeds; and a seated figure of a poet holding a wine cup.

*4 1/4in (10.8cm) height of bottle vase*

*8 7/8in (22.5cm) length of paper weight*

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

This lot has been in the United States since 1941.

十八至十九世紀 象牙雕件七件





8142

8141<sup>Y</sup>Ⓞ

**A CARVED IVORY BRUSH POT OF HEXAGONAL SHAPE**

Ming dynasty

The tusk section preserving its original ovoid section on the interior and cut with six hexagonal faces alternating between incised calligraphic inscriptions and recessed reserves of prunus, pine and bamboo; with carved wood base.

4 1/4in (10.8cm) height of ivory

4 1/2in (11.5cm) height including wood stand

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

This lot has been in the United States since 1941.

明 象牙雕歲寒三友紋筆筒



8142A

8142<sup>Y</sup>Ⓞ

**A GROUP OF TEN CARVED IVORY DECORATIONS**

18th to 19th century

Including an inscribed rectangular sectioned paper weight; a carving in the shape of a split bamboo stalk with a bee carved in high relief on the reverse; a rectangular seal with Li Taibo as the finial; a rectangular abstinence plaque with prunus and bird decoration reversed by the characters *zhai jie*; a thin circular bi disk with incised decoration; a toggle in the shape of a wood plane; a fragment from a cylindrical box; a snuff saucer shaped as two peaches on a common stem; a reticulated hairpin; and a brush with reticulated ivory handle.

11in (28cm) length of rectangular paper weight

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

For two carvings in the shapes of split bamboo stalks identified as counters, similar to the second carving in this lot, see the 1990 exhibition from the Art Gallery, Chinese University of Hong Kong, *Chinese Ivories from the Kwan Collection*, pp. 274-277, nos. 134 and 135 (as Qianlong-Jiaqing period, 12.8cm long).

This lot has been in the United States since 1941.

十八至十九世紀 象牙雕件十件

8142A

**A GROUP OF EIGHT METAL AND WOOD ACCESSORIES FOR THE SCHOLAR'S DESK**

Ming dynasty and later

Including a rectangular cast metal seal with a rider on horseback as the reticulated finial; the second a rectangular bronze seal with reticulated dragon finial inlaid in gold wire; the third a miniature gu-form beaker vase inlaid with silver wire decorations; the fourth, a small copper alloy rectangular covered ink cake box inscribed with a sixteen character quatrain; the fifth another baitong rectangular covered ink cake box chased with two female figures; the sixth an inscribed brass ruler; the seventh an inscribed hardwood paper weight; the last a lacquered bamboo wrist rest with inscription.

1 to 11 7/8in (2.7 to 30.3cm) long

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

明或更晚 銅器及木雕擺件八件





8144

**PROPERTY FROM ANOTHER OWNER**

8143

**A KESI-WOVEN BLUE SILK GROUND DRAGON ROBE**

**Late Qing dynasty**

Woven in gilt-wrapped threads with nine dragons and a diamond-fretwork ground filled with flower heads and swastikas surrounding other auspicious symbols and a jeweled pendant pattern above the tall lishui border, the designs woven in colored threads with ink and polychrome-painted details, the collar bands and cuffs woven *en suite* in a what is now a faded russet ground.

52 1/2in (133.5cm) long

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

晚清 緯斯石青地繡龍紋袍

**PROPERTY FROM THE COLLECTION OF BROWN ALFORD, ACQUIRED BETWEEN 1914-1918**

8144<sup>Y</sup> <sup>Φ</sup>

**A PARTIAL MANCHU COURT NECKLACE**

**19th century**

Containing 104 brown colored beads of either wood or seed separated by tiny green-tinted spacers possibly made from bone, with ivory in its natural color used for the largest beads and tinted green in the oval shou medallion plaque to the center of the woven silk counter weight, the green-tinted beads and large teardrop pendants on the three subsidiary strings possibly tinted bone; *together with* an incomplete mala strung with beads of colored glass, carved seeds and silk tassels. [2]

47 1/4in (120cm) length overall

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

十九世紀 部分朝珠

**PROPERTY FROM THE COLLECTION OF VIRGINIA MURRAY, SACRAMENTO, CALIFORNIA**

8145

**AN EMBROIDERED BLUE SILK GAUZE SUMMER DRAGON ROBE**

**Late Qing dynasty**

The nine dragons worked mainly in couched gilt threads with counted-stitch details in white, yellow, shades of blue and purple also outlining the surrounding cloud scrolls, bats, auspicious emblems in tall lishui border, the neck bands and cuffs embroidered *en suite* on a black gauze ground.

57in (145cm) long

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

晚清 絲綢地繡金線龍紋袍

**PROPERTY FROM ANOTHER OWNER**

8146

**AN EMBROIDERED HANGING PANEL**

**18th/19th century**

The colorful threads illustrating a scene from the *Yuzhi Gengzhi Quantu* series, here a riverside tableau of peasants shouldering packs in the foreground while additional villagers pick rice in the paddies behind them, beneath a black thread imperial couplet and seals reading *Yuanjian zhai, Kangxi Chenhan, and Baohe Taihe*.

18in (46cm) visible height of image exclusive of frame

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

Commissioned by the Kangxi emperor in 1689 and inspiring subsequent later editions through the remainder of the Qing dynasty and in varied media throughout East Asia, the *Yuzhi Gengzhi Quantu* or 'Imperially Commissioned Scenes of Agriculture and Sericulture' were 23 scenes of silk-weaving and 23 scenes of farming originally painted by Jiao Bingzhen (1689-1726) based on Song dynasty prototypes. The scene depicted in this embroidered edition is the twelfth in the agriculture series, the 'Second Weeding' or the *Er Yun*. A fanciful painted version of this lot depicting the Yongzheng emperor himself toiling in the fields in water up to his knees is published as catalog number 11, leaf 12 on page 78 in Nie Chongzhen (ed.) *Gugong Bowwuyuan Cang Wenwu Zhenpin Quanji: Qingdai Gongting Huihua [The Complete Collection of the Treasures of the Palace Museum: Paintings by the Court Artists of the Qing Court]*, Hong Kong, 1996.

Two sets of eight embroidered panels from both the sericulture (or silk-weaving) series and the agriculture series were offered in these rooms: as lot 815 in Sale 6237 of Butterfield and Butterfield's sale of Fine Asian Works of Art of 18/19 May 1995 (agriculture) and lot 2294 of Butterfield and Butterfield's 7247O sale of Fine Asian Works of Art of 11 June 2001 (sericulture).

十八或十九世紀 繡御製耕織全圖掛屏



8147



8148



8149



8149 (reverse)

**PROPERTY FROM THE COLLECTION OF WILLIAM J. LILLYMAN**

8147  
**A MOTTLED RED AND YELLOW GLASS WATER COUPE IMITATING REALGAR**  
**18th century**

Of compressed globular form, the exterior walls shaded from rose to a yellow orange that continues onto the wide foot and much of the recessed base mixed with faint lines of olive while the interior surfaces present more vivid swirls of red and yellow (burst bubbles, wear to foot).

7in (17.8cm) diameter

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

十八世紀 料器仿雄黃水丞

8148  
**A TRANSLUCENT GOLDEN AMBER GLASS BOWL WITH CARVED DECORATION**

Qianlong four-character mark and of the period

Thickly formed with a flared rim and raised on low foot, its exterior walls carved in high relief with lotus, water plants, birds and waves and the shallow recessed base displaying the *four-character mark* incised in regular script within a square cartouche.

6 5/8in (16.8cm) diameter

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

**Published and illustrated**

Emily Byrne Curtis, 'Chinese Glass-Making: Tradition and Transformation,' *Arts of Asia*, vol. 28, Nov.-Dec. 1998, No. 6, p. 103, illustrations 8 & 9, as of the period

A copy of the 1998 *Arts of Asia* volume accompanies this lot.

清乾隆 褐色料刻蓮池紋盃 《乾隆年製》款

**PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION**

8149  
**A FINE GILT AND ENAMELED SILVER AND COPPER ALLOY HANGING MIRROR**  
**The metalwork Qing dynasty**

Assembled from a hinged necklace of chased silver with gilt and colored enamel highlighting auspicious characters and patterns on the walls, the flange projecting at the base also supporting a two-section pendant similarly colored in gilt and enamel, the phrase *lu he tong song* appearing on the elaborately chased lower pendant; the mirror attached to the necklace by means of a gilt metal band on the front and circular plaque on the reverse with repoussé decoration of a crane, phoenix and peony plants surrounded by a turquoise blue enamel ground.

18in (45.7cm) overall

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

清 (銅胎) 銅胎填珐瑯掛鏡



8150



**PROPERTY FROM A LADY**

8150

**TWO JADE AND HARDSTONE EMBELLISHED LACQUERED WOOD WALL PLAQUES**

Late Qing/Republic period

Each of double gourd form, the black lacquer ground painted in gilt and colors with an edited landscape for bearded sages and their attendants walking amid plants and flowering branches below jade and hardstone plaques of auspicious emblems and objects, some of which are supported on reticulated wood stands; each hardwood frame topped with a metal hanger.

50 1/2in (128.3cm) height of frame

52 3/8in (133cm) height including metal hangers

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

晚清或民國 漆地鑲雜寶葫蘆形掛屏兩件



8151

**PROPERTY FROM VARIOUS OWNERS**

8151 YΦ

**A MASSIVE HARDSTONE OVERLAY PICTORIAL FLOOR SCREEN**

**Late 19th century**

The central panel depicting a scene of scholars and sages in a garden and pavilion complex with immortals riding on waves and standing on clouds above, rendered in multicolored semi-precious stones and ivory heads on a brown lacquer and gilt ground, the panel set into an elegant frame carved and pierced with *chi* dragons on a bed of geometric leafy heads and scrolls, the whole mounted into a trestle-form stand carved with C-scrolls and further *chi* dragons.

71 5/8 x 44in (182 x 112cm) screen

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

十九世紀晚期 石鑲雜寶刻仕人賢者螭龍紋牌



8152

8152<sup>Y</sup> Ⓞ

**A PAIR OF JADE AND HARDSTONE OVERLAY WALL PANELS**

**Late 19th century**

Each elegantly overlaid with potted plants, ritual vessels and hanging plaques rendered in jade, semi-precious stones and multi-colored wood with small ivory embellishments on the black lacquer surface, enclosed in beaded hardwood frames suspended by well-figured metal brackets centered on shou medallions.

*27 3/4 x 37 3/4in (70.5 x 95.8cm)*

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

十九世紀晚期 漆地嵌雜寶掛屏一對



# CERAMICS

Lots 8153-8191





8153



8154

**PROPERTY FROM THE XANADU GALLERY, SAN FRANCISCO, CALIFORNIA**

8153  
**A GREY POTTERY MODEL OF A DOG**  
**Six Dynasties Period**

Modeled in mid-stride, its short legs with well-defined paws supporting an elongated body with turned-up tail, its tongue visible in an open jaw with curving outline that repeats along the edge of each well-modeled ear, the surfaces fired to a warm brown hue.

*19in (48.2cm) long*

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

**Provenance**

Butterfield & Butterfield, Fine Asian Works of Art sale 69770, 5 & 6 May 1999, lot 2720, p. 10. The result of Oxford Authentication Ltd. thermoluminescence test no. 198x84, recorded in the 1999 catalogue entry, was consistent with the dating of this lot.

For a pair of dogs with similar short legs but closed jaws and standing at rest, see Vandervan Oriental Art, *Early Chinese Ceramics*, S'Hertogenbosch, 2014, pp. 24-25, as Western Han (33cm long). See also the gray pottery figure of a lunging dog with similar head and body, sold in Christie's, New York, sale 8720, 18 September 1997, lot 345, also as Six Dynasties (50.9cm long).

六朝 陶犬形器



8155

8154

**A SANCAI GLAZED POTTERY FIGURE OF AN OFFICIAL**

**Tang dynasty**

Dressed in layered garments and a double-lobed bonnet with canted top above his full face with impassive features, the clothing and the reticulated plinth supporting him colored in amber, green and straw glazes.

*29 5/8in (75.3cm) high*

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

The result of Oxford Authentication Ltd. sample no. C97m58, dated 29 October 1997 is consistent with the dating of this lot.

唐 三彩陶仕人站像

8155

**A CHESTNUT AND STRAW GLAZED FUNERARY MODEL OF A HORSE**

**Tang dynasty**

Captured at momentary rest with its legs attached to the remains of a once-rectangular base, its head turned slightly to the left with jaw open and ears pricked, its coat spotted in straw colored splashes on a predominant chestnut glaze ground, the recessed slot along the top of the neck and a hole at the rump meant for attachments of hair to form the mane and tail, the unglazed center of the back possibly meant to be covered by a saddle or blanket that is no longer extant.

*22in (56cm) high*

*23 1/2in (59.7cm) height including wood stand*

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

The result of Oxford Authentication Ltd. thermoluminescence test sample no. C101q7, dated 8 August 2001, is consistent with the dating of this lot.

唐 三彩陶駿馬像



8156

8156  
**A SANCAI GLAZED POTTERY EARTH SPIRIT, ZHENMU SHOU**  
Tang dynasty

Molded with a spiky mane and horns issuing from its leonine head and wing-like flanges rising from the top of each front leg while half-seated upon an openwork plinth, the surfaces colored in green, amber and straw colored enamels.

28 1/4in (71.8cm) high

\$2,500 - 4,000

唐 三彩陶鎮墓獸像



8157

8157  
**A SANCAI GLAZED EARTH SPIRIT, ZHENMU SHOU**  
Tang dynasty

Molded with elephant-like ears and a single horn issuing from an unglazed human head with painted details on the body of an animal with wing-like flanges rising from its front legs as it crouches on an openwork plinth, both colored in green, amber and straw colored enamels.

26in (66cm) high

\$3,000 - 5,000

The result of Oxford Authentication Ltd. thermoluminescence test sample no. C115a67, dated 5 February 2015, is consistent with the dating of this lot.

唐 三彩陶鎮墓獸像



8158

**PROPERTY FROM ANOTHER OWNER**

8158

**A FINE AND LARGE PAINTED POTTERY MODEL OF A PRANCING HORSE**

**Tang dynasty**

Captured in mid-stride, the lively steed with powerful haunches and well-proportioned legs set off by a red fur blanket over a small saddle secured by tasseled trappings, the strongly modeled head with open mouth, pricked ears and alert expression framed by a slender bridle.

27 1/2in (69.9cm) high

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

**Provenance**

Sotheby's, New York, sale 8077, 31 March-1 April 2005, lot 265.

It is unusual to find unglazed horses of this size adorned by a fur blanket with most of its original pigment. For a sancai glazed horse of this type but in a fore-square pose, see *A Quest for Eternity. Chinese Ceramic Sculptures from the People's Republic of China*, Los Angeles County Museum of Art, 1987, figure 66, page 133.

唐 彩繪陶駿馬像



8159

**PROPERTY FROM THE XANADU GALLERY,  
SAN FRANCISCO, CALIFORNIA**

8159

**TWO SANCAI GLAZED POTTERY TOMB FIGURES**

**Tang dynasty**

The larger a civil official dressed in layered garments, fanciful slippers and a hat with oblique front, the unglazed face painted in realistic hues while the hat, clothing and rockery base are colored in green, amber and straw colored glazes; the second a standing warrior dressed in helmet and armor with both arms reaching outward, his unglazed face also painted in realistic hues while the clothing and rockery base are covered in green amber and straw glazes.

26 1/4 and 24 1/4in (66.6 and 61.5cm) high

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

**Provenance**

Butterfield & Butterfield, Fine Asian Works of Art sale 69770, 5 & 6 May 1999, lot 2736 and illustrated p. 10

唐 三彩陶文官與武官站像



8160

**PROPERTY FROM ANOTHER OWNER**

8160

**A MARBLED STONWARE TEABOWL**

**Northern Song-Jin dynasty, 11th-13th centuries**

Potted with a slightly flared rim to the wide, curving well raised on a flared foot with recessed base, the fabric made from combining two differently colored clays beneath a colorless glaze applied to all surfaces except the foot pad before firing.

7 1/8in (18cm) diameter

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

**Provenance**

circular paper label printed *John Sparks 128. Mount Street. W.* and inscribed in ink *Sung #18*

Marbled wares are known from the Tang and Song period, the latter identified at the Dangyangyu and Xiwangfeng kilns in Henan. For three examples in the Asian Art Museum of San Francisco, see He Li, *Chinese Ceramics: A New Comprehensive Survey*, 1996, p.170, nos. 328-330 and discussed on p. 199.

北宋至金 十一至十三世紀 攪胎盃



8161

**PROPERTY FROM A PRIVATE NORTHERN CALIFORNIA COLLECTION**

8161

**A PAIR OF YELLOW GLAZED ARCHAISTIC RITUAL FOOD VESSELS AND COVERS, GUI**

**Guangxu period**

Each of oval section, molded in relief with a dragon amid clouds across the top of the domed cover surrounded by four upright legs with scalloped edges and various decorative border bands, the curving walls of the container supporting a pair of loop handles issuing from dragon heads and encircled with further decorative bands that continue on the waisted pedestal base, the deep golden yellow glaze covering most surfaces.

*11 1/2in (29.2cm) length across the handles*

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

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

For a similar *gui* and cover in cobalt glaze with impressed six-character *Guangxu* mark on the base, see the Art Gallery, Chinese University of Hong Kong exhibition *Imperial Porcelain of Late Qing from the Kwan Collection*, 1983, no. 144 (23.5cm high). See also the yellow glazed *gui* and cover identical to this lot sold in Christie's New York, sale 2553, 22-23 March 2012, lot 2109, also as Guangxu period (11 1/2 [29.2cm] across handles).

清光緒 黃釉浮雕龍紋簋一對



8162

**PROPERTY FROM VARIOUS OWNERS**

8162

**TWO TRANSMUTATION GLAZED STICK-NECK VASES**

**19th century**

Each similarly molded with a cupped rim and raised string bands around the tall neck and the join of the neck to the shoulder: the taller vase displaying a double string band at the widest part of the compressed globular body and prominent turquoise patches in the rich scarlet glaze, the shorter vase showing a single string band at the widest part of the body and fewer turquoise patches in the scarlet red glaze layer; the recessed bases within the foot rings both apparently unglazed and burnt a pale brown hue.

*15 and 14 3/4in (38 and 37.5cm) high*

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

十九世紀 窯變釉瓶兩只





8163

8163

**A SMALL GE-STYLE GLAZED ARROW VASE**

**18th/19th century**

Potted with a pair of hollow tubes attached to the cylindrical neck rising from a compressed globular body covered with a pale gray-green glaze displaying a dense web of pale russet and black stained crackle lines that continue across the shallow recessed base, the gray-buff body visible along the unglazed foot pad and in small openings to the glaze layer.

4 1/2 (11.5cm) high

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

**Provenance**

circular printed paper label on base reading *Bluett & Sons London*

The shape and glaze of the vase recall famous Song/Yuan prototypes such as the example preserved in Beijing: see *Gugong Bowuyuan Cang Wenwu Zhenpin Quanji 33: Liang Song Ciqi 2 (The Complete Collection of the Treasures of the Palace Museum, Beijing 33: Porcelain of the Song Dynasty, Book 2)*, p. 43, no. 37 (as Geyao, 11.3cm high).

十八或十九世紀 哥釉貫耳小瓶



8164

**PROPERTY FROM A PACIFIC NORTHWEST GENTLEMAN, BY DESCENT**

8164

**TWO INSCRIBED BLUE AND WHITE SAUCER DISHES**

**Late Ming dynasty**

The near pair of slightly different size, each painted in dark cobalt outline and wash with the character *lu* (emoluments) formed by the intertwined branches of bamboo, pine and prunus in a roundel encircled by cranes, clouds and two trigrams, the exterior walls similarly displaying the remaining six trigrams amid more cranes and clouds, the recessed base displaying a twelve-character inscription within a rectangular frame reading *Zhidaiguan guanglusi shucheng shen liangzuo zao* (commissioned by Shen Liangzuo, Deputy Director of the Court of Imperial Entertainment). 5 1/2 and 5 1/4in (13.8 and 13.5cm) diameters  
**\$8,000 - 12,000**

**Provenance**

purchased in Shanghai 1941-1944 and brought to the United States in 1947

For a saucer dish with the identical inscription 祇待官光祿寺署丞沈良佐造, see the 2002 exhibition presented by the Jiangxi Provincial Museum and the Art Museum, the Chinese University of Hong Kong, *Jiangxi Yuan Ming qinghua ci (Yuan and Ming Blue and White Ware from Jiangxi)*, no. 92 (as Jiajing, 13.5cm diameter). For a study of auspicious characters formed from tree trunks, rocks and other natural forms on later Ming porcelain, as well as a discussion of the saucer dish in the 2002 exhibition, see Maggie C. K. Wan, 'Jiajing Emperor and his Auspicious Words,' *Archives of Asian Art*, 2007, vol. 57, pp. 95-120.

The eunuch Shen Liangzuo is recorded as an official active during the Chongzhen period (1628-43).

晚明 青花乾坤八卦雲鶴紋碟兩只 《祇待官光祿寺署丞沈良佐造》款



8165

**PROPERTY FROM ANOTHER OWNER**

8165

**A LARGE BLUE AND WHITE JAR**

**Late Ming dynasty**

Thickly potted and painted in bright cobalt outline and wash with a leiwen band below the rim of the upright neck, a pearl and jewel band with tassels cascading down the rounded shoulder to join an elaborate leaf scroll pattern centered with composite lotus flowers and a overlapping leaf band above the curving unglazed foot pad and shallowly recessed base.

14 3/8in (36.5cm) high

\$4,000 - 6,000

**Provenance**

Lockwood de Forest (1850-1932), Santa Barbara, California

**Published and illustrated**

Nancy Goslee Power, *The Gardens of California: Four Centuries of Design from Mission to Modern*, 1995

晚明 青花纏枝番蓮紋大罐



8166

**PROPERTY FROM AN OYSTER BAY COLLECTION, ACQUIRED BEFORE 1950**

8166

**A PALE SKY BLUE GLAZED BOTTLE VASE WITH INCISED DRAGON DECORATION**

**Kangxi period**

Thickly potted with a flared rim to the long slender neck and compressed pear-form body delicately incised with a four clawed dragon crawling away from a flaming pearl, the pale blue wash and lustrous glaze stopping along the edge of the inward-canted foot, the slightly concave surface of the unglazed base burnt a warm cinnamon brown.

9 1/4in (23.5cm) high

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

**Provenance**

originally sold in Parke-Bernet, New York, sale 8-10 December, 1949, lot 223 (as Qianlong period)

A copy of the 1949 sales catalogue accompanies this lot.

清康熙 天青釉刻龍紋膽瓶

**PROPERTY FROM ANOTHER OWNER**

8167

**A BLUE AND WHITE FOOTED BOWL**

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

Molded in the shape of a Tibetan butter lamp with a flared rim, painted in richly hued cobalt line and wash with an eight-sectioned rosette across the floor of the well, eight Sanskrit characters surrounded by leafy vines issuing composite lotus flowers on the exterior walls and jeweled pendants encircling the tall spreading foot, the *six-character mark* written in a single line of seal script along the lower edge of the deeply recessed base.

4 1/4in (10.6cm) high

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

**Provenance**

Nathan Bentz, Santa Barbara, California

A footed bowl of similar shape and decoration but slightly larger size is in the collection of the Asian Art Museum of San Francisco (5 1/4in/13.2cm high): see *Chinese Ceramics: A New Comprehensive Survey*, 1996, ca. no. 595, pp. 291 and 321, where He Li mentions that these cups were designed for use in religious rituals or as gifts to Mongolian or Tibetan aristocrats.

清乾隆 青花纏枝梵文高足盃 《大清乾隆年製》款



**PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION**

8168

**A MING STYLE BLUE AND WHITE DISH**  
Yongzheng six-character mark and of the period

The wide, shallow well thickly molded and painted with a roundel of composite lotus flowers and leaf sprays that repeat as a band beneath a delicately drawn leaf-scroll border at the rim, both repeating on the exterior walls in combination with a leiwen pattern, the recessed base displaying the mark in standard script written within a double ring and a celadon-tinged glaze covering all surfaces except the foot pad.

*8 3/8in (21.3cm) diameter*

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

A Yongzheng mark and period dish of similar size and underglaze blue composite flower pattern combined with overglaze yellow enamel was sold in Butterfield & Butterfield sale 14 & 15 May 1997, lot 1649 (*8 5/8in [21.8cm] diameter*). See also the larger blue and white Ming style dish, also Yongzheng mark and period, sold in Christie's, Hong Kong, sale 26 April 2004, lot 1048 (*10 3/4in [27.5cm] diameter*).

清雍正 青花纏枝花卉紋盤 《大清雍正年製》款

**PROPERTY FROM ANOTHER OWNER**

8169

**A PAIR OF BLUE AND WHITE STEM CUPS**  
Qianlong marks

The everted mouth rims potted above concave sides raised upon trumpet-form feet, the exterior surfaces covered in an elaborate ground of scrolling vine and lotus patterns encircling siddham characters above stylized lotus petal and jeweled bands encircling the base, bearing the six-character marks written horizontally right to left along the interior of the foot rims.

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

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

青花纏枝番蓮紋高足盃一對 《大清乾隆年製》款



8168



8169

## PROPERTY FROM A PRIVATE NORTHERN CALIFORNIAN COLLECTION

8170

### A RARE AND FINE BLUE AND WHITE PORCELAIN BRUSH POT

**Wang Bu (1896-1968), Wang Bu and Jia cang marks**

Of slender cylindrical form, its flat rim overhanging slightly to the interior, the side walls sensitively painted with a placid scene of three goslings darting through lush trees with dense leaves, the details masterfully rendered in shades of cobalt as if they were reflections on water or shadows formed under sunlight; one square seal mark reading *Wang Bu* drawn at the lower section of the vase, and *Jia cang* (private collection) written in seal script at the center of the recessed base molded with circular foot rings of slightly differing heights, the lustrous glaze covering all surfaces except the recessed area between the double foot rings.

6 3/8in (16.2cm) high

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

#### Provenance

acquired in Hong Kong in the 1980s, by repute

Wang Bu (1895-1968), born in the Jiangxi province, is also known by the names of Zhuxi, Zhuxi Daoren, Renyuan, Taoqing Laoren, and by his studio name of Yuan Wen Wu Guo zhi Zhai. At a young age, he joined the Hexing Ci Zhuang in Jingdezhen and began learning porcelain painting techniques in underglaze blue and white. His innovative skill of using Chinese brush drawing on blue and white porcelain earned him the title of 'Master of Blue and White' of modern Chinese porcelain painting.

The composition on this brush pot offers an excellent example of Wang Bu's distinctive style of applying various shades of cobalt to capture the rich beauty and sensitive details of a simple scene.

For a comparable style of decoration, see the small blue and white meiping vase sold in Bonhams, San Francisco, sale 22411, 23 June 2015, lot 7258. Another closely related porcelain brush pot, with two seal marks identical to the present example, was sold at Guardian, Beijing, 21 September 2014, lot 3657 (16.5cm high).

For further illustrated examples of Wang Bu porcelain work, see Simon Kwan, *Chinese Porcelain of the Republic Period*, 2008, pp. 234-241, nos. 88-91.

民國 王步青花雛鵝穿林筆筒 《王步》、《家藏》款



8170



8171

**PROPERTY FROM ANOTHER OWNER**

8171

**A GROUP OF FOUR FAMILLE VERTE ENAMELED DISHES**

**Kangxi period**

Each of similar size and overglaze decoration across the curving well: the beauties, officials, military figures and servants grouped in audience scenes, flying kites and returning inebriated from a late night excursion; the reverse of each without decoration but displaying an *artemisia leaf mark* drawn in underglaze blue within a double ring to the center of each recessed base and all surfaces except the foot pad covered with glaze.

10 1/2in (26.7cm) diameters

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

清康熙 綠彩人物圖盤四只一組





## PROPERTY FROM VARIOUS OWNERS

8172

### **A SGRAFFITO YELLOW GROUND MEDALLION BOWL WITH FAMILLE ROSE DECORATION**

#### **Daoguang six-character mark and of the period**

Its deep curving well centered with an eight-section rosette of ruyi lappets and composite flowers painted in gilt and richly hued enamels also coloring the composite blossoms and leaf scrolls painted on the yellow ground of the exterior walls incised in a feather pattern surrounding four seasonal landscape roundels rendered in black outline alone or with added color, the recessed base displaying the *mark* in underglaze blue seal script.

5 7/8in (14.9cm) diameter

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

#### **Provenance**

an American private collection, according to the owner acquired by his grandmother probably in the mid-20th century

For a Daoguang mark and period bowl in the Palace Museum, Beijing, with similar decoration but on a sgraffito puce enamel ground, see *Gugong Bowuyuan Cang Wenwu Zhenpin Quanji 39: Falangcai Fencai (The Complete Collection of the Treasures of the Palace Museum, Beijing 39: Porcelains with Cloisonné Enamel Decoration and Famille Rose Decoration)*, p. 242, no. 214 (diameter 14.2cm). The four landscapes are described as *ta xue xun mei* (going out in the snow to search for prunus), *xie qin fang you* (carrying a qin to visit a friend), *han jiang du diao* (fishing alone on a cold river) and *xue ye du shu* (reading a book on a snowy night). Both bowls, in turn, are based on a sgraffito yellow ground bowl from the Qianlong period illustrated on p. 113, no. 103 (diameter 15cm).

清道光 黃地軌道粉彩開光花卉盃 《大清道光年製》款



8172



8173

8173

**AN UNDERGLAZE BLUE AND IRON-RED SAUCER DISH WITH DRAGON DECORATION**

**Six-character Jiaqing mark and of the period**

The front painted with two iron red dragons chasing a flaming pearl amid clouds painted in underglaze blue, the cobalt also coloring a shou medallion within the raised ring at the center, the jeweled lappet band surrounding the foot on the reverse and the mark drawn in seal script across the recessed base.

*4 3/4in (12cm) diameter*

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

A pair of underglaze blue and iron red saucers decorated with the same dragon and cloud pattern and the same Jiaqing seal mark, but with the shou medallion painted in iron red, were sold in Christie's, South Kensington sale 5333, 15 May 2008, lot 344 (*4 3/4in [12.2cm diameter]*).

清嘉慶 青花礬紅雙龍戲珠紋小碟 《大清嘉慶年製》款



8174

**PROPERTY FROM A PROMINENT BRITISH HSBC EXECUTIVE, ACQUIRED BEFORE 1975 IN HONG KONG**

8174

**A PAIR OF IRON RED ENAMELED DRAGON DISHES**

**Daoguang six-character marks and of the period**

Each shallow curving well painted in iron red with a dragon chasing a flaming pearl and two iron red bands, the exterior walls incised with a wave pattern beneath two other dragons chasing flaming pearls painted *en suite*, the recessed base displaying the *mark* in underglaze blue seal script.

7 1/8in (18.1cm) diameter

\$6,000 - 8,000

A Daoguang period dragon dish of identical size and iron red decoration sold in Sotheby's, London, sale 13 May 2013, lot 180.

清道光 礬紅龍紋盤一對 《大清道光年製》款





8176



8175



8178



8177

**PROPERTY FROM VARIOUS OWNERS**

8175

**A GROUP OF FOUR SMALL SAUCERS WITH UNDERGLAZE BLUE AND IRON RED DRAGON DECORATION**  
**Yuyan shuwu and Yanghe tang zhi hall marks, 19th century**

Each deep saucer similarly painted with an iron red dragon amid underglaze blue clouds and facing a flaming pearl in iron red with underglaze blue outline, the reverse painted *en suite* with two dragons and flaming pearls amid clouds; the base of one saucer dish displaying the *Yuyan shuwu* mark, the other three with the *Yanghe tang zhi* mark, all four painted in the same black enamel within a double square frame.

4 1/8in (10.5cm) diameters

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

For similar designs on an iron red and underglaze blue dragon wine cup and stand with the black enamel *Yuyan shuwu* hall mark, see Christie's, New York, sale 2830, 20-21 March 2014, lot 2830 (as Qianlong/Jiaqing period); for a mallow-shaped dish with similar decoration and black enamel *Yanghe tang zhi* hall mark, see Sotheby's, Hong Kong sale, 27 May 2014, lot 774 (as 18th/19th century).

十九世紀 一組四件青花礬紅祥雲龍紋小碟 《浴硯書屋》及《養和堂製》款

8176

**A RARE SIMULATED RED LACQUER AND FAUX BOIS DISH**

18th/19th century

The exterior surfaces molded in relief with key fret and lotus lappet bands bordering a dense wanzi diaper ground separating five shou medallions, the medallions picked out in gilt against a rich coral red enamel ground while the shallow well and deeply recessed base are painted in shades of sepia to simulated wood grain.

8 1/8in (20.5cm) diameter

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

**Provenance**

S. Marchant & Son, London, circa 1960, by repute

A simulated red lacquer and faux bois bowl of slightly smaller diameter but identically molded and decorated, was sold in Bonhams, London, sale 18981, 10 November 2011, lot 249.

十八或十九世紀 雕紅漆仿木紋釉盤

**PROPERTY FROM A PRIVATE ESTATE, ATHERTON, CALIFORNIA**

8177

**A PAIR OF FAMILLE ROSE ENAMELED BOWLS DECORATED IN A MILLEFLEUR PATTERN**

**Jiaqing marks, late Qing/Republic period**

Each thinly molded with a flared rim and a deep curving well covered in opaque gray-green enamel, the exterior walls intricately painted with overlapping flower heads that continue onto the tall foot, the recessed base also finished in opaque grey-green enamel over a colorless glaze visible in the rectangular reserve bearing the *six-character mark* written in underglaze blue seal script.

4 7/8in (12.6cm) diameter

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

晚清或民國 粉彩萬花地盃一對 《大清嘉慶年製》款

**PROPERTY FROM VARIOUS OWNERS**

8178

**AN ENAMELED PLAQUE MOUNTED IN A WOOD TABLE SCREEN**

**Circa 1900**

Depicting a flock of Manchurian cranes alighting on the branches of pine trees and a rocky outcropping to the right of a deer and four fawns feeding on the lush ground plane; now mounted in a wood frame supported on a pieced base with legs and apron echoing the shape of bronze coins.

16 1/2 x 12in (42.3 x 30.4cm) dimensions of plaque

24 5/8 x 15 3/8in (62.5 x 39.1cm) dimensions overall

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

約1900 粉彩六合同春瓷板桌屏



8179

8179  
**TWO SQUARE-SECTIONED CENSERS  
 AND COVERS WITH FAMILLE VERTE  
 ENAMEL DECORATION**

Republic period

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

10 1/2in (26.7cm) high

\$4,000 - 6,000

民國 素三彩鏤雕帶蓋香爐兩件

8180

**A GROUP OF FOUR GREEN ENAMELED  
 DRAGON DISHES**

Daoguang, Xianfeng and Guangxu six-character marks and of the period

Each similarly enameled in green with black outlines to display a dragon chasing a flaming pearl on the floor of the well surrounded by two thin bands on the interior walls, the exterior walls similarly painted with two dragons chasing flaming pearls on an incised wave background; the recessed bases of two dishes displaying *Daoguang* marks in underglaze blue seal script, the third dish displaying a *Xianfeng* mark in underglaze blue standard script, the fourth showing a chip to the rim and displaying a *Guangxu* mark also in underglaze blue standard script.

7 to 7 1/4in (17.8 to 18.5cm) diameters

\$3,000 - 5,000

綠釉遊龍戲珠紋盤四只

**PROPERTY FROM THE ESTATE OF THE  
 CROSTHWAITE FAMILY**

8181

**A PAIR OF GILT AND FAMILLE ROSE  
 ENAMELED COVERED JARS**

Linzhi chengxiang marks, Republic period

Each deep-bodied jar applied with molded bamboo-form anchors that hold three of four surviving metal bail handles and expertly painted in bright enamels and gilt with five young boys playing in a garden surrounded by auspicious symbols, the recessed base displaying the iron-red *four-character mark* within a double square, the flattened domical cover painted with branches of peach, finger citron and pomegranate below an auspicious peach branch finial.

8in (20.3cm) high

6 3/4in (17.1cm) diameter

\$6,000 - 8,000

Compare a pair of similar covered jars sold at Sotheby's, New York, sale, 17-18 September 2013, lot 367.

民國 描金粉彩嬰戲紋蓋罐一對 《麟趾呈祥》款

**PROPERTY FROM A PRIVATE SAN  
 FRANCISCO COLLECTION**

8182

**A POLYCHROME ENAMELED MALLET  
 FORM VASE**

Lang Shining zhi mark

Thinly potted with a cylindrical neck and rounded shoulder above a cylindrical body, the walls painted with extremely detailed depictions of butterflies floating above a grassy tuft of carefully rendered wildflowers, all reversed by a poetic couplet bearing the date *Qianlong jiawu nian* (1774), signature reading *Lang Shining* and pink enamel seals reading *renhua*, *Lang*, and *Shining*; the recessed base centered by an unusual gilt and iron red circular medallion reading *Lang Shining zhi*.

8in (20.3) high

\$2,500 - 4,000

Simon Kwan in his *Minguo Ciqi: Muwentang Shoucang Quanji [Chinese Porcelain of the Republic Period: the Muwen Tang Collection Series]*, 2008, dates the craze for porcelain bearing signatures of the 18th century western missionary Giuseppe Castiglione to the years 1930-1935 (pp. 18-19 and 44-46).

However, the fastidious attention to the entomology of the butterflies on this vase is more reminiscent of works by Liu Zhongqing dated 1955-1960 as published in *Xinhua Yinghua: Ershi Shiji Jingdezhen Ciyi Huigu [Innovations and Creations: A Retrospect of 20th Century Porcelain from Jingdezhen]*, 2004 (nos. 82-83). These early days of the People's Republic also seemed to be when makers' marks rendered in gilt and iron red similar to the present lot were the most prevalent (see *ibid*, nos. 112, 111, 105, and 77 among others).

白地多彩花蝶紋搖鈴尊 《郎世寧製》款





8180



8181



8182



8183

**PROPERTY FROM ANOTHER OWNER**

8183

**A COBALT GLAZED ARCHAISTIC VASE WITH POLYCHROME AND GILT DECORATION, CONG**

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

Of square section with circular spreading neck and foot, the pair of elephant head and mock ring handles on opposing walls surrounded by auspicious emblems painted in gilt and polychrome enamels also coloring other decorations and other decorative devices while the remaining walls display more typical overlapping roundels worked in gilt, the deeply recessed base glazed *en suite* and displaying the mark written in two lines of underglaze blue standard script.

11 1/2in (29.3cm) high

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

The overlapping gilt roundels appear frequently on vases of baluster and cong shape from the Guangxu period. For vessels with the addition of famille rose enamels, see the cong-form vase with famille rose peach branch decoration on a cobalt ground sold in Nagel Auction, Stuttgart, 21 May 2004, lot 870 (as Guangxu mark and period, 29.3cm high). See also the the cobalt glazed bowl with fencai enameled bird and flower decoration on the exterior walls, an iron red dragon on the interior and the same Guangxu six-character mark in underglaze blue published in *Lingnan cang zhen: Qing ci gui bao*, 2006, pp. 72-73, No. 35 (Tan Lianyang collection, Shenzhen, Guangdong, also as of the period).

清光緒 藍地描金團花象耳方瓶 《大清光緒年製》款



8184

**PROPERTY FROM A PRIVATE NORTHERN CALIFORNIA COLLECTION**

8184

**AN POLYCHROME ENAMELED CONG-FORM VASE**

**Qianlong mark, Republic period**

Of standard shape, painted in overglaze blue enamel with decorative bands around the circular neck and foot and butterflies accented in pink at the corners of the square-sectioned shoulder, the upright rectangular walls each displaying two of the Eight Immortals within a rocky setting intricately rendered in colorful enamels, the recessed base bearing the *six-character mark* thinly drawn in iron red seal script.

10 3/4in (27.4cm) high

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

民國 多彩人物圖方瓶



8185

**PROPERTY FROM ANOTHER OWNER**

8185

**A PAIR OF POLYCHROME ENAMELED FIGURES**

**Seals of Zeng Longsheng, (1901-1964)**

Depicting the Hehe twins, each attired in elaborate windswept garb adorned in gilt patterns, carrying their respective identifying implements of a covered circular box and a lotus, their faces bearing gleeful expressions beneath carefully rendered unusual hairstyles of shaved pates surrounded by long flowing tresses, the unglazed bases impressed with rectangular makers' marks reading *Zeng Longsheng zao*.

*13 3/4 and 13 1/4in (35 and 33.5cm) high*

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

The box and the lotus (both pronounced *he*) are the identifying implements held by these twin immortals of unity (*he*) and harmony (*he*), the deities that preside over happy marriages.

For a similar example to the present lot, see the figure possibly depicting the Song Dynasty general Yue Fei, offered at Christie's Paris as lot 292 in sale 3608 of 10 December 10 2014. That figure, cataloged as bearing a seal of the artist and dated to the Republic period, shares a similarity to the present lot in the rendering of the rosy cheeked faces on tinted biscuit contrasted with long flowing robes in thick viscous glazes-- in that case notably the same shade of blue as the lotus-bearing twin here.

The busts attributed to Zeng Longsheng in the Muwen Tang collection (*Chinese Porcelain of the Republic Period: the Muwen Tang Collection*, 2008, no. 97-98, pp. 252-255), seem to share a similarity in the careful but perhaps somewhat eccentric treatment of the figures' hair.

粉彩瓷雕和合二仙像一對 《曾龍昇造》款



8186

**PROPERTY FROM A PRIVATE NORTHERN CALIFORNIA COLLECTION**

8186

**A SMALL POLYCHROME ENAMELED VASE**

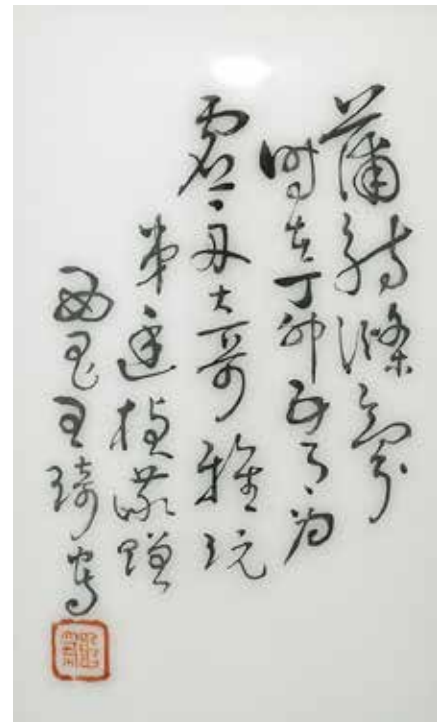
**Wang Qi, dated by inscription to 1927**

Of ovoid form beneath a waisted neck and a vertical mouth rim, the exterior depicting a somewhat perturbed Zhong Kui peering down and sternly remonstrating a plaintive-looking quelled demon trudging behind him suspending gourds at his waist and fish hanging from the long pole at his shoulder, with a lengthy *caoshu* inscription including the *dingmao* date, signature reading *Xichang Wang Qi Xie* and red seal reading *Wang Qi*; the recessed base centered by an iron-red square cartouche reading *Tao tao zhai*.

6 5/8in (17cm) high

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

Zhong Kui is the usually ferocious semi-mythical figure charged with chasing away the demons of evil fortune. Wang Qi, however, seems to render his 'Demon Queller' on this vase with a somewhat ambiguous gaze-- facing his demon with a tough to pinpoint



8186 (detail)

mixture of annoyance and panic. A similarly puzzling expression appears on the face of another solitary figure of Zhong Kui painted by Wang Qi on a porcelain plaque illustrated in the exhibition *Xinhua Yinghua: Ershi Shiji Jingdezhen Ciyi Huigu [Innovations and Creations: A Retrospect of 20th Century Porcelain from Jingdezhen]*, 2004, no. 32.

Wang Qi's 'Red Cliff' vase from the Anthony Cheung collection, illustrated in the same exhibition (*ibid.*, no. 36), dated to 1928, also shares small details with the present lot: note the treatment of the boatman figure looking away from the viewer and its similarity to the demon here, the identical *Wang Qi* and *Tao tao zhai* seals, as well as very similarly free-handed *caoshu* calligraphy.

1927年 王琦 粉彩鍾馗捉鬼圖瓶 《王琦》、《匍匐齋》款



8187

**PROPERTY FROM ANOTHER OWNER**

8187

**A POLYCHROME ENAMELED PLAQUE**

**Wang Dafan (1888-1961), dated by inscription to 1940**

Depicting an elderly bearded and balding fisherman clutching an oar under his right arm and holding a basket of fish in his left hand while he peers over his left shoulder with a devilish grimace; the inscription a two stanza couplet extolling the pleasures of drunken cod fishing beneath the setting sun; the date and signature reading *gengchen chunri Qianshan Qiaozhi Dafan Wang Kun xie.*

*7 3/4 x 5in (19.7 x 12.7cm) approximate visual dimensions of porcelain exclusive of frame*

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

In comparison to that earlier (dated to 1933) and more elaborate plaque, there seems to have been a subtle change in the artist's style as the war years progressed. Nonetheless, due to Wang's consistently fastidious attention to facial details notably accentuated by the more stylized yet still careful rendering of their garments, both figures share an unchanged abundance of personality and humorous insight into the human condition.

1940年 王大凡 粉彩漁夫瓷板 《庚辰年春日黟山樵子大凡王堃寫》

A larger plaque also by the hand of Wang Dafan depicting the drunken poet Li Bo was offered in these rooms as lot 8354 in sale 21033, 17 December 17 2013.



8188

**PROPERTY FROM A PRIVATE SAN FRANCISCO COLLECTION**

8188

**A SET OF FOUR POLYCHROME ENAMELED PORCELAIN PANELS**

signed Wang Yizhi

Each of tall vertical section depicting a scholar and his boy or lady attendant in a garden setting, beneath lengthy inscriptions bearing signatures reading *Wang Yizhi*, seals reading *Yizhi* and possibly apocryphal *Jisi nian* dates (equivalent to 1929).

32 1/4in (82cm) visible height of porcelain exclusive of frames

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

'Si Ai', or 'the Four Affections,' refer to four celebrated scholars in Chinese history remembered for their specific affection for a particular object-- bordering at times on mania. There does

seem to be some differences in opinion as to which four scholars should be included in the group, but the four depicted here are likely Wang Xizhi and his ducks, Tao Yuanming and his chrysanthemums, Mi Fu and his rocks, and Li Hejing and his cranes and prunus blossoms.

**Provenance**

in the family collection since before the 1950s, by repute

傅王倚之 粉彩仕人圖瓷板一組四件



8189

8189

**A QIANJIANGCAI ENAMELED TABLE SCREEN**

**Late Qing dynasty**

The large panel of tall vertical section displaying a notable 'orange peel' mottling to the paste and adorned with two lively birds peering at each other from their own gnarled and flowering budded branches rendered in lavender, russet and green hues, inscribed bearing a 1891 date and bearing the signature of the Guangxu era artist Jin Pinqing with seals reading *Pinqing, ba chun shou* and *Jin Gao*.

*16 1/2in (42cm) height of porcelain*

**\$4,000 - 5,000**

Along with Cheng Men and Wang Shaowei, Jin Pinqing was one of the three pre-eminent artists of the late Qing Qianjiangcai style of porcelain painting. For a similar example of birds by this artist see the unusual pair of hatstands offered in our New Bond Street showrooms as lot 588 in their sale of 10 November 2011, sale 18981.

晚清 淺絳彩花鳥圖瓷板桌屏



8190

PROPERTY FROM THE LOUIS AND EVELYNE BLAU COLLECTION

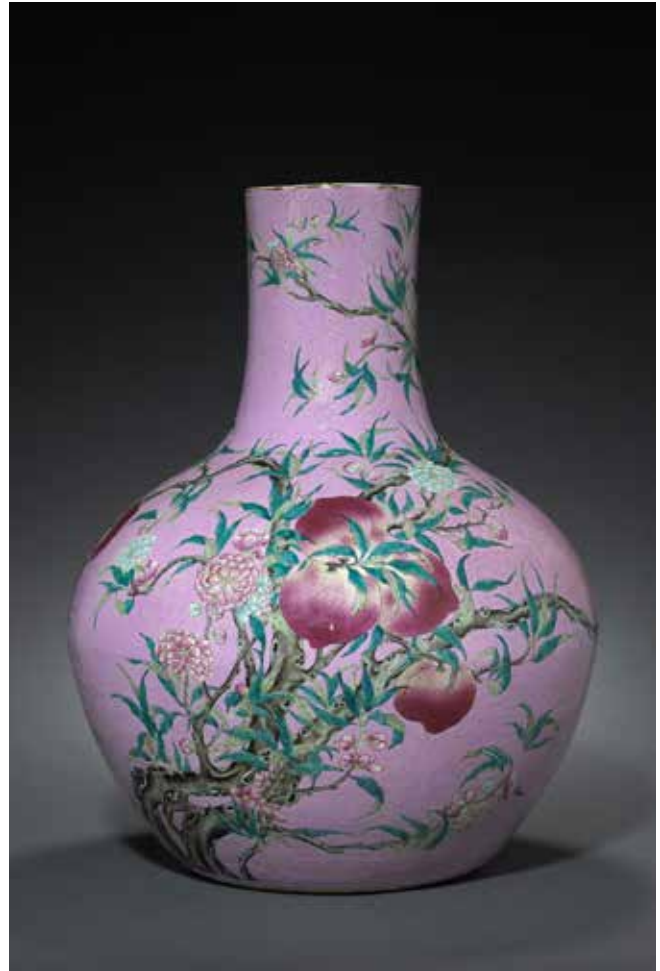
8190  
**A LARGE FAMILLE ROSE ENAMELED HU-FORM VASE**  
 Yongzheng mark, late Qing/Republic period

Of pear form raised on a tall foot, the pair of dragon handles showing remains of gilt on an iron red-washed ground, the body painted in bright colors on a gilt ground with overlapping flowers surrounding two large reserves, one depicting the Military God of Wealth, Wu Cai shen, riding his black tiger while an attendant wheels a barrow filled with flaming ingots, the other of the female immortal Magu standing and Shoulao seated, the smaller reserves on the sides possibly depicting Wang Xizhi looking at a goose held by a young boy and reversed by a white-bearded sage viewing a flower held by a young attendant; the recessed base bearing the *six-character mark* inscribed in underglaze blue standard script within a double ring.

18in (45.7cm) high

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

晚清或民國 粉彩萬花地開光武財神壺 《大清雍正年製》款



8191

PROPERTY FROM ANOTHER OWNER

8191  
**A SGRAFFITO ROSE GROUND BOTTLE VASE WITH NINE PEACHES DECORATION**

Chenghua mark, late Qing/Republic period

The columnar neck and body of compressed globular form displaying a large branch supporting nine auspicious peaches hanging amid blossoms and leaves rendered in the famille rose palette and two iron-red bats in flight, all against the rose enamel ground incised with a feathery scroll pattern, the recessed base bearing the *four-character mark* in iron red standard script on the colorless glazed ground.

18 1/4in (46.5cm) high

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

晚清或民國 粉地軋道粉彩九桃瓶



# FURNITURE

Lots 8192-8214



**PROPERTY FROM A SAN FRANCISCO BAY AREA GENTLEMAN**

8192

**A HUANGHUALI RECTANGULAR CORNER LEG SIDE TABLE, BANZHUO**

**17th/18th century**

The rectangular two-paneled top set into a mitered, mortise and tenoned frame over squared supports and hump-back stretchers joined to hoof feet.

*32 3/4 x 39 1/4 x 19 3/4in (83.2 x 99.7 x 50.2cm)*

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

十七或十八世紀 黃花梨馬蹄足半桌

For an example of a corner leg side table in the Qing Court collection, see *Gugong Bowuguan Can Wenwu Zhenpin Quanji, Ming Qing Jiaju*, 53, no 97, page 114. See also Robert Hatfield Ellsworth. *Chinese Furniture*, plate 65. For related examples, see also Christie's, March 20-21, 2014, lot 2291, and Sotheby's, 7 November 2012, lot 297.



8192

8193

**A HUANGHUALI CORNER LEG SQUARE CENTER TABLE, FANGZHUO**

**17th/18th century**

The two-board top set into a mitered, mortise and tenoned frame with ice-plate edge above hipped supports joined by hump-back stretchers above hoof feet.

32 1/2 x 37 3/8 x 37 3/8in (82.5 x 94.9 x 94.9cm)

**\$60,000 - 90,000**

十七或十八世紀 黃花梨束腰方桌

For examples of related square center tables in the Qing Court collection, see *Gugong Bowuyuan Cang Wenwu Shenpin Quanji 53: Ming Qing Jiaju*, 53, no 78, 66, 72, 83. See also Wang Shixiang. *Connoisseurship of Chinese Furniture* vol. II, B51, . 83. For related examples see Bonhams, 16 May 2013, lot 393; Sotheby's, 11 November 2015, Sale L15212, lot 12; and Christie's 30 May 2012, lot 4074.

8194 **NO LOT**



8193

8195

**A PAIR OF HUANGHUALI SLOPING STYLE CUPBOARDS**

**18th century**

Elegantly proportioned, the rounded top frame overhanging three-lobed melon style corner posts supporting well-figured doors set into mitered, mortise and tenoned frames opening to reveal an interior shelf above a second shelf suspending double drawers over a compartment below, the plain paneled lower section over finely shaped aprons.

*65 3/4 x 32 1/2 x 16 1/2in (167.1 x 82.5 x 41.9cm)*

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

十八世紀 黃花梨圓角櫃一對

For a single cupboard of this type, see Grace Wu Bruce. *Sublime and Devine: Chinese Ming Furniture*, 2014, illustrated pages 93-95. See Wang Shixiang, op.cit., Vol II, plates D24-26, p. 152. A pair of tapered cabinets without the lower panel are in the Nelson Atkins Museum of Art, illustrated in Sarah Handler. *Austere Luminosity of Classical Chinese Furniture* 2001, Fig. 15.12, p. 251. See a pair of round corner cabinets illustrated in Nancy Berliner. *Beyond the Screen: Chinese Furniture of the 16th and 17th Centuries*. 1996, as no. 27, pages 144-145. See also similar cupboards recently sold Bonhams, 15 May 2014, lot 347 and Sotheby's, 5 November, 2014, lot 31.



8195



8196



8197





8198

8196

**A HUANGHUALI CORNER LEG SIDE TABLE, BANZHUO**  
17th/18th century

The rectangular two-board top set into a mitered, mortise and tenoned frame with ice-plate edge set over squared, hipped supports with hoof feet joined with hump-back stretchers.

32 3/4 x 49 x 16 1/2in (83.2 x 124.5 x 41.9cm)

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

十七或十八世紀 黃花梨束腰半桌

For an example of a corner leg side table in the Qing Court collection, see *Gugong Bowuguan Can Wenwu Zhenpin Quanji, Ming Qing Jiaju*, 53, nos. 90 and 97, pages 107 and 114. For related examples, see also Christie's, March 20-21, 2014, lot 2291, and Sotheby's, 7 November 2012, lot 297.

8197

**A HUANGHUALI RECTANGULAR STOOL, FANG DENG**  
17th/18th century

The rectangular soft seat top set over waisted square supports joined by hump back stretchers to hoof feet.

20 x 20 3/4 x 16 1/2in (50.8 x 52.7 x 41.9cm)

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

十七或十八世紀 黃花梨方凳

For related examples, see a pair formerly in the Museum of Classical Chinese Furniture, published *Journal of the Classical Chinese Furniture Society*, Autumn, 1993, page 47; Wang Shixiang. op. cit., Vol. II, A15 and A16; and Ellsworth. op. cit., Fig. 115, page 203. See pairs of this type recently sold in Bonhams, 23 June 2015, sale 22411 lot 7219; and Sotheby's, 11 November 2015, Sale L15212, lot 3.

8198

**A PAIR OF HUANGHUALI HORSESHOE BACK CHAIRS, QUANYI**  
18th/19th century

Each five-part shaped top rail joined to continuous back and front rails fitted with shaped beaded plates flanking an S-curved back splat carved with paired dragons in a leaf-shaped reserve, the curved side posts setting off the splayed arm rests above a soft-caned seat over elaborately carved aprons of lingzhi and foliate tendrils over worn foot-rests and stepped stretchers.

41 3/4 x 27 3/4 x 21 1/4in (106.1 x 70.5 x 53.9cm)

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

十八或十九世紀 黃花梨圈椅一對

Huanghuali chairs with dragon spandrels on the back stiles are rare. See a single chair sold at China Guardian, 13 May, 2012, lot 2834. For a chair with full length scallop edged back post brackets in the Qing Court collection, see *Gugong Bowuyuan Can Wenwu Shenpin Quanji, Ming Qing Jiaju*, 53, no. 16, page 30. For a horseshoe back arm chair with partial length decorated back post brackets, see Wang Shixiang. op. cit., Vol. II, plate A84.



8199



8199

**AN UNUSUAL ZITAN SIDE TABLE**

Late Qing/Republic period

The well-figured paneled top set into a mitered, mortise and tenoned frame above a recessed waist and geometric shaped strut apron joined to tubular supports and a lower shelf set above openwork bracket feet.

20 1/2 x 15 1/2 x 11 5/8in (52.1 x 39.4 x 29.5cm)

\$15,000 - 25,000

晚清或民國 紫檀小桌



8200

8200

**A PAIR OF ZITAN CONTINUOUS BACK ARM CHAIRS**

Late Qing/Republic period

The shaped top rail joined to a plain S-curved back splat and flanked by back rails run through the seat and supporting flared arm rests and continuous front posts through the hard seats fitted by matting, over plain aprons and stepped stretchers.

41 1/4 x 20 1/2 x 19 3/4in (104.8 x 52.1 x 50.2cm)

\$50,000 - 70,000

晚清或民國 紫檀南官帽椅一對

For a related example in the Shanghai Museum, see *The Chuang Family Bequest of Fine Ming and Qing Furniture in the Shanghai Museum*, no 12, pp. 42 and 43.



8201

**PROPERTY FROM THE EMMANUEL GRAN FAMILY COLLECTION**

8201

**A PAIR OF HUANGHUALI SOUTHERN OFFICIAL'S HAT LOW BACK ARM CHAIRS,  
NANGUANMAOYI**

**18th century**

Each bow-back top rail joined to circular stiles which run through the seats to form the back rails, the top rails framing the curved two-paneled back splats reserved with zoomorphic headed terminals incorporated into a network of C-commas over a plain well-figured panel set off with an apron of elegant leafy scrolls, and flanked by the shaped arm rests supported by serpentine and diagonal supports tenoned to the rectangular hard seats fitted with soft mats over a plain U-shaped beaded apron and cylindrical front legs joined to stepped stretchers.

*34 3/4 x 22 x 18 1/2in (88.3 x 55.9 x 47cm) and*

*35 x 21 1/2 x 18 3/4in (88.9 x 54.7 x 47.7cm)*

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

十八世紀 黃花梨南官帽椅一對

See a pair of this type, but with applied Ming white jade plaques to the upper panel of the back splat, see Wang Shixiang. *op. cit.*, Vol. II, A75. For another related example to this lot, see Christie's, 28 November 2012, lot 2025.



8202

8202

**A FINE HONGMU AND BURL INLAY THREE-SECTION DESK AND FOOT REST**

**Late Qing/Early Republic period**

The top surface set with three finely figured panels into a mitered, mortise and tenoned hongmu frame housing three burl-faced drawers mounted with cast bronze sheep-form tallies as drawer-pulls, the top set over paired separately built cabinets housing two further drawers over a geometric patterned open-work shelf, with a separately built foot rest rendered *en suite*.

32 3/4 x 55 3/4 x 28in (83.2 x 141.6 x 71.1cm)

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

晚清或民國 紅木嵌瘿木三屨書桌

**PROPERTY FROM A SAN FRANCISCO PRIVATE COLLECTION**

8203

**A FINE PAIR OF HUANGHUALI ROSE CHAIRS, MEIGUIYI**

**Late Ming/Early Qing dynasty**

Each horizontal back rest with stove-pipe ends tenoned into the stiles which run through the seat forming the back legs, the stiles, arm rests and back rail set off by a beaded apron carved with geometric spirals which rest above slender horizontal stretchers supported by short posts joined to a rectangular seat of mitred, mortise and tenoned construction with double rounded edge and drilled for soft caning, the front posts and seats half-lapped and butted to elegant shaped aprons carved with xiangcai decoration above a plain foot rest and stepped stretchers.  
33 5/8 x 27 5/8 x 21 1/8in (82.9 x 70.2 x 53.6cm)

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

晚明或早清 黄花梨玫瑰椅一對

See closely related pair in the Liang Yi Museum, published in Curtis Evarts. *A Leisurely Pursuit. Splendid Hardwood Antiquities from the Liang Yi Museum*. 2000, #16, pages 78-79. See also a pair sold recently at Sotheby's, 7 October 2015, lot 128 from the Collection of Dr. S. Y. Yip and 11 November, Sale L15212, lot 9. A pair with floral beaded back aprons is in the Qing Court collection, *Gugong Bowuyan Cang Wenwu Zhenping Quanyi, Ming Qing Jiaju* 53, no. 37, page 51.



8203

8204

**A RARE HUANGHUALI GIANT ARM BRACE CENTER TABLE**

**17th/18th century**

The paneled top set into a mitered, mortise and tenoned frame above elegantly carved aprons centered by bats in flight surrounded by cloud scrolls, the whole supported by beaded square legs and 'giant arm' braces joined to paired stretchers, the underside with much of the original surface remaining.

*33 1/4 x 38 1/2 x 38 1/2 in (84.4 x 97.8 x 97.8cm)*

**\$120,000 - 150,000**

十七或十八世紀 黃花梨霸王棖方桌

Center tables with giant arm braces where both the apron and spandrels have carved decoration are rare. Most known examples are usually in the form of demountable tables, where the square kang apron can be elegantly embellished. See one example with decoration on the spandrels only sold in *China Guardian*, 14 May 2014, lot 4420. A center table with tenoned kui dragon spandrels and giant arm braces is in the Qing Court collection; see *Gugong Bowuyuan Cang Wenwu Zhenpin Quanji, Ming Qing Jiaju 53*, no. 81, p. 97. See a related center table elegantly carved with faux bamboo design but lacking giant arm braces sold at *Bonhams*, 16 Sept 2013, lot 8128.





8204



8205



8206

**PROPERTY FROM ANOTHER OWNER**

8205  
**A MASSIVE YUMU TRESTLE LEG TABLE, QIAOTOU'AN**  
 18th century

The heavy single board top with ice plate edges and everted flanges over shaped beaded aprons carved with zoomorphic heads bisected by strong multi-beaded trestle supports joined to openwork panels of *lingzhi* and rockwork over a galleried base.

34 x 105 1/2 x 26in (86.4 x 268.9 x 66cm)

\$7,000 - 10,000

十八世紀 楠木鏤雕瑞獸紋翹頭案

**PROPERTY FROM THE ESTATE OF THE CROSTHWAITE FAMILY**

8206  
**A PAIR OF JICHIMU STOOLS**  
 Republic period

The densely woven mat tops supported within mortise and tenon framing members and raised on a body of waisted construction, the waist perforated by ovoid holes and the sturdy legs connected by horizontal stretchers.

18 1/4 x 25 3/4 x 25 7/8 (46.5 x 65.4 x 65.8cm)

\$4,000 - 6,000

民國 雞翅木方凳一對



8207

**PROPERTY FROM VARIOUS OWNERS**

8207

**A PAIR OF HUANGHUALI SOUTHERN OFFICIAL ARM CHAIRS, NANGUANYI**

**Late Qing/Republic period**

Each arched crest rail with stove-pipe edge suspending a plain well-figured curved back splat and tenoned to continuous stiles running through the seat to make the back legs, the curved arm rest supported by curved struts and front posts through the rectangular hard matted seat butted to plain aprons and stepped stretchers.

*44 1/2 x 23 3/8 x 17 3/8in (113.2 x 59.4 x 44.2cm)*

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

晚清或民國 黃花梨南官帽椅一對

**Provenance**

Purchased Christies New York sale 2726 of September 20th, 2013, lot 1558.



8208

8208

**A HUANGHUALI VENEERED ALTAR TABLE**

**Late Qing/Republic period**

The long floating panel top set into a mitered, mortise and tenon frame over a waisted and beaded apron on each side carved with archaic scrolls, supported by legs with beaded edges and scrolling design terminating in hoof form feet.

*33 3/8 x 74 1/2 x 22in (84.7 x 189.2 x 55.9cm)*

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

晚清或民國 黃花梨貼皮長條案

8209

**A SMALL HUANGHUALI TABLE**

The central plank of rounded rectangular section surrounded by framing members of mortise and tenon construction, the four legs separated by simple aprons above side panels adorned in a raised relief quadrilobate reserve of a single ruyi shaped fungus, the wood of elaborate predominantly honey colored whorl.

*11in (28cm) high*

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

黃花梨小桌

8210

**A SMALL HUANGHUALI SINGLE DRAWER ALTAR COFFER**

**Republic period**

The rectangular panel top set into a mitered, mortise and tenoned frame above a beaded edge and single drawer set over a plain apron and squared supports.

*27 7/8 x 27 3/8 x 12 7/8in (70.8 x 69.6 x 32.8cm)*

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

民國 黃花梨單屨櫃廚



8209



8210



8211



8212



**PROPERTY FROM THE XANADU GALLERY, SAN FRANCISCO, CALIFORNIA**

8211

**A MASSIVE HONGMU AND BURL WOOD INLAID ALTAR TABLE**  
Late Qing/Republic period

The horizontal top set with three well-figured burl wood panels into a mitered, mortise and tenoned frame with interlocking scrolled ends over a pierced grapevine panel enclosed by C-brackets over inlaid burl wood supports and open spandrels.

41 x 83 1/2 x 17 7/8in (104.2 x 212.1 x 45.4cm)

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

民國 紅木嵌瘿木平頭案

**PROPERTY FROM ANOTHER OWNER**

8212

**A HUANGHUALI CHEST**  
19th century

The single board top set into a mitered, mortise and tenon frame joined to tubular supports hinged to well-figured double doors opening to reveal two shelves over a storage compartment, the lower plain panel set off by an elegantly carved floral and leaf apron.

19 1/2 x 18 x 12in (49.6 x 45.8 x 30.5cm)

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

十九世紀 黃花梨櫃



8213

**PROPERTY FROM THE XANADU GALLERY, SAN FRANCISCO, CALIFORNIA**

8213

**A PAIR OF CARVED HONGMU CABINETS**  
Republic period

The rectangular paneled top joined to a square frame housing double doors carved with flying bats in a field of cloud scrolls, opening to reveal a storage compartment, the side and lower panels carved with *bajixiang* emerging from field of lotus blossoms and clouds, gilt metal fittings.

39 1/4 x 27 1/2 x 11 3/4in (99.7 x 69.8 x 29.8cm)

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

民國 紅木刻八吉祥紋櫥櫃一對

8214 **NO LOT**

陵野洲



馮奎錢  
君奇  
寫  
辛牛







**PAINTINGS**

Lots 8215-8259

周以清画荷





8215



8216

**PROPERTY FROM VARIOUS OWNERS**

8215

**ATTRIBUTED TO WANG CEN (1736-1795)**

**Landscape after Wang Meng**

Hanging scroll, ink on silk, dated *Qianlong bingzi chu xia* (1756, early summer) and bearing the signature *Baiyun Shanqiao Wang Cen* with two artist's seals possibly reading *chen Cen yin* and *Yufeng shi* and three collectors' seals.

54 1/2 x 20in (138.5 x 50.8cm)

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

傳 王岑 仿王蒙山水圖 水墨絹本 立軸

**Provenance**

private collection, San Francisco

Wang Cen (1736-1795) was a court painter during the Qianlong era. He was known to have painted works following the styles of Song and Yuan masters such as Ma Hezhi and Ni Zan. Among Qing painters, Wang Cen was similar in style to Huang Ding (1660-1730), who was also known for his works in the manner of Wang Meng. See Wang Cen's biography in Yu Jianhua, *Zhongguo Meishujia Renming Cidian*, p. 76.

8216

**ANONYMOUS (16TH/17TH CENTURY)**

**Travelers in River Landscape**

Album leaf now mounted on a hanging scroll, ink and color on silk, depicting two scholars riding towards a narrow bridge leading to a rocky landscape, in the distance another scholar seated and looking outward from a covered pavilion.

13 3/4 x 16 1/2in (34.9 x 41.9cm)

**\$3,500 - 5,000**

無款 山水行旅圖 設色絹本 立軸

**Provenance**

You Wei Du Zhai Collection, Seattle, Washington

**Published**

Research Field of Art, East Asian Department, Institute for Advances Studies on Asia, The University of Tokyo, *Comprehensive Illustrated Catalog of Chinese Paintings: Third Series, Vol. 2, American and Canadian Collections II*, Tokyo: University of Tokyo, 2014, A64-001

8217

**ATTRIBUTED TO WEN ZHENGMING (1470-1559)**

**Landscape**

Hanging scroll, ink and light color on paper, with a long inscription in *xiaokai* script, bearing a date reading *Jiajing jiawu* (1534) and a signature reading *Zhengming*, with two artist's seals and two collectors' seals.

23 x 12 3/8in (58.4 x 31.4cm)

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

傳 文徵明 山水 設色紙本 立軸

There are at least two other nearly identical compositions with this that are linked to the hand of Wen Zhengming. The first, 20 5/8 x 12 5/16 inches, with a verbatim artist's inscription and a second inscription and seals by the Qianlong emperor, is published in *The Art of Wen Cheng-ming* University of Michigan, 1976. XXIV, pp 106-107. A second version from the Mu-Fei Collection was offered in Sotheby's London, sale L07213 of November 7, 2007 as lot 76. The Mu-Fei painting bears a different inscription, a long essay on the appreciation of tea.



8217



8218



8218

**WU HUFAN (1894-1968) AND FEI XINWO (1903-1992)**  
**Lotus, Calligraphy**

A folding fan, one side Lotus, ink and color on paper, with an inscription and dated *Yihai xia liu yue* (1935 summer, sixth month), signed *Wu Hufan* with two seals of the artist reading *Wu Wan si yin* and *Mo bao*; reversed with Calligraphy in Running Script, ink on paper, with a dedication and signed *Xinwo zuobi* with two seals of the calligrapher reading *Xinwo* and *Ren shu wei lao*.

7 1/4 x 18 1/2in (18.5 x 47cm)

\$4,000 - 6,000

吳湖帆、費新我 紅蓮、行書書法 設色、水墨紙本 成扇

**PROPERTY FROM THE ESTATE OF MS. NAOMI LINDSTROM,  
 SAN FRANCISCO, CALIFORNIA**

8219

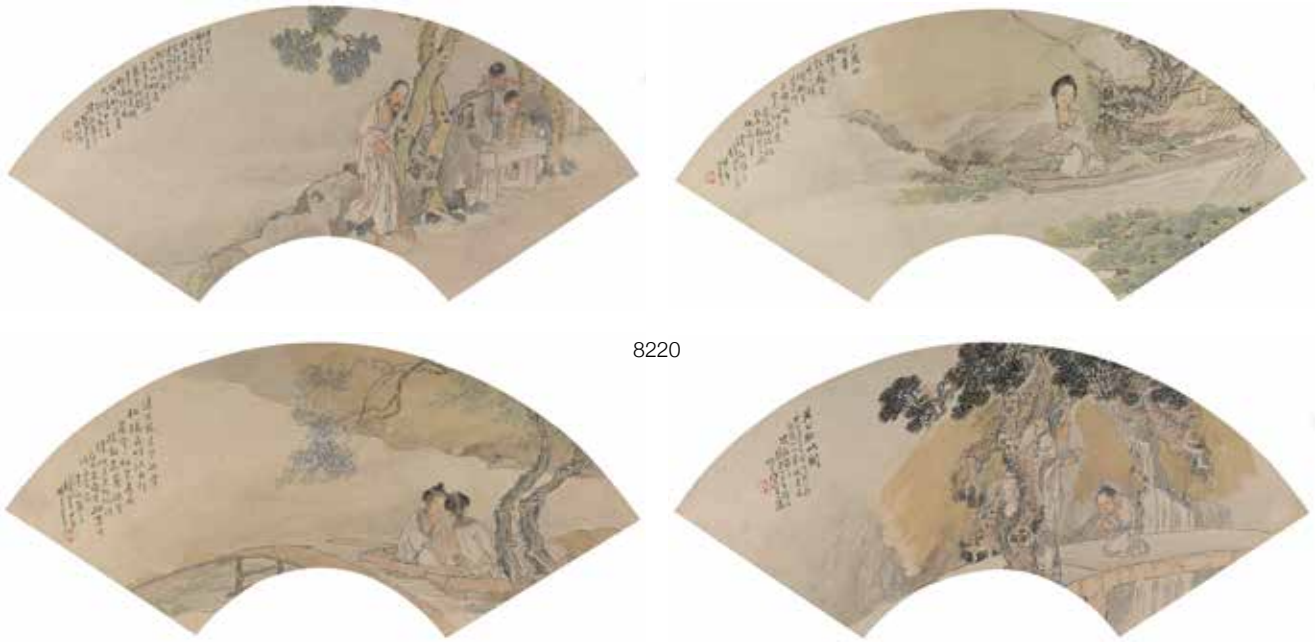
**ATTRIBUTED TO WAN SHANGLIN (1739-1813)**  
**Landscape in Blue-green style**

Hanging scroll, ink and color on silk, depicting travelers on donkeys riding through tree-lined paths with distant pavilions nestled in verdant hills, bearing a date reading *Jiaqing wuchen* (1808) and a signature reading *Wan Shanglin* with two seals reading *Wan* and *Wanggang shu hua* and one collector's seal.

72 x 36 3/4in (183 x 93.3cm)

\$5,000 - 7,000

傳 萬上遴 青綠山水 設色絹本 立軸



8220

**PROPERTY FROM VARIOUS OWNERS**

8220

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

**An album of eight paintings of Figures in Landscape, 1893-96**

Eight folding fan leaves bound into an album, each ink and color on silk, variously dated *guise* (1893) [2], *jiawu* (1894) [2], *yiwei* (1895) [3], and *bingshen* (1896) [1], variously inscribed as after the styles of Chen Chun, Hua Yan, Qiu Ying, and Gai Qi, each signed *Qingxi Qiaozi Qian Hui'an* and each with one artist's seal reading *Jisheng*.

9 1/2 x 20 1/4in (24.1 x 51.4cm) each fan

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

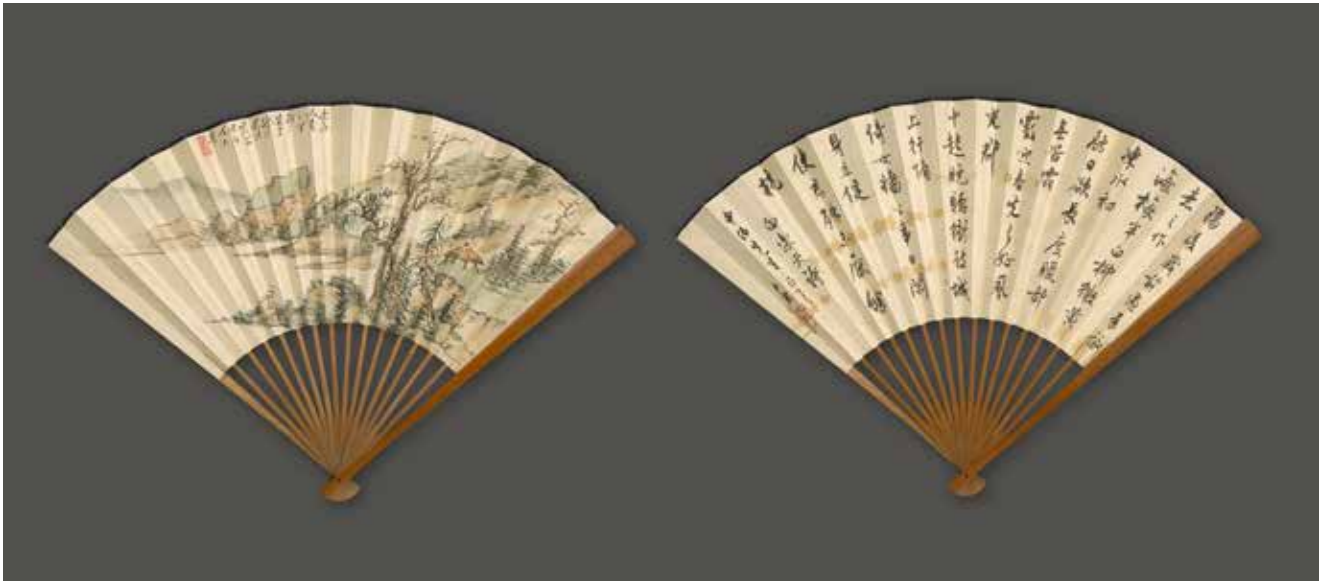
錢慧安 仿古故事人物扇面畫冊 設色絹本 冊頁八開

**Provenance**

You Wei Du Zhai Collection, Seattle, Washington  
acquired in Tianjin, 1980

**Published**

Research Field of Art, East Asian Department, Institute for Advances Studies on Asia, The University of Tokyo, *Comprehensive Illustrated Catalog of Chinese Paintings: Third Series, Vol. 2, American and Canadian Collections II*, Tokyo: University of Tokyo, 2014, A64-058



8221



8221

**HUANG XIAOSHU (B. 1900) AND SHEN YINMO (1883-1971)**

**Landscape, Calligraphy**

A folding fan, the painting by Huang Xiaoshu (b. 1900), Landscape, ink and color on paper; dated *bingshu da shu* (summer of 1946) and signed *Huang Xiaoshu* with two seals of the artist reading *Xiaoshu* and *Gongzhu*; reversed by Shen Yinmo (1883-1971) Calligraphy in Running Script, ink on paper; dedicated to *Shenbo*, signed *Yinmo* with one seal of the calligrapher reading *Yinmo zhi yin*, the bamboo frame incised with an inscription in seal script, dedicated to *Shenbo*, with an incised signature of *Jianshi* with an incised seal reading *Shen* (Shen Jianshi, 1887-1947). 7 x 19 1/2in (17.6 x 49.5cm)

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

黄孝纾、沈尹默 山水、行书书法 设色、水墨 纸本 成扇

**Provenance**

dedicated by the artists to Wang Shenbo (汪申伯, 1895-1989), thereafter to the current owner by descent

8222



8223



8224

8222

**VARIOUS ARTISTS (19TH/20TH CENTURY)**  
**Two folding fans of Calligraphy and Figures**

a) Yang Borun (1837-1911) Calligraphy in Running Script, ink on paper, dedicated to *Yuqin* and signed *Chach'an Yang Borun* with one artist's seal reading *Peifu*, reversed with Pan Zhenyong (1852-1921) Beauty at her Morning Toilette, dated *wushen xia ba yue* (1908, eighth month), dedicated to *Yuqin* and signed *Pan Zhenyong* with one artist's seal reading *Yasheng*.

8 1/2 x 17in (21.6 x 43.2cm)

b) Unidentified Artist (19th/20th century) Calligraphy in Regular Script, ink on gold paper, signed *Jin Zhuguang* with two seals, reversed with a Landscape, ink and color on gold paper, unsigned.

8 1/2 x 18in (21.6 x 45.7cm)

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

楊伯潤、潘振鏞等諸家 書法/人物/山水 水墨/設色紙本 成扇兩把

8223

**DENG FEN (1894-1964)**  
**Two paintings of Birds and Flowering Branches**

Two hanging scrolls, each ink and color on paper, each inscribed, one inscribed as following the style of Chen Baiyang (Chen Chun, 1483-1544) and signed *Tanshu*, each with one artist's seal reading *Deng Fen*.

40 x 10in (101.6 x 25.4cm) each

**\$3,500 - 5,000**

鄧芬 花鳥 設色紙本 立軸兩幅

**Provenance**

private collection, San Francisco

8224

**LIANG RUOZHU (19TH CENTURY)**  
**Butterflies**

Hanging scroll, ink and color on paper, inscribed as imitating a fan painting by Huang Quan (903-965), signed *Nanhai Nushi Liang Ruozhu* with two artist's seals reading *Ruo* and *Zhu*.

30 3/4 x 13 1/4in (78.1 x 33.6cm)

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

梁若珠 粉蝶圖 設色紙本 立軸

**Provenance**

private collection, San Francisco

Liang Ruozhu was a native of Shunde in Guangdong province. Growing up in a scholar's household, she began painting at age six or seven, and became known at an early age for her paintings of butterflies. After moving to Guangzhou, Liang became even more sought after by scholars and wealthy merchants alike for her butterfly paintings, the buyers desiring the paintings' delicate beauty and auspicious connotations.



8225

8225

**PU RU (1896-1963)**

**Six sketches of Flowers and Landscapes**

Each ink on paper, mounted, each signed *Xinyu* with ten seals, variously reading *Pu Ru* [2], *jiuwangsun* [4], and *Pu Ru zhi yin* [4].

23 3/4 x 12 1/4in (60.3 x 31.1cm) the largest

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

溥儒 山水、花卉素描六 水墨紙本 鏡片





8226

8226

**PU QUAN (1913-1991)**

**Bamboo**

A pair of hanging scrolls, ink and color on silk, each signed *Songchuang Jushi Pu Quan* with one artist's seal reading *Pu Quan chang shou*.

39 x 12 5/8 in (99 x 32.2cm) each

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

溥佺 翠竹 設色絹本 立軸一對



8227

8227

**PU RU (1896-1963)**

**Guanyin and Attendants, 1916**

Hanging scroll, ink and on paper, dated *bingchen zheng yue yuan dan* (1916, first month, new year's day) and signed *Pu Ru* with one artist's seal reading *Xinyu*.

24 3/4 x 11 in (62.9 x 28cm)

**\$5,500 - 7,500**

溥儒 白描觀音大士像 水墨紙本 立軸 一九一六年作



8228



8229



8230

8228

**QI BAISHI (1864-1957)**  
**Crickets and Amaranthus**

Folding fan, matted for framing, ink and color on paper, inscribed by the artist and signed *Jieshan Yinguan Zhuzhe Baishi* with one artist's seal reading *Baishi caoyi*.

9 3/4 x 21 3/4 in (24.8 x 55.3cm)

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

齊白石 蟋蟀老少年 設色紙本 扇面 鏡片

8229

**WANG ZHEN (1867-1938)**  
**Zhong Kui and Calligraphy**

A pair of fan leaves, each framed and glazed, ink and color or ink on paper, the painting inscribed, both the painting and the calligraphy dedicated to *Xibin* and signed *Wang Zhen* with one artist's seal reading *Yiting*.

9 1/2 x 21 1/2 in (24.1 x 54.6cm) each

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

王震 鍾馗/書法 設色/水墨紙本 扇面兩幅 鏡框

8230

**QI BAISHI (1864-1957)**  
**Calligraphy in Seal Script**

Folding fan, matted for framing, ink on paper, dated *wuzi* (1948) and signed *Baishi* with one artist's seal reading *Baishi*.

9 3/4 x 21 3/4 in (24.8 x 55.3cm)

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

齊白石 篆書書法 水墨紙本 扇面 鏡片 一九四八年作



8231

**PU RU (1896-1963)**

**Calligraphy Couplet in Standard Script**

A pair of hanging scrolls, ink on gold-flecked paper, the left scroll signed *Pu Ru* with two artist's seals reading *jiu wang sun* and *Pu Ru*.  
39 1/4 x 6 1/8in (99.7 x 15.5cm) each

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

溥儒 楷書七言聯 水墨灑金 立軸一對

**PROPERTY FROM THE ESTATE OF FENG-HWA MAH, SEATTLE, WASHINGTON**

8232

**SHEN CONGWEN (1902-1988)**

**Calligraphy in Running Script, 1981**

Hanging scroll, ink on paper, dedicated to *Fenghua*, signed *Congwen*, dated *bayi nian* (1981) with one artist's seal reading *Fenghuang Shen Congwen*.

39 5/8 x 6 1/2in (100.7 x 16.5cm)

**\$4,500 - 6,000**

沈從文 行書書法 水墨紙本 立軸 一九八一年作

Feng-hwa Mah (Ma Fenghua 馬逢華, 1922-2013) was a scholar of economics as well as a modern literatus and poet. Born in the city of Kaifeng in Henan province, Mah studied economics at National Peking University and the University of Michigan. From 1961 to 1987, he taught economics at the University of Washington, Seattle, retiring in 1987 with the title of Professor Emeritus. Mah authored many articles on the Chinese economy and published two books on China's foreign trade in 1963 and 1971. Mah also published two collections of literary essays in 1993 and 2007, as well as a memoir in 2011 detailing his early days of study in Beijing and his later life as an émigré scholar. He hosted many of his fellow literati such as Shen Congwen (1902-1988) and Liang Shiqiu (1903-1987) during their visits to the United States. Such meetings were the impetus for the creation of the majority of the calligraphy works and paintings in Mah's collection.

8231

**PROPERTY FROM VARIOUS OWNERS**

8233

**CHEN YUNGAO (1877-1963/5)**

**Calligraphy in Running-Regular Script**

Hanging scroll, ink on paper, signed *Zhelu Chen Yungao* with two artist's seals reading *Chen Yungao yin* and *Guangxuan jiu shi*.  
50 1/4 x 11 3/4in (127.6 x 29.8cm)

\$2,500 - 3,000

陳雲誥 行楷書法 水墨紙本 立軸

**Provenance**

You Wei Du Zhai Collection, Seattle, Washington

8234

**DONG ZHUOBIN (1895-1963)**

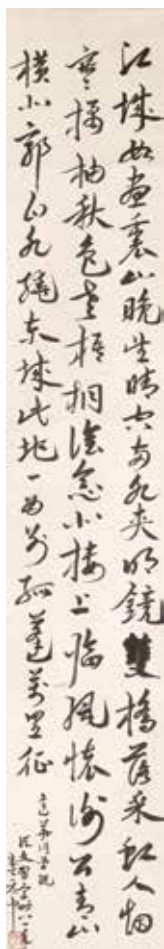
**Calligraphy Couplet in Oracle Bone Script, 1956**

A pair of hanging scrolls, ink on flecked-paper, dedicated to *Jianxia*, inscribed, dated *minguo bingshen da shu* (1956, mid-summer) and signed *Dong Zuobin* with two artist's seals reading *Dong Zuobin* and *Yantang*.

53 x 11 3/8in (134.6 x 28.9cm) each

\$3,500 - 4,500

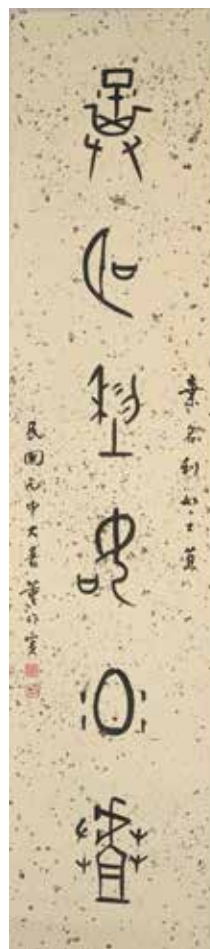
董作賓 甲骨文書法對聯 水墨灑金 立軸一對  
一九五六年作



8232



8233



8234



8234

8235

**QI GONG (1912-2005)**

**Calligraphy in Running Script, 1992**

Hanging scroll, ink on paper, inscribed and dated *renshen da shu* (1992, mid-summer), signed *Qi Gong* with one artist's seal reading *Qi Gong zhi yin*.

40 1/2 x 22 3/4in (102.9 x 57.8cm)

\$5,000 - 7,000

啓功 行書書法 水墨紙本 立軸 一九九二年作

8236

**FEI XINWO (1903-1992)**

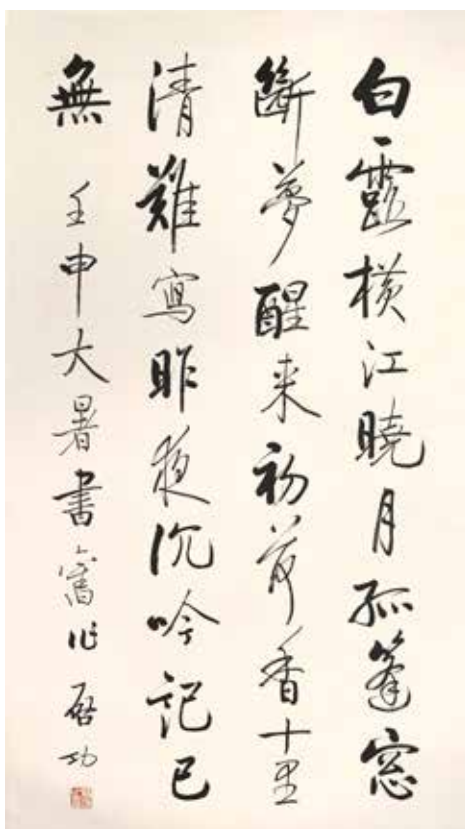
**Calligraphy in Running Script, 1988**

Ink on paper, hanging scroll, the text a poem by the Tang dynasty poet Meng Haoran (689-740), dated *wuchen chun fen* (1988, mid-spring) and signed *Xinwo zuo bi* with two artist's seals reading *Fei Xinwo* and *ren shu wei lao*.

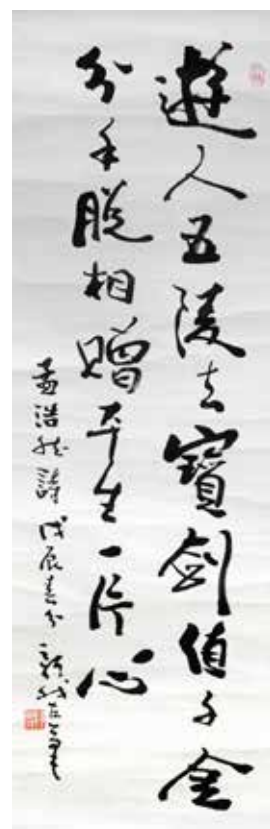
41 x 13 1/8in (104.2 x 33.4cm)

\$3,500 - 5,000

費新我 行書書法 (孟浩然詩《送朱大入秦》)  
水墨紙本 立軸 一九八八年作



8235



8236



8237

8237

**PU RU (1896-1963)**

**Landscape with Travelers**

Miniature handscroll, ink on paper, signed *Xinyu* with one artist's seal reading *Xinyu*.

2 5/8 x 52 1/2 in (6.7 x 133.4 cm)

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

溥儒 水墨山水 水墨紙本 袖珍手卷



8238

8238

**ZHANG DAQIAN (1899-1983), KONG XIAOYU (1899-1984), TAO LENGYUE (1895-1985),  
JIANG HANDING (1903-1963), QIAN JUNTAO (1907-1998), TANG YUN (1910-1993)  
AND EIGHTY OTHERS**

**One Hundred Flowers, 1946**

Handscroll, ink and color on paper, depicting eighty-six flowers with painters' inscriptions and signatures including Fan Xiaoyun (1885-1962), Zheng Wuchang (1894-1952), Fang Yi (1889-1960), Zhang Shiyuan (1898-1977), Ying Yeping (1910-1990), Zheng Mukang (1901-1982), Lu Bolong (1897-1989), Zhang Daqian (1899-1983), Kong Xiaoyu (1899-1984), Tao Lengyue (1895-1985), Jiang Handing (1903-1963), Ge Xianglan (1904-1964), Qian Juntao (1907-1998), and Tang Yun (1910-1993), with eighty-nine corresponding artists' seals, preceded by a four-character title in seal script *qun fang xie xiu*, dated *bingshu* (1946), signed *Wuyuan Ren Xiaosong*, dedicated and with three seals, and a preface in running script, signed *Tongfu Jiang Wenda* at age sixty (1946) with three seals (with wood box).  
11 1/8 x 343in (28.3 x 871.2cm)  
**\$45,000 - 60,000**

張大千、孔小瑜、陶冷月、江寒汀、錢君陶、唐雲等八十六家 群芳擷秀圖 設色紙本 手卷 一九四六年作

題識：

1. 樊少雲畫蘭 (1893-1962)
2. 孔小瑜補魚兒牡丹 (1899-1984)
3. 商笙伯寫桃花 (1869-1962)
4. 石園居士 (張石園, 1898-1977)
5. 虎卿寫葶蕈 (房毅, 1889-1960)
6. 墨農畫男 (馮墨農, 1902-1970)

7. 琅圃寫柳 (潘琳, 1887-1960)
8. 仲山寫菊 (汪琨, 1877-1946)
9. 芳園寫 (李芳園, 1883-1947)
10. 野苹寫雁求紅 (應野苹, 1910-1990)
11. 慕康寫 (鄭慕康, 1901-1982)
12. 冷楓居士寫月季 (吳桐, 1894-1953)
13. 陸伯龍畫馬纓花 (1897-1989)
14. 王青之 (1918-1996)
15. 冷月寫雞冠 (陶冷月, 1895-1985)
16. 寒汀畫紫薇 (江寒汀, 1903-1963)
17. 唐雲畫玫瑰 (1910-1993)
18. 聿光 (張聿光, 1885-1968)
19. 豫棠錢君匋寫牽牛 (錢君陶, 1907-1998)
20. 松陵吳野洲 (1904-1997)
21. 鄭午昌寫松花擬新羅意 (鄭午昌, 1894-1952)
22. 湘嵐膳長春花 (戈湘嵐, 1904-1964)
23. 青山農補百合 (黃葆戉, 1880-1968)
24. 唐熊 (1892-?)
25. 大千張爰 (張大千, 1899-1983)
26. 趙敬予畫凌霄 (1902-1993)  
(餘六十不錄)

**Exhibited**

*Zhang Daqian: Painter, Collector, Forger*, 15 December 2007 - 14 September 2008, Museum of Fine Arts, Boston



8239



8240

8239

**ATTRIBUTED TO LIU YONG (1719-1804) AND WANG QISUN (1755-1817)**

**Calligraphy of Colophons and Poems**

Handscroll, ink on paper, including sixteen titled sections of poetry, prose, colophons or ancient texts in regular or running script, two bearing signatures reading *di Yong* with sixteen seals, and followed by a colophon dated *Qianlong xinhai dong* (1791, winter) and bearing the signature *Changzhou Wang Qisun*, followed by nine titled sections of poetry, prose, colophons or ancient texts in regular or running script, two colophons bearing the signature *Qisun*, three titled sections of poetry in regular or running script, and two final colophons dated *renzi* (1792) and *Qianlong*

*jiayin* (1794) and each bearing the signature *Qisun* with fifteen seals.  
 10 x 304 1/2 in (25.4 x 773.4cm)  
 \$5,000 - 7,000

傳 劉墉 王芑孫 行楷書臨古書法 水墨紙本

**Provenance**  
 private collection, San Francisco





8241

8240

**ANONYMOUS (18TH/19TH CENTURY)**

**Ladies in a Garden**

A horizontal handscroll, ink and color on paper, depicting numerous ladies in an extensive garden engaging in leisurely activities including admiring antiquities, making tea, fishing, teasing a parrot, gathering flowers, and painting a fan, at the lower left bearing a signature reading *Qichang* with one artist's seal.

12 x 410 1/2in (30.5 x 1042.6cm)

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

佚名 美人園戲圖 設色紙本 手卷

8241

**AN IMPERIAL EDICT**

**Jiaqing period, 1809**

Ink and color on silk brocade, mounted on a handscroll; with text reading from left to right in Manchu and from right to left in Chinese, the Chinese text opening with *fengtian gaoming* ("By Command of Heaven") flanked by two dragons, bearing a date reading *jiaqing shishi nian zheng yue chu yi* (1809, first month, first day) with two large imperial seals.

11 5/8 x 122 1/4in (31.1 x 310.5cm)

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

清 嘉慶 誥命

This edict grants honorary titles to the parents of Han Ling, who was a commander in the Plain Yellow Banner in Shengjing (present-day Shenyang), the capitol of the Manchu empire from 1625 to 1644.



8242

8242

**ANONYMOUS (QING DYNASTY)**

**A Portrait of a Royal Lady, 19th century**

Hanging scroll, ink and color on silk.

89 1/2 x 51 1/2 in (227.3 x 130.8 cm)

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

無款 清皇室肖像軸 設色絹本 立軸

This seated lady was likely of high rank within the Qing dynasty imperial court. She is here depicted in full court robes in the brownish-plum color of *qiuxiangse* (tawny incense), with her hat, collar, cape, cuffs and hem lined in fur. Her hat is adorned with three gold filigree phoenixes decorated with pearls. She wears the jewelry of a titled lady, her three earrings in each ear denoting her identity as a bannerwoman, and the required three strands of her court necklace, likely of pearls, coral and jade beads, crossing at center front. She holds in her hands the long green kerchief *caishui*, part of the formal court regalia. A luxurious tiger pelt is laid over her lacquer chair elaborately carved with a scrolling *ruyi* pattern, set over a carpet with a scrolling lotus motif.



8243

8243

**ANONYMOUS (18TH CENTURY)**

**Daoist Deity**

Hanging scroll, ink and mineral pigments on silk, possibly depicting the Purple Tenuity Emperor *Ziwel Dadi* in the guise of an emperor of high antiquity, wearing a crown topped with a horizontal board with tassels at the front and back ends, the seated figure wearing a blue outer robe decorated with dragons and clouds and inner robes of red and white with a green scarf draped over his shoulders, in his hands a jade green tablet, at the lower right a dedicatory inscription bearing the surnames of two female believers.

56 3/4 x 30 in (144.1 x 76.2 cm)

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

無款 (傳) 紫薇大帝像軸 設色絹本 立軸



8244

8244

**ZHAO SHAO'ANG (1905-1998)**  
**Mount Emei Landscape, 1948**

Hanging scroll, ink and color on paper, inscribed, dedicated to *Zhibin*, dated *sanshiqi nian xia wu yue* (fifth month in the summer of 1948) and signed *Shao'ang* with two seals of the artist reading *Zhao* and *Shao'ang* and one collector's seal.

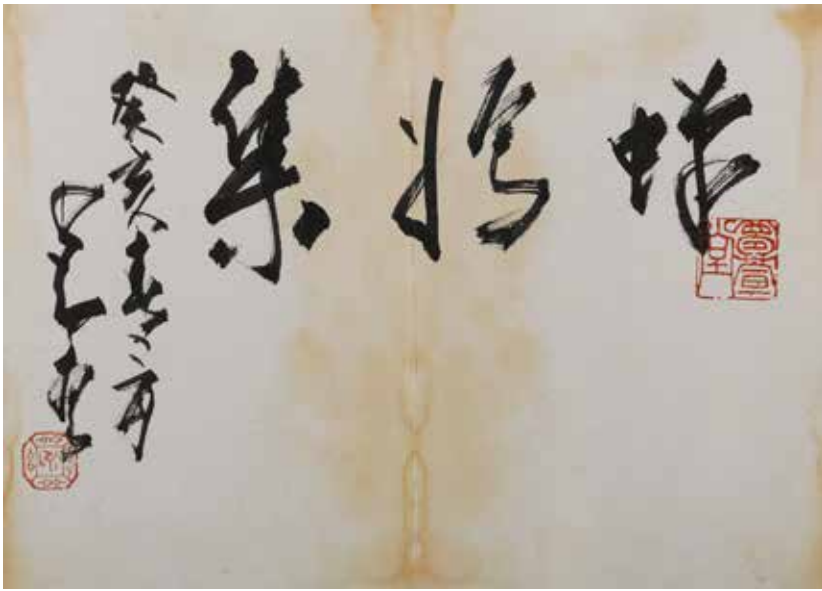
37 1/2 x 20 1/4in (95.3 x 51.5cm)

**\$20,000 - 25,000**

趙少昂 峨嵋山景圖 設色紙本 立軸 一九四八年作

**Provenance**

Bonhams San Francisco, 17 December 2013, Sale 21033, Lot 8392



8245



8246

8245

**ZHAO SHAO'ANG (CHAO SHAO-AN,  
1905-1998)**

**Insects and plants**

An album of eight double-leaves, ink and color on paper; each double-leaf depicting an insects or worm, including bees, butterfly, hornet, snail, or glow worm, with a plant branch or bamboo stalk, the inside cover inscribed with the title *chan yan ji*, dated *guihai chun sanyue* (1983 spring, third month) and signed *Shaoang hua* with two seals of the artist reading *meng xuan tang* and *Shaoang* one collector's seal, and each of the eight leaves signed *Shaoang* with one seal of the artist reading *Shaoang*.

6 3/4 x 9 1/2in (17 x 24.1cm) dimensions of double leaf

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

趙少昂 蟬嫣集 設色紙本 畫冊 雙面冊頁八開

**Provenance**

Bonhams San Francisco, December 2011,  
Lot 8413

8246

**WANG XUETAO (1903-1982)**

**Birds, Nandina and Narcissus**

Hanging scroll, ink on paper, signed *Xuetao* with one artist's seal reading *Wang Xuetao yin*.

53 x 13 1/2in (134.6 x 34.3cm)

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

王雪濤 仙竹雀鳥圖 設色紙本 立軸

8247

**LI KERAN (1907-1989)**

**Water Buffalo under Willow, 1978**

Hanging scroll, ink and color on paper; inscribed with the title *lu yin*, dated 1978 and signed *Keran* with three seals of the artist reading *Keran*, *Li*, and *ruziniu*.

52 1/2 x 26 3/8in (133.4 x 67cm)

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

李可染 綠蔭 設色紙本 立軸 一九七八年作



8247



8248

8248

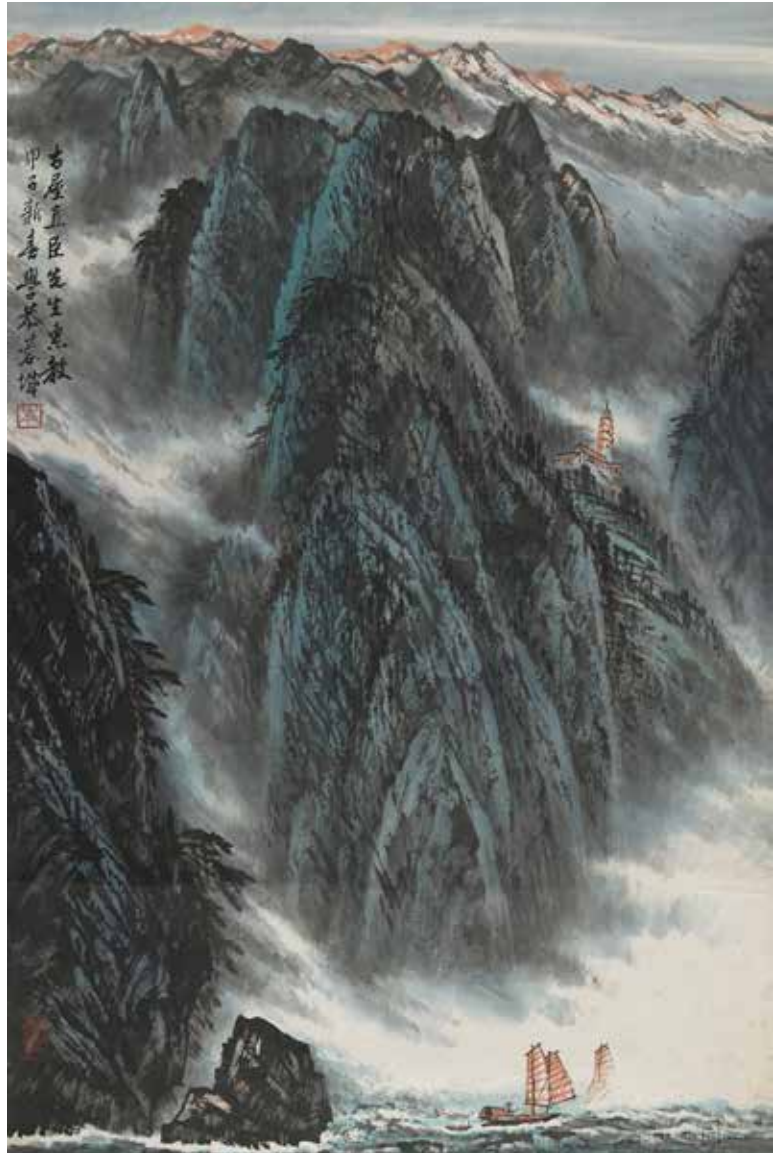
**YANG SHANSHEN (1913-2004)**  
**Mountain Landscape, 1987**

Ink and color on paper, mounted for framing, dedicated to *Tang Yun*, dated *dingmao xia* (1987, summer) and signed *Shanshen* with three artist's seals reading *Yang, Shanxin* and *Shanshen shu hua*.

38 1/4 x 17 1/2in (97.2 x 44.5cm)

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

楊善深 山水 設色紙本 鏡片 一九八七年作



8249

8249

**CEN XUEGONG (B. 1917)**  
**Landscape, 1984**

Ink and color on paper, mounted on paper, dedicated to Mr. Furuya Naoomi, dated *jiazi xin chun* (1984, early spring) and signed *Xuegong* with two artist's seals reading *Cen* and *Hanshangren*.

27 1/8 x 18 1/8in (69 x 46cm)

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

岑學恭 山水 設色紙本 鏡片 一九八四年作



8250

8250

**SHI LU (1919-1982)**  
**Burmese Woman and Child**

Hanging scroll, ink and color on paper, inscribed by the artist in Chinese, signed *Shi Lu* with four painted artist's seals, one reading *Shi Lu hua ji*, another reading *Shi Lu*.

26 1/4 x 26 3/4in (66.7 x 67.9cm)

\$60,000 - 80,000

石魯 緬甸母子圖 設色紙本 立軸



8251



8252

8251

**ZHANG ERBIN (B. 1944)**

**Misty Gorge with Boats, 1978**

Horizontal scroll mounted as a hanging scroll, ink and color on paper, titled *xia jiang yan yun*, dated *shuwu nian dong yue* (1978, winter) and signed *Erbin* with two artist's seals reading *Erbin zhi yin* and *qi shi nian dai*.

25 5/8 x 51 1/4in (65.1 x 130.2cm)

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

張爾賓 江烟雲 設色紙本 幅 一九七八年作

8252

**ZHANG JIXIN (B. 1926)**

**Pomegranates, Chrysanthemums and Grasshopper, 1999**

Ink and color on paper, mounted for framing, inscribed, dated *jimao* (1999) and signed *Jixin* with two artist's seals reading *Xinzi* and *da ji*.

26 1/2 x 17 3/4in (67.3 x 45cm)

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

張吉馨 秋果蚱蜢圖 設色紙本 鏡片 一九九九年作

**Provenance**

acquired directly from the artist in 1999 by the owner's mother; the owner's father was the artist's first painting student in 1959.





8253

8253

**XIAO PING (B. 1942)**

**Scholar and Rock, 1999**

Ink and color on paper, mounted for framing, dated *jimao* (1999) and signed *Xiao Ping* with one artist's seal reading *Xiao Ping zuo*.

26 3/4 x 49 1/2in (68 x 125.7cm)

**\$4,500 - 6,000**

蕭平 米芾拜石圖 設色紙本 鏡片 一九九九年作

**Provenance**

in a private California collection since 1999

8254

**HE HUAISHUO (B. 1941)**

**Scholar Meditating Among Trees, 1983**

Hanging scroll, ink and color on paper, titled with a line from *Lunyu*, dated *guihai zheng yue* (1983, first month) and signed *He Huaishuo* with three artist's seals reading *He, Huaishuo* and *Se'an*.

18 x 20 3/4in (45.7 x 52.7cm)

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

何懷碩 高士圖 設色紙本 立軸 一九八三年作



8254



8255

8255  
**CHENG SHIFA (1921-2007)**  
**Two Beauties, 1984**

Ink and color on paper, mounted for framing, titled *Qiugu*, dated *jiazi xiao chun san yue* (1984, third month) and signed *Cheng Shifa* with two artist's seals reading *Shifa* and *Cheng Tong* and one collector's seal.  
 39 x 20 1/2in (99 x 52cm)  
**\$10,000 - 15,000**

程十髮 芭蕉美人圖 設色紙本 鏡片 一九八四年作



8256

8256  
**FANG CHUXIONG (B. 1950)**  
**Mice and Corn, 1999**

Ink and color on paper, mounted for framing, inscribed with a poem, dated *jimao* (1999) and signed *Chuxiong* with one artist's seal reading *Fang Chuxiong yin*.  
 26 3/4 x 27 3/8in (68 x 69.5cm)  
**\$7,500 - 9,000**

方楚雄 無優無慮 設色紙本 鏡片 一九九九年作



8257

8257

**ZAO WOU-KI (1920-2013)**

**Les Loups**

Etching, framed and glazed, on the lower left mount inscribed *épreuve de l'artiste* and on the lower right mount signed *Wuji* in Chinese and ZAO.

9 3/4 x 5 7/8in (24.7 x 15cm) sight

**\$4,500 - 6,000**

趙無極 狼 蝕刻版畫 鏡框



8258

8258

**FONG CHUNG RAY (FENG ZHONGRUI, B. 1933)**

**92-7**

Mixed media on canvas, at the lower left signed *Feng Zhongrui* in Chinese and dated 92-7 with one artist's seal reading *Feng Zhongrui*, and on the back of the canvas inscribed in ink *Painting 92-7 Chung Ray Fong*.

42 x 54in (106.7 x 137.2cm)

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

馮鍾睿 《92-7》 多媒 拼貼畫布 一九九二年作

Fong Chung Rui was born in Henan province into a scholar's family. Following the end of World War II, Fong moved to Taiwan in 1949, and in 1958 he established the Four Seas Painting Society (四海畫會) with three other artists from the Taiwanese navy. In 1961 Fong was invited by Liu Guosong to join the influential Fifth Moon Group (五月畫會) and exhibit his paintings. Fong emigrated to California in 1975, where he has continued to be active. Most recently, Fong has exhibited his paintings at the Chinese Culture Center in San Francisco in 2014, and at Galerie du Monde in Hong Kong in May 2015. Fong's abstract works have evolved from the traditional ink and color medium to include oil and acrylic paints as well as mixed media collage, at times featuring his explorations of Chinese calligraphy as an expressive motif.



8259

8259

**FERNANDO AMORSOLO Y CUETO (1892-1972)**

**Gathering Fruit**

Oil on canvas, framed, at the lower left signed and dated *F Amorsolo 1949*.

23 1/2 x 29 1/2in (59.7 x 74.4cm) sight

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

**Provenance**

acquired directly from the artist in the Philippines in 1949, thereafter by descent to the current owner

**END OF SALE**

NAME.....	中文 .....	LOT NUMBER	拍品編號
Anonymous (16th/17th century).....	無款 (16/17世紀) .....	8216	
Anonymous (18th century).....	無款 (18世紀) .....	8243	
Anonymous (18th/19th century).....	無款 (18/19世紀) .....	8240	
Anonymous (Qing dynasty) .....	無款 (清).....	8241, 8242	
Cen Xuegong .....	岑學恭.....	8249	
Chen Yungao.....	陳雲誥.....	8233	
Cheng Shifa.....	程十髮.....	8255	
Deng Fen.....	鄧芬 .....	8223	
Dong Zuobin .....	董作賓.....	8234	
Fang Chuxiong .....	方楚雄.....	8256	
Fei Xinwo.....	費新我.....	8218, 8236	
Fong Chung Ray (Feng Zhongrui) ...	馮鍾睿.....	8258	
He Huaishuo.....	何懷碩.....	8254	
Huang Xiaoshu .....	黃孝紓.....	8221	
Li Keran.....	李可染.....	8247	
Liang Ruozhu .....	梁若珠.....	8224	
Liu Yong (Attributed to) .....	傳 劉墉.....	8239	
Pan Zhenyong .....	潘振鏞.....	8222	
Pu Quan .....	溥佺 .....	8226	
Pu Ru .....	溥儒 .....	8225, 8227, 8231, 8237	
Qi Baishi.....	齊白石.....	8228, 8230	
Qi Gong.....	啓功 .....	8235	
Qian Hui'an .....	錢慧安.....	8220	
Shen Congwen.....	沈從文.....	8232	
Shen Yinmo.....	沈尹默.....	8221	
Shi Lu.....	石魯 .....	8250	
Wan Shanglin (Attributed to) .....	傳 萬上遴 .....	8219	
Wang Cen (Attributed to) .....	傳 王岑.....	8215	
Wang Qisun (Attributed to).....	傳王芑孫.....	8239	
Wang Xuetao.....	王雪濤.....	8246	
Wang Zhen.....	王震 .....	8229	
Wen Zhengming (Attributed to) .....	傳 文徵明 .....	8217	
Wu Hufan .....	吳湖帆.....	8218	
Xiao Ping .....	蕭平 .....	8253	
Yan Borun .....	楊伯潤.....	8222	
Yang Shanshen .....	楊善深.....	8248	
Zao Wou-ki (Zhao Wuji).....	趙無極.....	8257	
Zhang Daqian and Others.....	張大千等諸家.....	8238	
Zhang Erbin.....	張爾賓.....	8251	
Zhang Jixin .....	張吉馨.....	8252	
Zhao Shao'ang.....	趙少昂.....	8244, 8245	

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**CHINESE WORKS OF ART**

March 14, New York

Consignments now invited

**A RARE MONUMENTAL BRONZE**

**FIGURE OF MAHAKASYAPA**

Ming Dynasty

66in (167.6cm) high

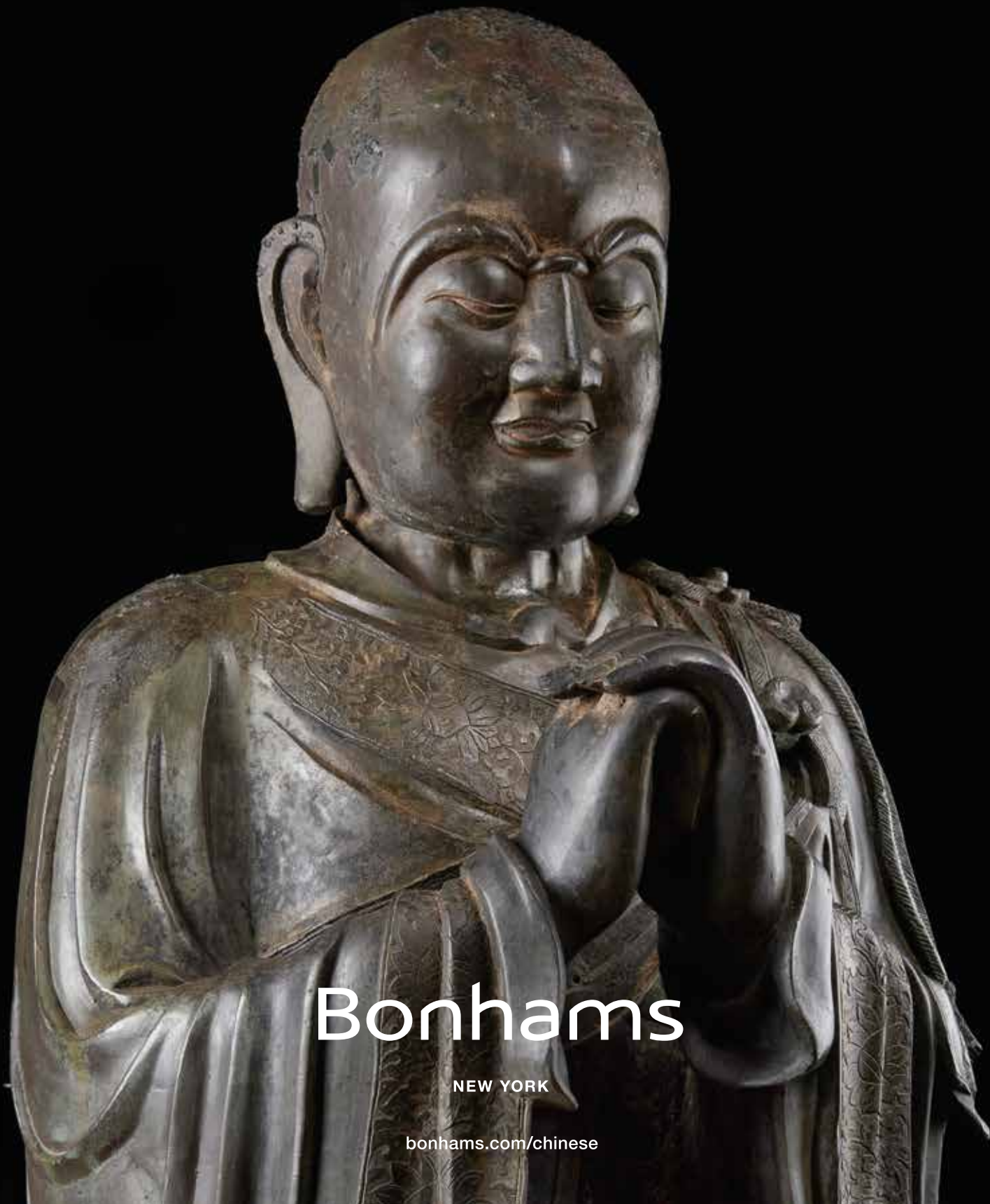
US\$300,000-600,000

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[bruce.maclaren@bonhams.com](mailto:bruce.maclaren@bonhams.com)

Provenance: a Midwest private collection



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**INDIAN, HIMALAYAN, AND  
SOUTHEAST ASIAN ART**

March 14, 2016, New York  
Consignments now invited

**A MANDALA OF USHNISHAVIJAYA**

Central Tibet, circa 1500-50  
Distemper on cloth  
20 x 17 3/4 in (50.8 x 45 cm)  
\$400,000 - 600,000

**INQUIRIES**

+1 (917) 206 1688  
mark.rasmussen@bonhams.com



**Bonhams**

NEW YORK

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

## JAPANESE WORKS OF ART

March 16, New York

Consignments now invited

MIYAGAWA CHOSHUN (1683-1753)

A suite of male lovers (early 18th century)

Handscroll, ink and color on silk

10 11/16 x 136 7/8in

\$35,000 - 45,000

+1 (212) 461 6516

jeff.olson@bonhams.com



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