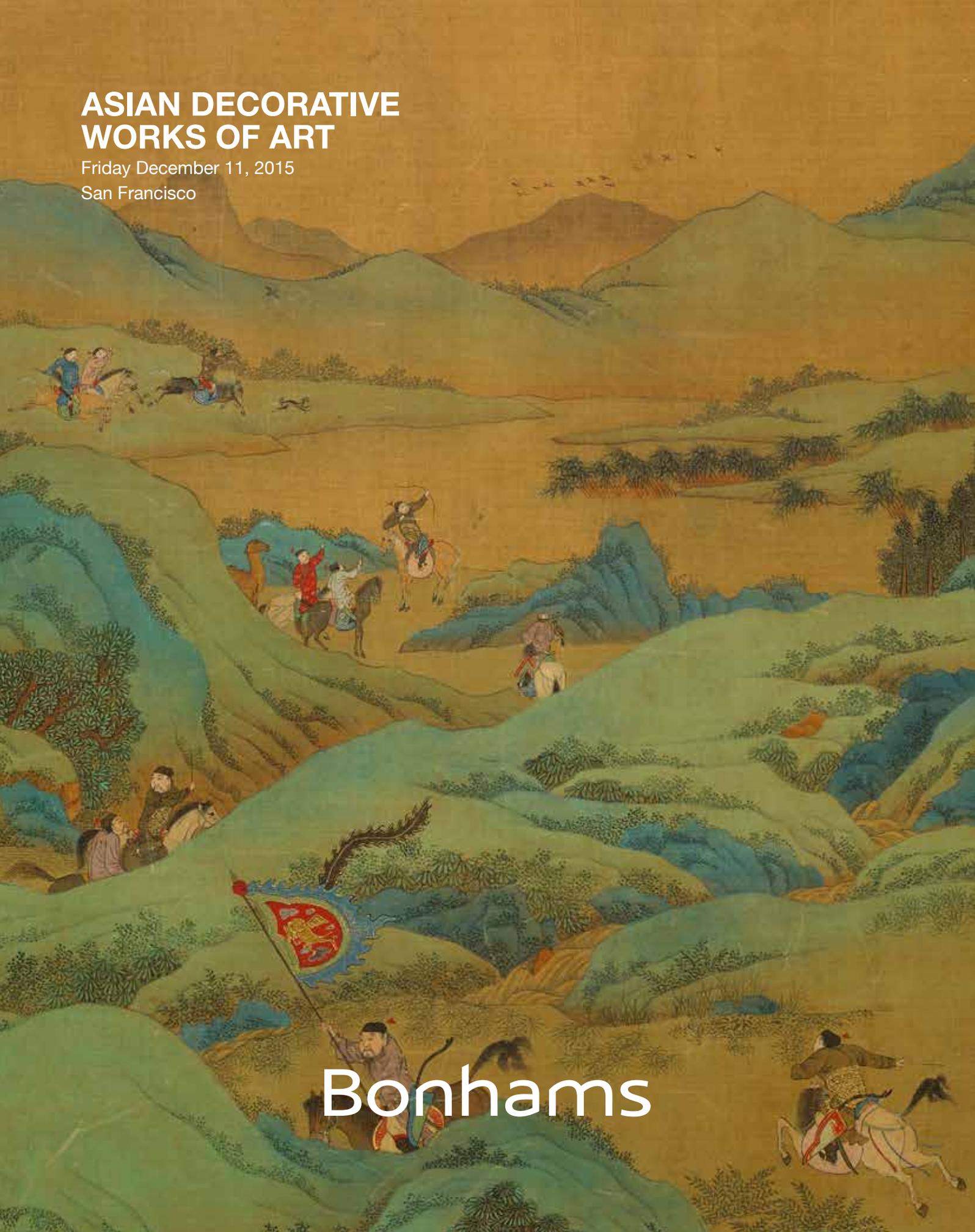


ASIAN DECORATIVE WORKS OF ART

Friday December 11, 2015

San Francisco



Bonhams

ASIAN DECORATIVE WORKS OF ART

Friday December 11, 2015 at 10am
San Francisco

BONHAMS

220 San Bruno Avenue
San Francisco, California 94103
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/22511

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 NUMBER: 22511

Lots 2001 - 2592

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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Automated Results Service
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ILLUSTRATIONS

Front cover: Lot 2430
First session page: Lot 2062
Second session page: Lot 2359
Back cover: Lot 2544

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.

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.
- Additional payment and property collection hours: Saturday December 11, 8.30am to 3pm.
- 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:

2035	2388
2036	2389
2037	2390
2038	2391
2057	2392
2339	2393
2376	2394
2378	2395
2379	2396
2380	2397
2381	2398
2382	2399
2384	2550
2385	2551
2386	2554
2387	

CONDITIONS OF SALE

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

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the purchaser. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the purchaser EQUAL TO 25% OF THE FIRST \$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

CONDITIONS OF SALE - CONTINUED

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 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.
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent to Bonhams' address in envelopes marked

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

CONSIGNING YOUR PROPERTY

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

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

PROFESSIONAL APPRAISAL SERVICES

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

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

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

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

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

ESTATE SERVICES

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

For more information or to obtain a detailed Trust and Estates package, please visit our website at WWW.BONHAMS.COM/US or contact our Client Services Department.

BUYER'S GUIDE

BIDDING & BUYING AT AUCTION

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

Previews

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

Estimates

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

Reserves

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

BIDDING AT AUCTION

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

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

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

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

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

In Person

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

Absentee Bids

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

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

By Telephone

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

Online

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

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

Additional terms and conditions of sale relating to online bidding will apply. Please see www.bonhams.com/22511 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.

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ORDER OF SALE

South, Southeast Asian & Himalayan Arts2001-2065
Chinese Works of Art2070-2470
Jade and Hardstone Carvings . . . . .	.2070-2133
Works of Art . . . . .	.2134-2154
Snuff Bottles . . . . .	.2155-2202
Ceramics . . . . .	.2206-2314
Early Ceramics . . . . .	.2206-2217
Monochromes . . . . .	.2218-2238
Enameled Wares . . . . .	.2239-2297
Blue and White Wares . . . . .	.2298-2314
Cloisonne and Bronzes . . . . .	.2315-2356
Textiles . . . . .	.2357-2375
Furniture . . . . .	.2376-2399
Paintings and Calligraphy . . . . .	.2400-2470
Korean Works of Art . . . . .	.2471-2475
Japanese Works of Art . . . . .	.2476-2592
Netsuke . . . . .	.2476-2509
Tsuba and Sagemono . . . . .	.2510-2521
Lacquer Wares . . . . .	.2522-2539
Works of Art . . . . .	.2540-2555
Ceramics . . . . .	.2556-2579
Metalwork . . . . .	.2580-2592

INCLUDING

Property formerly in the Collection of Erich A. Heinrichs, Chicago, Illinois
Property from a Bay Area Collector Purchased in Japan prior to 1971
Property from a Bay Area Private Collector
Property from a California Collector
Property from a California Institution
Property from a Colorado Private Collection
Property from a Lady
Property from a New York Collector
Property from a Northern Californian Gentleman
Property from a Pacific Northwest Gentleman by Descent
Property from a Private Estate, Atherton, California
Property from a Private European Collection, acquired early 1980s to mid 1990s
Property from a Private Japanese Collection
Property from a Private Northern California Collection
Property from a Private Northwestern Collector
Property from a Private Oregon Collection
Property from a Private San Francisco Collection
Property from a Private Washington Collector
Property from a Prominent San Francisco Collector
Property from a San Francisco Collection
Property from a West Coast Collection
Property from an International Private Collector
Property from an Oyster Bay Collection, acquired before 1950
Property from Mr. Lobsang P. Lhalungpa
Property from Paul Yohey

NO GUARANTEE OF AUTHENTICITY FOR CHINESE PAINTINGS

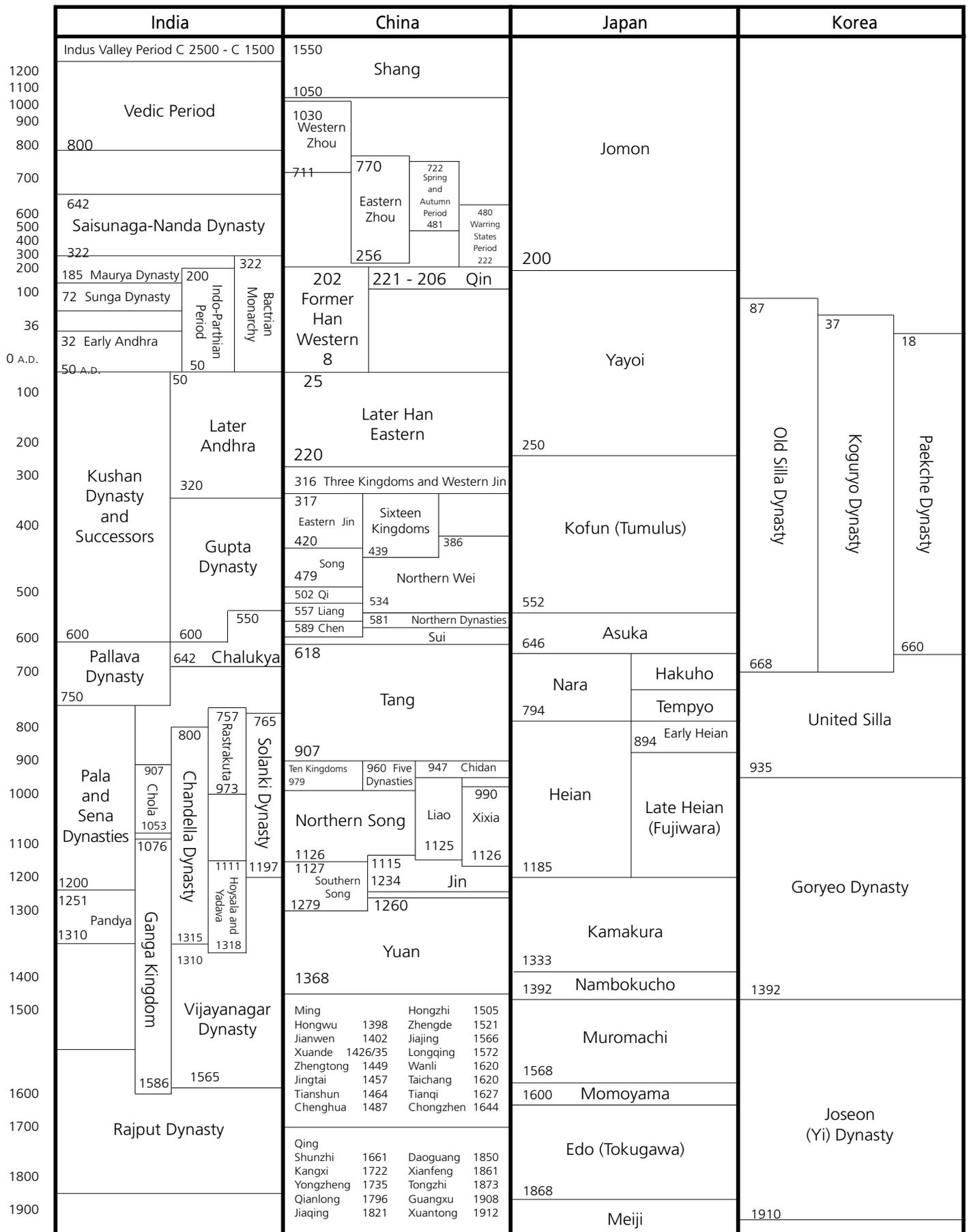
Current scholarship in the field of Chinese paintings does not permit unqualified statements as to Authorship or date of execution. The limited right of rescission contained in the Conditions of Sale does not apply to Chinese paintings. Nonetheless, if within twenty-one days of the sale of any such lot, 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.

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Property from the Collection of Dr. Carroll Brown Malone, acquired in China in the 1920s
Property from the Collection of Emmanuel Gran, by Descent
Property from the Collection of Virginia Murray, Sacramento, California
Property from the Collection of Witter Bynner (1881-1968), purchased in China in 1917-1920
Property from the Elisabeth Bruening Collection
Property from the Emmanuel Gran Family Collection
Property from the Estate of a Pacific Northwest Collector
Property from the Estate of Doris Braude, Scottsdale, Arizona
Property from the Estate of Frank G. James (1886 - 1977) and Georgia G. James (1889 - 1981), Palo Alto, California
Property from the Estate of Gardner Udell, Santa Barbara, California
Property from the Estate of George Matthews II, New York
Property from the Estate of Itaru Ina
Property from the Estate of Lieutenant Colonel Charles S. Hoge, Acquired in Korea prior to 1950
Property from the Estate of Ms. Naomi Lindstrom, San Francisco, California
Property from the Estate of the Crosthwaite Family
Property from the Gallery of T. Z. Shiota, San Francisco, California
Property from the Louis and Evelyne Blau Collection
Property from the Meeker Collection
Property from the Sarkisian Collection, Denver, Colorado
Property from the Xanadu Gallery, San Francisco, California
Property of a Bay Area Family Collection
Property of a New England Collection

CHRONOLOGICAL CHART OF INDIA, CHINA, JAPAN AND KOREA



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.

ASIAN DECORATIVE WORKS OF ARTS

Lots 2001-2592





2001

SOUTH, SOUTHEAST ASIAN & HIMALAYAN ARTS

PROPERTY FROM MR. LOBSANG P. LHALUNGPA

2001

A GOLD-GROUND THANGKA OF VAISHRAVANA

Tibet, 19th century

Distemper on cloth; the wealth deity seated on his lion and holding the jewel-spewing mongoose and banner of heaven (wrinkles).
8 x 6in (20.5 x 15.4cm) image
15 3/4 x 12 3/4in (39.3 x 32.5cm) with silks
\$1,000 - 1,500

Referenced

HAR - himalayanart.org/items/31520

Provenance

acquired either in Tibet before 1947 or India before 1971
 For more information on the collection see Bonhams, New York, 14 September 2015, lot 28.

2002

A THANGKA OF SHAKYAMUNI

Eastern Tibet, 19th century

Distemper on cloth; wearing gilt-brocade red robes and displaying *bhumisparsha mudra*, the surrounding landscape with devotees, some harvesting blossoms for offerings (extensive wear, losses to mounting).
28 x 19 1/4in (71 x 49cm) image
49 x 25 3/4in (124.5 x 65.4cm) with silks
\$2,000 - 3,000

Referenced

HAR - himalayanart.org/items/31515

Provenance

acquired either in Tibet before 1947 or India before 1971
 For more information on the collection see Bonhams, New York, 14 September 2015, lot 28.

PROPERTY FROM VARIOUS OWNERS

2003

A THANGKA OF A GREAT PANDIT

Eastern Tibet, 19th century

Distemper on cloth, mounted onto canvas; the great Indian scholar passing the tradition on to a Tibetan monk.
30 3/4 x 21 3/4in (78 x 55cm) image
41 1/8 x 30 3/4in (104.5 x 78cm) overall
\$2,000 - 3,000

Likely representing Asanga, this thangka would have belonged to a set depicting *The Six Ornaments and Two Excellent Ones of the Southern Continent* - the name given to the group of the most important Indian Buddhist scholars of Mahayana tradition.

Provenance

private North Carolina collection, acquired in Seoul, 1999

2004

A THANGKA OF FOUR ARHATS

Tibet, 19th century

Distemper on cloth; at the top right is Kanakavatsa with a jewel lasso, to the right Bhadra with the right hand raised, at the bottom right possibly Vajriputra, lower left Kanaka Bharadvaja with the hands folded in the lap.
19 x 15in (58.5 x 43.7cm) image
\$1,000 - 1,500

PROPERTY FROM MR. LOBSANG P. LHALUNGPA

2005

A THANGKA OF DROGÖN CHÖGYAL PHAGPA

Tibet, 19th century

Distemper and gold on cloth; cradling a flaming chakra in his left hand.
9 3/4 x 8in (24.5 x 20.4cm) image
21 x 18in (54 x 45.7cm) with silks
\$800 - 1,200

Drogön Chögyal Phagpa (1235–80) was the Yuan Imperial Preceptor under Kublai Khan (r.1260-90). He was the fifth patriarch of Sakya order.

Referenced

HAR - himalayanart.org/items/31514

Provenance

acquired either in Tibet before 1947 or India before 1971
 For more information on the collection see Bonhams, New York, 14 September 2015, lot 28.



2002



2003



2004



2005



2006

PROPERTY FROM ANOTHER OWNER

2006

A LARGE CAST GILT COPPER ALLOY FIGURE OF MANJUSRI

Seated on a separately cast lotus base, wearing floral-pattern silks and regalia, and holding a sword and displaying the gesture of teaching blooming the sutra by his left shoulder.

31 in (78.7 cm) high

\$2,000 - 3,000

PROPERTY FROM THE LOUIS AND EVELYNE BLAU COLLECTION

2007

A THANGKA DEPICTING THE LIFE OF TSONGKHAPA

Tibet, 19th century

Distemper on cloth; central Tsongkhapa clad in a voluminous robe and seated before an orange aureole, surrounded by scenes from his past life; framed.

26 3/4 x 18 1/4in (68 x 46.3cm) visible dimensions of image

\$800 - 1,200

Likely from a set of thangkas depicting the life story of the founder of the Gelug order. The painting illustrates how he cultivated the Path leading to Enlightenment and how his spiritual progression was attested to by prophecies of all the Buddhas of the past. See Bonhams, New York, 18 September 2013, lot 37.

2008

A THANGKA OF SHAKYAMUNI BUDDHA WITH THE THIRTY-FIVE CONFESSION BUDDHAS

Central Tibet, 18th/19th century

Distemper on cloth, with silk mounts, framed and glazed.

25 3/4 x 21 1/4in (65.4 x 54.4cm) image

46 3/4 x 32 1/4in (119 x 82cm) with silks

\$1,000 - 1,500

PROPERTY FROM VARIOUS OWNERS

2009

A THANGKA OF A PADMASAMBHAVA NYIMA OZER

Eastern Tibet, 19th century

Distemper on cloth; the spirited adept, holding the *khatvanga* and snare, seated in dynamic pose with Amitabha above.

18 x 11 3/8in (45.5 x 28.8cm) image

34 1/4 x 20 1/2in (87 x 52cm) with silks

\$1,000 - 1,500

This thangka would have originally been part of a set depicting the Eight Forms of Padmasambhava. As Nyima Ozer, he is depicted as an austere master of tantric practices. For a thangka and description of Padmasambhava's life story, see himalayanart.org/items/90161.

Provenance

private collection, Washington, D.C. since 1991

2010

A REFUGE FIELD THANGKA

Tibet, 19th century

Distemper on cloth; Shakyamuni seated in the center of a paradisiacal landscape surrounded by groups of Gelugpa and Shakyas hierarchs.

32 3/8 x 20 7/8in (82.5 x 53.3cm) image

41 5/8 x 26 7/8in (106 x 68.4cm) frame

\$2,000 - 3,000

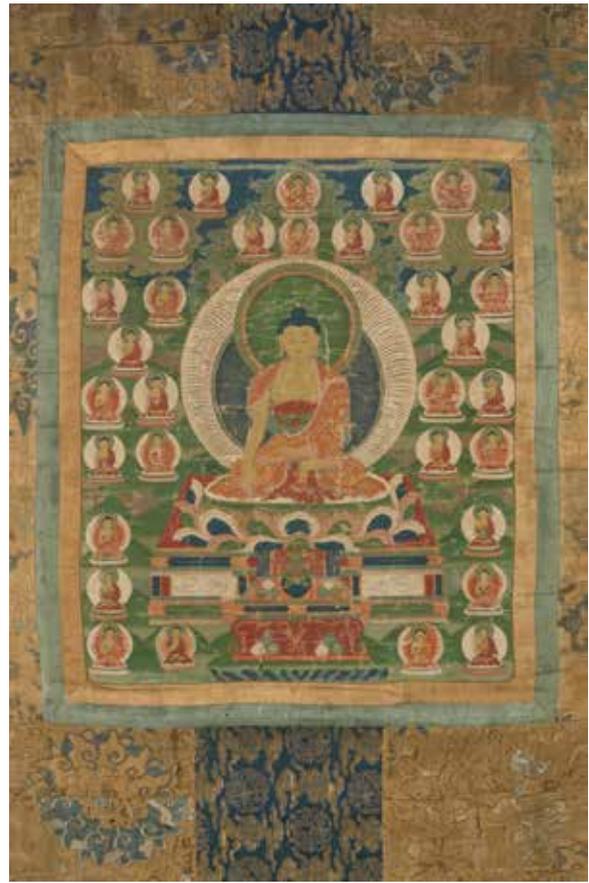
Compare to a Gelugpa refuge field thangka sold at Bonhams, New York, 14 September 2015, lot 57.

Provenance

private New York Collection
acquired from Yamanaka & Co., Kyoto, Japan, March 1955



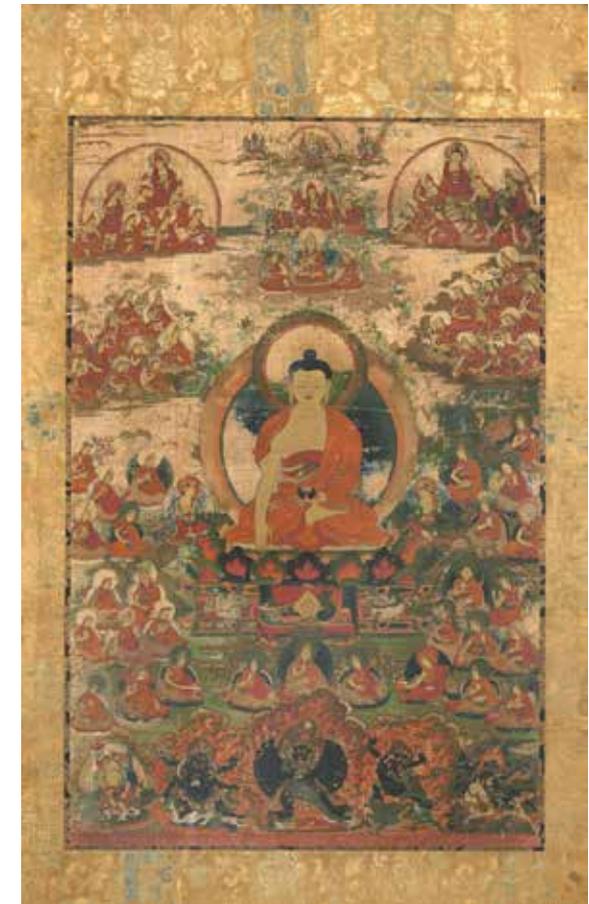
2007



2008



2009



2010



2011

PROPERTY FROM THE XANADU GALLERY, SAN FRANCISCO, CALIFORNIA

2011

SIX TIBETAN TSAKALI

Ink and color on paper, with ink inscriptions on the reverse (framed).

4 1/2 x 4in (11.5 x 10.2cm) sight dimensions of the largest;

11 1/4 x 22 1/4in (28.5 x 56.5cm) each frame

\$1,000 - 1,500

2012

A NYINGMA NINE-PRONG COPPER ALLOY VAJRA

Tibet, 19th century or earlier

Rubbed and worn from prolonged ritual use.

6 7/8in (17.5cm) long

\$1,000 - 1,500

Compare with a similar vajra published in Beguin, *Dieux et Demons*, Paris, 1977, pp. 257 & 260, no. 311.

Provenance

Private Collection of Raymond G. Handley, before 1987

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

2013

A GROUP OF THREE FLINT PURSES AND A BRASS ORACLE MIRROR

Tibet, 19th century

Each leather purse with applied decorative silver or copper alloy plaques and inset semiprecious stones (wear to leather, losses); the mirror with one side engraved with bands of geometric and floral pattern encircling a yin-yang emblem, with a suspension loop (wear).

5 1/2in (14cm) length of the first

6 5/8in (16.7 cm) diameter of the mirror

\$1,000 - 1,500

PROPERTY FROM VARIOUS OWNERS

2014

A PAIR OF TIBETAN COPPER ALLOY REPOUSSÉ BUTTER LAMPS

Each of classic form with a flared cup incised with foliate motifs and four applied gilded vignettes comprising the Eight Buddhist Treasures (*ashtamangala*), the globular stem with gilded roundels above the petal form foot (wear).

8 1/4in (21cm) high

\$1,500 - 2,500

PROPERTY FROM THE ELISABETH BRUENING COLLECTION

2015

TWO METAL ALLOY VAJRAYANA STATUES

The first of white metal, possibly depicting an unusual variant of Shadaksharilokeshvara holding a stupa in his lap; the second, gilded possibly depicting Achala Chandamaharoshana.

7 1/4in (18.4cm) height of the taller

\$800 - 1,200

PROPERTY FROM ANOTHER OWNER

2016

A SILVER AND COPPER ALLOY GAU
Tibet, 19th/20th century

The chased silver front with foliate scrolls and applied gilt plaques of the *ashtamangala* and a *kirtimukha* that surround an ogival opening with loose glass fronting a gray clay *tsatsa* molded with seated divinities around a stupa placed on top of other material within the case.

5 7/8in (14.8cm) high

\$2,000 - 3,000

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

2017

A LARGE POLYCHROMED TERRACOTTA RITUAL POT

Nepal, circa 17th century

In the form of a benevolent aspect of Bhairava, with a spout between his lips, and encrusted remains of *puja*.

20 1/2in (52cm) high

\$2,000 - 3,000

Such pots, which issue liquid from the deity's mouth, are associated with harvest festivals in Nepal.



2012



2013



2014



2015



2016



2017



2018

PROPERTY FROM A WEST COAST COLLECTION

2018

A GROUP OF TEN COPPER ALLOY FIGURES FROM A SCULPTURAL MANDALA

Tibeto-Chinese, circa 19th century

Comprised of two standing Heavenly Kings and seven World Gods riding their identifying mounts, including Tsangpa (Brahma) on a goose, and Sinpo (Rakshasa) riding a zombie. 3in (7.5cm) height of the tallest

\$2,000 - 4,000

Compare to those in the outer circle of a Mandala of Bhaishajyaguru held in The State Hermitage, Leningrad - published and discussed in Rhie & Thurman, *Wisdom and Compassion*, New York, 1991, pp. 338, no. 134.

PROPERTY FROM ANOTHER OWNER

2019

A SET OF FIVE TIBETAN BOWLS

Consisting of one large and four smaller wood bowls, each with silver-washed interior metal lining, the exteriors with repoussé bands of foliage and the *ashtamangala*, and inset stones encircling the foot, each base incised with a *visvajra* (some wear).

7 1/2 and 5in (19 and 12.6cm) diameters

\$1,500 - 2,500

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

2020

THREE PAINTED RITUAL WOOD DRUMS
Tibet, 19th century

The largest with painted sides of alternating dried skulls and freshly severed heads; the smaller with scenes of charnel grounds and decomposing heads; the smallest with foliate scrolls and blossoms.

9 5/8 and 4 1/8in (24.5 and 10.5cm) diameter

\$1,000 - 1,500

2021

A COPPER ALLOY FIGURE OF TARA

Manifest with her seven eyes of pristine awareness, she calmly displays the attitudes of charity and teaching, her reassuring expression and elaborate coiffure framed by a nimbus; traces of cold gold on her face (unsealed).

7 3/8in (18.8cm) high

\$1,200 - 1,800

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

2022

A PAINTED CABINET AND FOUR PAINTED CABINET DOORS

Tibet, 18th/19th century

The cabinet with a central *kapala*; the first set of doors with the face of a wrathful deity; the second with *chitipati*.

Cabinet: 13 1/2 x 12 5/8 x 7 1/2 in. (34.4 x 32.8 x 18.4 cm); Doors: 15 5/8 x 16 1/2 in.

(39.7 x 42 cm), the largest

\$1,000 - 1,500

PROPERTY FROM THE XANADU GALLERY, SAN FRANCISCO, CALIFORNIA

2023

A POLYCHROMED GILT COPPER ALLOY FIGURE OF GARUDA

Tibet, 19th century

In two parts with repoussé painted wings and lower tail feathers attached to the cast body, his raised arms and spread legs similarly painted; now attached to a metal display stand.

5 3/4in (14.5cm) high

\$2,000 - 3,000

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

2024

SIX WOOD RITUAL MASKS

Tibet, circa 19th century

8 3/4in (22.3 cm), the shortest;

15 3/4in (40 cm), the longest

\$1,000 - 1,500



2019



2020



2022



2024



2021



2023



2025



2026



2026

2025

A WOOD PRAJNAPARAMITA MANUSCRIPT COVER
Tibet, 13th century

With enthroned Shakyamuni, Prajnaparamita and Vairocana alternating between lush foliate scrolls populated by birds and animals; the left edge with Shakyamuni between two stupas; the right edge with three stupas, with traces of polychromy and gilding throughout.

5 x 20 1/4in (12.7 x 51.5 cm)

\$2,000 - 3,000

Compare to another sutra cover exhibited at the National Museum of History, Taiwan, see *Fa Shen Fan Xiang*, Taipei, 2012, p.151, no.104.

Provenance

acquired in London, mid 1980s

2026

TWO WOOD PRAJNAPARAMITA MANUSCRIPT COVERS
Tibet, 13th-15th century

Both with enthroned Prajnaparamita, Shakyamuni, and Vairocana flanked by diminutive buddhas; the later, larger cover carved more prescriptively and with a *kirtimukha* on the right edge; the earlier, smaller cover carved more spontaneously and with three buddhas on the right edge.

11 1/4 x 28 7/8in (28.6 x 73.3cm) dimensions of the larger

\$2,000 - 3,000

Provenance

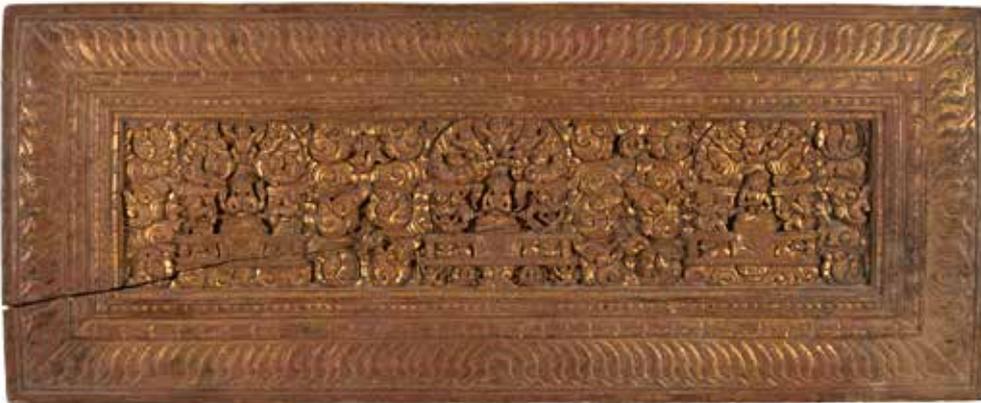
acquired in London, mid 1980s



2027



2028



2028

PROPERTY FROM THE XANADU GALLERY, SAN FRANCISCO, CALIFORNIA

2027

A GILT LACQUERED WOOD MANUSCRIPT COVER

Tibet, 14th/15th century

The center with a manuscript(?) bound to twin lions encircled by confident scrolling vines, bordered by pearl and foliate bands.

10 1/4 x 28 3/8in (26 x 72cm)

\$1,500 - 2,500

Provenance

Acquired in March 2000

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

2028

TWO LACQUERED AND GOLD PAINTED WOOD MANUSCRIPT COVERS

Tibet, circa 15th century

The larger carved with Avalokiteshvara Shadakshari, Manjushri, and Vairochana seated on elaborate thrones amid flora and fauna; a *kirtimukha* on the right edge and buddhas with inscriptions painted in red, black, and gold on the reverse; the smaller with similarly painted figures of Amitayus, and lightly carved foliate scrolls around the edges. *11 3/4 x 29 3/8in (29.9 x 74.7 cm) dimensions of the larger*

\$1,500 - 2,500

For a similar example, see *Fa Shen Fan Xiang*, Taipei, 2012, p.179, no.129.

Provenance

acquired in London, mid 1980s



2029

2029

A NECROMANCER'S BONE ENSEMBLE
Nepal, 17th/18th century

With arm bands, apron, and belt abundant with auspicious symbols and deities associated with the Chakrasravara tantra; framed.
37 x 26in (94 x 66 cm) dimensions of frame
\$4,000 - 6,000

Compare with another bone apron ensemble sold at Bonhams, New York, 14 September 2015, lot 70.

Provenance

collection of Henry Algernun Georg Earl Percy. M.P. (1879-1909), Under-Secretary for India & Foreign Affairs
Sotheby's, London, 11 October 1990, lot 12 private European collection

PROPERTY FROM THE XANADU GALLERY, SAN FRANCISCO, CALIFORNIA

2030

THREE DEVOTIONAL OBJECTS
Tibet, 18th/19th century

The larger gau with plaques depicting the *ashtamangala* and *kirtimukha*; the smaller gau with intricate dragons climbing pillars and a printed paper image of the Buddha (with red cloth cover); the clay *tsha-tsha* of Vajrabhairava with Vajravetali.
6, 4 1/4 and 3 1/2in (15.5, 10.8 and 9cm) high
\$2,000 - 3,000

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

2031

A CLAY TSA-TSA AND TWO WOOD ALTAR ITEMS
Tibet, 18th/19th century

The first, 18th century, molded with Amitayus (chipped); the second, a 19th-century lacquered wood offering with Amitayus rising from a *kalasa* (wear); the third, a 19th century wood stem cup (wear).
4 1/2in (11.2cm) height of *tsha-tsha*
\$1,000 - 1,500

PROPERTY FROM THE EMMANUEL GRAN FAMILY COLLECTION

2032

A GROUP OF INDIAN AND SOUTHEAST ASIAN METALWORK

Including a 19th century Indian steel katar with gilt *koftgari*-decorated handle; a miniature figure of Krishna; a tribal warrior on horseback; a polychrome lacquered metal bowl; a Thai trapezoidal bell; and an assembled group of nine Burmese bird-form weights. [14]
\$800 - 1,200

PROPERTY FROM THE XANADU GALLERY, SAN FRANCISCO, CALIFORNIA

2033

A PIECED BRONZE STUPA
Sri Lanka, 18th/19th century

The bell-shaped *garbhaya* raised on a stepped base and surmounted by a square *harmika* supporting a conical spire (*koth keralla*), some sections accented with engraved foliate bands (wear).
13in (33cm) high
\$1,000 - 1,500

Provenance

Acquired in London, 1986-87

2034

A PAIR OF GOLD CHAMPA EARRINGS
Vietnam, Tap Nam period, 12th century

Each large hoop encircled by six repoussé convex disks, with a small central boss attached to the perimeter of a wide gold band open to the top (some encrustation).
1 1/4in (3.2cm) diameter
\$1,500 - 2,000

PROPERTY FROM THE ELISABETH BRUENING COLLECTION

2035^W

A LARGE GILT WOOD JAMBUPATI BUDDHA

Burma, 19th century

The massive figure in royal attire with flame-like panels issuing from his crown, arms, and legs as he sits in *bhumisparsa mudra*, adorned with gilt and red over black lacquer with colored glass inserts (wear, losses).
60 1/4in (153cm) high
\$2,500 - 4,000



2030



2031



2032



2033



2034



2035

2036^W

A GILT DRY LACQUER STANDING BUDDHA

Burma, 19th century

The hollow figure covered with gilt and black lacquer and inlaid colored glass to the raised border bands of his robes as he stands with his arms slightly outstretched and his right hand grasping a myrobalan, the solid lacquered wood base beneath his feet also finished with a row of glass inserts (wear to lacquer).

55 3/4in (141.5cm) height overall

\$1,000 - 1,500

PROPERTY FROM THE EMMANUEL GRAN FAMILY COLLECTION

2037^W

A THAI GILT WOOD FIGURE OF BUDDHA

Standing on a lotus base, holding a myrobalan in his right hand, the edge of his outer garment in the other, his head and the garment borders accented with colored glass inlay (age cracks).

50in (127cm) high

\$1,000 - 1,500

PROPERTY FROM THE LOUIS AND EVELYNE BLAU COLLECTION

2038^W

A THAI GILT METAL FIGURE OF BUDDHA

His outer garment with flower heads filling a diamond diaper pattern and elaborate border bands; the separately cast flame finial attached to his *ushnisha* (lacquer discolored, surface wear).

55in (139.7cm) high

\$1,000 - 1,500

PROPERTY FROM THE EMMANUEL GRAN FAMILY COLLECTION

2039

A GROUP OF FIVE THAI BUDDHIST BRONZES

Including two Ayutthaya style heads of Buddha and two hands, and a Bangkok style gilt and polychrome lacquered Crowned Buddha (fragments, losses).

10 1/8in (25.7cm) height of the tallest

\$1,000 - 1,500

2040

A THAI AYUTTAYA-STYLE STONE HEAD OF BUDDHA

Carved with full lips, downcast eyes set off by curved brows, framed by a coiffure of small curls descending in a slight widow's peak (losses).

8 3/8in (21.3cm) high

\$1,200 - 1,800

2041

TWO KHMER STYLE COPPER ALLOY FIGURES

With Vishnu standing holding characteristic implements; and Nagaraja Buddha; each with fitted wood display stand.

7 1/4in (18.5cm) height of the taller

\$1,000 - 1,500

2042

A KHMER STYLE TORSO OF A FEMALE DEITY

Her *sampot* secured by a knotted sash with fishtail hem (restored breaks).

17in (43cm) high

\$3,000 - 5,000



2036



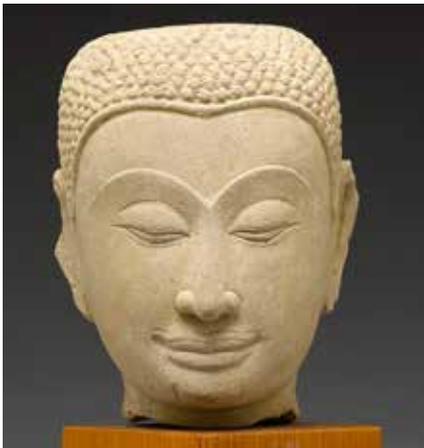
2037



2038



2039



2040



2041



2042



2043

2043
TWO COPPER ALLOY BUDDHIST FIGURES

Thailand, 16th and 20th century
 The larger face, Lan Na style, Ayutthaya period, circa 16th century, with high-arched brows converging into the thin bridge of his nose; the smaller silvered bronze, Ayutthaya style, 20th century (minor losses to back).
 8 3/4 and 7 3/4in (22 and 19.5cm) high
\$1,800 - 2,500

2044
A LARGE THAI BROWN GLAZED CERAMIC JAR

With five lugs attached around the shoulder below the rolled rim and covered with a chocolate brown glaze.
 15in (38.1cm) high
\$800 - 1,200

PROPERTY FROM AN INTERNATIONAL PRIVATE COLLECTOR

2045
TWO BLUE AND WHITE DEEP DISHES
 Vietnam, late 15th/early 16th century
 Each with the interior well painted in underglaze blue with a stylized floral roundel encircled by leafy blossoms or tendrils below a scroll band at the rim, the exterior ringed with jeweled lappets and the base applied with brown iron oxide (each with a crack).
 14 5/8 and 14in (37.1 and 35.8cm) diameters
\$1,200 - 1,500

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

2046
TWO SANDSTONE RELIEF PANELS WITH A GODDESS AND A STUPA
 Northern India, Shunga period, 1st century BC
 The panel with a stupa bearing a later-carved Ganesh at the center of the drum.
 13 1/2 and 11 3/4in (34.5 and 30cm) high
\$3,000 - 5,000

Provenance
 Sotheby's, London, 10 Oct 1991, lot 56

PROPERTY FROM VARIOUS OWNERS

2047
A BLACKSTONE STELE WITH WISDOM BUDDHAS
 Northeastern India, Pala period, circa 12th century
 Depicting repeated figures of Amitabha, Akshobhya, Ratnasambhava, and Amoghasiddhi in distinct rows from top to bottom; *together with* a North Indian sandstone carving of an attendant (losses).
 13 and 15in (33 and 38cm) high
\$2,000 - 3,000

These rows of Wisdom Buddhas would have likely featured on the upper right edge of a large stele. Compare the sandstone attendant to those flanking a North Indian stele of Sarasvati sold at Christie's, New York, 16 September 2014, lot 239.

2048
A SANDSTONE STELE WITH MITHUNA
 Rajasthan or Madhya Pradesh, 11th/12th century
 Their youthful bodies in graceful 'thrice-bent' unison with arms around each others' shoulders.
 19in (48.2cm) high
\$3,000 - 5,000

Provenance
 Spink & Sons, Ltd, London, July 1987



2045



2044



2046



2047



2048



2049



2050

2049

A SANDSTONE STELE OF A CELESTIAL

Rajashtan or Madhya Pradesh, circa 11th/12th century

Carved and undercut, her lissome body struck in *tribhanga* pose between two pillars, a lotus in her left hand.

12 3/8in (32cm) high

\$3,000 - 5,000

Provenance

private collection, Washington, D.C. since early 1970s

2050

A SANDSTONE FIGURE OF MANASA OR PADMAVATI

Rajashtan or Madhya Pradesh, 11th/12th century

The adorned four-armed goddess holding two *nagas*, flanked by attendants in *tribangha* pose.

10 1/2 x 13 1/4 in. (26.7 x 33.7 cm)

\$3,000 - 5,000

Compare Pal, *Peaceful Liberators*, Los Angeles, 1994, p. 180, no. 65., and Desai, *Gods, Guardians, and Lovers*, New York, 1993, pp.248-9, no.63.

Provenance

private collection, San Diego, acquired in South Africa, early 1970s thence by descent

PROPERTY FROM A PRIVATE COLLECTION, WASHINGTON, D.C. SINCE THE MID-1970S

2051

A STUCCO HEAD OF BUDDHA

Ancient region of Gandhara, 4th/5th century

Modeled with rounded features, the serene face with heavy-lidded downcast eyes and bow-shaped lips, his crescent-form rippling curls pulled over the domed *ushnisha*.

10 1/2in (26.7cm) high

\$3,000 - 5,000

2052

A SANDSTONE HEAD OF A FEMALE FIGURE

Central India, circa 11th century

Finely carved with heavy-lidded eyes, full lips and youthful cheeks, flanked by two large horseshoe-shaped earrings, the headdress with beaded jewelry.

6 1/4in (15.8cm) high

\$2,000 - 3,000

2053

A BLACK MARBLE HEAD OF A JINA

Western India, circa 12th century

His charming face with a prominent chin, rounded cheeks, almond-shaped eyes, and high arched brows.

6 1/2in (16.5cm) high

\$2,000 - 3,000



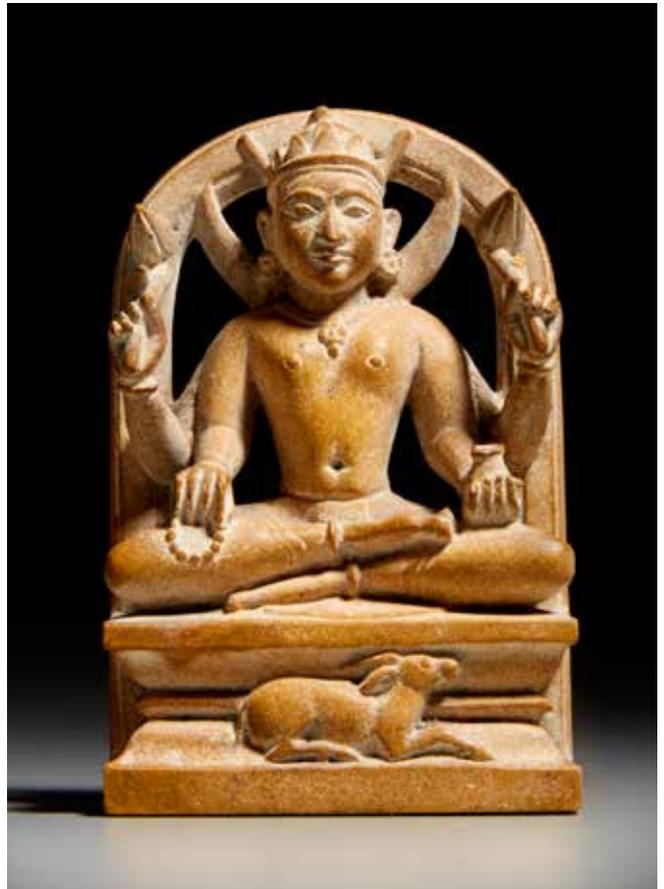
2051



2052



2053



2054



2055

PROPERTY FROM VARIOUS OWNERS

2054

**A STONE FIGURE OF CHANDRA
Western India, circa 18th century**

The charming Hindu lunar deity seated on a plinth with an antelope resting below, holding the water pot, *mala*, and lotuses, with a crescent moon behind his shoulders.

4 1/4 in. (10.5 cm) high

\$1,000 - 1,500

Provenance

private New York Collection since 2006

2055

**A RULER IN HIS HAREM
Jaipur, circa 1820**

Gouache on paper, framed and glazed; in the *zenana* overlooking a lotus pond under moonlight the ruler enjoys a hookah and his musicians.

7 3/4 x 10 in (20 x 25.5 cm) painting

\$2,000 - 3,000

Provenance

private Los Angeles collection since 1968

**PROPERTY FROM THE EMMANUEL
GRAN FAMILY COLLECTION**

2056

**A PAINTED WOOD FALL-FRONT CHEST
India, 19th century**

With a slightly domed lid opening to a shallow compartment of multiple sections above a hinged fall-front concealing three small drawers above one long, decorated in folk Gond painting style, with metal fittings (wear).

8 1/4 x 14 5/8 x 12 3/4 in (21.1 x 37.1 x 32.5 cm)

\$800 - 1,200

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

2057^W

**A WOOD THREE-SECTION WALL PANEL
Jaipur, 18th century**

Finely carved with central geometric lobed jali screens flanking an intricate central tree with deer, parakeets, and a peacock.

67 1/4 x 48 3/4 in (171 x 124 cm)

\$2,000 - 3,000

**PROPERTY FROM A PRIVATE NEW
MEXICO COLLECTION**

2058

**A PORTRAIT OF A NOBLEWOMAN
Provincial Mughal, late 17th century**

Opaque watercolor and gold on paper; a portrait of a noblewoman, reputed to be a Chand Bidi, the queen dowager of Bijapur, seated on a terrace with a flower in her hand, framed by gilt-accented border bands and applied to gold-flecked paper.

6 3/4 x 3 7/8 in (17.2 x 9.9 cm) image

16 1/8 x 11 3/8 in (40.8 x 28.8 cm) folio

\$1,000 - 1,500

Provenance

ex-collection of Charles F. Ramus (R.C.49.2506.M.59 (5617M))

2059

TWO INDIAN MINIATURE PAINTINGS

Each opaque watercolor on paper; the first *Provincial Mughal, late 17th/18th century* of a partially clad beauty wringing water from her long tresses in a landscape of rolling hills and set within multiple border bands; the second *Kotah, circa 1830-1840* and featuring Shrinathji flanked by two worshipping male figures (losses, laid down).

9 5/8 x 7 1/4 in (24.5 x 18.7 cm) and 12 1/2 x 8 3/4 in (31.6 x 22.2 cm) folios

\$800 - 1,200

Provenance of the first

ex-collection of Charles F. Ramus (R.C.50.2531.r.65 (5642.I))

formerly in the collection of the late P. Chater Manuk of Bankipore, Patna, Bihar, by repute

**PROPERTY FROM A PRIVATE VIRGINIA
COLLECTION, ACQUIRED BEFORE 2001**

2060

A WOMAN BATHING

Ramsahar Nepalia, Alwar, circa 1920s

Opaque watercolor on paper; partially clad, a gold embellished water pot held in her hands; the reverse inscribed in pencil with the name of the artist.

5 1/2 x 3 3/8 in (14 x 8.7 cm)

\$1,000 - 1,500

The idealized concept of beauty remained a common theme of painting in the early 20th century. Alwar court painters, like those of Jaipur, were greatly influenced by photography as evident in the modeling of the body and textile.



2056



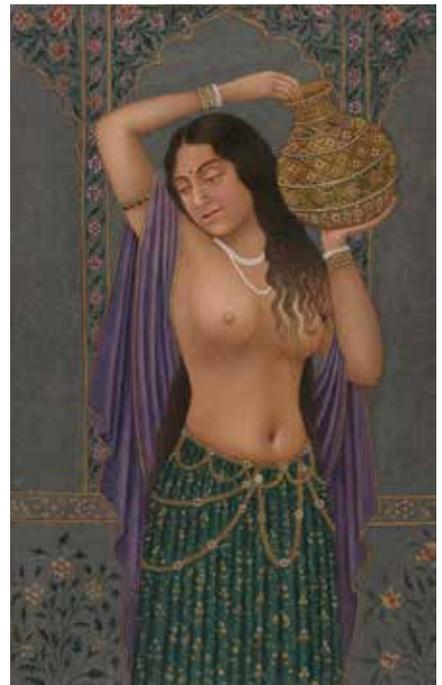
2057



2058



2059



2060



2061

2061
A PORTRAIT OF A PRINCESS
 Late Mughal, late 18th century

Opaque watercolor and gold on paper; standing in profile with a vial and small cup in her hands, all set within floral-patterned and gold-flecked borders, the verso with two stamps, one of the Maharaja of Bundi.
 5 7/8 x 4 1/4 in (15 x 10.7cm) image
\$3,000 - 5,000

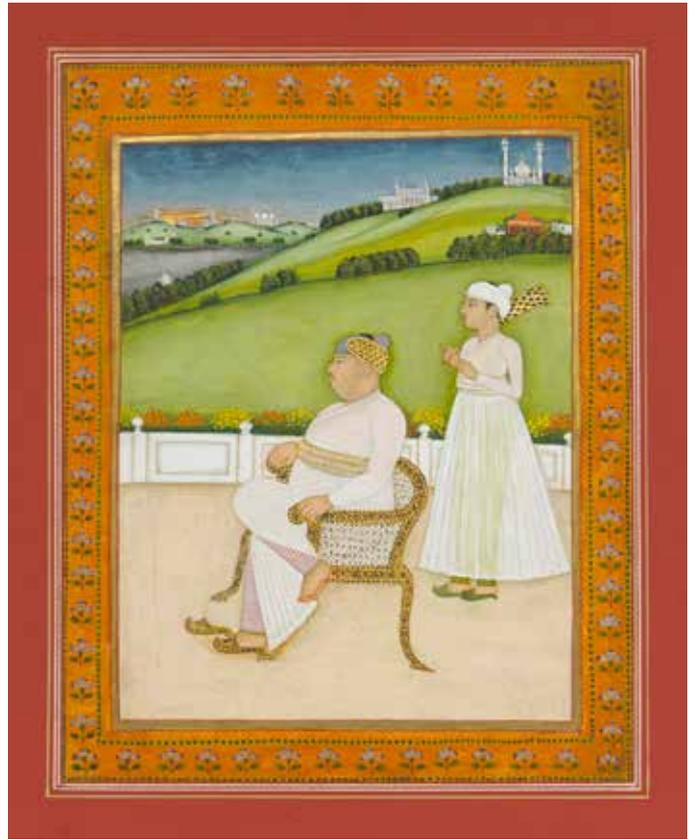
Solitary portraits of young princesses were popular in the 18th century and were primarily produced for the ruling elite and foreigners for inclusion in albums. Compare with a very closely related composition from the 'Small Clive Album' in the Victoria & Albert Museum, IS.48:27/B-1956.

PROPERTY FROM A PRIVATE NEW MEXICO COLLECTION

2062
A PORTRAIT OF A NOBLEMAN
 Lucknow, 18th century

Opaque watercolor and gold on paper; a portrait of a noble man, possibly Asaf-ud-Daula, seated on a terrace overlooking a landscape, the single attendant with a peacock flywhisk, all set within a floral-patterned border.
 6 1/4 x 4 7/8 in (15.8 x 12.5cm) image
\$1,000 - 1,500

Provenance
 ex-collection of Charles F. Ramus (R.C.50.2546.R192 (5657.I))



2062

PROPERTY FROM A PRIVATE VIRGINIA COLLECTION, ACQUIRED BEFORE 2001

2063
A PORTRAIT OF AN EURASIAN NOBLEWOMAN
 Lucknow, Late 18th century

Opaque watercolor and gold on paper; a half-portrait of a Eurasian woman seated in Western-influenced bodice and holding a golden cup and flask, all set within narrow gilt floral and wide orange borders, a nas'taliq ink inscription to the top reading *tasvir mastisa Calcutta* ('picture of a Calcutta Eurasian').
 3 3/4 x 2 1/2 in (9.5 x 6.4cm) image
\$3,000 - 5,000

As noted in the description of a closely related portrait in the Victoria & Albert Museum (IS.259-1952), the concept for this work "is adapted from the figure of 'Poetry' by Cornelius Jacobsz. Drebbel (1572-1634) after Hendrik Goltzius, from *The Liberal Arts*. The figure has been slightly modified and reversed, and was copied in this altered form several times by Mughal artists in the late 17th and 18th centuries." For another closely related portrait of a European courtesan in the Indian Office Library, see Archer & Falk, *Indian Miniatures*, 1980, p. 444, no. 326.



2063



2064

2064

RADHA AND KRISHNA

Kangra, late 19th century

Opaque watercolor and gold on paper; a forest landscape with Krishna playing a flute and accompanied by Radha carrying a golden tray, all set within a narrow foliate-patterned border, verso with a three-line Takri inscription and Lucknow Government School of Arts & Crafts exhibition label.

9 7/8 x 7 1/4 in (25.2 x 18.4cm) image

\$1,000 - 1,500

Compare with a closely related example in Ducrot, *Four Centuries of Rajput Painting*, Milan, 2009, no. P5, p. 214.

2065

TWO PREPARATORY DRAWINGS

Kangra or Guler, late 18th/early 19th century

Ink and faint color on paper; the first, an illustration of Krishna quelling the demon serpent Kaliya from the *Bhagavata Purana*; the second, a study for the *Gita Govinda* with Krishna gazing longingly at Radha in the forest.

9 1/2 x 7 3/4 in (24.1 x 19.7cm)

8 1/8 x 7 7/8 in. (20.6 x 20 cm)

\$2,000 - 3,000

Compare with a scene of Krishna dancing on the head of Kaliya in the Punjab Museum, see Khandalavala, *Pahari Miniature Paintings*, Bombay, 1958, no. 141.



2065

2066 - 2069

NO LOTS





**CHINESE WORKS
OF ART**

Lots 2070-2470

JADE AND HARDSTONE CARVINGS

PROPERTY FROM ANOTHER OWNER

2070

A WHITE JADE BANGLE

Of compressed ovoid form carved all around in a twisted rope pattern, the stone of pale greenish-white hue (crack through top of bangle).

3in (7.6cm) length across exterior

2 1/4in (5.8cm) width across interior

\$2,000 - 3,000

PROPERTY FROM A PRIVATE NORTHERN CALIFORNIA COLLECTION

2071

A PAIR OF GILT DECORATED SERPENTINE CIRCULAR PLAQUES

Late Qing/Republic period

The thinly sectioned plaques carved from stone of mottled, cloudy sea-foam green, intricately gilded to one side to depict elaborate riverside vistas and reversed by bird and flower vignettes featuring verdant and gnarled seasonal flora.

10in (25.4cm) diameter

\$2,000 - 3,000

PROPERTY FROM A PRIVATE WASHINGTON COLLECTOR

2072

A GROUP OF FIVE HARDSTONE CARVINGS

Including three belt hooks of similar curved shape terminating in dragon heads peering at undercut chilong lining the curved bodies (one mounted as a letter opener); the fourth an irregularly circular toggle reticulated as a leafy sprig of lingzhi fungus; the fifth a green gray carving of an archaic human figure drilled for suspension; all carved from stone of varied hues of white, green and gray.

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

\$2,500 - 4,000

PROPERTY FROM A PRIVATE SAN FRANCISCO COLLECTION

2073

A CARVED JADE FRUIT-FORM TOGGLE

Perhaps depicting lychee or a sort of melon, the three fruit of varied sizes suspended from an undercut leafy and vined branch segment, carved from stone of grayish white hue (chips).

2 3/4in (7cm) long

\$2,000 - 3,000

PROPERTY FROM A SAN FRANCISCO COLLECTION

2074

A JADE CARVING OF A YOUNG BOY

Late Qing dynasty

Standing dressed in a long robe and carrying a ruyi scepter in his hands, a circular tuft of hair centering the forehead of his smiling face, the pale greenish-white matrix showing opaque inclusions on the reverse; with simple dark wood rectangular display stand.

3in (7.6cm) height of boy

3 3/4in (9.5cm) height including wood stand

\$1,200 - 1,500

Provenance

circular green paper label printed *Sotheby's New York* and inscribed in ink 282/6 attached to the wood stand

2075

A JADE CARVING OF A RECUMBENT WATER BUFFALO

Qing dynasty

Posed with its horned head turned toward its left side, the tail delicately line incised, the four hooves and legs delineated in high relief on the underside, the pale greenish-white matrix marked with some russet-stained natural fissure lines and opaque straw-colored veins.

5in (12.7cm) long

\$3,000 - 5,000

Provenance

green paper circular label stamped *Sotheby's New York* glued to the underside

PROPERTY FROM VARIOUS OWNERS

2076

A GROUP OF THREE CARVED WHITE JADE PLAQUES

The first an oval-form plaque carved with a pair of facing chilong to both sides above circular reserves framing a scene probably depicting Su Wu herding a sheep near a pine tree and a five-character four-stanza poem; the second and third of rectangular form, one carved with a qilin and the characters *shou tian bai lu*, the other depicting Zhang Qian on a raft amid tempestuous waves on one side, reversed with a line of a poem reading *chengcha fanlang ru douniu*.

2 x 1 3/4 x 3/8in (5.1 x 4.5 x 0.9cm) dimensions of first

\$1,000 - 1,500



2070



2071



2072



2073



2074



2075



2076

2077

A GROUP OF SIX SMALL WHITE JADE CARVINGS

Comprising one mushroom group (stem chipped); four leafy melon groups; the sixth a rounded triangular-form toggle with russet patches to one side and carved in relief with a mouse and a split-tailed chilong. *2 x 1 7/8 x 7/8in (5.1 x 4.8 x 2.3cm) dimensions of largest*

\$1,000 - 1,500

2078

A GROUP OF FIVE JADE AND HARDSTONE PLAQUES

Late Qing/Republic period

Including two reticulated circular plaques: one decorated with the Hehe Twins surrounded by bats, lotus, and coins, the other centered with an inscribed coin, surrounded by auspicious fruits, a bat, and a ruyi scepter within a carefully rounded frame; the third a white jade carving of four intertwined chilong; the fourth a white jade *fu* character plaque; the fifth a rectangular hardstone plaque with colorful overlay flower design formed with jadeite and other hardstones.

2 5/16in (5.9cm) diameter of first circular plaque

\$1,200 - 1,800

2079

A GROUP OF EIGHT JADE DECORATIONS

Qing dynasty and later

Including two white jade hairpins each with openwork finial of either melons and butterfly, or lingzhi and birds; the third a butterfly-form hairpin constructed with gilt metal, delicately carved spinach jade wings and orchid flowers overlaid with tiny white pearls; two pairs of white jade earrings; and a string of white jade carvings of the twelve zodiac figures each separated with black beads.

4 7/8in (12.5cm) length of longer white jade hairpin

\$2,000 - 3,000

2080

A GROUP OF ELEVEN SMALL JADE CARVINGS

Including four plaques: one carved as a vase containing flowers and auspicious objects, the second a bean group with leaves and tendrils, the third depicting lotus, the fourth featuring a lion dog and lotus flower; three models of young boy holding lotus branch; three seals, each with an animal finial; the last a seal surmounted with a reclining boy (some with chips).

3 x 1 1/4in (7.7 x 3.2cm) dimensions of first plaque

\$1,000 - 1,500

2081

A GROUP OF TEN SMALL JADE CARVINGS

Including two recumbent horses; two similarly carved models, each featuring a monkey riding a horse; the fifth depicting a lion with a 'brocade' ball and a cub clinging to its back; four animal figures, including a cat group, a ram group, a Mandarin duck, and a goose holding a lingzhi sprig in its beak respectively; the tenth a jadeite carvings of two egrets, the russet portion of the stone carved as a leafy flower branch (some with chips); *together with* a white glass monkey holding a large peach. [11]

2 1/4in (5.7cm) length of largest carving

\$1,000 - 1,500

2082

A GROUP OF FIVE WHITE JADE AMULETS

Including two of ruyi head-form: one with reticulated design of bats, fish, and a chime, the other carved with a boy holding a *shuangxi* banner and *tianbao jiu* characters; the third plaque carved as a butterfly beneath a flower; the fourth depicting a dragon fish facing a smaller dragon; the last a rectangular amulet reticulated with two opposing dragons flanking a panel carved with a stag under a pine to one side and the characters *fushou yongchang* characters to the verso.

3 1/8in (8cm) length of rectangular plaque

\$1,200 - 1,800



2077



2078



2079



2080



2081



2082

2083

TWO JADE FIGURAL CARVINGS

The first a pale greenish-white jade figure of Shakyamuni seated as an ascetic, copied after a Yuan period prototype, posed with his arms resting on his upright left knee, the leg and right arm undercut; the second a charming study of the young Liu Hai holding a reticulated string with cash as he stands on the back of his tree-legged toad, the pale olive green stone marked with prominent veins of pale to dark brown hue.

2 7/8 and 3 3/4in (7.3 and 9.5cm) high

\$1,000 - 1,500

2084

A GROUP OF SIX SMALL JADE CARVINGS

Including two pale greenish-white jade bangles carved in a twisted rope pattern; the second a mottled green jadeite toroid bangle marked with cloudy white inclusions and patches of dark leaf green hue; the fourth a pale greenish-white jade circular box of compressed globular form raised on a neatly carved foot ring, the conforming convex cover showing pale russet and cloudy white patches; the fifth a reticulated greenish-white jade oval plaque reticulated on both sides as a vase filled with flowers, with loose ring handles and inscribed on each side *chang ming fu gui*; the sixth, a mottled gray jade circular pendant reticulated with dragons and a bat along the exterior edge, the interior bi disc surrounding a movable quatrefoil roundel (losses to roundel); *together with* striated agate toggle carved and undercut as a quail holding in its beak a lotus stem. [7]

3 3/8in (8.5cm) outside diameter of jadeite bangle

\$2,000 - 3,000

2085

TWO MOTTLED GREEN AND WHITE JADEITE BANGLES

The first of simple toroid form displaying tiny patches and veins of brilliant leaf-green in a matrix filled with cloudy white inclusions and a single patch of pale yellow hue; the second carved in high relief with a dragon chasing a flaming pearl worked from bright green veins and tiny gray patches in the icy white matrix, the upright interior wall also line-incised with cloud patterns

2 7/8 and 2 3/4in (7.3 and 7cm) exterior diameters

2 and 2 1/8in (5.2 and 5.4cm) interior diameters

\$3,000 - 5,000

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

2086

TWO JADEITE SADDLE RINGS

Each carved with a curving oval 'saddle' using the most vivid green veins of the matrix, the ring beneath the longer saddle size showing a transparent gray-green matrix, the other showing a more brilliant contrast of icy white and pale green in the ring section.

7/8th and 13/16in (2.4 and 2.2cm) high

\$1,000 - 2,000

PROPERTY FROM A NORTHERN CALIFORNIAN GENTLEMAN

2087

TWO SMALL JADE CARVINGS

Qing dynasty and later

The first presenting a fu lion holding a ribboned ball with its front paws, and a playful cub crawling over its back, the details skillfully rendered with incised lines, the stone of gray and white coloration; the second carved in high relief and openwork, depicting a water caltrop with leafy flowers and a bat, the white stone with a faint celadon tinge exhibiting limited russet inclusions.

1 3/16 x 1 1/8 x 7/8in (3.1 x 2.9 x 2.3cm) and 1 3/4 x 1 3/8 x 5/8in

(4.5 x 3.5 x 1.5cm)

\$1,500 - 2,500

PROPERTY FROM A LADY

2088

A GROUP OF FOUR JADE AND HARDSTONE CARVINGS

Including two undecorated archer's rings, one carved from lavender jadeite mottled with off-white, pale apple-green inclusions and fissure lines, the second a pale yellowish green hardstone ring marked with darker color specks; two children's jadeite bangles, one of translucent pale green with varied shades, the second of predominant icy-white material.

2 1/16in (5.2ccm) outer diameter and

1 1/2in (3.8cm) inner diameter of the green jadeite bangle

\$1,500 - 2,500

Provenance

private collection formed over the past 50 years

PROPERTY FROM A WEST COAST COLLECTION

2089

A GROUP OF THREE LARGE JADE BI DISCS

All three of standard thin section centered by a circular aperture, two unadorned and the third shallowly incised in archaic zoomorphic and repeating geometric motifs, all carved from stones of varied brown to dark green hue.

6 7/8 to 11in (17.5 to 28cm) diameter

\$1,000 - 1,500



2083



2084



2085



2086



2087



2088



2089

2090

A GROUP OF FIFTEEN MINIATURE RETICULATED JADE AND HARDSTONE PLAQUES

Most carved to one side for attachment to another surface and including three floral button plaques of similar hexagonal shape, two with six-petal flowers and the third with a begonia blossom center; six decorated with birds or bats; three with Buddha's hand citrons; the three remaining plaques depicting a peony spray, a shou character and a chime amid leafy tendrils (some with minor chips).

1 1/4 to 2 1/8in (3.1 to 5.3cm) long

\$1,000 - 1,500

2091

A GROUP OF RETICULATED JADE AND HARDSTONE TWO-SECTION BUCKLES AND MINIATURE DECORATIVE PLAQUES

The six thinly sectioned buckles each in two parts, four with floral decoration and two of butterfly shape (some assembled); twelve miniature plaques, each carved to one side for attachment to another surface that include two flower vases, five with flower or leaf motives, two auspicious peach branches, and three auspicious emblems; the last plaque carved to both sides as a ribboned chime. [19]

1 7/8in (4.8cm) length of largest buckle

\$1,200 - 1,800

2092

A GROUP OF FIVE ARCHAIC AND ARCHAIC STYLE JADE BI DISCS

The first a bi of medium sea-green hue and thin irregular section with a tapering loss to one side displaying opaque brown alteration, an oblique drill hole forming the center aperture; the second an extensively altered bi of uniform thin section carved in delicate relief to both sides with a dense field of hexagonal bosses and incised lines along the inner and outer edges (broken and re-stuck with losses); the third and fourth of similar mottled medium to dark sea-green hue, similarly carved on both sides with fields of silk worm coils and incised lines along the inner and outer edges (smaller with hairline crack, larger with large chip); the last of altered dark straw hue, carved in high relief with a chilong facing its tiny cub and reversed by a field of tiny raised silk worm coils (chipped).

5 5/8 to 2 1/2in (14.1 to 6.5cm) diameters

\$1,000 - 1,500

PROPERTY FROM VARIOUS OWNERS

2093

A CARVED ROCK CRYSTAL BRUSH WASHER

Late Qing/Republic period

Rendered as a gnarled hollow tree trunk adjoining an additional vessel rendered as the largest of the peaches blooming from a curving branch sheltering a phoenix, all carved in raised relief from a sea-foam green tinted layer of stone along one side, the remainder of the piece marked in veins of cloudy inclusions.

3in (7.6cm) height exclusive of stand

\$2,000 - 3,000

2094

A GROUP OF THREE JADE CARVINGS

The first carved with two cats playing with a butterfly (*maodie*), the matrix of celadon color with russet patches; the second carved with a goose holding a stalk in its mouth, the matrix of grayish celadon with russet inclusions; the third carved in the form of a belt hook with chilong, the stone of grayish celadon color.

2in (5cm) width of the largest

\$2,000 - 3,000

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

2095

TWO JADE PENDANT FRAGMENTS

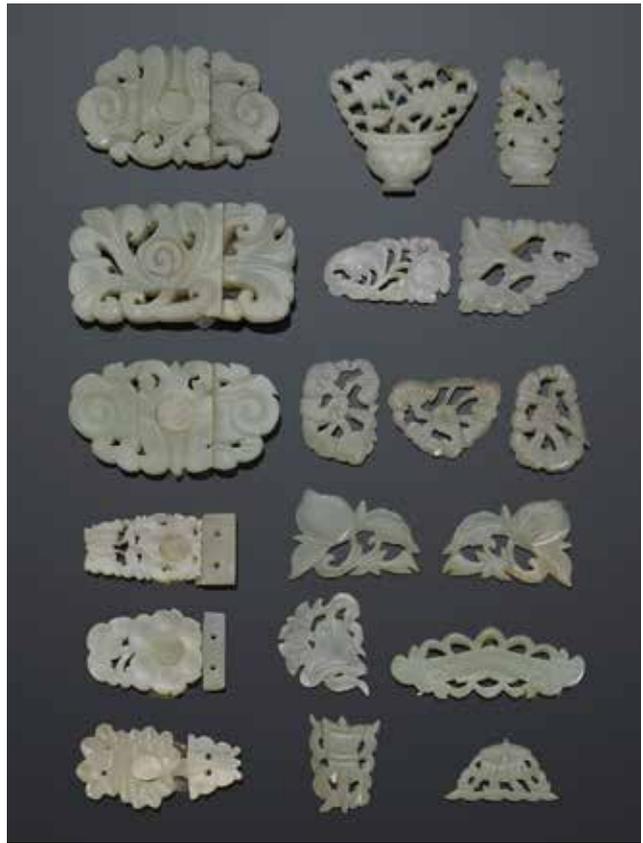
Each possibly sliced from the same rectangular pendant carved with scalloped edges and a pair of dragons facing a suspension hole above a vertical reserve, one reserve displaying a sage and boy servant carrying a flowering branch, the other reserve filled with a fourteen-character couplet in running script, the reverse of each plaque showing remains of curving saw marks (tiny chips to some edges).

2 1/2in (6cm) high

\$2,000 - 3,000



2090



2091



2092



2093



2094



2095

2096

A SMALL WHITE JADE FIGURE OF LIU HAI

18th/19th century

Depicted as a smiling boy raising a long string of cash over his right shoulder while his three-legged toad perches upon it, the details deeply undercut and the surfaces polished to a soft luster; the off-white matrix marked with some natural hairline fissures and tiny russet-stained veins along one side.

2 3/8in (6.2cm) high

\$1,000 - 1,500

2097

AN OVAL NEPHRITE PLAQUE WITH GOLDFISH DECORATION

Qing dynasty

Thinly sectioned and convex in form, possibly meant as a center plaque to a ruyi scepter with three goldfish swimming amid water weeds carved in delicate raised relief across the highly polished front, the concave reverse cut with four drilled loops for fastening to another surface, the pale gray-green matrix displaying a natural surface fissure and cloudy white inclusions.

4 3/8in (11.2cm) high

\$2,000 - 3,000

PROPERTY FROM VARIOUS OWNERS

2098

TWO ARCHAISTIC HARDSTONE CARVINGS

The first imitating a Neolithic cong with circular drill hole through the center, the four extruding corners carved and incised with two masks arranged one above the other, the opaque matrix of dark yellow-brown hue with natural fissure lines; the second a massive but thinly sectioned ring of mottled black and white hue, the gentle convex faces carved in relief with diagonal recesses (rough rim).

2 1/4in (5.8cm) height of cong

10in (25.5cm) diameter of ring

\$800 - 1,200

2099

TWO RETICULATED JADE CIRCULAR PLAQUES

The first of off-white hue, undercut and incised on each side as a parrot nesting amid a basket filled with lotus flowers, now attached with metal rings at the base to a jadeite teardrop pendant and above on a silk cord with various other bone and glass beads to form a necklace; the second of spinach jade, finished on both sides with fish swimming in waves that frame a movable roundel reticulated as a shou medallion.

2 and 2 1/8in (5 and 5.5cm) diameters

\$1,000 - 1,500

2100

TWO RETICULATED HARDSTONE PLAQUES

The first of translucent golden brown agate, undercut and incised on both sides with the identical design of a crested bird with long scrolling tail feathers arching over its head, the stone shaded from pale to dark golden brown at the top of the plaque; the second of translucent lavender-blue chalcedony, carved to both sides as a chilong crawling atop an oval-sectioned bi, its tail passing through the center aperture and a squirrel crawling beneath it, the stone marked with lacy white patches and natural depressions.

2 1/8in (5.5cm) height of each plaque

\$1,500 - 2,000

2101

A SMALL WHITE JADE CENSER AND COVER

Of elongated quadrilobate form and well-hollowed with rounded surfaces raised on four cabriole legs, loose rings hanging from the loop handles topped by animal heads at each end, the conforming cover reticulated with a recumbent dragon that forms the finial, the matrix of translucent creamy white hue showing an opaque vein through one of the legs; with fitted wood display stand.

3 7/8in (9.7cm) length across handles

4in (10cm) height overall including wood stand

\$5,000 - 7,000

2102

A GROUP OF FIVE JADE PLAQUES OF RUYI LAPPET FORM

The first of icy white with pale green veins worked on both sides as a stylized butterfly, inscribed with the characters *fu gui chang ming* (chipped); the second of mottled greenish-white and russet, line-incised on one side with a peach branch and on the other with a lotus flower (chipped); the third of mottled blue-green hue, incised on both sides with flowering branches; the fourth of pale gray-green lock shape, deeply undercut and finished on both sides with bats separated by an endless knot; the fifth of mottled green and white lock shape, summarily incised with a sun, fish and waves reversed by the characters *yong bao* (chipped).

2 3/4 to 4in (7 to 10cm) wide

\$800 - 1,200

2103

A GROUP OF EIGHT SMALL JADE CARVINGS

Including two carved as mushroom groups; one plaque in the form of leafy beans; the fourth carved as a lotus pod and a bird; the fifth a small belt hook with a dragon head facing a cicada; the sixth a toggle worked as a leafy melon group and decorated with a bug; the seventh an openwork plaque carved with a double happiness character beneath a butterfly; the last a small animal group.

2 3/4 x 1 1/2in (7 x 3.8cm) the double happiness plaque

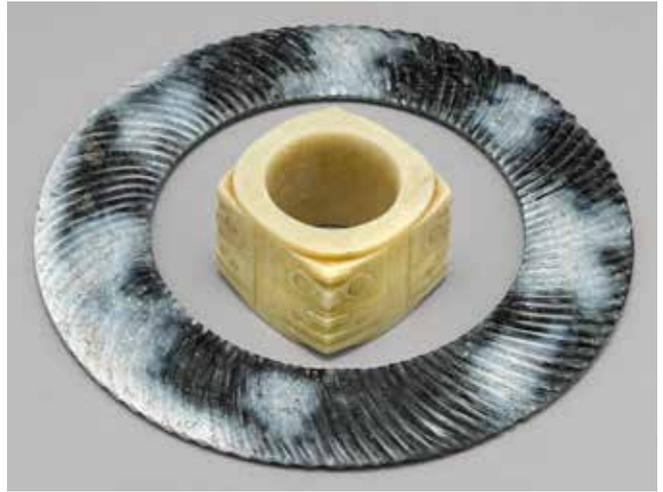
\$1,000 - 1,500



2096



2097



2098



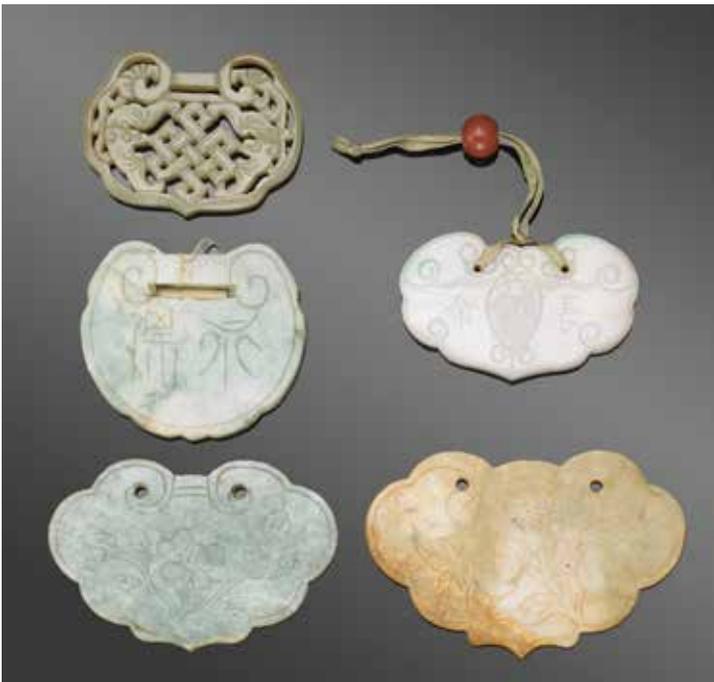
2099



2100



2101



2102



2103

PROPERTY FROM A CALIFORNIA INSTITUTION

2104

A CARVED ROCK CRYSTAL FIGURE OF GUANYIN

Late Qing/Republic period

The Goddess of Mercy carved standing with her hair falling in two knots over the sloping shoulders, the hands clasped in front of the chest and holding a rosary, the long layered robe flowing out to the side.

13 1/2in (34.3cm) high

\$4,000 - 6,000

Provenance

acquired in 1966 as per acquisition number 1966.404

PROPERTY FROM ANOTHER OWNER

2105

A PAIR OF CELADON JADE INCENSE HOLDERS WITH SPINACH JADE STANDS AND COVERS

Each cylindrical tube of pale gray-green hue carved in high relief and perforated in places with mirror images of two scholars walking amid dense vegetation on a mountain pathway dotted with pavilions and pagodas; each domed cover and reticulated six-footed stand separately carved from well-matched pieces of mottled dark green jade.

11 1/2in (29.2cm) high

\$8,000 - 12,000

PROPERTY FROM THE LOUIS AND EVELYNE BLAU COLLECTION

2106

A SOAPSTONE CARVING DEPICTING LAN CAIHE

Late Qing/Republic period

One of the Eight Immortals, shown holding a basket of flowers in one hand and a bamboo pole scythe in the other while standing between a boy attendant with a peach and the crane of longevity (tiny chips, repairs); now mounted within a gilt-finished electric lamp base.

10 1/2in (26.6cm) height of soapstone

\$1,000 - 2,000

PROPERTY FROM A BAY AREA FAMILY COLLECTION

2107

AN IMPRESSIVE LARGE SPINACH JADE BOULDER

18th/19th century

Of vertical profile, the massive ovoid form boulder skillfully and extensively carved with a continuous scene depicting a remote mountainous setting for scholar viewing the scenery while seated in an open hut by a cliff surrounded by pine and wutong trees, another bearded figure crossing a bridge above a meandering river and the reverse exhibiting an auspicious deer running towards a pine and a crane in flight; the olive toned green matrix cast with patches of russet inclusions.

15 1/2in (39.4cm) high

\$15,000 - 25,000

Among jade carvings, carved boulders represent a landscape microcosm where the owner can visualize meandering through its paths and sitting in its pavilions to contemplate nature. This example is an unusually large and finely executed carving for its date. The high relief and undercutting of details can be related to carvings of the Qianlong period, as exhibited by the imperial spinach green jade 'tiger hunt' plaque and the inscribed spinach jade 'Xianglu Feng' brush pot from the Harold E. Stack collection, sold in Bonhams, Hong Kong, 24 November 2012, lots 204 and 208. See also a comparable celadon jade boulder of slightly smaller size illustrated in Robert Kleiner, *Chinese Jades from the Collection of Alan and Simone Hartman* Hong Kong, 1996, plate 128.

PROPERTY FROM THE EMMANUEL GRAN FAMILY COLLECTION

2108

A GROUP OF SIX SMALL JADE CARVINGS

18th century and later

Including a seated horse (chipped); a carp-shaped toggle (chip); the third an ingot-shaped paperweight (chip); the fourth a handscroll fastener carved as a belt hook with dragon head; the fifth a mottled jadeite hairpin of curving shape; the last a mottled jadeite toroid ring.

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

1 1/4in (3.1cm) diameter of toroid ring

\$2,000 - 3,000

2109

A GROUP OF THREE CARVED JADE DECORATIONS

18th/19th century

The first an oval-shaped libation cup with archaic double-ear handles, leiwen bands incised along the front of each handle and below the rim, the recessed base carved with two characters reading *zhi bao*; the second an oval-sectioned brush pot carved in high relief with a phoenix, bamboo branches and faceted rocks (minor chips); the third a reticulated plaque of three intersecting circles with butterflies facing the character *xi*, the plaque now set into the cover of a hardwood box.

3in (7.6cm) height of brush pot

3 7/8in (9.8cm) length of reticulated plaque

\$1,000 - 1,500

PROPERTY FROM VARIOUS OWNERS

2110

A NEPHRITE ARCHAISTIC MYTHICAL BEAST AND LINGZHI GROUP

Possibly a qilin, depicted recumbent and grasping in its mouth a branch of lingzhi fungus that extends across its back, its horns and ears flattened against its head, accompanied by a pup that turns its head affectionately towards the elder; of translucent gray-green hue with a pale russet fissure line to the bifurcated tail and another pale white fissure line to the snout.

5 1/2in (13.9cm) long

\$3,000 - 4,000

Purchased

Bonhams & Butterfields, San Francisco, sale 20037, 2 October 2012, lot 1363



2104



2105



2106



2107



2108



2110



2109

2111

A JADE, HARDSTONE AND SILVERED METAL HAND MIRROR
Late Qing/Republic period

The chased metal back centered with an off-white oval jade plaque of convex form carved with Shoulao holding the peach of immortality while standing beneath a towering pine tree and surrounded by jadeite and other colored stone cabochons of uneven contour, the attached handle a pale greenish-white jade belt hook with summarily carved dragon head hook facing a chilong grasping in its jaws a lingzhi fungus branch deeply undercut from the curving handle reversed by an oval button (button edges polished).

9in (22.8cm) length overall

\$1,500 - 2,500

2112

A CARVED JADE TOGGLE

Of thin irregularly ovoid section, carved in shallow raised relief in a ground of raised bosses and ridges to depict a tasseled conch, the stone of greenish gray hue, now drilled on top and bottom for attachment to a larger object or possibly for use as a snuff bottle.

3 1/4in (8.2cm) high

\$1,200 - 1,800

2113

A WHITE JADE RECTANGULAR PENDANT

Zigang mark

Carefully carved and undercut with panels of facing dragons above and below the central relief of Ni Zan watching as his two servants wash a wutong tree; the reverse with cursive calligraphy bearing the signature *Zigang*; the stone displaying a faint greenish cast and a pale yellow patch at one lower corner.

2 3/8in (6cm) long

\$2,500 - 3,500

The scene of the painter watching as his servants wash a wutong tree also appears on cinnabar lacquer boxes from the Qianlong period: see the example sold in Bonhams, Hong Kong, sale 16276, 4 December 2008, lot 224.

2114

TWO OVERLAY-DECORATED HARDSTONE AND SOAPSTONE TABLE SCREENS

Late Qing/Republic period

The first, a thinly-sectioned horizontal rectangular sea-foam colored plaque covered in the remains of flowers and rocks formed of semiprecious stone overlay, all mounted within a reticulated wood frame; the second, a circular plaque covered in soapstone, mother-of-pearl, and bone to depict two ladies in a garden setting, all enclosed in a reticulated soft wood frame of black hue (substantial losses to both).

4 1/4 x 5 3/4in (10.8 x 14.5cm) dimensions of first plaque exclusive of frame

\$800 - 1,200

2115

TWO CARVED JADE DECORATIONS

Late Qing/Republic period

The first an ovoid plaque of convex section, intricately reticulated in the Jin/Yuan style depicting waterfowl amid a lush profusion of lotus plants, the stone of russet tinged hue mottled with cloudy inclusions, strung to a necklace of hardstone beads of the same color; the second a pebble reticulated as a tangle of adult and juvenile monkeys vying for a leafy peach, carved from stone of dark brown and celadon hue.

3 1/4in (8.2cm) height of first exclusive of necklace

2 1/2in (6.4cm) height of second

\$800 - 1,200

2116

A GROUP OF FOUR JADEITE BANGLES

All carved with flat interior edges and concave exteriors, three from stone of cloudy gray-lavender marked by veins of apple green, the fourth of more translucent hue flecked with patches of pine green.

2 3/4 to 2 7/8in (7 to 7.3cm) exterior diameters

\$1,000 - 1,500

2117

TWO JADEITE BANGLES

Both with flat interior edges and convex exterior edges, the stone of predominantly cloudy hue but marked in notable veins of apple green, one additionally bearing a prominent area of russet coloring.

2 7/8in (7.3cm) approximate exterior diameters of both

\$1,000 - 1,500

PROPERTY FROM THE COLLECTION OF WITTER BYNNER (1881-1968), PURCHASED IN CHINA IN 1917-1920

2118

A JADE RECTANGULAR SECTIONED BELT BUCKLE

Qing dynasty

Of thin, irregularly rectangular section surrounded by unevenly but smoothly polished edges and reversed by a circular nodule and rectangular loop, the stone whorled in hues of russet and gray highlighted by cloudy veins.

3 1/8in (8cm) long

\$1,500 - 2,500



2111



2112



2113



2114



2115



2116



2117



2118

2119

TWO JADE BELT HOOKS

The first of off-white hue with dragon-head hook facing a curving spatulate handle with recessed corners at the base and reversed by a circular button; the second of mottled brown and gray matrix, carved with an undercut transverse band across the handle opposite the dragon head and reversed by a circular button (both with minor chips).
2 3/4 and 3in (7 and 7.6cm) long

\$1,000 - 1,500

2120

TWO CARVED JADE BELT BUCKLES

Late Qing/Republic period

The first terminating in a gnarled lingzhi fungus head and adorned in an undercut and reticulated growth of similar fungi, carved from nephrite of black and gray hue; the second jadeite, carved in ruyi scepter shape, the orange outer layer of the stone incised from the yellowish gray body beneath in raised relief bat and shou medallion patterns.

3 3/4in (9.5cm) length of the first and longer

\$1,500 - 2,500

2121

TWO GRAY JADE BELT HOOKS

Qing dynasty

The first of richly mottled gray and white with patches of russet stain, the dragon head hook carefully modeled with drill holes through the jaw and the curving handle of spatulate form thinly sectioned as it arches above the oval button, the second of sea-green hue with cloudy white inclusions and russet patches, a deeply undercut dragon cub facing the wide dragon head hook on the thinly sectioned handle with blunted tip and rounded button on the reverse (minor chip).

4 5/8 and 4 1/2in (11.8 and 11.5cm) long

\$2,000 - 3,000

2122

A GROUP OF THREE AGATE BUCKLES

Late Qing/Republic period

All of roughly similar curving form terminating in dragon heads and reversed by circular nodules: one adorned by a raised relief peach branch, one covered in a stylized reticulated mass of fruiting and blooming prunus, and one undecorated; the stone of varied hues of translucent gray, russet, and small areas of calcified white.

3 1/4in (8.2cm) length of second and largest

\$1,200 - 1,800

2123

A GROUP OF THREE CLOTHING ACCESSORIES

Late Qing/Republic period

The first a cast bronze belt hook, the curving section terminating in a dragon head and ridged down the middle; the second an agate belt hook, carved with what may be a praying mantis head facing a pine green cicada or other insect along the spine; the third possibly a belt buckle or pendant formed of a reticulated chilong standing atop an ovoid loop, carved from pale grayish-white nephrite grayish hue retaining a layer of russet 'skin.'

3in (7.6cm) diameter of first and longest

\$2,000 - 3,000

2124^Y Ⓢ

A GROUP OF FOUR BELT BUCKLES

Late Qing dynasty

The first carved bamboo in curving section terminating in a horse-head form hook peering at a smaller horse and three monkeys amid reticulated rockery reversed by a circular nodule; the second rock crystal, rendered in simple curving section terminating in a lingzhi fungus head and reversed by a raised nodule (drilled, chipped); the third an ivory example terminating in a grinning dragon head; the fourth mother of pearl, terminating in an archaic beast head peering at an undercut and reticulated curving chilong and reversed by an ovoid nodule (losses).

3 3/4in (9.5cm) length of the first and longest

\$1,200 - 1,800

This lot has been in the United States since December 28, 1973.

2125

A GROUP OF THREE LARGE ARCHAISTIC JADE BUCKLES

Late Qing/Republic period

The first terminating in a grinning dragon head peering at repeating scroll designs along the body and reversed by an ovoid nodule, the stone of grayish white hue; the second terminating in a one-horned dragon head staring at the raised relief chilong lining the concave body reversed by a circular nodule, the stone of gray green hue marked by notable cloudy inclusions; the third of longer flatter section terminating at one end in a dragon head hook and the other in a vaguely aquatic smiling face, reversed by an ovoid nodule, the stone of mottled hues of gray and russet.

6in (15.2cm) length of third and longest

\$2,000 - 3,000

2126

A GROUP OF THREE JADE BELT HOOKS

Each carved with a swelling spatulate handle: the first of mottled russet hue with a dragon head (chip); the second of mottled russet and greenish-white displaying a phoenix head; the third of mottled gray-green displaying a horse head.

2 3/4 to 3 3/8in (7 to 8.5cm) long

\$1,200 - 1,800



2119



2120



2121



2122



2123



2124



2125



2126

PROPERTY FROM A CALIFORNIA COLLECTOR

2127

AN ARCHAISTIC JADE SEGMENTED BI DISC

Based on Warring States prototypes and comprising three arching sections of identical size and decoration, each centered with an animal mask set amid spiral scrolls, the mask formed from a cross-hatched vertical rib separating two circular eyes below horizontally curving brows with incised lines below a crest incised with scales, the tips to each segment finished with notches and drill holes, the drill holes now tied together with string.

5 1/2in (14cm) diameter

4 3/4in (12cm) maximum width of each segment

\$5,000 - 8,000

PROPERTY FROM THE XANADU GALLERY, SAN FRANCISCO, CALIFORNIA

2128

A ROCK CRYSTAL VASE

Surmounted by a fitted lid and carved of flattened baluster section adorned by a raised relief chilong encircling the shoulder and reversed by undercut sprigs of lingzhi fungi supporting and blooming from the foot rim.

5 1/4in (13.3cm) high

\$1,500 - 2,000

PROPERTY FROM A NEW YORK COLLECTOR

2129

A CARVED LAPIS MOUNTAIN

Of irregular triangular profile, carved on both sides to depict numerous levels of pavilions and temples amid craggy pine-covered peaks, the top of one side bearing the traces of a gilt-inscribed imperial ode to Qingluan Peak, the stone of deep blue hue whorled in veins of cloudy inclusions.

7 7/8in (20cm) high

\$1,500 - 2,500

PROPERTY FROM THE EMMANUEL GRAN FAMILY COLLECTION

2130

A GROUP OF EIGHT JADE AND HARDSTONE CARVINGS 18th century and later

The jades including a deeply undercut toggle in the form of a bird and lotus resting on a scallop shell; a miniature duck with lotus stem swimming on a larger lotus leaf; a small brush bath in the shape of a lotus leaf; a thinly sectioned oval pendant carved to both sides as two phoenix birds separated by a ribbon-tied flower head; a pendant in the form of a hollowed bell of trapezoidal form; a square-sectioned rock crystal seal; a reticulated brown hardstone finial in the form of egrets and water plants; and a malachite frog toggle with inlaid eyes.

1 3/4in (4.5cm) height of bell

1 7/8in (4.9cm) width of lotus leaf

\$1,200 - 1,800

PROPERTY FROM ANOTHER OWNER

2131

A SPINACH JADE COVERED BOX IN THE SHAPE OF AN ARCHAIC BRONZE FANG YI

Of rectangular section, hollowed out on the interior and carved in relief on the exterior with plaques of facing dragons above and below large taotie masks divided by vertical flanges at the center of each side and protruding at each corner, the base deeply recessed and the roof-shaped cover decorated *en suite* below a faceted knob finial (chips to side flanges).

10 3/8in (26.5cm) height of jade

11 1/2in (29cm) height including wood stand

\$3,000 - 4,000

This spinach jade container is based on bronze ceremonial covered wine vessels cast during the late Shang period: see, for example, the fang yi in the Asian Art Museum of San Francisco published in René-Yvon Lefebvre d'Argencé, *Bronze Vessels of Ancient China in the Avery Brundage Collection*, 1977, pp. 50-51.

PROPERTY FROM A PROMINENT SAN FRANCISCO COLLECTOR

2132

A GROUP OF THREE JADE PLAQUES AND TWO FINGERNAIL GUARDS

The jade, 19th century

The first two of ovoid form incised in shallow raised relief, one depicting Magu bringing peaches in a curving boat beneath a pine tree and one depicting two wizened elders within a rocky setting, both carved from stone of mottled whitish hue and mounted within silvered metal and polychrome enamel filigree frames supporting modern mirrors on the reverse; the third an ovoid jadeite plaque of 'moss and snow' hues shallowly carved to depict two facing dragons surrounding a shou medallion mounted within a metal belt buckle; the two fingernail guards each formed of metal filigree supporting semiprecious stone cabochons, one with polychrome enameled highlights.

4 3/8in (11.2cm) length of longer plaque

\$1,200 - 1,800

2133

A CARVED JADE BELT BUCKLE AND A COLLECTION OF JADEITE BUTTONS

Late Qing dynasty

The buckle of thinly sectioned ovoid shape formed of two linked halves reticulated to depict the Hehe twins, carved from stone of whitish gray hue; the small jadeite of varied hues of whorled sea-foam and apple green marked in veins of white inclusions, cut in small thin shards finished in varied figural, animal, and floral shapes. [lot]

2 3/4in (7cm) long

\$1,000 - 1,500

Due to the large number of items in this lot, condition reports and photographs of individual items will not be available.



2127



2128



2129



2130



2131



2132



2133

WORKS OF ART

PROPERTY FROM VARIOUS OWNERS

2134

TWO SILVER VESSELS WITH JADE AND COLORED STONE INSETS

The larger a tall ewer with a greenish-white jade duck forming the finial to the cover, a similarly colored jade belt hook with intricately undercut dragon decoration mounted to the handle and two off white oval jade plaques on the body, one carved with a finger citron branch and the other with a vase filled of peony flowers; the second a moon flask with a green and white jadeite bead from a mandarin necklace or hat forming the finial to the cover, the elaborately chased metal body with applied dragons and animal head handles grasping loose rings also mounted on both faces with off-white jade circular plaques reticulated as crossed ruyi scepters combined with the characters possibly reading *wan shi* and *ji xiang*, the surfaces also enlivened with colored stone insets.

12 and 8 3/4in (30.5 and 22cm) height of vessels and covers

13 1/4 and 10 1/4in (33.6 and 26cm) height including wood display stands

\$3,500 - 5,000

2135

A GROUP OF EIGHT CHINESE AND TWO BURMESE SILVER CONTAINERS

19th/20th century

Now assembled as a betel nut set, consisting of a low tray raised on three short supports and finely engraved with animal reserves on a geometric ground, stamped *Qing Yun*; a leaf-holder, octagonal bowl and three octagonal boxes of graduated size, each with repoussé figural reserves and incised *Guang Yuan Xing*; two smaller boxes with repoussé floral or aquatic decoration, one stamped *Chen Lizhen* [the other illegible]; and two circular Burmese repoussé boxes of graduated size (minor wear).

8 3/4in (22.3cm) length of tray

\$1,000 - 1,500

PROPERTY FROM A PRIVATE SAN FRANCISCO COLLECTION

2136

A JADE OVERLAY LACQUER AND HARDWOOD HANGING PANEL **Republic period with Qing dynasty elements**

Of tall rectangular section, the red lacquer ground supporting four rows of five small nephrite or other hardstone carvings of predominantly gray or whitish hue depicting varied subject matter including figures, vessels, plants and animals.

42 1/2in (108cm) high

\$6,000 - 8,000

Provenance

by repute, acquired from the Mody Estate before 1950, thenceforth by descent to the current owner

PROPERTY FROM ANOTHER OWNER

2137

A GILT SILVER LIDDED MOON FLASK **Qianlong Mark**

The slightly convex body of flattened ovoid shape below a waisted neck flanked by beast-head handles suspending separately cast rings topped with a reticulated lid of irregularly ovoid shape, all supported on a waisted rectangular foot; the exterior surfaces covered in elaborate ornamentation to include numerous movable and separately cast dragons held in place by lush vine and lotus filigree, intricate chased cloud patterns, raised relief wave patterns, ruyi lappet bands and semi-precious stone cabochons accenting the dragon panels and set within silver and gilt banded edges of the body; the underside of the recessed foot bearing the *six-character mark* in a rectangular cartouche highlighted with gilt.

11in (28cm) high

\$8,000 - 12,000

PROPERTY FROM THE EMMANUEL GRAN FAMILY COLLECTION

2138

A GROUP OF WOOD DECORATIONS

Late Qing/Republic period

Including a polychrome lacquered wood figure of Lu Dongbin; a large square-sectioned wood seal, circular tally and bamboo brush rest, each inscribed with calligraphy; the fifth a wood handle with carved decoration; the sixth a small hardwood quatrelobed box with replacement cover; and the seventh a four-panel mixed wood table screen with applied jade and carnelian plaques (most with age cracks, wear). [7]

14 3/8 x 20 1/2in (36.5 x 52cm) the table screen

\$1,000 - 1,500

PROPERTY FROM A CALIFORNIA COLLECTOR

2139

A GROUP OF SCHOLAR'S DESK OBJECTS

Ming dynasty and later

Including a Longquan celadon brush rest in the shape of a miniature table screen with reticulated body fronting a pair of cylindrical holders for brushes; the second, a rootwood paper weight of irregular oval silhouette, deeply undercut with pine boughs issuing from a gnarled trunk with three hollowed apertures across the top; the third, a miniature duan inkstone of thin, irregular section, carved in high relief with a dragon's body forming two wells and the vapor issuing from its mouth surrounding oval olive green 'eye' in the matrix that forms a precious pearl, with hardwood box; the fourth a zitan brush rest of elongated trefoil section, a scalloped edge finishing each projecting flange and one face incised in clerical script with a twelve-character inscription, the cyclical date *wu-yin* and the signature possibly reading *Baiding*; together with a Japanese silver whistle with reticulated bridge imitating a European boatswain's pipe, with wood and silver carrying case and tomobako inscribed *koi-sei ginyaku*. [5]

2 1/8 to 8in (5.5 to 20.3cm) long

\$3,000 - 5,000



2134



2135



2136



2137



2138



2139

PROPERTY FROM VARIOUS OWNERS

2140^Y ^Φ

AN IVORY RECTANGULAR PLAQUE MOUNTED IN A WOOD TABLE SCREEN

The plaque 19th century

Of rectangular form with a cusped recess cut to the center base, carved in high relief with deep undercutting to one side forming three tiers of figural reserves reversed by a mountain landscape incised to the flat surface and tinted with black pigment (age crack, possible repairs to edges); the plaque now mounted within a burlwood surround in a dark wood frame with matching rectangular base raised on corner feet that form a table screen.

12 1/4 x 4in (31.7 x 10cm) ivory plaque

19 3/4in (50cm) height of table screen

\$1,000 - 1,500

This lot has been in the United States since the 1930s.

2141

A MANCHU OFFICIAL'S SINGLE-EYE PEACOCK FEATHER PLUME, LINGZHI

Late Qing/Republic period

Constructed to be worn by officials of the first six ranks from black horsehair that covers two peacock feathers on the interior, each with a single eye; with original yellow paper cover and cloth covered presentation box.

14 1/4in (35.2cm) overall length of lingzhi

\$1,000 - 2,000

2142

A STRING OF 108 AMBER BEADS FROM A MANDARIN NECKLACE

The beads of slightly varying sizes, ranging in color from translucent dark gold to honey brown, five of the beads now separated from the worn silk string.

3/8 to 1/2in (9 to 12mm) high

1/2in (12mm) average diameter

\$2,000 - 3,000

PROPERTY FROM A PROMINENT SAN FRANCISCO COLLECTOR

2142A

A GROUP OF PENDANTS OF AMBER AND OTHER MATERIALS

Four formed as an irregularly ovoid or compressed globular toggle strung to a silk tassel between two smaller turquoise or amber colored beads, the fifth of cube shape within silver mounts; the material of varied whorled shades of yellow and russet hues in some cases marked by notable natural inclusions.

2in (5cm) approximate diameter of largest toggle

\$1,000 - 1,500

PROPERTY FROM VARIOUS OWNERS

2143

A CARVED HARDWOOD WRIST REST

Deeply undercut as twigs of flowering prunus issuing from a slender branch to cover the gnarled trunk on the curving exterior and interior, the knots on the main trunk also deeply undercut.

7 3/4in (19.5cm) long

\$1,200 - 1,800

2144

A HARDWOOD AND METAL SCALE AND WEIGHT SET

Including an elaborate iron balance apparatus consisting of two plates strung from a hinged and jointed spine attachable via a small rectangular perforation to a multi-drawer lockable wooden box formed by lumber figured in grain of elaborate whorl, now enclosing several rectangular metal alloy weights inscribed in varied 'catty' or 'tael' (*jīn*, *liang*) weight increments.

27 3/4in (70.5cm) height of apparatus mounted into box

\$1,000 - 1,500

PROPERTY FROM THE EMMANUEL GRAN FAMILY COLLECTION

2145

A GROUP OF BOXWOOD CARVINGS

19th century

Including two standing figures of dancers on carved wood stands; the third a reticulated finial displaying two of the Eight Immortals; the fourth a rectangular display stand with reticulated decoration; the fifth a lacquered wood seal ink case with fitted with two miniature boxwood seals; *together with* a pieced horn belt purse and a painted wood figure of a boy with lotus. [7]

7 1/4in (18.4cm) height of dancers on stands

\$1,000 - 1,500

PROPERTY FROM A PRIVATE OREGON COLLECTION

2146

A GROUP OF FOUR OPAQUE GLASS BOWLS WITH LOBED WALLS

Republic period

The first of oval silhouette, molded with a flared rim and eight lobes to the walls raised on a tall oval foot with slightly concave base (rim ground); and three bowls of the same circular silhouette in white, turquoise and pale sea green, each molded with a flared rim and seven lobes to the walls raised on a tall foot with recessed base, the green bowl incised with *China* on the base (rims also ground).

11 5/8in (29.5cm) length of first bowl

13 1/2in (34.2cm) diameter of white bowl

\$1,000 - 1,500

2147

A GROUP OF FIVE YELLOW GLASS BOWLS

The smallest, a pair of bowls with raised lotus plant decoration (chips); the third with opposing prunus and peony branches in raised relief; the fourth with raised relief dragon decoration; the fifth and largest of ogival form with a raised rim and without decoration, bearing a six-character *Qianlong* mark incised to the base.

4 3/8 to 11in (11 to 28cm) diameter

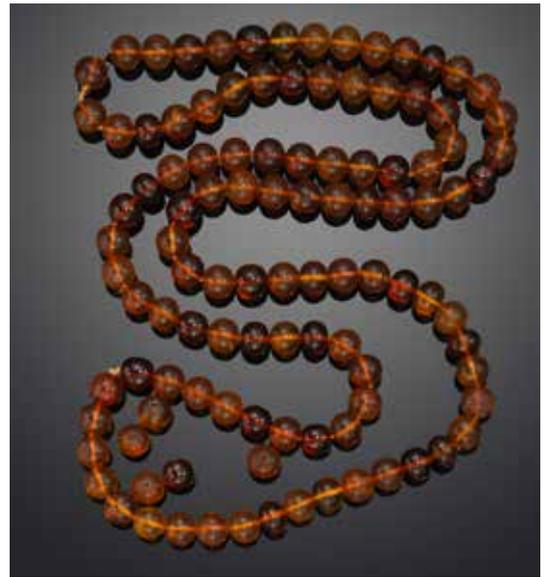
\$800 - 1,200



2140



2141



2142



2142A



2145



2143



2144



2146



2147

2148

A GROUP OF WHITE GLASS BOWLS WITH RED OVERLAY DECORATION

Republic period

The first of oval form with a flared rim, flower and bird decoration, with *China* scratched across the base; the second of quatrelobe form with seasonal blossoms on the exterior walls (chip, black flecks in well); the third of circular form with a flared rim and opposing prunus and peony decoration; the last in the form of a seven-petal flower with flowers and rocks on the conforming lobes (black flecks across the well).

10 1/2in (26.7cm) width of largest bowl

\$800 - 1,200

PROPERTY FROM THE XANADU GALLERY, SAN FRANCISCO

2149

A COBALT BLUE GLASS BOWL

18th/19th century

Formed with a wide, deep well and raised on a tall upright foot with a shallow recess across the base, the translucent matrix of deep blue color (surface abrasions).

6in (15.3cm) diameter

\$1,200 - 2,000

2150

TWO CARVED STONE BASINS

Late Qing dynasty

Each similarly formed with a raised band as the sole decoration on the inward-canted rim above conical walls ending in another raised band along the roughly finished base.

13 3/4 and 14in (35 and 35.5cm) diameters

\$800 - 1,200

PROPERTY FROM VARIOUS OWNERS

2151

AN ASSEMBLED GROUP OF YIXING POTTERY VESSELS

The first a water-coupe of lobed and compressed globular section, the sides displaying an incised prunus branch reversed by a calligraphic inscription, the clay of dark chocolate hue; the second a small lidded teapot of compressed pear shape bearing an incised *Mengchen* signature to the recessed base, the clay of lighter glossy russet hue; the third an unadorned small teapot of globular shape, the base bearing an incised inscription and signature *Wenxin*, potted in similar colored clay with a matte finish; the fourth a small teapot of very compressed circular shape bearing an inscription to the sides and a *four character maker's mark* to the flat base, potted in clay of similar color (lid damaged); and the fifth a small teapot adorned in white slip and surmounted by a fish form finial, the underside bearing a two character impressed *maker's mark*.

3 3/8in (8.5cm) height of third and tallest

\$1,800 - 2,500

2152

A TIXI LACQUER LOBED FOOD TRAY

16th/17th century

Its four lobes arranged within an oval silhouette with leaf scrolls and joined C-scrolls cut through alternating layers of black and red lacquer across the shallow curving well and exterior walls, the raised foot and flat exterior base finished in black lacquer, a worn chip on the foot pad revealing layers of clay and cloth beneath the lacquer surface (repaired, losses and age cracks).

1 3/4 x 14 x 10 3/4in (4.5 x 35 x 27.3cm)

\$4,000 - 5,000

2153

A SMALL TIXI LACQUER BOX

Ming dynasty

Formed as two identical parts, each of circular section and convex silhouette with facing spirals in a trefoil pattern carved through layers of red, black and yellow lacquer, the interior surfaces finished in black lacquer (repaired, retouched).

1 5/8in (4.2cm) diameter

\$1,000 - 1,500

2153A

A LARGE CARVED AND PIECED CORAL FIGURAL GROUP

Several sprigs of coral incised and assembled to depict the mischievous monkey Sun Wukong in a cave clutching a peach branch and peering above him to see the Three Stars of Happiness and two boy attendants standing atop a wide horizontal plinth amid churning clouds between two gnarled pine trees planted at either end, all supported by an intricately reticulated wood stand of prunus blossoms and lingzhi fungi (numerous elements restuck and restored).

18in (46cm) high including stand

\$12,000 - 15,000

Purchased

Bonhams, San Francisco, Asian Decorative Arts sale 20037, 2 October 2012, lot 1334

PROPERTY FROM THE ESTATE OF A PACIFIC NORTHWEST COLLECTOR

2154

A GILT LACQUERED WOOD FIGURE OF A THOUSAND ARM GUANYIN

Late Qing dynasty

Seated dhyanasana on a double lotus plinth with his principal hands in anjalimudra, the remaining hands meant to hold a variety of attributes while the one remaining large arm (now loose) touching a figure of a Amitabha Buddha seated on a cloud bank above the crowned head of Guanyin (losses to attributes, one long arm loose, second long arm lost).

15 7/8in (40cm) high

\$1,500 - 2,500

Provenance

acquired in Seattle in 1980, by repute



2148



2149



2150



2151



2152



2153



2153A



2154

SNUFF BOTTLES

PROPERTY FROM VARIOUS OWNERS

2155

TWO CARVED JADE SNUFF BOTTLES

Late Qing dynasty

The first of flattened rounded rectangular form raised atop a short foot ring, carved from stone of grayish hue displaying a russet tinged patch to one side; the second of rounded square form raised on a higher foot ring, carved from stone of slightly darker hue.

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

\$2,000 - 3,000

2156

A GROUP OF THREE HARDSTONE SNUFF BOTTLES AND A JADE CARVING

The first of irregular pebble form carved with prunus blossoms, the grayish stone exhibiting brown patches; the second of flattened square form with waisted neck and splayed oval foot, the shoulders decorated with raised loops, the stone of celadon hue with russet fissures; the third of square form with straight neck and oval foot ring, carved with an immortal and a monkey, the matrix of bluish tone with icy-white inclusions; the carving depicting dragon fly.

2 7/8 in (7.3cm) height of the tallest

\$1,200 - 1,500

2157

A WHITE JADE SNUFF BOTTLE

Of rectangular form, straight neck, flat lip, rectangular foot ring, the body carved with phoenixes flanked by lion mask handles on the shoulders, the matrix of celadon hue.

2 1/4in (6cm) high

\$2,500 - 4,500

2158

TWO HARDSTONE SNUFF BOTTLES

The first of flattened square form with short straight neck, flat mouth rim, oval foot, the body decorated with a cat catching butterfly and lotus pond, the stone of grayish tone with brown inclusions; the other of flattened oval form with straight neck, flat mouth rim, oval foot ring, the body decorated with bird, butterflies and flowers, the stone of pale apple green with white inclusions.

2 1/2 and 2 1/4in (6.5 and 5.8cm) high

\$1,500 - 2,500

2159

TWO JADE SNUFF BOTTLES

19th century or later

The first of gourd form carved with leaves, the matrix of celadon hue with icy-white inclusions; the other of irregular pebble form carved with bats and peaches, the stone of grayish-white tone with russet striations.

2 3/4 and 2 1/4in (7 and 5.8cm) high

\$1,500 - 2,500

2160

TWO SNUFF BOTTLES

Including one oval form porcelain bottle molded in high relief with children harvesting in outdoor settings, painted with famille rose enamels; the other inside-painted glass bottle, painted with cats catching butterflies, signed *Wolong Jueshi, Jieru*, inscribed with the date *yichou* year.

3in (7.5cm) height of both

\$800 - 1,200

PROPERTY FROM A CALIFORNIA INSTITUTION

2161

TWO CARVED HARDSTONE TOAD-FORM SNUFF BOTTLES

The amphibians depicted standing on all four legs with ovoid eyes and raised circular bosses throughout the back, the mouths with circular openings, one of semi-translucent gray agate and the other of a mottled hardstone of beige and reddish hues; both now mounted as match strikes with metal mounts.

2 1/2in (6.4cm) long

\$800 - 1,200

Provenance

each acquired in 1966 as per acquisition numbers 1966.330 and 1966.337

PROPERTY FROM A PRIVATE SAN FRANCISCO COLLECTION

2162

TWO HARDSTONE SNUFF BOTTLES

The first carved from agate of oval form, slightly waisted neck, flat lip, oval foot ring, the body decorated with a bird in lotus pond, the matrix of pale honey tone with brown inclusions; the second carved from jade in irregular pebble form, the body decorated with a cicada, the grayish stone mottled with russet and black inclusions.

2in (5cm) height of the taller

\$1,000 - 1,500

Provenance

acquired by a family member during the 1930s

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

2163

AN INSIDE PAINTED CRYSTAL SNUFF BOTTLE

Of circular form, straight neck, flat lip, oval foot ring, painted in black ink and color, one side depicting a landscape inscribed with *xinmao* year (1891) and signed *Leyuan*, rocks and plum blossom on the reverse (minor chips to the foot ring).

2 1/4in (5.7cm) high

\$1,000 - 1,500

2164

A GROUP OF THREE GLASS SNUFF BOTTLES

The first of compressed spherical form with a waisted neck, black overlay on a milky white ground depicting eight horses grazing; the second of oval form in yellow with lion mask handles, incised with four luohan and a tiger on one side, reverse inscribed with Buddhist sutra; the third of oval form with red overlay depicting gold fish on a snow flake ground.

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

\$1,000 - 1,500



2155



2156



2157



2158



2159



2160



2161



2162



2163



2164

2165

A GROUP OF THREE AGATE SNUFF BOTTLES

The first of square form, waisted neck and oval foot ring, the pale russet stone mottled with dark inclusions, incised and filled with gold depicting boys playing in a lotus pond; the second of cylindrical double-vase form with waisted neck and circular foot ring, translucent pale honey-toned matrix; the third of square form with straight neck and oval foot ring, decorated with lion mask handles, translucent honey-toned matrix.

2 1/2in (6cm) height of the tallest

\$1,000 - 1,500

2165A

A GROUP OF THREE JADE AND HARDSTONE SNUFF BOTTLES

The first of oval form, straight neck, slightly concave mouth rim, oval foot ring, decorated with lion mask handles, the matrix of grayish blue; the second of irregular pebble form, the grayish-white stone with russet and icy-white inclusions; the third of rectangular form with rounded shoulders, straight neck and oval foot ring, the matrix exhibiting celadon color.

2 3/8in (6cm) height of the tallest

\$1,500 - 2,500

PROPERTY FROM THE EMMANUEL GRAN FAMILY COLLECTION

2166

A GROUP OF FIVE SNUFF BOTTLES

Late Qing/Republic period

Including one striated agate of rectangular section with concave rim, cylindrical neck and concave oval base (nick to rim); one mottled hardstone with a flat rim, waisted neck, tapering ovoid body supported by a circular foot ring (chipped); and three enameled porcelain bottles: one square sectioned with curving shoulder, the faceted walls painted in iron red with opposing images of Zhong Kui and seasonal blossoms in polychrome enamels, circular foot ring; the second of rectangular form painted in iron red, gilt and famille rose enamels; the third of flattened pear shape painted in black and iron red enamels.

1 7/8 to 2 7/8in (4.8 to 7.3cm) high

\$1,500 - 2,000

PROPERTY FROM VARIOUS OWNERS

2167

A GROUP OF SEVEN BLUE AND WHITE PORCELAIN SNUFF BOTTLES

19th century

Including two of cylindrical form painted with figures in landscapes; two of cylindrical form painted with dragons; one of cylindrical form painted with cabbages, lantern and vase of lotus flowers; one of elongated ovoid form painted with bats and clouds; the seventh of flattened ovoid shape painted with figures in a rural setting, the recessed base bearing a *four-character Qianlong mark* in seal script (six bottles lacking stoppers, five with crazed glazes; seventh chipped and glaze worn).

2 1/2 to 3in (6.3 to 7.7cm) high

\$1,200 - 1,800

2168

A GROUP OF SIX MINIATURE BLUE AND WHITE SNUFF BOTTLES AND VASES

18th/19th century

The smallest of cylindrical form painted with dragons on a crackled white ground; the second of meiping form painted in underglaze red and blue with dragons, the base bearing a six-character *Wanli mark*; the third with a carinated shoulder depicting a beauty and boatman, and the fourth of pear form with beauties and children, both bearing four-character *Yongzheng marks*; the fifth of ovoid form with a wide mouth displaying tribute bearers and fabulous beasts and bearing a six-character *Yongzheng mark*; the last of elongated oval shape painted with a scene from the *Bai she zhuan (Legend of the White Snake)* where the two women Bai Shuzhen and Xiao Qing meet the monk Fahai, the base also bearing a six-character *Yongzheng mark* (neck cut down).

2 1/8 to 3 1/4in (5.4 to 8.2cm) high

\$1,000 - 1,500

2169

AN AMBER GLASS SNUFF BOTTLE

The compressed ovoid bottle with flat rim on a flared neck and raised on a conforming foot ring, the main body carved with crabs and lotus in a woven basket.

2 1/5in (5.4cm) high

\$1,000 - 1,500

2170

A RED OVERLAY GLASS SNUFF BOTTLE

Of compressed globular form, with a slightly waisted neck, flat mouth rim and oval foot ring, the body carved with figures on boats in a landscape.

2 1/4in (5.5cm) high

\$1,200 - 1,800

2171

A FINE CARNELIAN SNUFF BOTTLE

1750-1850

Well-hollowed, the rounded rectangular bottle with a cylindrical neck, delicately finished recessed lip and foot; the stone of predominately rich orange-red coloration, mottled with milky-white patches.

2in (5.1cm) high

\$1,000 - 1,500

2172

A JADE SNUFF BOTTLE WITH MONGOLIAN MOUNTS

The stone of bluish gray hue and carved in rounded rectangular form atop a bulbous mid-section, adorned by a metal alloy enclosure overlaid in turquoise and coral cabochons surrounded by intricate filigree, all raised on an ovoid metal foot; *together with* a small compressed globular miniature Mongolian or Mongolian-style metal alloy vessel adorned in lotus petal bands encircling the shoulder and raised on a trumpet-form foot. [2]

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

\$1,000 - 1,500



2165



2165A



2166



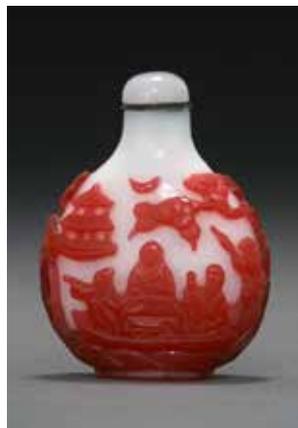
2167



2168



2169



2170



2171



2172

PROPERTY FROM THE XANADU GALLERY, SAN FRANCISCO, CALIFORNIA

2173

TWO MONGOLIAN SILVER SNUFF BOTTLES MOUNTED WITH JADE

The first of flattened oval form, waisted neck, cast with fruits among veins with coral and turquoise inlay on one side, the reverse mounted with grayish jade with mottled russet skin; the other of flattened circular form, incised with floral design mounted with grayish circular jade plaques encircled by coral and turquoise inlays.

3 5/8in (9.5cm) and 2 7/8in (7.5cm) high

\$2,000 - 3,000

2174

A WHITE JADE MINIATURE SNUFF BOTTLE

Of square form deeply undercut at the neck with two dragon heads atop loop handles suspending a loose ring, flat mouth rim, splayed and oval foot, the stone of celadon hue with paler inclusions, the stopper of same stone.

2 1/8in (5.5cm) high

\$1,000 - 1,500

PROPERTY FROM THE COLLECTION OF EMMANUEL GRAN, BY DESCENT

2175

A WHITE AND RUSSET NEPHRITE SNUFF BOTTLE

18th/19th century

Of flattened meiping form, with a flat, everted lip, and a flat oval foot, the interior well-hollowed, the exterior carved in high relief with a chi dragon climbing the side of the vase, the russet skin highlighting the dragon's body.

2 7/8in (7.3cm) high

\$2,000 - 3,000

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

2176

TWO NEPHRITE SNUFF BOTTLES

20th century

The first of rectangular form, slightly waisted neck, flat lip, the body carved with mythical beast in high relief, the matrix of gray-green hue (chips to rim); the other of compressed rectangular form, waisted neck and oval foot ring, carved with a pine tree in the russet skin.

2 7/8 and 2 1/2in (7.3 and 5.5cm) high

\$1,800 - 2,500

2177

AN AGATE SNUFF BOTTLE

Of rectangular form with rounded shoulders rising to a straight neck, slightly concave lip, oval foot ring, the translucent pale honey-toned stone exhibiting milky-white striations and russet inclusions.

2 1/4in (6cm) high

\$800 - 1,200

2178

TWO SMOKY QUARTZ SNUFF BOTTLES

Both of rounded rectangular shape, the larger marked in subtly cloudy veins of inclusions, the smaller raised upon a tapered foot rim and displaying a slightly more purplish cast.

2 3/4 and 2 1/4in (7 and 5.6cm) high

\$1,500 - 2,500

2179

TWO LARGE AGATE SNUFF BOTTLES

The first of rectangular form with sloping shoulders, cylindrical neck, flat lip, oval foot, the sides carved with lion mask handles, the translucent pale honey stone mottled with black and brown inclusions (neck possibly filed down); the other of circular form, cylindrical neck, flat lip, oval and shallow foot ring, lion mask handles on the sides, the translucent matrix mottled with light brown inclusions.

2 3/4in (7cm) height of both

\$1,800 - 2,500



2173



2174



2175



2176



2177



2178



2179

2180

A GROUP OF THREE AGATE SNUFF BOTTLES

The first of rounded and tapered rectangular section incised in lotus patterns to the exterior surfaces, the stone of butterscotch hue; the second of flattened tapered ovoid shape adorned in raised relief vine and lotus patterns and supporting beast head handles to the sides, the stone of whorled hues of crimson and russet; the third of simple rounded rectangular section, the otherwise unadorned bottle of butterscotch hue.

2 1/4in (5.7cm) height of third and tallest

\$1,800 - 2,500

2181

A ROCK CRYSTAL SNUFF BOTTLE

Well hollowed, of circular form, straight neck, flat lip, the body carved with a boy in landscape settings.

2 3/4in (7cm) high

\$1,200 - 1,500

2182

AN AGATE SNUFF BOTTLE

Of compressed circular form, cylindrical neck, flat lip, the body carved with *wan shou wu jiang* in a medallion, the stone of warm caramel hue with white inclusions.

2in (5cm) high

\$1,000 - 1,500

2183

TWO CLEAR SNUFF BOTTLES

The first a glass bottle of rounded rectangular shape supporting beast head handles to the sides and raised on a circular ovoid foot ring; the second a rock crystal bottle incised to one side in raised relief with goldfish and reversed by a garden landscape all raised upon an ovoid foot (chips to second).

2 1/4 and 2 3/4in (5.6 and 7cm) high

\$1,500 - 2,500

2184

A CARAMEL AGATE SNUFF BOTTLE

Of spade form, cylindrical neck, flat lip, slightly concave foot, the body carved with a horse under pine tree in relief, the stone mottled with russet inclusions (minor chips to the mouth rim).

1 7/8in (5cm) high

\$1,200 - 1,500

2185

A WHITE JADE SNUFF BOTTLE

Of globular form, cylindrical neck, flat lip, slightly concave foot, the body carved with two chilong in clouds.

2in (5cm) high

\$1,000 - 1,500



2180



2181



2182



2183



2184



2185

2186

A JADEITE SNUFF BOTTLE

Well-hollowed, of flattened globular form, cylindrical neck, the matrix of very pale gray-green hue (pin-point chips to rim).

2in (5cm) high

\$2,000 - 3,000

2187

TWO DARK COLORED STONE SNUFF BOTTLES

The first of compressed globular form surmounted by a cylindrical neck and supporting beast head handles to the sides, carved from stone of whorled hues of black and translucent yellowish gray; the second of rounded rectangular form supporting raised relief beast head handles, the stone of mottled colors of black and midnight blue.

2 3/8 and 2 1/4in (6 and 5.6cm) high

\$1,200 - 1,800

2188

TWO STONE SNUFF BOTTLES

The first, a bottle of rounded square form carved from soapstone of mottled hues of gray russet and caramel adorned in raised relief lion dogs and an archaic inscription possibly reading *jiu quan tu*, the underside a gently concave recessed ovoid base; the second a serpentine bottle of flattened circular form atop a concave recessed base, carved from stone of creamy hue.

2 3/4 and 2 1/8in (7 and 5.5cm) high

\$1,500 - 2,000

2189

A GROUP OF THREE JADE SNUFF BOTTLES

The first of globular form, cylindrical neck, slightly concave lip, the matrix of spinach green mottled with white inclusions; the second of compressed circular form, cylindrical neck, the grayish-green stone freckled with white and black inclusions (neck probably reduced in size); the third rectangular with rounded shoulders, waisted neck, flat lip, the body carved with gold fish, the matrix of celadon hue.

2 3/8in (6cm) height of the tallest

\$1,200 - 1,800

2190

A RED OVERLAY GLASS SNUFF BOTTLE

Of compressed circular form, the body decorated with dragons and bats on the sides over a snowflake background.

2 1/4in (5.7cm) high

\$1,000 - 1,500

2191

A JADE SNUFF BOTTLE

1800-1900

Well hollowed, of flattened circular form with cylindrical neck, flat lip, the matrix of grayish celadon tone exhibiting russet veins (minor chips to the mouth rim).

2 1/8in (5.5cm) high

\$3,000 - 5,000

2192

A GROUP OF THREE CHALCEDONY SNUFF BOTTLES

The first of rectangular shape with indented corners and raised on a square foot rim, carved from stone of translucent brownish grey hue; the second of flattened circular shape and raised on a tapered ovoid foot, carved from stone speckled in army green and periwinkle hue; the third of compressed globular shape adorned in raised relief plants and terminating in a flat foot, the stone of translucent gray hue streaked in a notable black inclusion.

2 1/8in (5.4cm) height of second and tallest

\$2,000 - 3,000

2193

A GROUP OF THREE CAMEL AGATE SNUFF BOTTLES

The first of rounded square form supporting beast head handles and carved from stone of yellowish hue; the second of similar shape and unadorned, carved from stone of gray color; the third of slightly more russet color carved in rounded rectangular form.

2 1/2in (6.4cm) height of last and tallest

\$1,000 - 1,500

2194

TWO HARDSTONE SNUFF BOTTLES

Both carved in flattened globular section on flat bases from stone of whorled hues of cream and russet.

2 1/4 and 2 1/8in (5.7 and 5.4cm) high

\$2,000 - 3,000

2195

TWO AGATE SNUFF BOTTLES

The first of rounded rectangular form carved in raised relief depicting a horse, a monkey and wasps, the reverse carved in shallower relief likely depicting magpies and pine, the stone of varied hues of caramel; the second depicting a gourd adorned in raised relief with further gourds on leafy vines, the stone of similar caramel hue.

2 and 2 1/4in (5 and 5.6cm) high

\$1,200 - 2,000



2186



2187



2188



2189



2190



2191



2192



2193



2194



2195

2196

A GROUP OF THREE AGATE SNUFF BOTTLES

The first of miniature compressed circular form and raised on a flat foot, carved from stone whorled in hues of translucent russet; the second of rounded rectangular form with tapering shoulders and supporting carved lion mask handles to the sides all raised on an ovoid foot ring, carved from stone of reddish brown hues; the third of similar shape carved from stone of more translucent color.

2 1/2in (6.4cm) height of second and tallest

\$2,000 - 3,000

2197

A GROUP OF THREE ROCK CRYSTAL SNUFF BOTTLES

The first of tapered rounded rectangular form incised in raised relief with lotus and auspicious emblems to the exterior sides, in some cases utilizing natural fissures in the stone, raised on a flat base; the second of compressed ovoid shape, the exterior sides incised in raised relief with flowers above a concave base; and the third, a well-hollowed miniature bottle of compressed circular shape, the unadorned body raised upon an ovoid foot ring.

2 1/4, 2 1/4 and 1 5/8in (5.6, 5.6 and 4.1cm) high

\$2,000 - 3,000

2198

TWO AGATE SNUFF BOTTLES

The first of rectangular form, cylindrical neck, flat lip, oval foot ring, the shoulders carved with lion mask handles, the translucent matrix of honey tone mottled with black inclusions; the other of slender rectangular form, cylindrical neck, flat lip, oval foot ring, the translucent pale honey toned matrix exhibiting black inclusions.

2 3/4 and 2 1/2in (7 and 6.5cm) high

\$1,500 - 2,500

2199

A NEPHRITE SNUFF BOTTLE

Of double gourd form, flat lip, the stone of celadon hue.

2 1/4in (5.7cm) high

\$1,000 - 1,500

PROPERTY FROM ANOTHER OWNER

2199A

A GRAYISH WHITE JADE SNUFF BOTTLE

Of spade shape with slightly waisted neck, flat lip and oval foot ring, the matrix of grayish-white with icy-white inclusions.

2 5/8in (6cm) high

\$2,500 - 3,000

PROPERTY FROM THE COLLECTION OF EMMANUEL GRAN, BY DESCENT

2200

AN YIXING SNUFF BOTTLE

1770-1830

Of compressed globular form, with a flat lip and straight neck, with a high oval foot rim, one side enameled with prunus and bat, reversed by enameled bamboo, the foot and interior of the neck with white enamel.

2 1/8in (5.4cm) high

\$1,000 - 1,500

2201

A NEPHRITE SNUFF BOTTLE

1740-1840

Of compressed form, with a flat, wide lip and an oval foot rim surrounding a flat foot, the interior well-hollowed, the stone of pebble material, with russet and chocolate inclusions.

2 1/2in (6.3cm) high

\$1,000 - 1,500

2202

A GREY NEPHRITE SNUFF BOTTLE

1750-1850

Of compressed ovoid form with a slightly concave lip, a straight neck and concave foot, the interior very-well hollowed, the stone with russet and grey striations, a black patch, and icy white inclusions.

2 3/8in (5.9cm) high

\$1,000 - 1,500

2203 - 2205

NO LOTS



2196



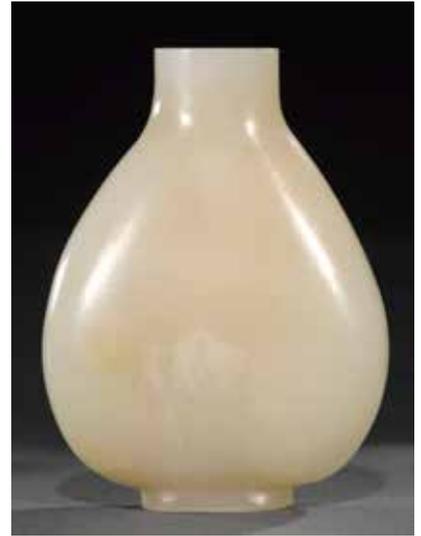
2197



2198



2199



2199A



2200



2201



2202

CERAMICS

EARLY CERAMICS

PROPERTY FROM THE XANADU GALLERY, SAN FRANCISCO, CALIFORNIA

2206

A NEOLITHIC BLACK AND RED PAINTED POTTERY JAR Majiyao culture, Banshan phase (2,600-2,300 BCE)

Formed with a flared rim to the short neck and a pair of loop handles on a body of compressed globular form tapering sharply onto the flat base, the curving shoulder painted in crimson red and black with saw-tooth bands of spirals enclosing four oval reserves filled with cross-hatched patterns (burial deposits, repaired rim).

15 1/8in (38.3cm) high

\$2,000 - 3,000

2207

A GROUP OF FOUR PAINTED POTTERY JARS Neolithic period

The largest a two-handled jar of inverted pear form with a flared neck, painted in black with four cross-hatched circular reserves set within dissolved spiral lines; the second a long necked jar with flared rim and two handles on the compressed ovoid body, painted in red and black with a zig-zag pattern on the canted shoulder; the third a jar with opposing flanges on the cylindrical neck, two handles on the body of compressed globular form painted with a spiral design in red and black pigments; the smallest a jar with two loop handles joining the rim of the flared neck to the shoulder of the compressed globular body painted with red and black patterns (all with chips, possible repairs, burial deposits).

14 5/8 to 4in (37 to 10cm) high

\$1,000 - 1,500

PROPERTY FROM ANOTHER OWNER

2208

A CELADON GLAZED RECUMBENT RAM Eastern Jin dynasty, 4th century

Its body incised with wing-like forms above the four legs turned under, its head incised with the character *wang* and a circular hole made in front of the curving horns, the translucent olive green glaze unevenly applied and displaying some opalescent bluish-white patches, the unglazed base burnt dark cinnamon brown (glaze degraded).

8 1/4in (21cm) long

\$1,000 - 1,500

For a similar opalescent bluish white deposit in a the celadon glaze of a fourth century chicken-headed ewer in the Asian Art Museum of San Francisco, see He Li, *Chinese Ceramics: a New Comprehensive Survey*, 1996, no. 103, pp. 82 and 116.

A similar ram of slightly smaller size (14.5cm long) is in the collection of the Royal Ontario Museum, listed as a proto-Yue candlestick, Eastern Jin Dynasty, early-mid 4th century, ROM#992.131.1 - Dr. Herman Herzog Levy Fund. See also the ram with brown wash details excavated in 1980 at the Jianbi Brick and Tile Factory, Dantu County, Zhenjiang City, published in *Zhongguo chutu ciqu quanji*, vol. 7: *Jiangsu Shanghai*, 2008, no. 64, p. 53 (as early Yue ware, Eastern Jin dynasty, 16cm long).

PROPERTY FROM THE XANADU GALLERY, SAN FRANCISCO, CALIFORNIA

2209

A PAINTED POTTERY FUNERARY MODEL OF A HORSE Tang dynasty

Subtly molded with its head turned to the left, its ears pricked and its braided tail raised as it stands at momentary rest on a rectangular plinth, the coat colored in carmine with a white stripe along the mane, the saddle and saddle blanket picked out in orange and black on a buff colored ground (chips, repaired).

15 1/4in (38.7cm) high

15 1/2in (39.4cm) long

\$4,000 - 6,000

Oxford Authentication Ltd. Thermoluminescence Test sample No. C198z3, dated 18 September 1998, is consistent with the dating of this lot.

2210

A SANCAI GLAZED POTTERY TRAY Liao dynasty

Of elongated quatrelobed form with molded leaf scrolls filling the wide rim flange, the flat base impressed with a pattern of flower heads on water ripples and the surfaces colored in amber, green and transparent enamels over a white gesso layer that continues onto the exterior walls and portions of the flat base spotted with green enamel patches on the rosy-buff colored clay fabric (chips, glazes degraded, burial deposits).

10 1/2in (26.7cm) long

\$1,000 - 1,500

PROPERTY FROM THE EMMANUEL GRAN FAMILY COLLECTION

2211

A GROUP OF MINIATURE POTTERY MODELS OF ANIMALS AND CONTAINERS

Song dynasty and later

Including eighteen models of varied barnyard animals including dogs, sheep, pigs, horses and unidentified creatures; seven miniature vessels of varied shapes and a pair of miniature rattles; all rendered in varied glazes and colored clays (losses, burial adhesions). [26]

3in (7.6cm) diameter of largest vessel

\$800 - 1,200

Due to the large number of pieces in this lot, condition reports and photos of individual pieces will not be provided.

PROPERTY FROM ANOTHER OWNER

2212

A PAINTED POTTERY TOMB FIGURE OF A WARRIOR Tang dynasty

Dressed in a close-fitting helmet, shoulder guards shaped as fantastic heads and an elaborately molded breastplate worn over his short tunic as he stands with his right hand lowered and left hand raised on a low octagonal plinth, the surfaces showing remains of black, carmine and green pigments over gesso (repaired, retouched); now attached to a painted wood base.

23in (58.5cm) height of figure

24in (61cm) height including stand

\$2,000 - 3,000



2206



2207



2208



2209



2210



2212



2211

PROPERTY FROM A CALIFORNIA COLLECTOR

2213

A LONGQUAN CELADON SHALLOW BOWL

Yuan/Ming dynasty

Thickly molded with a shallow well, canted walls and twisted reed bands on the exterior raised in relief to imitate a wood barrel, the crazed olive-green glaze covering the interior, exterior walls and the foot pad, the shallowly recessed base burnt cinnamon brown except for a circular patch of glaze at the center.

5 3/8in (13.5cm) diameter

\$1,500 - 2,500

2214

A LONGQUAN CELADON JAR, GUAN

14th century

Of compressed ovoid form with a thick rim to the short neck, the exterior walls carved with a band of alternating lotus flowers and leaves and another of lotus petals rising above the thick foot pad, the base closed with a separately shaped concave plug before the lustrous sea-green glaze was applied on all surfaces except the cinnamon-burnt lip and foot pad.

11in (28cm) diameter

8 1/4in (21cm) high

\$4,000 - 6,000

For a jar of similar base construction, form and carved decoration with the original cover preserved, see the example in the Philadelphia Museum of Art illustrated in Margaret Medley, *Yuan Porcelain & Stoneware*, 1974, pl. 70a-c (22.9cm high).

PROPERTY FROM THE MEEKER COLLECTION

2215

A FINE AND RARE LONGQUAN CELADON VASE WITH MOLDED DECORATION

Yuan dynasty

Thickly formed and molded in raised relief with horizontal string bands beneath the flared rim and opposing flowering branches rising from further string bands at the base of the tall neck, a graceful flower and leaf scroll band and raised lotus petals surrounding the body of inverted pear form resting on a wedged foot with shallowly recessed base, the unctuous sea-green glaze covering all surfaces except the foot pad and a few spots of cinnamon burn where the glaze layer opened during firing.

14 1/8in (36cm) high

\$10,000 - 15,000

Provenance

purchased, 1953, in Tokyo, Japan

For a Longquan vase of slightly larger size but similar decoration, see He Li, *Chinese Ceramics: a New Comprehensive Survey from the Asian Art Museum of San Francisco*, 1996, no. 362, pp.176-177 and p. 203, (17 5/8in, 44.8cm high, as 14th-15th century). For an example of smaller size but similar shape and decoration (25cm high), excavated from a Yuan period shipwreck off the Korean coast of Todokdo, Sinan-gun, see *Shin'an kaitai hikiage bunbutsu* (The Sunken Treasures off the Sinan Coast), 1983, cat. no. 5, p. 58. Incomplete examples can be seen in Regina Krahl, *Chinese Ceramics in the Topkapi Saray Museum Istanbul*, 1986: vol. I, cat. nos. 205 (TKS15/213 and TKS15/9755), pp. 288-289 (as early/mid-14th century). See also a complete example of large size from the City Art Museum of St. Louis, with four flowering branches on the neck and similar decoration on the body, included in Sherman Lee and Wai-kam Ho, *Chinese Art Under the Mongols: The Yuan Dynasty (1279-1368)*, 1968, cat. no. 63 (28 1/2in, 72.4cm high).

2216

A LONGQUAN CELADON DEEP DISH WITH INCISED AND STAMPED DECORATION

Ming dynasty

Its wide rim flange incised with a dissolved leafy spray, the curving walls with a classic lotus flower and leaf scroll and the floor with an ogival reserve framing a stamped flower spray, the reverse finished without decoration above the wide foot ring and an olive-green glaze applied everywhere except the cinnamon-burnt firing ring on the recessed base.

13 3/8in (34cm) diameter

\$1,500 - 2,500

Provenance

purchased in Tokyo, January, 1953

For a dish of similar size and incised program of decoration but stamped with two fish instead of the floral spray, see Regina Krahl, *Chinese Ceramics in the Topkapi Saray Museum Istanbul*, 1986: vol. I, no. 375 (TKS15/752), p. 334, as 15th century (35cm diameter).

PROPERTY FROM ANOTHER OWNER

2217

A LONGQUAN CELADON TRIPOD CENSER

Ming dynasty

Of compressed globular form with a dissolved peony flower and leaf spray pattern summarily incised into the curving exterior walls visible beneath a thin olive-green glaze also covering portions of the interior walls and the three short legs protruding from the base, the unglazed surfaces burnt a dark cinnamon brown (extensive wear, soiling from use).

11 1/2in (29cm) diameter

\$1,000 - 1,500

MONOCHROMES

PROPERTY FROM VARIOUS OWNERS

2218

AN IRON BROWN GLAZED LONG NECKED VASE

Chenghua mark, 19th century

Potted with a flared rim to the long neck and a compressed globular body raised on a flaring foot, the translucent chocolate brown glaze displaying tiny metal filings on all surfaces except the foot pad, the recessed base impressed with a *six-character mark* in seal script.

12 1/4in (30.5cm) high

\$1,500 - 2,500

2219

A DEHUA FIGURE OF A MOUNTED GUAN YU

Qing dynasty

Attired in elaborate martial garb holding his left hand at chest level while his head as well as that of his horse are turned to one side to face the viewer, the elaborately caparisoned mount standing on all four feet atop a slightly convex plinth molded in scrolling cloud patterns (firing cracks).

10 1/4in (26cm) high

\$5,000 - 7,000

PROPERTY FROM THE ESTATE OF THE CROSTHWAITE FAMILY

2220

AN ASSEMBLED GROUP OF WHITE PORCELAINS

Republic period and later

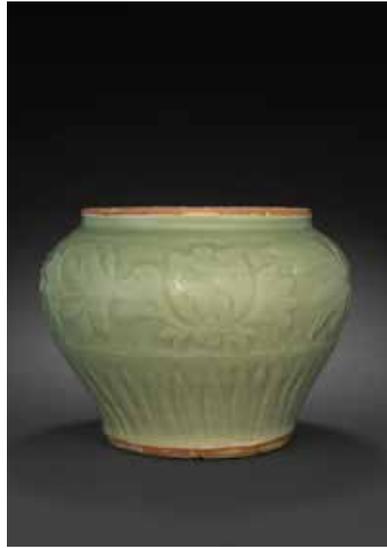
Including four Dehua wares: a seated Guanyin tenoned to a separately potted lotus pedestal, two figures possibly depicting Lin Daiyu and Jia Baoyu, and a small footed cylindrical incense burner; as well as a water coupe and a two-section toothpick holder, both potted in unglazed biscuit and adorned in carved flowering prunus branches. [6]

12 3/8in (31.5cm) height of first and tallest inclusive of stand

\$1,000 - 1,500



2213



2214



2215



2216



2217



2218



2219



2220

PROPERTY FROM THE ESTATE OF A PACIFIC NORTHWEST COLLECTOR

2221

A CORAL RED AND GILT DECORATED PAGODA-FORM VASE
Qianlong mark, Republic period

The lid fitted to the body to form the convex roof of a *Fo ta* potted in square balustraded section, most exterior surfaces gilt in elaborate auspicious patterns surrounding four rectangular reserves inscribed in approximately three fifths of the Heart Sutra (sk: *Prajnaparamita Hrdayasutra*) bearing a fanciful attribution to Liang Shizheng with seals reading *Liang yin*, *Shizheng* and *Qianlong yulan zhibao*, the underside bearing a four character hall mark in iron-red reading *Yangxin Dian zhi* (chip to mouth rim).

10 3/4in (27.4cm) high

\$1,500 - 2,500

Provenance

received as a wedding gift in 1940 by the previous owner

PROPERTY FROM A PRIVATE WASHINGTON COLLECTOR

2222

A LARGE CORAL RED AND GILT DECORATED CIRCULAR BOX
Shende Tang mark

The two fitted halves closing to form a box of compressed circular shape covered in densely composed gilt vine and lotus patterns, the recessed base bearing the iron-red, standard script *four-character mark*.

10 1/4in (26cm) diameter

\$1,500 - 2,500

PROPERTY FROM A PRIVATE SAN FRANCISCO COLLECTION

2223

A FAUX BRONZE-GLAZED VASE
Qianlong mark, Republic period

Surmounted by a trumpet neck supporting opposing elephant head handles above a compressed body of inverted pear shape, the sides covered in molded chilong and cloud patterns on a scrolling cloud background in gilt and black enamels imitating metal alloy, the remaining surfaces covered in a thick glaze of spotted 'robin's egg blue,' the underside bearing the *six-character mark* also molded in gilt and black enamels.

8in (20.3) high

\$2,500 - 3,500

2224

A PAIR OF IRON RED AND GILT DECORATED PORCELAIN CUPS AND COVERS

Daoguang marks

Supported by a tall and slightly inward circular foot, the side of each cup painted to the exterior with seal marks of various styles and shapes, the cover similarly decorated, the cup and the cover both bearing the *six-character mark* in seal script within a double square-form frame.

3 3/8in (8.6cm) high including cover

3 7/8in (9.8cm) diameter of cup

\$1,000 - 1,500

PROPERTY FROM VARIOUS OWNERS

2225

AN ASSEMBLED GROUP OF THREE MONOCHROME WARES
19th century

Including a miniature green glazed stick-neck vase; a red glazed stick-neck vase of tianqiuping form; and a peach-bloom water coupe of unusual globular shape, bearing a *Kangxi mark* to the underside.

7 1/2in (19cm) height of second and tallest

\$2,000 - 3,000

Provenance

the first and second bearing labels *Frank Caro Successor to C. T. Loo* with inventory numbers on the recessed bases

2226

A TRANSMUTATION RED GLAZED VASE
Late Qing/Republic period

Of elongated melon form with recessed ribs running from the waisted neck down to the tall foot, the scarlet glaze showing purple striations on the interior neck and the exterior rim, the recessed base unglazed and burnt to a pale brown hue (neck reduced in size, foot pad chipped).

13 1/8in (33.2cm) high

\$800 - 1,200

2227

A TRANSMUTATION RED GLAZED STICK NECK VASE
Late Qing dynasty

Of tianqiuping form comprised of a tapered cylindrical neck atop a compressed globular body, the slightly rough foot encircling a clear glazed recessed base, the remaining exterior surfaces covered in a viscous and crazed scarlet color thinning to a bluish-white hue in the areas around the mouth.

14 1/4in (36.2cm) high

\$1,200 - 1,800

PROPERTY FROM AN INTERNATIONAL PRIVATE COLLECTOR

2228

TWO METAL-MOUNTED PORCELAIN CONTAINERS
18th century

The first a café-au-lait glazed bottle vase with copper cap applied to the top of the slender neck rising from a globular body, the recessed base covered with a celadon-tinged glaze (glaze worn, neck reduced in height); the second a circular tray with metal ring applied along the edge of the everted rim on the canted walls, the floor painted in iron red, green and black with a dragon amid clouds on a celadon-tinged glaze, the flat base left unglazed (rim flange repaired and filled).

8 1/2in (21.5cm) height of vase

9 7/8in (25cm) diameter of tray

\$800 - 1,200



2221



2222



2223



2224



2225



2226



2227



2228

PROPERTY FROM VARIOUS OWNERS

2229

A MIRROR-BLACK STICK NECK VASE WITH GILT DECORATION
Late Qing dynasty

The tall, slender neck rising from a body of compressed globular form raised on a tall foot, the exterior walls covered with a dark black wash and colorless glaze, then painted in gilt with jeweled bands above birds on the branches of a wutong tree spreading above pairs of cranes and phoenix standing amid flower lotus and peony plants, the colorless glaze coating the interior and the recessed base within the foot ring (wear to gilt, chips to foot ring).

15 7/8in (40.3cm) high

\$1,000 - 1,500

2230 **NO LOT**

2231

A GILT AND POWDER BLUE BALUSTER VASE
19th century

Of standard section formed of a waisted neck above an ovoid body tapering towards a flared foot raised upon a set-in foot ring, the exterior surfaces displaying elaborate gilt vine and lotus patterns over the dark speckled cobalt ground.

15 1/4in (39cm) high

\$1,000 - 1,500

2232

A DEHUA FIGURE OF GUANYIN
19th/early 20th century

Seated *lalitasana* on an elaborate rock-work plinth set over crashing waves and emerging lotus pads, her fish basket resting below her exposed left foot, her right hand resting on a book and left hand holding a tablet as she gazes demurely downward, a tripod censer resting on a plinth to her left.

11 5/8in (29.6cm) high

\$2,500 - 4,000

2233

A TRANSMUTATION RED GLAZED BOTTLE VASE
Late Qing/Republic period

Of full pear form supporting a narrow neck and covered with a deep scarlet red glaze that thins to a pale olive green at the top and interior surface of the neck, the glaze polished along the outer edges of the unglazed foot pad and recessed base (abrasions, rough foot).

20 3/8in (51.8cm) high

\$3,000 - 5,000

PROPERTY FORMERLY IN THE COLLECTION OF ERICH A. HEINRICHS, CHICAGO, ILLINOIS

2234

A LARGE RED GLAZED BALUSTER VASE
19th century

Of standard form comprised of a trumpet neck atop an ovoid body of inverted pear shape tapering to a waisted base and raised upon a set-in foot encircling the clear glazed recessed underside; the exterior surfaces covered in a thick viscous bright red glaze pooling slightly unevenly around the slightly rough foot rim.

22 1/2in (57.2cm) high

\$2,500 - 3,500

PROPERTY FROM THE EMMANUEL GRAN FAMILY COLLECTION

2235

A GROUP OF CERAMIC CONTAINERS
18th century and later

Including a Dehua glazed libation cup of rhinoceros horn shape; the second a pale blue glazed square brush pot with underglaze blue and copper red calligraphy, the base bearing a six-character *Qianlong mark* in underglaze blue seal script (chip); the third a cylindrical tea caddy with underglaze blue inscription, the base marked *jin tang fu ji* (lacking cover); the fourth a green glazed pottery square brush pot with incised calligraphy and flowers (chipped); and a small famille rose enameled libation cup of square section painted with depictions of the Eight Immortals (wear). [5]

6 1/4in (16cm) height of tea caddy

\$1,000 - 1,500

PROPERTY FROM THE XANADU GALLERY, SAN FRANCISCO, CALIFORNIA

2236

A GROUP OF TEN CERAMIC WATER DROPPERS AND WATER COUPES
14th century and later

The five monochrome glazed water droppers including a yingqing glazed miniature ewer with cash-patterned opening at the top, a white monochrome glazed porcelain bamboo shoot, a white glazed fu-lion and facing pair of brown glazed fu-lions; the two blue and white accessories including a water dropper of Liu Hai seated on his three-legged toad and a five-peak mountain-shaped brush rest; the three biscuit enameled accessories including a white ground water dropper of Li Bai leaning on a wine ewer with overglaze blue, red and green highlights, a sancai glazed pottery water dropper in the shape of an immortal on a fish and a sancai glazed water coupe in the shape of a gourd vine on a footed stand (some with wear, degraded glazes, tiny chips).

2 1/8 to 4in (5.4 to 10cm) long

\$1,000 - 1,500

Due to the large number of items in this lot, condition reports and photographs of individual items will not be available.



2229



2231



2232



2233



2234



2235



2236

2237

A GROUP OF THREE DEHUA FIGURES

17th/18th centuries

Including two small baby boys and a taller deified official standing upon an unglazed plinth holding a baby, all adorned in underglaze blue highlights to their attire (firing cracks).

6 3/4in (17.2cm) height of official

\$1,000 - 1,500

2238

A GROUP OF THIRTEEN CERAMIC WATER DROPPERS AND WATER COUPES

17th century and later

The seven monochrome water droppers including a green glazed carp, a turquoise glazed dragon fish, a green glazed three-peak mountain, a white glazed standing Budai, a brown glazed monkey on a tree trunk, a brown glazed standing luohan and monkey, and an olive glazed figure seated on a four-wheeled cart; four accessories with underglaze decoration including a seated dog water dropper with underglaze blue, another seated dog water dropper with blue and iron brown spots, a combination water dropper/brush rest shaped as a prunus branch in bloom over a rock, and an iron red-enameled mountain with underglaze blue flowering branch; the last two of biscuit-enameled ware including a famille rose peach, pomegranate and Buddha's hand citron water coupe and a sancai glazed water coupe of two fu-lions facing a ribboned ball (some with tiny chips, losses, hairline cracks).

1 1/4 to 4in (3.1 to 10cm) long

\$800 - 1,200

Due to the large number of items in this lot, photographs and condition reports of individual items will not be available.

ENAMELED WARES

PROPERTY FROM VARIOUS OWNERS

2239

TWO WUCAI-DECORATED VASES

17th century

The larger painted in the characteristic palette of underglaze blue and polychrome enamels with a flame band on the neck, flower-filled lappets on the curving shoulder and three reserves of fabulous beasts around the canted walls, the glaze stopping neatly along the edge of the unglazed base (glaze frits to rim); the smaller a jar of inverted pear form and similarly painted with two fu-lions scampering amid peony branches, the glaze stopping along the edges of the unglazed neck and base (rim possibly ground down, lacking cover).

12 1/8 and 7in (30.8 and 17.8cm) high

\$1,500 - 2,500

2240

A FAMILLE VERTE ENAMELED BALUSTER VASE

Late Qing/Republic period

Painted in bright enamels with a landscape encircling the waisted neck, a wide decorative band along the sloping shoulder and a continuous narrative around the elongated ovoid body of generals, officials and warriors on a palace parapet watching an archer arm his bow; the neck now mounted with an electric light apparatus (base of vase now glued to wood stand).

16 3/4in (42.5cm) height of vase

\$1,200 - 1,800

2241

A FAMILLE ROSE ENAMELED ROULEAU VASE

Late Qing dynasty

Painted in opaque and translucent enamels with two sages enjoying wine at a garden table, a diaper band along the slanted shoulder and the body encircled by a continuous narrative of tribute bearers, officials and palace ladies attending a young emperor or prince seated before a screen of state; the neck now fitted with an electric lamp apparatus (base of vase now glued to a wood stand).

17in (43cm) height of vase

\$1,200 - 1,800

2242

A FAMILLE ROSE ENAMELED BALUSTER VASE

19th century

Molded with a cupped lip, cylindrical neck and canted shoulder above an elongated body tapering inward above a short foot, painted in richly hued opaque and translucent enamels with a Daoist paradise amid colored clouds and a band of black-lined flowers and leaf sprays on an opaque celadon ground above a figural scene of officials waiting at the door of a scholar's rural retreat while his servant sweeps the entrance; the rim now mounted with an electric lamp apparatus (wear to gilt and enamels, chip to lip).

17 7/8in (45.5cm) height of vase

\$1,500 - 2,000

2243

A FAMILLE NOIRE SQUARE-SECTION VASE

Qing dynasty

The tapered sides of the heavily potted vessel all covered in elaborate figural tableaux of the immortal Liu Hai and his identifying implements below vine and lotus patterns and lingzhi fungus and floral sprigs surrounding the neck and shoulder; the recessed base unmarked (kiln flaws).

18in (46cm) high

\$1,200 - 1,800

2244

A PAIR OF TURQUOISE GROUND CYLINDRICAL VASES WITH POLYCHROME ENAMEL DECORATION

Daya zhai marks, Republic period

Each painted with a bird perched on a wisteria vine rising amid roses, the upper wall inscribed *Daya zhai* to the left of an oval seal reading *tian di yi jia chun* bordered by dragons, pearl and waves rendered in bright enamels similar to the surrounding decoration; each now drilled and mounted as lamp.

13in (33cm) approximate height of porcelain

\$800 - 1,200



2237



2238



2239



2240



2241



2242



2243



2244

2245

A MASSIVE PORCELAIN HU-FORM VASE

Qianlong mark, 20th century

The vessel decorated throughout with polychrome enameled scenes of a battle incorporating mounted warriors, generals, flag bearers and archers, the neck flanked by spotted deer head handles; raised on a conforming foot ring surrounding the iron-red *four-character mark*.

25in (63.5cm) high

\$1,200 - 1,500

PROPERTY FROM A PRIVATE NORTHERN CALIFORNIA COLLECTION

2246

A FAMILLE ROSE ENAMELED VASE

Shende Tang mark, Republic period

The slightly everted mouth rim raised atop a waisted neck surmounting an ovoid body displaying an elaborate group of butterflies and flowers on one side, the recessed base bearing the *four-character mark* in iron red within a square cartouche.

13in (33cm) high

\$2,000 - 3,000

2247

A GROUP OF THREE FAMILLE ROSE ENAMELED WARES

Xuantong marks

The first, a covered cylindrical jar surmounted by a peach and leaf finial, the exterior surfaces covered in figural tableaux of boys at play in garden settings bisected by bands of vine and lotus motifs around the mouth and foot, the underside bearing the *six character mark* in iron red; the second and third a pair of delicately potted handled tea-cups covered in similar motifs and reign marks.

6in (15.2cm) height of first

\$1,800 - 2,500

PROPERTY FROM THE ESTATE OF A PACIFIC NORTHWEST COLLECTOR

2248

A PAIR OF POLYCHROME ENAMELED EGGSHELL PORCELAIN VASES

Qianlong marks, Republic period

Of ovoid shape, elaborately adorned in a tableau of three sheep to embody the auspicious rebus *san yang kai tai* as explained by the inscription on the reverse bearing three seals two reading *shi ning* and *bi lu*, the undersides bearing the *four-character marks* in overglaze blue enamel (one chipped); raised upon two elaborately worked wood stands with metal and boxwood inlay.

6 3/4in (17.2cm) height exclusive of stands

\$2,000 - 3,000

Provenance

received as a wedding gift in 1940 by the previous owner

2249

A GILT AND FAMILLE ROSE ENAMELED PORCELAIN AMITAYUS Late Qing/Republic period

Shown seated *dhyanasana* on a double lotus pedestal, with hands in *dhyanamudra*, holding an enameled and removable jewel vase, the richly gilded figure wearing a shawl and elaborate jewelry, the blue enameled hair pulled up behind a crown and trailing down onto shoulders; with a matching wood stand carved with layered lotus petals (loss to crown).

4 1/in (11.4cm) high

\$1,000 - 1,500

Provenance

received as a wedding gift in 1940 by the previous owner

PROPERTY FROM THE ESTATE OF THE CROSTHWAITE FAMILY

2250

A PAIR OF FAMILLE ROSE ENAMELED JARS AND COVERS WITH RETICULATED DECORATION

Qianlong marks, 20th century

Each of inverted pear form, painted with roosters in a garden setting amid rocks and flowering branches and reversed by a black enameled inscription bearing the two red seals *Shi* and *ning*, the neck and domed cover reticulated with oval openings outlined in iron red and gilt, the base of each jar bearing the *four-character mark* in overglaze blue enamel.

8 1/8in (20.6cm) height overall

\$1,000 - 1,500

2251

A FAMILLE ROSE ENAMELED PARTIAL DINNER SERVICE

Guangxu marks, Republic period

Each painted with the same pattern of butterflies and bamboo combined with fruiting and flowering melon vines to include 14 medium to large ogee-shaped bowls in three different sizes; 16 small ogee bowls in three different sizes; 7 miniature ogee cups in two different sizes; 2 large shallow dishes; 5 smaller dishes; 18 saucers in two different sizes; 7 condiment dishes or bowl covers in two sizes; 5 soup spoons: all bearing the *six-character mark* in underglaze blue standard script (rim chips, a few with hairline cracks); *together with* 4 dinner plates in two sizes painted in a Four Seasons plant pattern and a cup stand with butterfly and gourd pattern. [79]

9 to 2in (23 to 5cm) diameters of the partial service

\$1,200 - 1,500

Due to the large number of items in this lot, photographs and condition reports of individual items will not be available.

2252

A PAIR OF FAMILLE ROSE ENAMELED CANDLE STANDS Republic period

Each of pieced construction with depictions of the Eight Immortals painted in opaque enamels on the wide drip pan and tall flared foot, the lip of the candle holder and the rim of the drip pan now mounted with copper rings (wear, one drip pan repaired and retouched); *together with* a blue and white cylindrical porcelain vase painted with a continuous landscape. [3]

10in (25.4cm) height of candle stands

11 3/8in (28.8cm) height of vase

\$1,000 - 1,500



2245



2246



2247



2248



2249



2250



2251



2252

2253

TWO ENAMELED PORCELAIN DECORATIONS

Qianlong marks, late Qing/Republic period

The first a celadon glazed deep dish painted in opaque famille rose enamels with a pair of quail perched on garden rocks amid flowering plants, the recessed base bearing the *six-character mark* in underglaze blue seal script (tiny chip to rim); the second a slender bottle vase painted in gilt on an iron red ground with shou and wan characters along with various Buddhist emblems, the recessed base bearing the *six-character mark* in iron red seal script (wear to gilt).

7 1/2in (19cm) diameter of dish

9in (23cm) height of vase

\$1,000 - 1,500

2254

A CORAL RED AND FAMILLE ROSE ENAMELED PORCELAIN DISH WITH GOURD VINE DECORATION

Guangxu period

Painted in opaque enamels with flowering and fruiting gourds on an iron red ground across the curving well and circular reserves on the exterior walls of clouds and bats surrounding the characters *fu*, *lu*, *shou* and *xi* rendered in gilt and bright enamels against a dense wanzi diaper pattern in iron red on the lemon yellow ground that continues on the recessed base centered with a ribbon-tied ingot, brush and scepter enameled *en suite*.

6 3/4in (17cm) diameter

\$1,000 - 1,500

PROPERTY FROM THE LOUIS AND EVELYNE BLAU COLLECTION

2255

A FAMILLE ROSE AND GILT-DECORATED BALUSTER VASE WITH MILLEFLEUR DECORATION

Qianlong mark, 20th century

A pair of mock ring and animal-headed loop handles applied at the shoulder and opposing quatrefoil reserves of young princes at play on the walls surrounded by well-painted flowers and leaves on a gilt ground, the recessed base bearing the *six-character mark* in iron red seal script (wear to gilt).

7 7/8in (20cm) high

\$1,000 - 2,000

PROPERTY FROM AN INTERNATIONAL PRIVATE COLLECTOR

2256

A PAIR OF FAMILLE ROSE ENAMELED BOTTLE VASES

Qianlong marks, Republic period

Each finished with a flared rim to the slender waisted neck above a body of elongated oval shape, delicately painted with mirror images of a cricket perched amid autumn chrysanthemums and leafy branches, the base of each bearing the *six-character mark* in iron red seal script.

8 5/8in (22cm) high

\$2,000 - 3,000

2257

A PAIR OF POWDER BLUE AND FAMILLE VERTE LIDDED GINGER JARS

19th century

Surmounted by cylindrical lids atop the slightly compressed globular bodies, the exterior surfaces adorned in gilt-bordered elaborate bird and flower reserves in varied sizes and shapes surrounded by the deep mottled cobalt ground, the recessed bases centered by double rings.

9 1/2in (24cm) high

\$2,500 - 4,000

PROPERTY FROM THE ESTATE OF DORIS BRAUDE, SCOTTSDALE, ARIZONA

2258

A FAMILLE ROSE ENAMELED OVOID VASE

Qianlong mark, Republic period

Surmounted by a wide curving mouth rim atop a narrow waisted neck atop a body of baluster form, one side displaying a vibrant figural tableau of a wizened elder and his three dutiful attendants, the deeply recessed base bearing the *four-character mark* in iron-red (chip).

17in (43cm) high

\$3,000 - 5,000

PROPERTY FROM VARIOUS OWNERS

2259

A GROUP OF FOUR VASES ENAMELED WITH SNOW SCENES

Including a pair of larger vases trimmed in a palette of black and iron red enamels also used for the winter landscapes painted on the ovoid bodies dated cyclically to *wu-zi* (1948) and inscribed as after the style of porcelain painter He Xuren (1882-1941); the third of baluster form and the fourth cylindrical, also similarly painted but each bearing the signature of *He Xuren* (both with small chips).

9 3/4 to 5 3/8in (25 to 13.5cm) high

\$1,000 - 1,500

2260

A PAIR OF UNDERGLAZE BLUE AND FAMILLE ROSE ENAMELED PLANTERS

Late Qing/Republic period

Each of cylindrical form, painted with iron red bats in flight amid rainbow-colored clouds above and below a band formed by three pairs of facing dragons rendered in underglaze blue C-scrolls, the colorless glaze covering all surfaces except the foot pad and the recessed base centered with a circular drainage hole (lacking drip pans, one planter with star cracks).

6 3/4in (17cm) diameters

\$1,800 - 2,500

2261

NO LOT

2262

A FAMILLE ROSE ENAMELED 'CHICKEN CUP'

Qianlong fanggu mark

Of elongated ovoid form painted in bright enamels to depict the famous Tang trainer of fighting cocks, Jia Chang, as a boy stamping his foot in front of a rooster guarding a hen and chicks beneath a long poem in black enamel bearing the seals of the Qianlong emperor and a cyclical date corresponding to 1776; the recessed base bearing the *six-character fanggu mark* in underglaze blue.

3 1/4in (8.3cm) high

\$800 - 1,200

2263

A WUCAI-DECORATED BALUSTER VASE

Of pear form with a cupped mouth, painted in iron red, green, yellow, black and aubergine with a fanciful depiction of Guanyin as a beauty seated on a rock while Shancai presents her with a lotus; *together with* a small blue and white drum shaped cricket box painted with a band of insects flying toward a fruiting grapevine (lacking cover).

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

\$800 - 1,200



2253



2254



2255



2256



2257



2258



2259



2260



2262



2263

2264

A FAMILLE ROSE ENAMELED NINE PEACH STICK-NECK VASE

Thickly potted with a wide neck tapering slightly above the body of compressed pear form, painted with nine brightly colored peaches issuing from flowering branches on a colorless glaze applied everywhere except the foot pad (enamels abraded, kiln sand).

20 1/8in (51cm) high

\$2,000 - 3,000

2265

A FAMILLE ROSE ENAMELED OVOID PLATTER

19th century

The tall concave mouth rim adorned in varied colorful floral sprigs surrounding the central well displaying large opposing coral-red dragons vying for gilt pearls amid stylized tufts of smoke and clouds, the clear glaze recessed base centered by a deep underglaze blue maker's mark reading *jixiang ruyi* surrounded by tiny spur marks and a small beaded ovoid ridge (kiln grit to interior well).

25 1/4in (64cm) wide

\$4,000 - 6,000

2266

A FAMILLE ROSE AND GILT-DECORATED TIBETAN STYLE LUSTRATION VESSEL

Qianlong mark

Potted with a curving spout and painted in brightly hued opaque enamels with Eight Buddhist Emblems and lotus blossoms on a gilt-washed ground, the base with flared foot bearing the *six-character mark* in underglaze blue seal script and the separately molded collar that fits into the neck enameled *en suite*.

7 7/8in (20cm) high

\$1,000 - 2,000

2267

A PAIR OF POLYCHROME ENAMELED CHARGERS

Qianlong marks, late 20th century

The wide shallow dishes covered to the interior in a yellow ground of clouds and smoke surrounding five vibrantly colored dragons all within a repeating *ruyi* lappet band lining the gilt mouth rim, the exterior sides adorned in floral sprigs surrounding the foot rims and recessed bases bearing the *four-character marks* in gilt and iron red (overfiring and substantial wear to enamels).

18in (46cm) diameter

\$1,000 - 1,500

2268

A PAIR OF FAMILLE VERTE ENAMELED FU-LIONS

Republic period

Each molded in a supine position supported on a rectangular plinth and painted in the traditional palette, one lion balancing a perforated ball on his four raised legs, the other a young cub (minor wear to enamels, one base with hairline crack); each porcelain sculpture resting on a yellow silk-covered soft wood base with paper tag printed *Made in China*.

10 1/2 and 11 1/4in (26.7 and 28.5cm) high

\$800 - 1,200

2269

A FAMILLE ROSE ENAMELED BOTTLE VASE

Guangxu mark, 20th century

Painted with a dragon and peonies on the waisted neck and both combined with a phoenix on the globular body, all rendered in a pastel palette on a pale green enamel ground separated by a band of shou characters, classic lotus flowers and leaf sprays on a yellow ground along the shoulder, the recessed base bearing the *six-character mark* in underglaze blue standard script.

15 1/4in (38.7cm) high

\$2,000 - 4,000

2270

A HARDWOOD TABLE SCREEN WITH PORCELAIN PLAQUES

Late Qing/Republic period

The framing members carved in raised relief in shou medallions and auspicious bat patterns, all enclosing two larger and six smaller square plaques, all similarly enameled in sky blue geometric pattern borders surrounding bird and flower motifs blooming from gnarled rocks.

39 X 31 X 10 1/2in (99 x 78.9 x 26.6cm) total dimensions

6 3/4 x 6 3/4in (17 x 17cm) visible dimensions of larger plaques

\$5,000 - 7,000

2271

A POLYCHROME ENAMELED VASE

Qianlong mark

Of cylindrical form between a waisted neck and foot, the exterior surfaces depicting an elaborate figural tableau of a general and a celestial beauty separating elaborate repeating jeweled bands at the shoulder and base, the recessed base bearing the blue enamel *four-character mark* surrounded by a turquoise enamel and stamped *China* in red.

9 3/8in (24cm) high

\$2,000 - 3,000

PROPERTY FROM A CALIFORNIA COLLECTOR

2272

A WUCAI DECORATED JAR WITH BEAUTIES IN A GARDEN

Shunzhi period

Stoutly formed with a rolled rim, the short neck painted with flowering branches and rocks, the rounded shoulder with a cloud collar band and the canted walls with a massive cloud bank rising between beauties in a garden surrounded by a parapet, the decoration drawn in underglaze blue and bright pigments on the celadon-tinged glaze that stops above the canted edge of the unglazed base.

11 3/4in (30cm) high

\$2,500 - 3,500

Provenance

Bluett, London, by repute



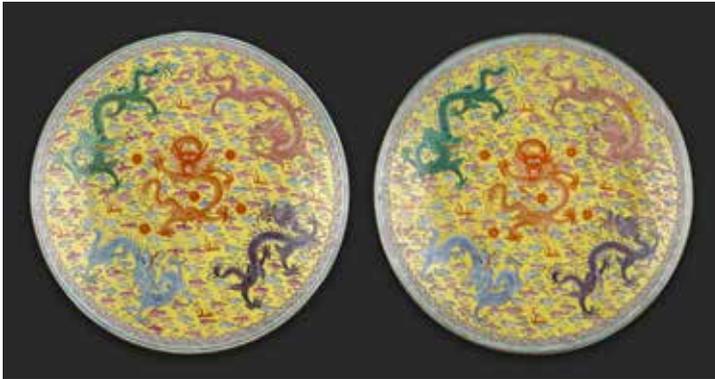
2264



2265



2266



2267



2269



2270



2268



2271



2272

2273

A POLYCHROME ENAMELED PORCELAIN DISH

Late Qing/Republic period

The wide and flared mouth rim displaying the Eight Immortals atop varied mounts amid a stylized churning sea, the deep convex cavetto covered by an intricate repeating floral pattern band, all surrounding the wide and flat central well covered by a roundel of two mandarin ducks swimming amid large blossoming lotus plants, the exterior sides and the recessed base unmarked.

16 1/2in (42cm) diameter

\$1,000 - 1,500

2274

A LARGE FAMILLE ROSE ENAMELED VASE WITH FLORAL DECORATION

Jiaqing mark, Republic period

The waisted neck with a flared rim above stylized kui dragon handles painted in brilliantly hued enamels on the yellow ground with bats and chimes surrounded by classic lotus flowers and leafy tendrils, the elongated ovoid body encircled with birds and butterflies in flight above seasonal blossoms and garden rocks, the recessed base bearing the *six-character mark* in iron red seal script.

27 3/8in (69.5cm) high

\$5,000 - 7,000

PROPERTY FROM PAUL YOHEY

2275

A MOLDED FAMILLE VERTE STICK NECK VASE, TIANQIUPING Chenghua mark, Late Qing/Republic period

The tall cylindrical neck encircled by the raised relief *six-character mark* and a large and lithe molded chilong dragon, all surmounting a band of *ba jixiang* and prunus blossom motifs around the shoulder atop the globular body molded in a continuous tableau of figures in a garden landscape, the details of the scene perforated by the potter in a lattice of numerous holes revealing an unglazed 'sleeve' lining the interior, the tiered recessed base also unglazed (drilled as a lamp, and mounted with brass fitting to the mouth).

23in (58.5cm) height inclusive of fitting

\$1,000 - 1,500

PROPERTY FROM A PRIVATE WASHINGTON COLLECTOR

2276

AN ASSEMBLED GROUP OF SIX FAMILLE ROSE ENAMELED WARES

Including four cups of inverted bell shape covered in vine and lotus patterns separated by gilt roundels reading *fú guì cháng míng*, the recessed bases bearing iron red four-character *yong qing chang chun* marks; and a pair of bowls of domical shape covered in bird and flower patterns and bearing stamped iron red marks to the recessed bases possibly reading *Guangxu zhenpin*.

5 1/2in (14cm) diameter of larger pair

\$1,500 - 2,500

PROPERTY FROM A PRIVATE OREGON COLLECTION

2277

A GROUP OF MILLEFLEUR DECORATED CONTAINERS Republic period

Including a pair of long necked vases with flared rims and globular bodies raised on tall feet, the flowers painted on a white ground, the recessed base of each bearing a six-character *Qianlong mark* in iron red seal script and stamped *China* in red; the third a bowl of inverted bell form with flared rim, similarly painted on a white ground, the base bearing a six-character *Guangxu mark* in iron red standard script; the fourth an alms bowl-shaped container painted with flowers on a yellow enamel ground, the base bearing a stamped four-character *Qianlong mark* and *China* in red. [4]

15 5/8in (39.6cm) height of vases

\$1,500 - 2,500

2278

A SET OF POLYCHROME ENAMELED EIGHT BUDDHIST EMBLEMS ON PLINTHS

Qianlong marks

Consisting of the varied *ba jixiang* reticulated within yellow-ground thick vertical rings supported upon elaborately petalled lotus pods raised upon multi-hued molded vine and lotus shafts sprouting from yellow-ground circular plinths adorned in vine and lotus patterns and stylized lotus petal bands, the undersides bearing the iron-red *six-character marks* within a thin turquoise enamel ground (some pieces repaired).

16in (40.5cm) high

\$4,000 - 5,000

2279

A CANTON ROSE MEDALLION ENAMELED COVERED VASE

Surmounted by an elaborate finial centering a domical lid raised atop a vessel of baluster form supporting opposing molded elephant head gilt handles at the shoulders, the exterior surfaces adorned in floral sprigs and figural tableaux in the standard polychrome and gilt palette.

25 1/2in (64.5cm) high

\$1,000 - 1,500

2280

A GROUP OF EIGHT FAMILLE ROSE ENAMELED PORCELAIN PHOENIXES

All of roughly similar appearance, each consisting of an elaborately plumed and long tailed bird of predominantly pink hue, perching upon a reticulated plinth of varied detail and color.

17 1/2in (44.5cm) height of tallest

\$1,000 - 1,500



2273



2274



2275



2276



2277



2278



2280



2279

2281

A GROUP OF EIGHT FAMILLE ROSE ENAMELED WALL VASES

Including a pair of double gourd shape with classic lotus decoration on a turquoise blue ground, each now attached to a reticulated wood panel; the third of truncated baluster form with two panels of landscape surrounded by a turquoise ground incised with feathery scrolls; the fourth a slender baluster vase with blue enameled handles, flowers blooming against a yellow enamel ground similarly incised with feathery scrolls, all above an iron red faux base; a pair of yellow ground baluster vases with iron red enameled handles and famille rose floral roundels; and two similarly shaped baluster vases with sanduo decoration on a white ground, iron red handles and cloud patterns on the sides.

5 to 7 1/2in (12.7 to 19cm) high

\$1,000 - 1,500

2282

A GROUP OF FIVE CANTON ENAMELED EXPORT PORCELAIN SERVING PIECES

Late Qing dynasty

Including two similarly decorated rectangular vegetable dishes with indented corners, painted on the interior walls and floor with figural panels and Rose Medallion borders on a gilt ground that repeat on the conforming covers topped with gilt-washed pine cone finials (one dish chipped); the third a large oval platter similarly painted with a figural scene across the shallow well and a Rose Medallion border on a gilt ground along the curving rim (wear to enamels); the fourth a foliate rimmed serving dish of lozenge shape and tall foot intricately painted with a detailed border of birds, insects, flowers and fan shaped reserves in the Mandarin style on a white ground that frames the figural scene across the curving well; the last a well-painted shell form dish with iron red and gilt-painted rim flange, the figural scene across the well framed by a gilt ground Rose Medallion border.

15 1/2in (39.4cm) length of oval platter

\$1,000 - 1,500

2283

A YELLOW GROUND AND FAMILLE VERTE ENAMELED DRAGON BOWL

Late Qing/Republic period

Its wide curving well centered with a green and black-eyed dragon amid clouds and a ruyi lapet band below the rim all drawn in iron red, the exterior encircled with two other dragons chasing flaming pearls amid clouds colored in iron red, green, black and aubergine on an unevenly applied yellow ground (wear to enamels).

14 1/2in (37cm) diameter

\$1,000 - 1,500

PROPERTY FROM AN OYSTER BAY COLLECTION, ACQUIRED BEFORE 1950

2284

A FAMILLE ROSE ENAMELED DEEP DISH

Qianlong mark, Republic period

Thinly molded with a wide, curving rim flange and shallow well carefully painted in bright enamels with pink and white flowering prunus branches and a peony stem that issue from the exterior walls in combination with a lingzhi fungus plant, the recessed base bearing the *six-character mark* in iron red seal script (foot chipped).

9 3/8in (23.7cm) diameter

\$1,000 - 1,500

2285

A WUCAI-DECORATED JAR

Wanli mark, late Qing/Republic period

Its wide mouth painted with an iron wash and the short neck encircled by garden rocks in underglaze blue alternating with flowering branches in black and bright enamels also used for the larger decoration on the curving body of a long-tailed phoenix perched on a rock surrounded by seasonal flowering branches, the recessed base bearing the *six-character mark* in underglaze blue regular script within a double ring.

10 7/8in (27.5cm) high

\$2,000 - 4,000

PROPERTY FROM VARIOUS OWNERS

2286

A GROUP OF THREE POLYCHROME ENAMELED PORCELAINS

The first a millefleur bowl, *late Qing/Republic period*, the interiors adorned in floral sprigs and the underside bearing a stamped iron red six-character *Guangxu mark*; the second a smaller bowl of similar shape, also *late Qing/Republic period*, enameled in stylized vine and lotus motifs in pastel hues, the underside bearing a six-character *Guangxu mark* in standard script underglaze blue; the third a large charger, *Kangxi period*, adorned in famille-verte motifs of flowering rocks and butterflies, the recessed base encircled by a unglazed concave double foot ring and centered by an artemisia leaf in underglaze blue.

13 3/4in (35cm) diameter of third and largest

\$1,000 - 1,500

2287

A LARGE FAMILLE NOIRE ENAMELED CHARGER

Kangxi mark

The dish sturdily potted with a wide mouth rim surrounding a deep convex cavetto all raised upon a tall foot ring, the interior surfaces covered in an elaborate depiction of magpies perching amid prunus branches blooming from verdant rockery all encircled by repeating geometric patterns, the exterior sides adorned in repeating vine and lotus sprigs, the recessed base bearing the underglaze blue *six-character mark* in standard script within a double ring.

20 1/4in (51.5cm) diameter

\$1,500 - 2,500

2288

A SET OF EIGHT POLYCHROME ENAMELED SAUCER DISHES

Daoguang marks, late Qing dynasty

Each painted in gilt, opaque white and pale lime green enamels with a classic lotus flower and leaf scroll pattern on an overglaze blue ground across the face, the raised string band on the reverse accented in iron red and the recessed base bearing the *six-character mark* in iron red seal script (five with chips).

5 3/8in (14.3cm) diameter

\$1,800 - 2,500



2281



2282



2283



2284



2285



2286



2287



2288

2289

TWO POLYCHROME ENAMELED PORCELAIN PLAQUES

The near-pair both depicting a scholar and his child attendant beneath a gnarled tree: the first a wizened elder supervising his boy gathering a basket of flower blossoms, the second a depiction of Su Shi appreciating an ink-stone as identified by the four-character red seal reading *Dongpo cang yan* to the lower corner (chip to second).
32 1/4in (82cm) approximate height of each

\$4,000 - 6,000

2290

AN ASSEMBLED GROUP OF FOUR POLYCHROME ENAMELED PLAQUES

All of vertical rectangular shape, the first two a pair depicting riverside vistas within a pink-ground vine and lotus border, both inscribed and dated cyclically to the *dingwei nian* year (equivalent to 1967); the third slightly larger, depicting a willow grove shading a boy atop an ox suspending a group of books from his horns; and the fourth of similar size, depicting a bearded and possibly foreign warrior watching a beauty primp in the mirror through a circular window in the side of a house.
14 3/4in (37.5cm) approximate visual height of porcelain (third and largest)

\$1,500 - 2,500

2291

A QIANJIANGCAI ENAMELED PLAQUE

Dated by inscription to 1894

The typical pastel hues depicting fishing boats, pagodas and tiny pavilions all within a mountainous riverside landscape, the calligraphic inscription including the *jiawu nian* date, an ode to Shen Zhou, and bearing a signature reading *Cheng Bi* and seals possibly reading *qing hua* and *yin*.

21 3/4in (55.2cm) approximate visual height of porcelain exclusive of frame

\$2,000 - 3,000

2292

A FAMILLE ROSE ENAMELED FIGURAL PLAQUE

Depicting a lady elegantly dressed in intricately enameled attire leaning on her young attendant and demurely addressing a similarly elaborately rendered male figure, the bottom left corner bearing a four-character iron-red hall mark reading *le gu tang zhi* within a square cartouche.

21 1/4in (54cm) approximate visual height of porcelain exclusive of frame

\$2,000 - 3,000

The intricate and angular treatment of the figures' elaborate garb, and the idiosyncratic but still aesthetically pleasing physiognomy of their faces are notably similar in style to the work of Fang Yunfeng (1897-1957) as published in *Chinese Porcelain of the Republic Period: the Muwen Tang Collection Series vol. 6* Hong Kong, 2008. See pp 296-299, no. 121 and especially 122.

2293

A POLYCHROME ENAMELED PLAQUE

Depicting a pair of cranes overlooking a sunset river vista on a rocky promontory beside a grove of pines and lingzhi, bearing a freely painted calligraphic inscription perhaps including a *kuiwei nian* cyclical date.

14 3/4in (37.5cm) approximate visual height of porcelain exclusive of frame

\$1,000 - 1,500

2294

A FAMILLE ROSE ENAMELED FIGURAL PLAQUE

Late Qing/Republic period

Depicting the Eight Immortals and the Hehe twins at a drinking party in the woods, the elderly Zhang Guolao, the rotund Zhongli Quan, and the mobility-impaired Li Tiegua all seated waiting for He Xiangyu to serve them wine while the remainder stand nearby their identifying implement.

14 3/4 x 18 3/4in (37.5 x 47.5cm) approximate visual dimensions of porcelain

\$1,500 - 2,500

2295

A FAMILLE ROSE ENAMELED CIRCULAR PLAQUE

Republic period

Painted in bright enamels with figures crossing a bridge toward a village visible along a water course bordered by trees and distant hills; now mounted behind cloth-covered mats, framed and glazed.

10 1/2in (26.5cm) diameter of plaque

22 3/4in (58cm) square frame

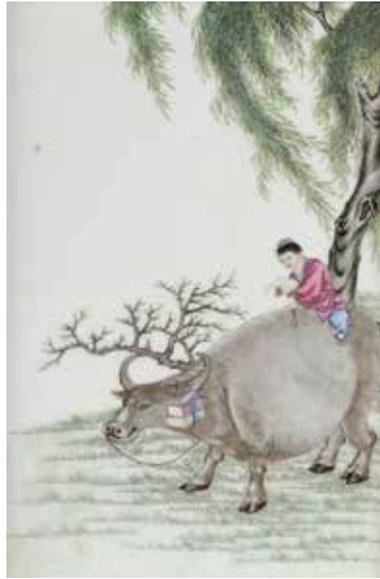
\$1,000 - 1,500

Provenance

Bonhams & Butterfields, San Francisco, sale 20037, 2 October 2012, lot 1099



2289



2290



2293



2291



2292



2294



2295

2296

A POLYCHROME ENAMELED PLAQUE

Of long rectangular section, depicting a wizened elder and his boy attendant beneath a blooming prunus tree, the calligraphic inscription bearing a *wuchen nian* year and bearing a signature reading *Dafan* with seal reading *kun* (unframed).

29 1/2in (75cm) high

\$2,000 - 3,000

2297

A POLYCHROME ENAMELED PLAQUE

Late Qing/Republic period

The porcelain displaying a mottled 'orange peel' effect and enameled to depict the immortal Li Tieguai chasing a small iron-red bat beneath a gnarled tree, bearing a signature reading *Li Zishang xie* and additional faint iron-red seals reading *Li yin* and *Zishang*, within a sturdy hardwood frame (cracks to frame).

17 1/2 x 10 3/4in (44.5 x 27.4cm) approximate visual dimensions of porcelain exclusive of frame

\$1,000 - 1,500

BLUE AND WHITE WARES

PROPERTY FROM VARIOUS OWNERS

2298

A GROUP OF THREE ALTERED BLUE AND WHITE VASES

Kangxi period

Each originally of Phoenix Tail (*fengmao*) shape, the large trumpet neck removed to leave a body of inverted pear shape with a spreading foot above the set-in foot ring: two vases painted with a prunus flower and cracked ice pattern, the third with densely leaved composite flower stems (all with losses, old chips).

12 1/4 to 10 1/4in (31 to 26cm) high

\$1,500 - 2,500

2299

A GROUP OF SIX BLUE AND WHITE MINIATURE CONTAINERS

18th and 19th centuries

Including a pair of soft-paste cups of inverted bell form with flared lips, each painted with alternating butterfly and flower sprays, the base bearing a *four-character Chenghua* mark (one with chip, second with hairline crack); the third a small water coupe with flower-filled lappets painted to the canted shoulder, classic lotus flower and leaf sprays above a lotus petal band on the outer walls and a tiny *bat-shaped* mark on the recessed base; the fourth a globular jar with flared neck, painted with pine, bamboo and prunus branches on the curving walls, the recessed base bearing a six-character *Yongzheng* mark (glaze worn); and a pair of bottle vases with animal head and loop handles, each painted with pine, bamboo and prunus above a flared foot, the recessed bases unglazed (one foot chipped).

1 5/8 to 4 1/4in (4 to 11cm) high

\$1,000 - 1,500

2300

A SET OF TEN BLUE AND WHITE 'CRANE' SAUCER DISHES

Jiajing marks, 17th century

Each delicately painted in the central medallion with three cranes in flight between three lotus blossoms on a continuous scroll reserved on a blue ground, a double circle in underglaze blue beneath the rim, the recessed bases each bearing the *six-character mark* in standard script within a double circle (rim frits); Japanese wood storage box.

3 1/2in (9cm) diameters

\$1,500 - 2,500

2301

A GROUP OF FIVE SMALL BLUE AND WHITE DISHES

Jiajing marks, Transitional to Kangxi period

Likely made for the Japanese market, the floriform rims surrounding shallow wells centered by elaborate peony blossoms encircled by numerous leaves, with similar decoration adorning the undersides encircling the foot rings and recessed bases bearing the standard-script *six character mark* within a double ring (kiln flaws).

3 3/4in (9.5cm) diameter

\$1,000 - 1,500

Stored in a five compartment Japanese storage box (*tomobako*) inscribed *Nankin sometsuke-zara*.

2302

A GROUP OF THREE BLUE AND WHITE CONTAINERS

Late Qing dynasty

The largest an ovoid jar with saw-tooth bands on the shoulder and the above the foot framing a festival scene of villagers watching tightrope walkers, musicians, and tradesmen carrying their wares on poles (lacking cover, glaze abraded); the second a bowl-shaped censer of compressed globular form with an iron-washed rim, the exterior walls painted with the characters *wan* and *fu* separated by flaming pearls, the recessed base unglazed (glaze worn, soiling); the third a deep dish with the Three Stars of Happiness and an attendant standing beneath a tree painted across the curving well, the reverse painted with four bats and the recessed base with *wan yu* in standard script (hairline crack).

11 1/2in (29.2cm) height of jar

\$1,200 - 1,500

PROPERTY FROM THE XANADU GALLERY, SAN FRANCISCO, CALIFORNIA

2303

A BLUE AND WHITE SQUARE DISH

17th century

Sturdily potted and likely made for the Japanese market, the flat mouth rim and central well adorned in densely composed stylized floral motifs, raised on a thick foot (notable kiln flaws).

6 1/2in (16.5cm) wide

\$1,000 - 1,500

For similar designs on a teapot published as circa 1600-1627, see the Oriental Ceramics Society, Hong Kong, *Transitional Wares and Their Forerunners*, 1981, p. 107, no. 55.



2296



2297



2298



2299



2300



2301



2302



2303

2304

**TWO UNDERGLAZE BLUE AND CELADON GLAZED
BALUSTER VASES**

19th century

The first finished with a cupped rim, painted in cobalt blue with a rooster perched on a rock amid banana and flowering peony, the openwork handles similarly colored and the gray-green glaze of fairly even color (hairline crack along rim); the second displaying similar handles but a flared rim, painted with One Hundred Antiques beneath a glaze unevenly fired from pale greenish-white to olive green (hairline crack to neck).

22 7/8 and 22 5/8in (58 and 57.5cm) high

\$1,000 - 1,500

2305

A BLUE AND WHITE SWATOW WARE DISH

Late Ming dynasty

Potted in shallow inverted domical section, the interior surfaces adorned in radiating floral panels encircling the bird and flower roundel centering the interior well, the exterior sides unadorned, the partially glazed recessed base and foot displaying typical kiln flaws (prominent crack).

14 1/2in (37cm) diameter

\$1,000 - 1,500

2306

A BLUE AND WHITE DISH

18th century

The slightly everted mouth rim surrounding a shallow cavetto and wide well, all raised atop a high foot rim, the interior surfaces covered in a dense ground of floral blooms, the sides displaying simply-rendered opposing floral sprigs (kiln flaws).

14 1/4in (36.2cm) diameter

\$1,000 - 1,500

PROPERTY FROM AN INTERNATIONAL PRIVATE COLLECTOR

2307

A GROUP OF FOUR BLUE AND WHITE WARES

18th/19th century

The first a stick neck globular vase adorned in dragon and cloud motifs surmounted by a metal alloy mouth and fitted lid; the second, possibly made for the Southeast Asian market, a similar vessel surmounted by a metal alloy neck and mouth; the third a cylindrical brush pot, likely cut down from a larger piece and stabilized by a thin silver band encircling the mouth, the exterior surfaces covered in a continuous tableau of pine and bamboo; the fourth a significantly restored/modified teapot, now lacking lid, spout and handle, the sides covered in calligraphic decoration and bearing a *Chenghua* mark to the recessed base.

8 1/2in (21.5cm) height including mounts of the first and tallest

\$1,000 - 1,500

PROPERTY FROM A CALIFORNIA COLLECTOR

2308

**A BLUE AND WHITE PORCELAIN STORAGE JAR, GUAN
16th/17th century**

Of elongated ovoid form, its thick walls painted in bright cobalt hues with floral cartouches and clouds at the waisted neck, cranes in clouds along the rounded shoulder and a continuous garden setting around the body peopled with two boys playing a board game observed by a seated scholar and standing scholar nearby summoning his young attendant, all above an overlapping flower petal band along the flared rim, the celadon-tinged glaze covering all surfaces except the wide foot pad and recessed base.

15 3/4in (40cm) high

\$5,000 - 7,000

PROPERTY FROM A COLORADO PRIVATE COLLECTION

2309

**A PAIR OF BLUE AND WHITE GARDEN STOOLS OF
OCTAGONAL SECTION**

Qianlong period

Each of barrel form cut with cash-patterned openings to the top and sides surrounded by fields of peony flowers and leafy scrolls, the upper and lower walls painted with cloud collar reserves in alternation with raised circular bosses (one stool repaired).

19 1/2in (49.5cm) high

\$3,500 - 5,000

For an octagonal-sectioned garden seat of the same size and shape but with a classic lotus flower and leaf scroll pattern replacing the peonies on the pair in this lot, see Wang Qinglu, *Ming Qing Ci Cui* (Ming and Qing Ceramic Group), 2006, no. 096 (*49cm high*, also as Qianlong period).

PROPERTY FROM A PRIVATE SAN FRANCISCO COLLECTION

2310

A MASSIVE BLUE AND WHITE LIDDED JAR

Late Qing/Republic period

Of soldier jar form comprised of a domical lid surmounted by a later-added gilt lion dog finial, the ovoid body covered in a continuous figural tableau, all raised atop an unglazed base (significantly restored).

27 1/2in (70cm) high

\$1,500 - 2,500



2304



2305



2306



2307



2308



2309



2310

CLOISONNÉ AND BRONZES

PROPERTY FROM ANOTHER OWNER

2311

A LARGE UNDERGLAZE BLUE AND COPPER RED DECORATED VASE

Late Qing/Republic period

Of tall baluster form comprised of a trumpet-form mouth atop an ovoid body above a waisted foot surmounting an inset foot ring encircling a deeply recessed clear glazed base; the exterior surfaces covered in deer, cranes, butterflies, pine and large floral blooms in varied hues of brownish red and grayish blue (hairline crack to rim).

24in (61cm) high

\$3,000 - 4,000

PROPERTY FROM VARIOUS OWNERS

2312

A PAIR OF BLUE AND WHITE BALUSTER VASES

Kangxi period

The waisted necks adorned in floral sprigs surmounting ovoid bodies potted in raised relief ogival reserves of alternating figural and floral subject matter, raised atop slightly set-in foot rings surrounding the recessed base centered by an artemisia leaf within a double ring (both vases restored).

17 1/2in (44.5cm) high

\$2,500 - 4,000

2313

TWO PORCELAIN PLAQUES

The first, of vertical rectangular section painted in underglaze blue with a hawk perching on one leg atop a rocky outcropping amid a turbulent sea; the second a smaller famille rose enameled depiction of a recumbent immortal holding a yellow object in his right hand and surrounded by a double gourd and a broom, beneath an auspicious bat fluttering above, bearing an iron-red seal reading *Kaishu*.

15 and 7 3/4in (38 and 19.6cm) approximate visual heights of porcelain exclusive of frames

\$1,500 - 2,500

2314

A BLUE AND WHITE FOOTED CENSER

Kangxi period

The wide and flat rim surmounting a body of compressed globular form adorned by stylized bands encircling the waisted neck above figural tableaux of pastoral scenes separated by shou characters, the underside supported by three short feet potted around an unglazed circular base (kiln flaws).

11in (28cm) diameter

\$3,000 - 5,000

2315

A PAIR OF CLOISONNÉ ENAMELED DOUBLE GOURD VASES

Qianlong marks

Each similarly covered with overlapping flower heads, leaves and grape clusters outlined in gilt wires and picked out in white, shades of green blue and yellow on a dark leaf green ground, the exposed metal lip and foot also gilded and the recessed base centered with an embossed metal plaque bearing the *four-character mark* applied over a drill hole.

12 1/2in (31.8cm) high

\$3,000 - 5,000

PROPERTY FROM THE EMMANUEL GRAN FAMILY COLLECTION

2316

A GROUP OF ENAMELED METALWORK

19th century and later

Including a cloisonné enameled moon flask, the quatrelobed body inlaid with pines, crane and deer in subdued colors on a turquoise ground, the recessed base bearing a *Jingtai nian zhi* mark inlaid *en suite*; the second a small rectangular tray with vertical arrangement of precious antiques in subdued colors on a dark turquoise ground; the third a small elephant-form censer in champlevé enamel technique on a turquoise ground (all with wear); *together with* a rectangular silver box with landscape decoration picked out in gilt and color on the cover (wear, oxidation). [4]

13 3/8in (34cm) height of vase

\$1,000 - 1,500

PROPERTY FROM A CALIFORNIA COLLECTOR

2317

A PAIR OF CLOISONNÉ ENAMELED METAL PLANTERS

19th century

Each of fish bowl form, inlaid with birds and bats surrounding branches of pine and pomegranate, citron and peach rising from rocks inlaid in bright colors against the turquoise blue ground filled with intricate wire inlay of wanzi-diapers, the rims showing remains of gilt, the interior walls with remains of turquoise enamel and the bases drilled for drainage; with pieced wood display stands.

20 3/4in (52.8cm) diameter

12 1/4in (31cm) height of each planter

24 1/2in (62cm) height including wood stands

\$4,000 - 6,000

PROPERTY FROM VARIOUS OWNERS

2318

A PAIR OF TURQUOISE GROUND CLOISONNÉ GU-FORM VASES

Late Qing/Republic period

Inlaid in white, shades of red, blue, yellow and green with a classic lotus flower and leaf spray pattern on the interior of the neck that repeats on the exterior walls in combination with squared and curving strap work arranged as leaf shaped lappets above stylized taotie masks separated by horizontal lewen bands, the exposed metal surfaces showing remains of gilt and the recessed base centered with a drill hole (wear to gilt).

12 1/4in (31cm) high

\$2,000 - 4,000



2311



2312



2313



2315



2316



2314



2317



2318

2319

A CLOISONNÉ ENAMELED TRIPOD CENSER, DING

Xuande mark

Inlaid in black on a rich copper-red ground filling gilt wires that form classic lotus flower and leaf scroll bands around curving walls of the body and further decorative bands encircling the waist and upright handles, the interior well and the inside surfaces of the handles covered with a deep blue enamel, a gilt wash applied to the legs emerging from animal heads, the interior neck and the base of the censer bearing the *four-character mark* on an embossed square (retouched and repaired).
16in (40.6cm) high

\$2,000 - 4,000

2320

A PAIR OF CLOISONNÉ ENAMELED CRANES

20th century

Each formed in pieces to include a gilt washed metal peach branch joining the beak to the pair of wings inlaid in bright colors on a turquoise ground, the body of the bird with its Han style flames and curly tailed dragons similarly colored on a turquoise ground, the gilt-washed legs and the hollow base of tree trunk shape finished in turquoise and russet brown enamels; with lacquered wood display stands.

25 1/8in (63.8cm) height of metalwork

29 5/8in (75.2cm) height including wood stand

\$1,500 - 2,500

PROPERTY FROM THE XANADU GALLERY, SAN FRANCISCO, CALIFORNIA

2321

A CLOISONNÉ ENAMELED CRANE

20th century

Cast in sections to include the polychrome-inlaid wings, the white ground body with richly colored tail feathers and taotie mask reserve to the front, the gilt-washed legs and the hollow base of tree trunk form inlaid in russet brown and white enamels.

19 1/2in (49.5cm) high

\$1,000 - 1,500

PROPERTY FROM THE EMMANUEL GRAN FAMILY COLLECTION

2322

A GROUP OF EARLY BRONZE AND POTTERY DECORATIONS

Han to Ming dynasty

Including a small square-sectioned bronze covered box and two painted pottery male heads from a funerary group; a pair of bronze duck-shaped bells; three Song miniature glazed ceramic figures of children; and a Ming miniature glazed stoneware seated figure (some with losses, chips). [9]

1 1/2x 2 1/8in square (3.9 x 5.3cm) bronze box

3 3/4in (9.5cm) height of seated figure

\$800 - 1,200

PROPERTY FROM THE EMMANUEL GRAN FAMILY COLLECTION

2323

A GROUP OF EARLY STYLE METALWORK

Including a Han style shallow bowl with canted rim flange; a group of three spade shaped coins with circular apertures associated with the Wang Mang interregnum (7-22 CE); and a Tang style gilt standing figure of Guanyin; *together with* a silver ingot of irregular form stamped with multiple inscriptions including the central character *ku* (treasury) in an oval recess. [6]

4 1/4in (10.8cm) diameter of bowl

218 grams weight of ingot

\$1,000 - 1,500

2324

A CAST BRONZE COVERED ARCHAISTIC TRIPOD, DING

17th/18th century

The wide and deep-bodied container applied with a pair of hollow strap handles, cast with a wide band of squared C-scrolls forming facing dragons set against a dense leiwen ground and animal heads in shallow relief fronting each of the three legs, the convex cover cast with a similar dragon and leiwen band interrupted by three circular sectioned legs and a conical finial, the surfaces covered with a worn chocolate brown patina (legs repaired, one handle loose).

12 1/4in (31cm) height including cover

\$2,000 - 3,000

2325

A CAST BRONZE ARCHAISTIC FANGGU

18th century

Heavily cast with projecting flanges at each corner and the center of each face, the long tailed dragons in the horizontal bands surrounded by intricately incised leiwen patterns, a line of at least two archaic style characters cast into the interior walls of the foot, the patina of dark chocolate brown hue (wear from use).

10 7/8in (27.7cm) high

\$1,200 - 1,800

PROPERTY FROM VARIOUS OWNERS

2326

AN ARCHAISTIC BRONZE TWO-HANDLED JAR WITH GILT-WASHED DECORATION, LEI

Xiang yu tang zhi mark, Qing dynasty

Of compressed globular form with a flat rim, waisted neck and a pair of stylized animal head handles highlighted in gilt that also appears on the taotie mask band raised against a leiwen ground between rope-patterned borders encircling the widest part of the body, the *four-character mark* impressed into the slightly recessed base and patches of artificial green patina also enlivening the dark brown patina (wear to gilt and patina).

12 1/2in (32cm) length across handles

\$2,500 - 4,000

For a late Western Zhou lei of similar form but cast with loose rings to the animal-headed loop handles in the Asian Art Museum of San Francisco, see René-Yvon Lefebvre d'Argencé, *Bronze Vessels of Ancient China in the Avery Brundage Collection*, 1977, pp. 100-101 (back right).

2327

TWO SMALL BRONZE CENSERS

Xuande marks, late Qing dynasty

The first of cylindrical form with raised horizontal string bands encircling the exterior walls, three short feet and covered with a russet brown patina, the flat base bearing the *six-character mark* in standard script (wear); the second of bombé form and with a flared rim, elephant headed loop handles on mottled yellow walls, the flared foot ring surrounding the recessed base bearing the *six-character mark* in standard script (surfaces possibly cleaned, wear).

4 1/2in (11.5cm) diameter of the first

5 1/4in (13.3cm) width across handles of the second

\$1,000 - 1,500

2328

A SMALL BRONZE TRIPOD CENSER, DING

Xuande mark, 18th century

Cast with a pair of loop handles rising along the flat rim, a compressed bombé body raised on three conical feet surrounding a rectangular reserve on the base bearing the *six-character mark* in raised standard script, the patina of pleasing dark golden brown hue (wear on interior from use).

3 1/2in (9cm) width across handles

\$1,000 - 1,500



2319



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2329

AN OVOID BRONZE CENSER WITH STAND

Xuande mark, late Qing/Republic period

The censer with bombé walls supporting a pair of qilin that form the curving handles and the foot ring raised on four lobed feet, the flat base cut with a square opening and filled from the inside with a plate bearing a cast six-character mark in regular script; the conforming stand resting on lobed feet similar to those of the censer (wear).

15 1/2in (39.4cm) length across the handles

\$2,000 - 3,000

2330

A SMALL BRONZE TRIPOD CENSER, DING

Qing dynasty

With a pair of loop handles rising from the rim and three taotie mask panels encircling the curving walls, the tapering legs fronted with cicada patterns (wear from use); with assembled wood cover and double wood stand.

2 7/8in (6.8cm) height of censer

4 1/2in (11.5cm) height including cover and stands

\$1,000 - 1,500

2331

A CAST BRONZE COVERED CENSER OF LUDUAN SHAPE

Qing dynasty

The head of the fabulous beast sporting a single horn, pointed ears and curving strands of a mane framing an open jaw while clouds curl in raised relief across the body raised on four legs fronted with a tassel below remains of a hinge that originally would have connected to the head, the surfaces showing remains of artificial green patina (altered, extensive wear to patina).

14in (35.5cm) high

\$2,000 - 3,000

2332

A MING STYLE BRONZE FU-LION

Cast crouching with its front legs up and with its head turned toward the right.

8 1/2in (21.5cm) long

\$1,000 - 1,500

For a prototype from the 15th/16th century, see the parcel gilt bronze lion with colored stone inlay in the Victoria & Albert Museum published by Rose Kerr in *Late Chinese Bronzes*, 1990, p. 88, no. 72.

2333

A CAST BRONZE TSA TSA MOLD

Designed to impress small clay amulets for Vajrayana Buddhist practitioners, the small but solidly cast object of ogival shape bearing a six-character *Qianlong* mark to the underside and supporting a fitted and handled lid centered by an inscription reading *zhou yi*; the interior surfaces cast in relief to produce impressed images of a multi-armed Buddhist deity reversed by an inscription in Manchu, Mongol, Chinese, and Tibetan identifying the deity as the Vairocana Buddha and bearing an additional *Qianlong* mark.

4in (10cm) high

\$2,000 - 3,000

PROPERTY FROM THE EMMANUEL GRAN FAMILY COLLECTION

2334

AN ARCHAISTIC BRONZE JAR

17th/18th century

Of inverted pear form the shoulder encircled by raised string bands, a wide band of impressed S-scrolls bordered by rows of tiny rings and a third raised band impressed with a diamond diaper pattern, a pair of loose rings hanging from loop handles issuing from bovine heads and a third loop handle to match above the foot, the dark brown ground textured with patches of artificial brown patina (foot ring repaired).

13 3/8in (34cm) high

\$1,000 - 1,500

2335

AN ARCHAISTIC BRONZE HU-FORM VASE

18h/19th century

Cast with a waisted neck and canted foot, the compressed globular body encircled by a wide band of three taotie mask panels separated by vertical projecting flanges (base plate lost).

12in (30.5cm) high

\$800 - 1,200

2336

A GROUP OF SMALL-SCALE PORCELAIN AND METAL ACCESSORIES

Late Qing dynasty

Including an iron red and gilt-decorated compressed globular water coupe; a rectangular brush pot and square-sectioned censer with reticulated cover; the fourth a silver-inlaid white brass box in the shape of a pea pod with suspension ring; the fifth a polychrome enameled silver amulet case; together with a black and gilt-lacquered pigskin hinged document box with dragon and phoenix decoration and a silver-mounted Tibetan steel knife and scabbard with chased decoration (wear and soiling to metal work). [7]

3 1/2in (9cm) height of brush pot

6 1/2in (16cm) length of Tibetan knife

\$1,000 - 1,500

PROPERTY FROM VARIOUS OWNERS

2337

A SET OF SIX BRONZE STANDARDS

Guangxu period, dated by inscription to 1897

The bases comprised of vasiform handles incised *Li Longxi tang jing feng* to one side and reversed by the *Guangxu ershier nian* date on the other separating opposing small beast head ring handles and supporting horned dragon heads from which issue lengthy sword shaped shafts piercing large central plaques each combining a different *an baxian* and *ba jixiang* motif, the tips terminating in finials formed by one of the Eight Immortals on an animal mount (losses, some immortals missing attributes).

31 in (78.7 cm) high

\$6,000 - 9,000

Provenance

Sotheby's New York, 16th March 1984, lot 131

A fascinating example of the inherent syncretism of Chinese religion, these ceremonial objects combine both Buddhist and Daoist iconography. Originally a set of eight, the standards missing from this set would probably have had the missing last two of the Eight Auspicious Buddhist Emblems, the conch and the lotus, as well as the mounted image and identifying icons of He Xiangyu and Lan Caihe.



2330



2331



2332



2333



2334



2335



2336



2337

2338

AN ARCHAISTIC BRONZE VASE WITH APPLIED SILVER ACCENTS

Qing dynasty

Of attenuated ovoid form with flared rim and foot, a pair of striding dragon handles applied at mid-section across a horizontal taotie mask band in raised relief with silver linear accents set against the leiwen ground and the leaf shaped reserves above and below similarly accented in silver (extensive wear and oxidation to applied silver).

14 5/8in (37cm) high

\$1,000 - 1,500

2339^W

A CAST BRONZE TRIPOD CENSER AND COVER

18th century

The censer cast with a wide rim flange of hexafoil shape above a shallow cylindrical body with flat base raised on three short legs issuing from lion heads; the three-section cover composed of a waisted finial topped with openwork peach branches, then two consecutive rings cast with composite flowers on leafy stems surrounding the Eight Buddhist Emblems.

26 1/4in (66.8cm) high

\$4,000 - 6,000

Provenance

the collection of Ferdinand Ponthier (1939-2012)

Compare the pair of hexagonal sectioned bronze censers and covers sold in Nagel, Stuttgart, sale 12 November 2007, lot 1101, also as 18th century (53.5cm high). See also the openwork peach branch finial of similar shape to this lot on a recumbent elephant censer sold in Sotheby's, London, sale 16 May 2007, lot 370, also as 18th century.

PROPERTY FROM THE COLLECTION OF DR. CARROLL BROWN MALONE, ACQUIRED IN CHINA IN THE 1920S

2340

A CAST BRONZE STAND FOR A BUDDHA ASSEMBLY

Xuande mark, mid-Qing dynasty elements

The five elaborate pedestals each crisply cast in three layers of lotus petals among vine tendrils and held in an arching single line by curving braces attached to a central vertical shaft all covered in additional applied lithe tendril motifs and extending upwards from a tapered ring of stylized Mount Meru patterns issuing from a sturdy base cast as a tasseled bombé vase atop a tiered base bearing the *four-character mark* to the underside.

12in (30.5cm) high

\$2,000 - 3,000

In *Gugong Bowuyuan Zang Wenwu Zhenpin Quanji 60: Zang chuan fo jiao zao xiang* (The Complete Collection of Treasures of the Palace Museum, vol. 60: Buddhist Statues of Tibet), 2008, there are two similar edifices, both supporting a specific Buddhist assembly. Called 'the Shakyamuni who Delivers from the King of the Hungry Ghosts (Ch: *Jiudu Yankou Shijiamouni Fo Zuoxiang*)', these pieces were used in the daily practice of those training in the esoteric tradition, as well as for funerals or other important rituals that necessitated the appeasement of *pretas* or Hungry Ghosts.

Both the Qianlong era example (no. 232) and its 10th century Kashmiri prototype (no. 22) featured a similar set of five lotus thrones blooming from a central shaft. In these pieces, the central position was occupied by Shakyamuni, surrounded on either side by two additional unidentified Buddhas with the Maitreya and Avalokitesvara bodhisattvas at either far end. Not only are these five deities missing from the current lot, but numerous other iconographic elements appear to be missing or changed, indicating likely significant alteration during the piece's transformation into its current incarnation as an elegant five-light candelabra.

102 | BONHAMS

PROPERTY FROM A CALIFORNIA COLLECTOR

2341

A CAST BRONZE HU-FORM VESSEL

Ming dynasty

The low-slung belly cast with shaped oval panels in the Western Zhou style enclosed with key-fret borders and accented by diamond-shaped bosses at each juncture below leaf-form panels set between lobed sections cast with raised disintegrated C-commas projecting downward from a double banded neck rendered with abstract taotie masks under a plain banded lip, the double band accented with applied circular handles suspending single rings.

12in (30.5cm) high

\$1,200 - 2,000

For hu-form vases with related decoration, see Robert Mowry, *China's Renaissance in Bronze: the Robert M. Clague Collection of Later Chinese Bronzes 1100-1900*, 1993, figure 6, dated to the 12th/14th century; and Sotheby's, Hong Kong, *Later Chinese Bronzes from the Collection of Ulrich Hausmann*, 8 October 2014, lots 3320 and 3325.

2342

A CAST BRONZE LOBED VESSEL

Yuan/Ming dynasty

Raised on a high ring foot cast with a tight wave band under a low set belly divided into five sections set off by blade-shaped reserves set with abstract taotie masks under a broad band of *wanzi* lozenges set off by thin handles cast with dragon heads with long tongues and draped with spiral ended ropes, all under a key fret border band and flat lobed rim.

9 1/2in (24.2cm) high

\$1,200 - 2,000

For related bronzes, see Sotheby's Hong Kong, *Later Chinese Bronzes from the Collection of Ulrich Hausmann*, 8 October 2014, lots 3302 and 3399.

2343

A GOLD-SPLASHED BRONZE COVERED BOX

Xuande mark, 18th/19th century

Cast with a raised domed centered top and of substantial weight, the warm umber-colored bronze with irregular splashes of gold, a square recess in the circular base bearing the *four-character mark* cast in standard script.

6in (15.3cm) diameter

\$5,000 - 7,000

2344

AN UNUSUAL CAST BRONZE CENSER

17th century

The cylindrical vessel cast in low relief with outlines of celestial figures and constellations under the headings of seminal historical classics named in a reserve above: *Chunqiu*, *Yijing*, *Shijing*, *Shiji*; the convex cover pierced with a *wanzi*-character.

5 5/8in (14.4cm) high

6in (15.3cm) diameter

\$2,500 - 3,500

2345

A LACQUERED BRONZE FIGURE OF GUANYIN

Ming dynasty

The serene figure wearing an Amitabha crown under her hooded chignon, elaborate robes and jeweled necklaces, a book of sutras supporting her right arm and a child seated in her lap as she sits in royal ease between a parrot and the boy attendant Shancai, all supported on multiple lotus stalks growing from the rock-work base, the surfaces covered with gilt and red lacquer layers.

12in (30.5cm) high

\$5,000 - 7,500



2338



2339



2340



2341



2342



2343



2344



2345



2346

PROPERTY FROM THE XANADU GALLERY, SAN FRANCISCO, CALIFORNIA

2346

A CAST BRONZE BELL

19th century

Its suspension loop formed as two opposing phoenixes arching above a lotus petal band, the elongated body divided by rope-patterned borders around two reserve panels of tree peony plants in flower.

12 1/4in (31cm) high

10 5/8 pounds (4.9kg)

\$1,000 - 1,500

PROPERTY FROM A PACIFIC NORTHWEST GENTLEMAN BY DESCENT

2347

A TANG STYLE CAST BRONZE FIGURE OF A BODHISATTVA

Late Qing/Republic period

Surmounted by an elaborate and tall ovoid mandorla, the figure attired in princely raiment and seated in the asymmetrical lalitasana posture of royal ease upon a lotus petal throne further raised upon a tapered rectangular plinth, the sides and back of which bear a likely apocryphal lengthy donor's inscription.

6 1/4in (16cm) high

\$1,000 - 1,500

The likely apocryphal inscription reads in part: *Chengguang Yuan nian wu yue shiwu ri Fo dizi Zhang Sheng(?) wei fumu jing zao, [qi yuan yi qie?] zhongsheng jian tong si fu*

In the first year of the Fifteenth day of the Fifth month of the first year of the Chengguan era [of the Northern Qi dynasty-- equivalent to 577CE], the Buddhist disciple Zhang Sheng respectfully had this image made for his parents, and that [...] all living creatures may share in these blessings.

PROPERTY FROM THE EMMANUEL GRAN FAMILY COLLECTION

2348

A BRONZE FIGURE OF SHOULAO WITH APPLIED GILT ACCENTS

17th century

The figure originally the cover to a censer that may have been in the form of a deer, the holes at the back of his head and torso meant for emission of smoke, the surfaces of his clothing showing remains of gilt wash; now supported in a fitted wood stand.

7 1/2in (19cm) high

\$1,500 - 2,500

PROPERTY FROM ANOTHER OWNER

2349

A BRONZE HEAD OF A FEMALE DEITY

Late Qing/Republic period

Her elaborate coiffure tied with ribbons that connects a flame-shaped finial at the front with the trailing veil at the back of the head (minor casting flaws); the gourds carved in raised relief on the hexagonal wood base suggesting that she may be a Daoist, rather than a Buddhist, divinity.

9 1/4in (23.5cm) height of bronze head

19in (48.2cm) height including wood stand

\$1,000 - 1,500

PROPERTY FROM THE XANADU GALLERY, SAN FRANCISCO, CALIFORNIA

2350

A BRONZE SEATED FIGURE OF SAKYAMUNI

19th century

Seated in meditation on a double-lotus support, his right hand lowered in bhūmisparsa mudra, his outer garment bordered with flowers and leaves on a pounced ground (base unsealed).

9 7/8in (25cm) high

\$1,000 - 1,500

2351

A BRONZE SEATED FIGURE OF ZHENWU

The Daoist divinity identified by his long hair and the snake coiled around a tortoise on the base that supports him, the surfaces showing remains of gilt lacquer on the face and within the folds of the dark red lacquered robe (surface wear).

11 1/4in (28.5cm) high

\$1,000 - 1,500

PROPERTY FROM VARIOUS OWNERS

2352

TWO GILT-ACCENTED BRONZE DAOIST FEMALE DIVINITIES

Ming Dynasty

Depicting Bixia yuanjun (Sovereign of the Clouds of Dawn), identified by the three phoenixes in her crown and the rank stick held in her hand, as well as Zisun niangniang (Goddess of Childbirth), dressed in similar crown and holding a baby, their faces each highlighted in gilt and their elaborate dress showing traces of gilt lacquer (losses, original stands lost).

14 1/2 and 14 1/2in (37 and 36.1cm) high

\$2,000 - 4,000

For another example in bronze of Bixia yuanjun, as well as a discussion of her various attendants and her historical significance, see Stephen Little, *Taoism and the Arts of China*, 2000, pp. 278-279 and cat. no. 95.

2353

A BRONZE FIGURAL GROUP OF SAKYAMUNI AND ATTENDANTS

Ming dynasty

The central figure depicted seated in meditation with his right hand raised in abhaya mudra, the lotus flower beneath him rising from an elaborate stepped plinth fronted with two miniature seated figures while the arhats Kasyapa and Ananda stand on lotus stems issuing from its side walls (casting flaws, surface soiling).

10in (25.4cm) high

\$4,000 - 6,000

2354

A BRONZE FIGURE OF AMITAYUS

Late Qing dynasty

Wearing a crown and princely jewelry as he sits in meditation on a double lotus plinth, the vase and the trailing ends of his shoulder scarf each separately cast and applied, the surface showing traces of gilt wash (repaired, base resealed).

6 1/4in (16cm) high

\$1,000 - 2,000

2355

A CAST BRONZE BUDDHA

Depicting the Sakyamuni Buddha seated on an elaborate lotus plinth attired in monks robes adorned in simple geometric patterns, his right hand held in bhūmisparsamudra while his left hand makes an unusual mudra on his lap (casting flaws).

9 1/4in (23.5cm) high

\$1,000 - 1,500

2356

A SET OF SMALL CAST BRONZE FIGURES OF THE EIGHTEEN LUOHAN

Each in monks' attire and grimacing or grinning in an individualized expression, in some cases holding identifying implements or seated upon small plinths or animal mounts, the exteriors displaying a chocolate colored patina.

3 3/4in (9.5cm) height of tallest

\$1,000 - 1,500



2347



2348



2349



2350



2351



2352



2353



2354



2355



2356

TEXTILES

PROPERTY FROM VARIOUS OWNERS

2357

A GROUP OF TEXTILES

The first an 18th/19th century cut and uncut blue silk velvet panel constructed with two sections joined at the center, finely woven with dragon roundels surrounded by lingzhi head-formed lozenge patterns between borders of flower vases and auspicious emblems; the second a brocade panel woven in gold and various blue shades with dragons and cloud scrolls; the third an eighth civil rank badge for the back of a robe from the late Qing dynasty, embroidered in couched gold and silver threads depicting a quail facing the sun; together with a small silk kesi panel woven with immortal figures with painted details. [4]

27 x 86in (68.6 x 218.4cm) dimensions of brocade panel

\$1,000 - 1,500

2358

A DARK BLUE GROUND SILK BROCADE DRAGON ROBE 18th/19th century

The dynamic four-clawed dragons woven in gold-hued brown, yellow and silver color, each pursuing a flaming jewel, surrounded by auspicious bats in flight amongst polychrome clouds, all above a linshui border and roaming waves tossing flower blossoms and lingzhi fungus, with additional bats and Buddhist lions symmetrically positioned to the lower sides (wear, losses, sleeves incomplete, replacement to collar band).

53in (134.7cm) long

\$1,000 - 1,500

PROPERTY FROM THE GALLERY OF T. Z. SHIOTA, SAN FRANCISCO, CALIFORNIA

2359

A GROUP OF THREE JOINED SILK PANELS

Late Qing dynasty

The largest of russet brocade, made from two lengths joined vertically at the center, the top woven in fine gilt wrapped threads with a wide horizontal band of crane roundels above an elaborate field of interlocked hexagonal diapers filled with flower heads woven in shades of green, blue and yellow, the reverse lining of pale brown silk (fading); the second panel also formed from two lengths joined at the center and woven with flowering peony sprays in gray-green against a brilliant scarlet red ground, the reverse lined in buff silk (minor staining, small sewn repairs); the third formed with four lengths of buff colored brocade joined vertically throughout and then embroidered in shades of blue and white with plants of the Four Seasons scattered amid butterflies, the reverse lined with russet silk (staining, losses to embroidery).

79 x 58 1/2in (200.5 x 150cm) the largest panel

\$1,500 - 2,000

PROPERTY FROM THE ESTATE OF A PACIFIC NORTHWEST COLLECTOR

2360

AN EMBROIDERED BLUE SATIN DRAGON ROBE FOR A YOUNG PRINCE

Qing dynasty, 19th century

Lavishly embroidered in couched gold thread with some details in green, black and white silk floss, depicting eight dragons pursuing flaming pearls amongst cloud scrolls and the Buddhist Emblems above terrestrial diagrams emerging from billowing waves and a linshui border separated by ruyi-shaped clouds, the collar band and horse-hoof cuffs similarly decorated on a black ground, with pleated sleeve extensions (lacking lining, wear, loose threads).

40in (101.6cm) long, 66in (167.7cm) wide

\$2,000 - 3,000

Provenance

received as a wedding gift in 1940 by the previous owner

Compare embroidered child's dragon robes decorated with eight dragons, illustrated in *Chinese Dress from the Qing Dynasty to the Present*, Valery Garrett, Tuttle Publishing, pp. 55-59, fig. 94, 95, 96, and 97.

2361

A PAIR OF EMBROIDERED CIVIL RANK BADGES

Late Qing dynasty

The split front and solid back square each depicting the silver pheasant of the fifth rank amid clouds above a linshui border rendered in couched silver and gilt wrapped threads within a border of alternating bats and shou medallions on a faded midnight blue ground (surface wear).

12 1/2 x 12 1/2in 31.8 x 31.8cm)

\$1,500 - 2,500

Provenance

received as a wedding gift to the previous owner in 1940

PROPERTY FROM VARIOUS OWNERS

2362

TWO PAIR OF RANK BADGES

Late Qing dynasty

The first pair featuring a bear of the fifth military rank applied onto the front and back sections, the decoration worked in a combination of couched silver and gilt-wrapped threads combined with satin stitch for the clouds in the background (soiling, fading); the second pair displaying the wild goose of the fourth civil rank worked in satin stitch and applied onto the brightly colored front and back squares worked in counted stitch on a fine silk mesh ground (minor wear).

11 1/2 x 11 5/8in (29 x 29.5cm) the first pair

10 3/4 x 11 3/8in (27.2 x 29cm) the second pair

\$1,000 - 2,000



2357



2358



2359



2360



2361



2361



2362



2362

2363

A GROUP OF EMBROIDERED AND WOVEN SILK PANELS
19th and 20th centuries

The largest embroidered panel constructed from two lengths of creamy white silk joined vertically and then embroidered in shades of brown, yellow and white with flowering branches and mandarin ducks in water; the second a horizontal panel of faded red silk embroidered in couched gilt threads with two dragons facing a flaming pearl surrounded by clouds, flames and bats in shades of blue, green and white; the third a rectangle of black satin covered with decorative borders and a roundel of flowering branches using red, green and purple couching threads over silver and gilt-wrapped threads; the fourth a black ground brocade panel woven in soft colors with butterflies, crickets, flowering branches and gourds; the fifth of tiny flowering branches and auspicious fruits woven in pale yellow threads on a brilliant dark blue ground; the sixth of dragons woven in yellow on a cerise ground; the seventh of six large roundels woven in bright colors on a brilliant blue ground; the eighth displaying four brightly colored rectangles of facing dragons woven on the black ground; *together with* a length of sheer ivory colored silk. [9]

77 1/2 x 53 1/2in (197 x 136cm) *the first panel*

18 x 81in (45.7 x 206cm) *the second panel*

27 1/4 x 116in (69 x 295cm) *the fifth panel*

\$4,000 - 6,000

2364

A LARGE RECTANGULAR CUT AND UN CUT SILK VELVET
KANG CARPET
19th century

Woven in three vertically joined sections with peach bloom red, off-white, and gilt-wrapped threads on a midnight blue ground to form a rectangular panel centered with a large medallion of a flower blossom and intertwined scrolling tendrils, flanked symmetrically by large peony flower heads surrounded by leaf scrolls, each corner further ornamented with a stylized chilong, bordered with three bands of squared scrolls, lotus and leaf scrolls, and confronting dragons chasing flaming pearls; with yellow cotton backing.

138 x 74in (350.2 x 188cm)

\$2,000 - 3,000

Provenance

Bonhams, San Francisco, sale 21033, 17 December 2013, lot 8241

2365

AN EMBROIDERED SILK DRAGON ROBE
Late Qing elements

The original dark yellow-orange color of the garment visible around the collar where the collar band was removed, now faded to a pale buff hue; embroidered in gilt-wrapped threads with dragons set amid cloud scrolls, auspicious emblems, flowers and a festival lantern defined in satin and knotted stitches, the tall lishui border worked *en suite*; the black ground cuffs embroidered in gilt and polychrome threads and the formal court collar (piling) embroidered in gilt and silver-wrapped threads now attached to the robe taken from other garments (wear, soiling, assembled).

56 1/4in (143cm) *long*

\$1,200 - 1,800

2366

A BROCADE-WOVEN RED SILK GAUZE SUMMER DRAGON ROBE
Late Qing/Republic period

The deep scarlet ground in contrast to the fine gilt-wrapped threads used for the nine dragons and the waves in the lishui border while white and vibrantly colored threads define the remaining clouds, auspicious emblems and striped border, the black gauze ground of the collar bands and cuffs woven *en suite*.

54 1/2in (138.5cm) *long*

\$1,000 - 1,500

2367

TWO EMBROIDERED SILK WOMEN'S COATS
20th century

The first of dark sky blue brocade with a center front opening, partially embroidered in satin stitch with floral sprays and combined with peony and butterfly appliqués rendered in knotted stitch, the border bands of black silk embroidered in the sanlan technique, and the pale blue sleeve bands embroidered with knotted and satin stitched flowers and auspicious emblems (relined, fading); the second of similar construction using creamy white silk but finished with a collar, embroidered in bright colors with floral roundels, auspicious fruit and emblems, the lavender ground borders and copper brown sleeve bands worked *en suite* (minor fading, surface stains).

41 and 39 3/4in (104 and 101cm) *long*

\$1,000 - 1,500

2368

TWO WOMAN'S SILK GARMENTS WITH EMBROIDERED
DECORATION

Late Qing/Republic period

The first a dark blue silk brocade side-opening informal robe woven with phoenix and dragon roundels, the collar and vent openings to the sides trimmed with cream-colored silk bands embroidered with flowers in shades of blue and polychrome crane roundels (altered, extensive wear); the second a black satin coat embroidered in colored silk floss with auspicious emblems and flowers surrounding figural roundels, the cream colored silk sleeve bands embroidered in gilt-wrapped threads and polychrome silk floss, rabbit lining (extensive wear to embroidery, sleeve bands disintegrated).

48 1/2in (123.2cm) *length of blue robe*

\$1,000 - 1,500



2363



2364



2365



2366



2367



2368

PROPERTY FROM THE ELISABETH BRUENING COLLECTION

2369

AN EMBROIDERED RED SILK GROUND PANEL

Late Qing/Republic period

The rich red silk ground embroidered with hair-thin silk floss in shades of white, red, brown and green to depict a flock of cranes gathering around the fruit-filled branches of a peach tree (repairs to silk ground, possibly cut down); now framed and glazed.

57 x 30in (145 x 76cm) dimensions inclusive of frame

\$800 - 1,200

PROPERTY FROM VARIOUS OWNERS

2370

A FRAMED EMBROIDERED SILK PANEL DEPICTING SHOULAO

Republic period

The God of Longevity holding a peach in his left hand and the staff in his right hand tied with branches of lingzhi fungus while a bat flies overhead, the motifs worked in bright colors on the creamy white silk ground; now framed and glazed.

48 3/4 x 28 1/4in (124 x 71.7cm) dimensions inclusive of frame

\$800 - 1,200

2371

A LARGE RED GROUND EMBROIDERED HANGING PANEL

Late Qing/Republic period

Depicting the female deity Magu clutching a platter of peaches, lingzhi and wine, attended by an elaborately plumed phoenix, all rendered in threads of vibrant pinks and blues highlighted by black details on a vermilion silk ground.

89 1/2 x 37 3/4in (227.3 x 96cm)

\$1,000 - 1,500

2372

A GROUP OF THREE HANGING TEXTILES

Late Qing/Republic period

The first two a pair of hanging embroideries humorously depicting a raucous narrative scene of monks, deities, and mythical river creatures, stitched on a russet silk ground; the third a blue silk and gilt-thread gauze dragon panel, likely a pieced together fragment of a dragon robe, depicting dragons amid clouds and flaming pearls above a treasure-laden lishui border.

74in (188cm) height of the taller pair

\$1,200 - 1,800

2373

A GROUP OF FOUR RANK BADGES

Qing dynasty

All civil rank badges, the first depicting a right facing long tailed bird, possibly the second rank golden pheasant, in couched gilt threads on a black background; the second possibly depicting a left facing seventh rank mandarin duck in couched gilt threads and coral bead accents on a multi-hued ground; the third possibly depicting a left facing ninth rank paradise fly catcher on a kesi ground with painted details; and the fourth possibly depicting a right facing second rank golden pheasant on an embroidered ground (the first three framed and glazed).

13 1/4 x 13 1/4in (33.6 x 33.6cm) dimensions of largest frame

\$1,000 - 1,500

2374

A GROUP OF FIVE TEXTILES

Late Qing/Republic period

The first two a pair of rank badges, both perhaps depicting left facing fifth-rank silver pheasants in gilt threads on a black embroidered ground adorned in coral bead accents (one framed and glazed); the third a roundel centered by an applied phoenix in couched gilt metal threads surrounded by auspicious emblems; the fourth a petit-point or other type of stitching circular roundel depicting dragons amid stylized auspicious emblems; the fifth a multi-tabbed ruyi lappet form collar.

11 1/4in (28.5cm) height of first pair

\$1,000 - 1,500

2375

A WOMAN'S EMBROIDERED BLUE SILK INFORMAL ROBE

Late Qing dynasty

Cut with a right side opening, embroidered in white and polychrome threads with flowering branch and garden rock roundels interspersed with tiny flower sprays above a short lishui border (extensive wear, tears, altered).

44in (112cm) long

\$1,500 - 2,500



2369



2370



2371



2372



2373



2374



2375

FURNITURE

PROPERTY FROM VARIOUS OWNERS

2376^W

AN EIGHT-PANEL SCREEN WITH JADE AND HARDSTONE OVERLAY

Late Qing/Republic period

The six interior panels with a black lacquer ground overlaid in jade and other colored hardstones to form vases of flowers, archaic containers and decorative plaques either floating or arranged symmetrically on carved wood stands while carved stone bats appear amid the gilt-painted clouds on the two outer panels, the hardwood floating panels throughout carved in relief with dragons and vine scrolls and the lacquer ground panels on the reverse painted in gilt and color with shou medallions, peaches and rampant dragons.

80 x 114in (203 x 290cm)

\$5,000 - 7,000

2377

TWO HARDWOOD DISPLAY STANDS

Late Qing/Republic period

Carefully carved with beaded edges and slightly concave surfaces to the frames around the floating panel tops, the slender uprights and humpback stretchers near the horse-hoof feet, the pieced aprons of strap work and quatrefoils also finished with concave surfaces and raised spirals (age cracks, old repairs).

19 1/4 x 4 7/8in (49 x 12.4cm) square and

18 3/8 x 4in (46.5 x 10cm) square

\$1,500 - 2,500

2378^W

A CARVED WOOD AND SPINACH JADE FOUR-PANEL FLOOR SCREEN

20th century

Each screen panel inset with five thinly sectioned jade plaques carved on one side, the largest a vertical plaque at the center displaying figures in a landscape while the narrower horizontal plaques above and below feature a variety of flower and bird compositions, the translucent plaques of mottled light and dark leaf-green hue marked with small patches of opaque white and natural fissure lines; the lacquered wood framing members carved in relief with leaf scroll panels, the leaf scrolls repeated in the reticulated wood crown and apron to each panel.

84in x 70in (213 x 178cm)

\$20,000 - 30,000

Provenance

Bonhams, San Francisco, 20 Dec 2011 Sale 19433 lot 8131

2379^W

A FOUR-PANEL HARDWOOD SCREEN WITH INLAID BLUE AND WHITE PORCELAIN PLAQUES

The wood figured in dense honey whorl, the tall rectangular panels enclosing intricate lattices of framing members joined in elaborate geometric and mythical beast patterns to suspend a total of sixteen plaques of circular, quadrilobate, and fan shapes displaying various figural tableaux and flower and bird vignettes.

72in (183cm) high

\$2,000 - 3,000

2380^W

A SMALL HUANGHUALI AND MIXED WOOD CABINET

Republic period

The mortise and tenon top supported by vertical framing members enclosing two doors opening to reveal a shelf and two drawers, all surmounting simple curving aprons; formed in wood figured in honey-colored whorl to the grain.

34 1/4in (87cm) high

\$1,500 - 2,000

Provenance

by repute, acquired in the 1950s

PROPERTY FROM THE EMMANUEL GRAN FAMILY COLLECTION

2381^W

A HARDWOOD MULTI-TIERED DISPLAY STAND

Late Qing/Republic period

Originally the top to a single or multiple section storage cabinet, the mortises cut to the corners of the base for attachment to the cabinet (repairs, staining, age cracks)

15 1/4 x 38 7/8 x 11 5/8in (38.7 x 96 x 29.5cm)

\$800 - 1,200



2376



2377



2378



2379



2380



2381

2382^W

A MIXED WOOD AND BURL RECTANGULAR SIDE TABLE

Republic period

The elaborately whorled burl floating top panel enclosed within mortise and tenon framing members and raised upon cylindrical legs separated by humpback aprons suspended by transverse vertical stretchers.

24 x 30 x 23 5/8in (61 x 76 x 60cm)

\$1,000 - 1,500

2383 **NO LOT**

2384^W

A BURLWOOD AND MIXED WOOD SIDE TABLE

Republic period

Constructed with a burlwood floating panel set within mortise and tenon framing members top raised upon cylindrical legs suspending a fretwork foot shelf of alternating vertical and horizontal slats (wear, age cracks).

24 X 30in square (61 x 76cm)

\$1,000 - 1,500

2385^W

A GROUP OF THREE HARDWOOD NESTING TABLES

Formed of standard waisted construction and supported by aprons adorned in simple carved ruyi lappet patterns, the vertical legs separated by gently humped horizontal stretchers.

25 1/2 x 16 x 16in (64.8 x 40.6 x 40.6cm)

\$800 - 1,200

PROPERTY FROM VARIOUS OWNERS

2386^W

A GROUP OF FOUR HONGMU SIDE CHAIRS

Republic period

The elaborate curving back splats containing floating panels adorned in raised relief floral sprigs surrounded by framing members of archaic scrolling patterns forming the seat backs, all tenoned into the seats raised atop reticulated aprons and horizontal stretchers.

36in (91.4cm) high

\$2,000 - 3,000

2387^W

A PAIR OF HARDWOOD ARMCHAIRS

Of horseshoe-back construction comprised of curving top rails supported by curving back splats adorned in raised relief chilong medallions tenoned into the cane seats raised atop aprons incised in scrolling lingzhi motifs.

42in (106.6cm) high

\$800 - 1,200



2382



2384



2385



2386



2387



2388

2388^W

A YUMU LACQUERED CANOPY BED

19th century

The square vertical supports forming a massive edifice of rectangular shape, the interior comprised of a rear sleeping platform of woven cane behind a raised step at the entrance, the surrounding walls formed in elaborate lattice work of wood lacquered in dark hue.

89in (226cm) high

\$4,000 - 6,000

2389^W

A TWELVE-PANEL COROMANDEL SCREEN

19th century

Depicting the celestial Land of the Immortals peopled with various deities from Daoist popular mythology surrounded by borders of One Hundred Antiques and landscape reserves, the reverse filled with another landscape of an extensive palace garden (reduced in size, wear, repairs).

107 x 216in (272 x 545cm)

\$3,000 - 5,000

2390^W

A HARDWOOD ALTAR TABLE

The top constructed with a single floating panel set within wide framing members, the flat aprons cut with undulating edges that conform to the carved raised relief design of squared spirals, the four uprights joined on the short sides by transverse cross bars with scalloped spandrels, the two foot bars trimmed with lotus petal bands.

35 x 63 1/4 x 20 3/8in (89 x 160.5 x 51.7cm)

\$3,000 - 5,000

PROPERTY FROM THE XANADU GALLERY, SAN FRANCISCO, CALIFORNIA

2391^W

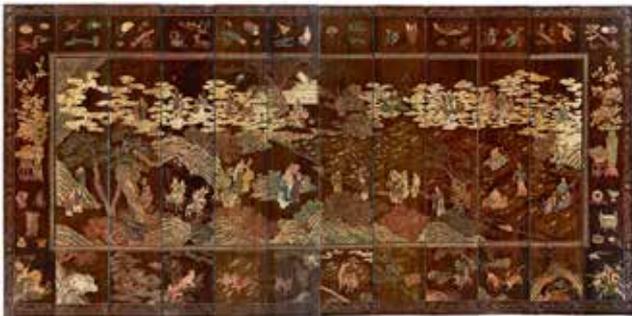
A YUMU TAPERED CABINET

18th century

The beaded top-frame and rails supporting paired single paneled doors and removable post opening to reveal two shelves, one housing a pair of drawers over a plain apron, iron hardware.

57 7/8 x 34 5/8 x 17in (147.1 x 87.9 x 43.2cm)

\$4,000 - 6,000



2389

2392^W

A HARDWOOD DISPLAY CABINET

The rectangular beaded frame composed of two open shelves over double doors housing a single shelf over a shaped apron.

72 1/2 x 36 x 17 1/4in (184.2 x 91.5 x 43.8cm)

\$3,000 - 5,000

2393^W

A JICHIMU STAND

Carefully finished with convex edges to the framing members used around the floating panel at the top, the frame below the narrow waist, the four uprights and lower stretchers, the set-in scalloped aprons descending into foliate spandrels and finished with beaded edges.

30 3/4 x 17 3/4 x 13 5/8in (78 x 45 x 34.5cm)

\$1,000 - 1,500



2390



2391



2392



2393

PROPERTY FROM THE XANADU GALLERY, SAN FRANCISCO, CALIFORNIA

2394^W

A HONGMU TABLE

The rectangular paneled top set into a mitered, mortise and tenoned frame above pierced gourd and vine aprons joined to squared supports and hoof feet.

33 x 86 3/4 x 20 3/4in (83.8 x 220.4 x 52.7cm)

\$1,500 - 2,500

2395^W

A HONGMU ALTAR TABLE

The rectangular two panel top set into a mitered, mortise and tenoned frame above an openwork apron of swags and jewels joined to beaded splayed supports.

20 3/4 x 35 3/4 x 17 1/2in (52.7 x 90.8 x 44.5cm)

\$2,000 - 3,000

PROPERTY FROM VARIOUS OWNERS

2396^W

A HARDWOOD KANG TABLE

Of standard waisted construction atop four curving cabriole legs terminating in hoof form feet and separated by aprons adorned in carved ruyi lappet patterns.

11 1/2in (29cm) high

\$2,000 - 3,000

2397^W

A LACQUERED WOOD CABINET

Qing dynasty

Of rectangular shape with two doors on the front and supporting bail handles on either edge, the exterior surfaces covered in red ground figural motifs surrounded by black and gilt borders; all raised on a likely later footed lacquered wood stand.

37 1/2in (95.3cm) height inclusive of footed stand

\$1,000 - 1,500

2398^W

A LARGE TREE TRUNK-FORM SOFT WOOD SCROLL CONTAINER

Of irregular oval cross-section, hollowed out to create walls of fairly even thickness while maintaining some of the natural contours of the trunk, the base plate set in slightly above the edges of the base to crease a foot ring (deep age cracks, wear, old repairs).

32 1/4in (82cm) high

\$1,500 - 2,500

PROPERTY FROM THE EMMANUEL GRAN FAMILY COLLECTION

2399^W

A HARDWOOD ARMCHAIR

18th/19th century

The humpback top rail joined to tubular supports forming the back legs and set off by a curved back splat composed of two burl wood panels and flanked by curved arm rests and diagonal supports tenoned to a rectangular hard seat fitted with a soft mat over a plain u-shaped beaded apron and cylindrical front legs joined to stepped stretchers.

34 1/2in (87.6cm) high

\$1,000 - 1,500



2394



2396



2395



2397



2398



2399

PAINTING AND CALLIGRAPHY

PROPERTY FROM VARIOUS OWNERS

2400

AN IMPERIAL EDICT

Qianlong period, 1781

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 *Qianlong sishier nian* (1781) with two large imperial seals.

12 1/2 x 100in (31.7 x 254cm)

\$2,000 - 3,000

2401

ZHANG YU (1734-1803)

Hanging Pine by a Cliff, 1783

Hanging scroll, ink on paper, inscribed and dated *guimao zhong xia* (1783, mid-summer) and signed *Xuehong Jushi Zhang Yu* with two artist's seals reading *Yu yin* and *hu ren shi* and two collectors' seals reading *Zhao Zhiqian yin* and *Heshan Tang shi zhen cang*.

60 1/2 x 19 1/4in (153.7 x 48.9cm)

\$2,500 - 3,000

Provenance

You Wei Du Zhai Collection, Seattle, Washington
Sotheby's New York, 19 December 1980, lot 156

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, A64-042

2402

WANG FANG (1799-1877) AND REN YU (1853-1901)

Two Landscapes

a) Wang Fang, Winter Landscape, folding fan leaf mounted for framing, ink and color on paper, titled, dated *xuwu chunri* (1858, spring), dedicated to *Xizhi* and signed *Wang Fang* with one artist's seal reading *Wang Fang*.

9 x 18 7/8in (22.9 x 48cm)

b) Ren Yu, Bringing Wine in the Setting Sun, folding fan leaf mounted for framing, ink and color on paper, titled, dated *renchen xia* (1892, summer), dedicated to *Weizhi* and signed *Lifan Ren Yu* with one artist's seal reading *Lifan*.

9 1/2 x 20in (24.2 x 50.8cm)

\$2,000 - 3,000

Provenance

You Wei Du Zhai Collection, Seattle, Washington
acquired in Shanghai, 1982, and in Suzhou, 1985

PROPERTY FROM A PRIVATE JAPANESE COLLECTION

2403

JIANG TINGXI (1669-1732)

Two paintings of Flowers, 1721

Two album leaves, framed and glazed, each ink and color on silk, each inscribed, dated *xinchou* (1721) and signed *Xigu Jiang Tingxi* with one artist's seal reading *Yangsun*.

10 x 10 1/8in (25.4 x 26.1cm) each

\$2,500 - 3,000

PROPERTY FROM VARIOUS OWNERS

2404

ZHU ANGZHI (1764-AFTER 1840)

Orchid and Orchid, Bamboo and Rock

Two hanging scrolls, each ink on paper, one dated *dinghai zhong qiu* (1827, mid-autumn) and both signed Angzhi, each with one artist's seal reading *Angzhi*.

24 1/4 x 12 5/8in (61.1 x 32.1cm); 24 3/8 x 12 5/8in (62 x 32.1cm)

\$2,500 - 4,000

Provenance

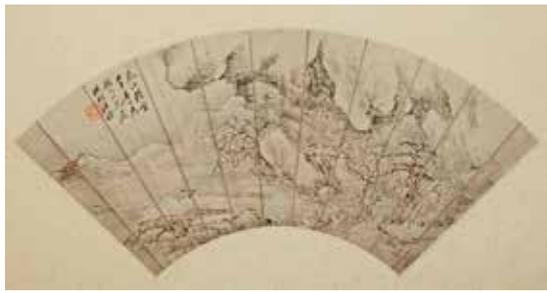
You Wei Du Zhai Collection, Seattle, Washington
acquired in Shanghai, 1982



2400



2401



2402



2403



2404



2404



2405

2405

WENG TONGHE (1830-1904) AND LI GUOZHEN (19TH/20TH CENTURY)

Two folding fan paintings

Two fan leaves mounted on one hanging scroll, each ink and color on paper

a) Weng Tonghe, Still Life of Wine Pot and Chrysanthemum, with one artist's seal reading *Tonghe* (creases, fading, repairs).

b) Li Guozhen, Butterflies and Grasses, inscribed, dated *yichou meng qiu* (1925, early autumn), dedicated to *Xiaoxu* and signed *Li Guozhen* with three artist's seals (creases, stains).

9 x 19 1/2in (22.8 x 49.5cm) each

\$2,000 - 3,000

2406 **NO LOT**

2407

SUN ZHU (19TH CENTURY)

Swimming Duck Beneath Lotus and Bamboo

Hanging scroll, ink and color on silk, inscribed

as following the manner of *Yingpiao* (Huang Shen, 1687-1772), dedicated to *Xiaochuang* and signed *Tiezhou Sun Zhu* with two artist's seals reading *Tiezhou* and *Zhu* (toning, foxing, stains).

48 3/4 x 26 1/4in (123.8 x 66.7cm)

\$1,200 - 1,500

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, A64-028

PROPERTY FROM THE EMMANUEL GRAN FAMILY COLLECTION

2408

AFTER ZHU SHENG (19TH CENTURY)

Bamboo in Snow

Hanging scroll, ink on silk, bearing a date reading *renshu* and a signature reading *Xi'an Zhu Sheng* with three seals.

73 1/4 x 37 1/4in (186 x 94.6cm)

\$1,000 - 1,500



2407



2408

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

2409

**AFTER FANG ZHENGYANG
(19TH CENTURY)**

Guanyin with Boy attendant Shancai
Hanging scroll, ink and color on silk, bearing
a date reading *bingzi* and a signature reading
Fang Zhengyang with two seals (discoloration,
abrasions, creases, stains).

34 x 16 3/8in (86.3 x 41.5cm)

\$1,000 - 1,500



2409



2410

2410

AFTER HUANG SHEN (19TH CENTURY)

Zhong Kui and Attendant
Hanging scroll, ink and color on paper, titled,
bearing a spurious Qianlong date of 1775 and
bearing a signature reading *Huang Shen* with
two seals (stains, losses, creases, repairs).

42 1/2 x 19 1/2in (108 x 49.5cm)

\$1,000 - 1,500

**PROPERTY FROM THE LOUIS AND
EVELYNE BLAU COLLECTION**

2411

ANONYMOUS (19TH CENTURY)

Two painted bodhi leaves with calligraphy
Framed and glazed, the paintings in ink and
color on dried leaf veins overlaid on paper,
each depicting a gathering of luohans,
accompanied by an excerpt of the Diamond
Sutra in regular script, gilt on indigo paper
(fading, losses).

10 x 14 1/4in (25.4 x 36.2cm) each

\$1,000 - 1,500



2411



PROPERTY FROM VARIOUS OWNERS

2412

ANONYMOUS (18TH/19TH CENTURY)

Two paintings of Birds

Each ink and color on silk

a) Anonymous, Feeding Bird in the manner of
Song Huizong, mounted, bearing a spurious
signature reading *tianxia yiren* and a spurious
seal reading *Zhenghe* with three collectors'
seals (discoloration, creases, losses).

9 1/2 x 9 1/8in (24.1 x 23.2cm)

b) Anonymous, Duckling and Orchids,
framed and glazed, bearing two collectors'
seals reading *Ma Shuping ru Bashu shi suo*
de and *Xiaolinglong Shanguan* (discoloration,
fading, stains, losses).

9 5/8 x 13 1/2in (24.5 x 34.3cm) sight

\$2,000 - 3,000



2412



2413



2414



2415



2416

2413

SHA FU (1831-1906)

Lotus, 1893

Horizontal painting mounted as a handscroll, gold ink on colored silk, dated *guisi jiu qiu* (1893, autumn), inscribed and signed *Sha Fu* with two artist's seals reading *Shanchun* and *Sha Fu zhi yin*.

15 x 63 1/4in (38.1 x 160.7cm)

\$2,500 - 4,000

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, A64-041

2414

JIANG YUJIAN (19TH CENTURY)

Orchids and Rocks

Hanging scroll now framed and glazed, ink and color on paper, inscribed with a poem, signed *Yujian* with two artist's seals reading *Jian* and *Juting*.

64 1/4 x 17 1/2in (163.1 x 44.5cm)

\$4,000 - 6,000

2415

LI YU (1843-C. 1904)

Still Life with Potted Orchids, Inkstone and Squirrel

Hanging scroll, ink and color on paper, inscribed, signed *Li Yu* with two artist's seals reading *Li Yu* and *Meisheng shu hua* and one collector's seal.

54 x 13in (137.2 x 33cm)

\$1,500 - 2,500

Provenance

You Wei Du Zhai Collection, Seattle, Washington
acquired in Shanghai, 1988

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, A64-025

PROPERTY FORMERLY IN THE COLLECTION OF ERICH A. HEINRICHS, CHICAGO, ILLINOIS

2416

ATTRIBUTED TO DAI XI (1801-1860)

River Landscape

Hanging scroll, ink and color on paper, inscribed with a quatrain, bearing a date reading *Daoguang bingwu dong* (1846, winter), dedicated to *Shuzhai* and bearing a signature reading *Chunshi Dai Xi* with two seals.

52 1/2 x 12 5/8in (133.3 x 32.1cm)

\$1,200 - 1,800

2417

ANONYMOUS (19TH/20TH CENTURY)

Six paintings of Figures in Landscape

Six album leaves, including four double-leaves, each showing a figural painting in ink and color on silk on the right and a facing leaf of calligraphy in ink on paper, two of the paintings bearing a seal reading *Shizhou*, the four calligraphies each bearing a seal reading *Zhengming*, and two single leaves, each ink and color on silk, each bearing a signature reading *Tang Yin* with one seal.

13 x 23 1/2in (33 x 59.7cm) each double leaf [4]
9 5/8 x 11 3/4in (24.5 x 29.8cm) each single leaf [2]

\$2,000 - 3,000

2418

ANONYMOUS (19TH/20TH CENTURY)

Two paintings of Figures in Landscape

a) After Cheng Jiasui, Landscape with Returning Fisherman, hanging scroll, ink and color on satin, bearing a date reading *jiachen* and a signature reading *Cheng Mengyang* with two seals, with a title slip and a colophon mounted on the side mounts, variously bearing signatures reading *Dong Gao* and *Xiaosong Huang Yi* (discoloration, stains, losses, creases).

40 1/2 x 16 1/2in (102.9 x 41.9cm)

b) Anonymous, Fishermen under a Waterfall, hanging scroll, ink and color on paper, inscribed, dated and bearing a signature possibly reading *Li Siji* with two seals (losses, wormage, stains, discoloration).

38 3/4 x 20in (98.4 x 50.9cm)

\$1,000 - 1,500

2419

ANONYMOUS (19TH/20TH CENTURY)

Horse and Rider

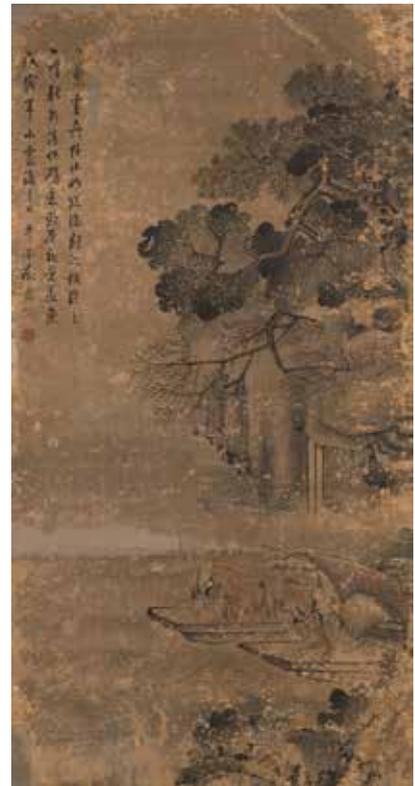
Hanging scroll, ink and color on silk, dated and bearing a spurious signature reading *Zi'ang* with one artist's seal and two collectors' seals and three colophons bearing signatures reading *Yu Ji*, *Yuan Kai*, and *Deng Wenyuan*, and on the mount five additional colophons with seals.

32 x 21 1/4in (81.3 x 54cm)

\$1,500 - 2,000



2417



2418



2419



2420



2422



2421

2420

ANONYMOUS (EARLY 20TH CENTURY)

An Album of Ten Paintings of Ancient Palaces

Ten leaves in ink and color on silk, each with a facing leaf of calligraphy in ink on paper, each painting depicting an ancient palace of lore including *Ganquangong*, *Changlegong*, *A'fangong* and *Jiuchenggong*, the last leaf bearing a spurious signature reading *Qianli Boju* and an inscription bearing a signature reading *Wang Chong* with a total of thirty-three seals, the calligraphy leaves each bearing a signature reading *Wang Chong* with a total of thirty-five seals, preceded by an inscription bearing a signature reading *Zhu Yunming* and three seals and followed by two colophons, one bearing a signature reading *Wang Shizhen* and with a total of six seals.

12 x 12 1/4in (30.5 x 31.1cm) each painting or calligraphy leaf

\$2,500 - 4,000

PROPERTY FROM A NEW ENGLAND COLLECTION

2421

ANONYMOUS (19TH/20TH CENTURY)

Eight paintings of Flowers and Birds

Eight album leaves now framed and glazed, ink and color on silk, each bearing two seals (stains, foxing).

10 x 7in (25.4 x 17.8cm) each, sight

\$2,000 - 3,000

PROPERTY FROM A PRIVATE JAPANESE COLLECTION

2422

WU CHANGSHUO (1844-1927)

Peaches and Rock, 1907

Horizontal scroll mounted for framing, ink & color on gold-toned silk, dated *dingwei* (1907) and signed *Changshuo* with three seals.

31 3/8 x 16 7/8in (79.8 x 42.8cm)

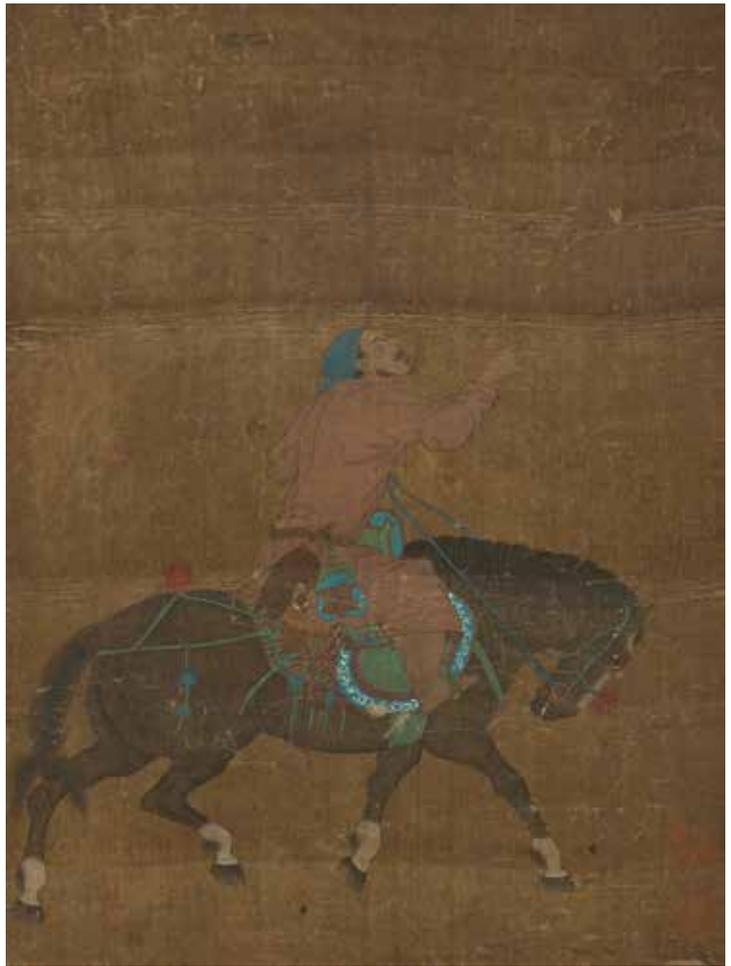
\$5,000 - 7,000



2423



2424



2425



2426

2423

LIU CHUNLIN (1872-1944)

Couplet of Calligraphy in Regular Script, 1929

A pair of hanging scrolls, ink on painted and flecked paper, dedicated to *Hufan*, dated *jisi dong ri* (1929, winter) and signed *Liu Chunlin* with two artist's seals reading *jiachen zhuang yuan* and *Liu Chunlin yin*.

26 1/4 x 4 1/2 in (66.7 x 11.5cm) each

\$2,000 - 3,000

PROPERTY FROM VARIOUS OWNERS

2424

PAN LINGGAO (1867-1954)

Calligraphy in Running Script, 1941

Hanging scroll, ink on paper, dated *xinsi qiu ba yue* (1941, autumn, eighth month) and signed *Pan Linggao* at age seventy-five with two artist's seals reading *Pan Linggao yin* and *yiwei hanlin* (stains).

52 1/4 x 12 in (132.7 x 30.5cm)

\$1,500 - 1,800

2425

ANONYMOUS (19TH CENTURY)

Rider and Horse

Ink and color on silk, mounted, framed and glazed, with two collectors' seals, one reading *Xizai ping sheng zhen shang* (losses, discoloration).

17 1/4 x 12 3/4 in (43.8 x 32.4cm)

\$1,500 - 2,000

2426

ANONYMOUS (EARLY 20TH CENTURY)

Blue-Green Landscape

Handscroll, ink and color on paper, dated and bearing a spurious signature reading *Li Sixun* with one seal, preceded by a four-character title bearing a signature reading *Wang Chong* with two seals, followed by a colophon in ink on paper, bearing a signature reading *Xianyu Shu* (stains, discoloration).

15 1/8 x 112 1/2 in (38.4 x 285.8cm)

\$1,800 - 3,000



2427

2427

ANONYMOUS (EARLY 20TH CENTURY)

Arrival at the Palace by the River

Hanging scroll, ink and color on silk, depicting a woman ascending the steps towards a palace gate and pavilion nestled among trees and ornamental rocks, with attendants preparing a banquet set on a terrace, with one collector's seal (discoloration, stains creases, repairs).

40 1/4 x 22in (102.3 x 55.9cm)

\$1,000 - 1,500



2428

2428

AFTER YU YUAN (19TH/20TH CENTURY)

Paired Birds and Flowering Trees

Hanging scroll, ink and color on paper, inscribed as copying a sketch by Xu Xi, bearing a date reading *yihai* and a signature reading *Yu Yuan* with two artist's seals and one collector's seal (stains, repairs).

40 1/2 x 16 1/4in (102.9 x 41.3cm)

\$1,800 - 2,500



2429



2430



2431



2432

2429

HUANG SHANSHOU (1855-1919)

Dragon in Clouds

Hanging scroll, ink on paper; signed *Lisheng Huang Shanshou* with two artist's seals reading *Xuchufu* and *Shanshou*.

36 5/8 x 19 3/8in (93 x 49.3cm)

\$1,800 - 2,500

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

2430

ANONYMOUS (19TH/20TH CENTURY)

Hunting Scene in the Blue-Green Landscape style

Horizontal scroll, ink and color on silk, bearing a signature reading *Qiu Ying Shifu* with an artist's seal and ten collector's seals, including four spurious imperial seals and one seal reading *Xiang Zijing jia zhen cang*, followed by a colophon in ink on paper bearing a spurious signature reading *Wen Zhengming* and one artist's seal, with three collectors' seals (stains, discoloration, abrasions).

21 1/4 x 455in (54 x 1155.5cm)

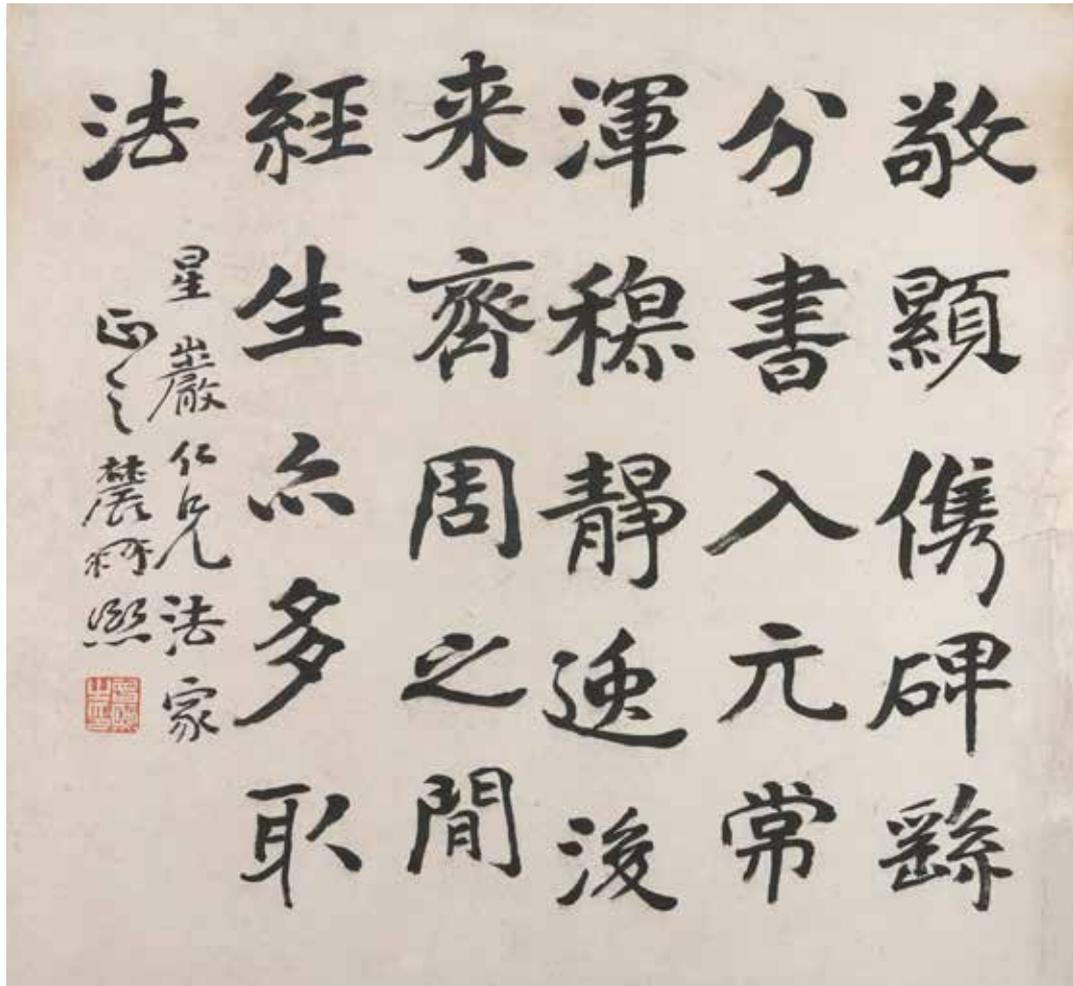
\$3,000 - 5,000



2433



2433



2434



2435

2431

ANONYMOUS (19TH/20TH CENTURY)

Winter Landscape after Yen Wengui
Horizontal scroll, ink and color on silk, bearing a signature reading *Hongwu* with two seals and a spurious imperial collection seal, preceded by a four-character title and bearing a spurious imperial seal, followed by three colophons each bearing a spurious signature of Qianlong with seven seals.

22 x 266in (55.9 x 675.5cm)

\$1,800 - 2,500

PROPERTY FROM THE ESTATE OF A PACIFIC NORTHWEST COLLECTOR

2432

VARIOUS ARTISTS (EARLY 20TH CENTURY)

Two handscroll paintings of Landscape

a) Anonymous, Landscape and Monuments of Hunan, ink and color on silk, bearing a spurious signature reading *Shen Zhenlin* (fading, stains, foxing).

16 1/2 x 256 1/4in (42 x 650.9cm)

b) Anonymous, Figures in Landscape, ink and color on silk, bearing a spurious signature reading *Tian Qi* with one seal (cracks, creases, losses, stains).

11 1/4 x 183 1/2in (28.6 x 466cm)

\$1,000 - 1,500

Provenance

purchased from an auction in Paris in 1989, by repute

PROPERTY FROM VARIOUS OWNERS

2433

UNIDENTIFIED ARTIST (19TH/20TH CENTURY)

Two paintings of Figures

Each a folding fan leaf now mounted for framing, ink and color on paper, the first depicting a Scholar in a Bamboo Grove holding a Qin, inscribed and dated *xinchou* (possibly 1901) and signed *Wang Jun* with two artist's seals reading *Wang Jun* and *Zhu Lou*, the second depicting a Seated Scholar Against a Rock, with two artist's seals reading *Wang Jun* and possibly *Zhu Lou*.

9 x 19in (22.9 x 48.3cm);

8 1/2 x 18 3/4in (21.6 x 47.6cm)

\$1,000 - 1,200

Provenance

You Wei Du Zhai Collection, Seattle, Washington

2434

ZENG XI (1861-1930)

Calligraphy in Regular Script

Ink on paper, mounted for framing, dedicated to *Xingyan* and signed *Nongran Xi* with one artist's seal reading *Zheng Xi zhi yin*.

13 7/8 x 15in (35.3 x 38.1cm)

\$2,500 - 3,000

Provenance

You Wei Du Zhai Collection, Seattle, Washington

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

2435

ANONYMOUS (19TH/20TH CENTURY)

Figures and Pavilions in Landscape

A set of twelve paintings now glued to Masonite boards, each ink and color on silk, depicting gatherings of scholars and ladies in pursuit of leisurely or scholarly activities in extensive garden pavilions surrounded by lush vegetation, accompanied by a scattering of auspicious deer and cranes.

54 1/2 x 19 1/4in (138.5 x 48.9cm) [10];

54 1/2 x 18 1/2in (138.5 x 47cm) [2]

\$2,000 - 3,000

PROPERTY FROM VARIOUS OWNERS

2436

ANONYMOUS (LATE QING DYNASTY)

A Portrait of an Official

Ink and color on paper, framed and glazed, depicting an official wearing fur-lined winter court robes, the blue outer robe spotting a rank badge depicting a peacock (third rank civil official), the official seated on a chair with a tiger pelt covering, set over a carpet with a decorative motif of paired cranes and scrolling clouds.

38 x 25in (96.5 x 63.5cm) sight

\$3,000 - 4,000

Provenance

in a private California collection since 1983

2437

ANONYMOUS (18TH/19TH CENTURY)

Daoist Paradise

Ink and color on silk, framed and glazed, depicting the Dipper Mother (*Doumu*) seated at center top and holding aloft the sun and the moon, her vehicle drawn by seven pigs, beneath her numerous male and female celestials, as well as a seated Guanyin with nearby bamboo and pine, accompanied by her white parrot and boy and girl attendants (stains, repairs, discoloration).

56 1/4 x 49 1/2in (142.8 x 125.7cm) sight

\$1,500 - 2,000

2438

LUO ANXIAN (19TH/20TH CENTURY) AND YIN GUAN (1860-1932)

Two paintings of Birds in Landscape

a) Luo Anxian, Pheasants, hanging scroll, ink and color on paper, signed *Luo Sanfeng* with one artist's seal reading *Anxian* (toning, repairs, stains).

83 3/4 x 18 1/8in (212.7 x 46cm)

b) Yin Guan (1860-1932) Crane, Pine, and Lingzhi, hanging scroll, ink and color on silk, signed *Yin Guan* with one seal reading *Yin Guan shu hua* (stains).

78 x 7 1/2in (198.1 x 19cm)

\$1,800 - 2,500

Provenance

You Wei Du Zhai Collection, Seattle, Washington



2436



2437



2438



2439



2441



2441



2440

2439

LU HUI (1851-1920) AND LIANG DINGFEN (1859-1919)

Two Calligraphies

a) Lu Hui, Calligraphy in Running Script, folding fan leaf now mounted for framing, ink on paper, inscribed, signed *Liangfu Lu Hui* with one artist's seal reading *Hui*.

9 1/4 x 19 1/2in (23.5 x 49.5cm)

b) Liang Dingfen, Calligraphy in Running Script, round fan leaf now mounted for framing, ink on silk, inscribed, dedicated, dated *bingchen* (1916) and signed *Liang Dingfen* with two artist's seals.

7 3/4in (19.6cm) diameter

\$1,500 - 2,500

Provenance

You Wei Du Zhai Collection, Seattle, Washington

2440

CHEN BANDING (1876-1970)

Peonies by a River

Hanging scroll, ink and color on paper, signed *Chen Nian* with one artist's seal reading *Nian*.

31 1/4 x 13 1/4in (79.4 x 33.7cm)

\$1,500 - 2,500

Provenance

You Wei Du Zhai Collection, Seattle, Washington
acquired in Beijing in 1982

2441

CAO YONGPING (B. 1922)

Two paintings of Flowers

Each ink and color on paper, mounted for framing, each dated *xinyou* (1981) and each signed *Yongping* with two artist's seals reading *Cao* and *Yongping*.

13 x 17 3/4in (33 x 45.1cm) each

\$1,000 - 1,200

Provenance

You Wei Du Zhai Collection, Seattle, Washington

2442

XIAO YU (CHEN ZHENGLONG, B. 1947)

After Meditation (Grasses)

Ink and color on paper, framed and glazed, inscribed as painted after meditating for two hours, signed *Xiaoyu* with one artist's seal reading *Xiaoyu*.

6 5/8 x 40 1/2in (16.8 x 102.9cm)

\$1,000 - 1,500

Xiao Yu, also known as Chen Zhenglong 陳正隆, graduated from Chinese Culture University in Taipei in 1972. Xiao Yu has exhibited his paintings, calligraphy, seal-carvings and woodblock prints in Taiwan and Hong Kong since the mid-1980s. His works tend to emphasize the instinctual, where the sudden enlightenment of ch'an (or zen) is treasured over labored composition and planning.



2442



2443

2443

TANG DI (1878-1948) AND SHA ZUO (D. 1945)

Two folding fans of Plants and Birds

a) Tang Di, Orchids and Rock, folding fan, ink and color on paper, dedicated to *Mantuo*, dated *dingmao* (1927) and signed *Tang Di* with one artist's seal reading *Tang Dingzhi*.

b) Sha Zuo and Pan Da, Crane and Pine, Calligraphy, folding fan, ink and color or ink on paper, the painting dated *xinyou* (1921) and signed *Fuqing Sha Zuo* with one artist's seal reading *Sha Zuo*, the calligraphy dedicated to *Qirui* and signed *Pan Da* with one artist's seal.

7 3/4 x 17in (19.7 x 43.2cm);

7 x 17in (17.8 x 43.2cm)

\$1,200 - 1,500

Provenance

You Wei Du Zhai Collection, Seattle, Washington



2444



2445

2444

ATTRIBUTED TO TANG YUN (1910-1993)

Red Plum, 1981

Hanging scroll now mounted, framed and glazed, dedicated to *Weiji*, dated 1981 at spring festival and bearing the signature *Tang Yun* with one artist's seal reading *Tang Yun wei yin*.

37 3/4 x 19 3/4in (95.9 x 50.1cm) sight

\$3,000 - 5,000

2445

WANG YACHEN (1894-1983)

Goldfish

Two paintings, ink and color on paper or silk, each framed and glazed, both signed *Yachen*, one painting with one artist's seal reading *Yachen shi yin*, the other with two artist's seals reading *Wang Yachen yin* and *Yunyinlou*.

13 x 16in (33 x 40.6cm);

7 5/8 x 16 1/4in (19.4 x 41.3cm)

\$1,800 - 2,500

Provenance

gifted by the artist to the original owner Liu Wuji (柳無忌, 1907-2002), thereafter by descent



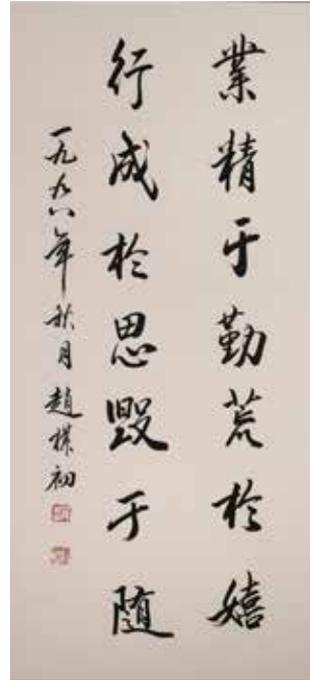
2446



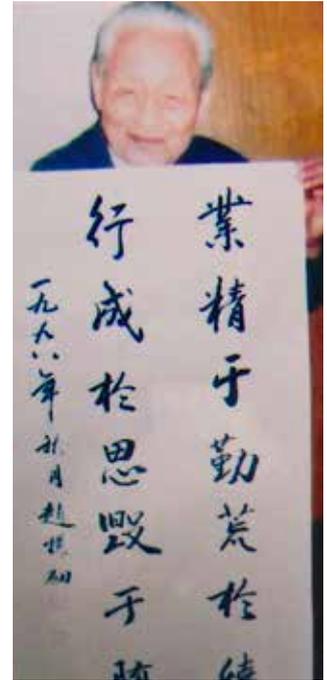
2447



2448



2449



2449

2446

ZHANG HONG (1894-?)

Pavilion in Waterfall Landscape

Handscroll, ink and color on paper, titled *Zhaishantang*, inscribed, signed *Shenzhai Zhang Hong* with one artist's seal reading *Shangzhu hua yin* and two collectors' seals, preceded by a six-character title, signed *Wenkuan* (Huang Wenkuan, 1910-1989) with two artist's seals reading *Wenkuan zhi yin* and *Taishan Huang Wenkuan zhi zhang*, followed by three colophons, two dated *bingchen* (1976) and variously signed *Huang Wenkuan*, *Wu Sanli* and *Cai Guosong* with seven seals. 9 3/4 x 51 1/2 in (24.7 x 130.8cm)

\$1,800 - 2,500

2447

CAI XIAN (1897-1960)

Summer Fruits and Vegetables

Hanging scroll, ink and color on paper, inscribed as following the style of *Nantian* (Yun Shouping, 1633-1690), dated *bingshu chun ri* (1945, spring), signed *Cai Xian* with three artist's seals reading *Zhenyuan shishu hua yin*, *Cai Xian*, and *yu chan yan zhai* (creases). 26 x 12 3/4 in (66 x 32.4cm)

\$2,000 - 3,000

2448

ZHANG KUNYI (1895-1969)

Plum Blossom and Bird

Hanging scroll, ink and color on paper, inscribed, dedicated to *Shaohe*, dated *jiazi chu xia* (1924, early summer) and signed *Zhang Kunyi* with three artist's seals reading *Youhua hua yin*, *Kunyi yan han* and *mingdao ruowei*. 30 1/2 x 13 5/8 in (77.5 x 34.6cm)

\$2,000 - 3,000

Provenance

from a San Francisco private collection

2449

ZHAO PUCHU (1907-2000)

Calligraphy in Running Script, 1998

Ink on paper, framed and glazed, dated *yi jiu jiu ba nian qiu yue* (1998, autumn) and signed *Zhao Puchu* with two seals of the artist reading *Zhao* and *Puchu*. 37 1/4 x 16 3/4 in (94.5 x 42.5cm) sight

\$4,000 - 6,000

Provenance

acquired directly from the artist by the former owner



2450



2451



2452



2453

2450

LUIS CHAN (CHEN FUSHAN, 1905-1995)

Untitled (River Landscape)

Watercolor on paper, framed and glazed, inscribed in two painted seals *jiayin nian Chen* (1974, Chen) and *Luis Chan 1974* with two artist's seals reading *Fushan* and *Chen Fushan xi*.

17 3/4 x 27 3/8in (45.1 x 69.5cm) sight

\$1,500 - 3,000

Provenance

acquired from the artist in 1980

PROPERTY FROM A BAY AREA PRIVATE COLLECTOR

2451

LU ZHAOXIONG (B. 1940)

Street Scene in Shanghai

Oil on canvas, framed, the lower right signed *L zh* in English, and *Xiong* in Chinese.

19 1/2 x 23 1/4in (49.5 x 59cm)

\$1,500 - 2,500

Lu Zhaoxiong (b. 1940), a Shanghai-based artist, is known for his works depicting scenes of Shanghai over various periods. In 1959, his oil painting 'On the Bund' was selected for the Shanghai Art Exhibition commemorating the 10th anniversary of Shanghai's liberation. Lu was active during the 1960s-70s when the norm of that 'arts are created to serve politics' was in place in China. Lu's works were exhibited together with those by other important Chinese modern artists including Lin Fengmian, Wu Dayu, and Yan Wenliang.

PROPERTY FROM VARIOUS OWNERS

2452

TIAN SHIGUANG (1916-1999)

Paired Birds on Red Leaf Branches

Folding fan leaf mounted for framing, ink and color on paper, inscribed with a poem, dated *jiazi qiu yue* (1984, autumn) and signed *Tian Shiguang* with one artist's seal reading *Tian Shiguang yin* (creases).

9 1/2 x 20 1/2in (24.1 x 52.1cm)

\$2,000 - 3,000

2453

LIU ERGANG (B. 1947)

Two paintings of Figures

Two hanging scrolls, each ink and color on paper, one depicting three standing male figures and titled *san ren xing*, signed *Ergang* with two artist's seals, the other depicting a figure seated in a boat and reaching for the moon's reflection, titled *Su Dongbo wan yue*, signed *Ergang* with one artist's seal (creases).

13 1/4 x 13 1/8in (33.7 x 33.3cm); 13 1/4 x 13 1/4in (33.7 x 33.7cm)

\$3,000 - 5,000



2454



2454



2455



2456



2457

2454

SHEN ZHONGQIANG (1893-1974)

Three paintings of Chrysanthemums

Three hanging scrolls, each ink and color on paper, variously dated *xinsi* (1941), *kuisi* (1953) and *bingshen* (1956), two signed *Shen Zhongqiang* and one signed *Zhongqiang* with a total of five artist's seals, including *Shen Zhongqiang yin*, *shuangjielou*, *xianshuang zhongju*, and *Zhongqiang di jiu* (stains, foxing, creases).

36 1/4 x 13in (92 x 33cm) the largest

\$3,000 - 5,000

2455

ZHANG SHUQI (1900-1957)

Magpie on a Branch, 1934

Hanging scroll, ink and color on paper, dated *jiashu* (1934), dedicated to *Suilin* and signed *Shuqi* with two artist's seals reading *Zhang Shizhong* and *Qiluju*.

28 x 15 5/8in (71.1 x 39.7cm)

\$1,500 - 2,500

2456

ATTRIBUTED TO GE QUAN (GE XIANGLAN, 1904-1964)

Horses under Willow Trees

Hanging scroll, ink and color on paper, dedicated to *Xiwen*, possibly dated *yihai* (1935) and bearing the signature *Xianglan Ge Quan* with two artist's seals reading *Ge Quan* and *Xianglan* (creases).

30 3/4 x 13 3/4in (78.2 x 34.9cm)

\$2,000 - 3,500

2457

LI YANSHAN (1898-1961), FENG XIANGBI (1896-1974), AND LU ZISHU (1900-1978)

Autumn Landscape, 1932

Hanging scroll, ink and color on paper, titled *shanju qiawan*, dedicated to *Zhengxuan*, inscribed by *Lu Zishu* as a collaboration among *Lu*, *Li Yanshan* and *Feng Xiangbi*, dated *renshen liu yue* (1932, sixth month) and signed *Lu Zishu* with two artist's seals reading *jiushi shanfang* and *Zishu hua yin* (losses, creases).

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

\$2,500 - 3,500

Provenance

private collection, San Francisco



2458



2459



2460



2461

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

2458

ANONYMOUS (20TH CENTURY)

Landscape after Li Zhaodao

Horizontal scroll, ink and color on silk, inscribed and bearing a signature reading *Yuan Jiang* with two seals and one spurious imperial collector's seal, preceded by a four-character title and bearing a spurious imperial seal, followed by three colophons in ink on paper variously bearing signatures reading *Chen Bangyan*, *Wang Jingming* and *Shen Deqian* with eight seals (losses, repairs, creases, stains).

20 3/4 x 255in (52.7 x 647.8cm)

\$1,800 - 2,500

PROPERTY FROM THE ESTATE OF THE CROSTHWAITE FAMILY

2459

ZONG QIXIANG (1917-1999)

Lilies and Grasshopper, 1942

Mounted, framed and glazed, ink and color on paper, dated *san shi i nian qiu yue* (1942, autumn) and signed *Zong Qixiang* with one artist's seal reading *Zong shi*.

31 1/2 x 18 1/2in (80 x 47cm)

\$1,500 - 2,500

PROPERTY FROM THE ESTATE OF A PACIFIC NORTHWEST COLLECTOR

2460

SHEN BIJUN (20TH CENTURY ARTIST)

Flowers, Birds and Rock

Hanging scroll, ink and color on silk, titled *shi fen chun se*, signed *Shen Bijun* with one artist's seal reading *Shen Bijun*.

45 1/4 x 24 1/4in (115 x 61.6cm)

\$800 - 1,200

Provenance

acquired from a Seattle Estate in 1981, by repute

2461

XU BIN (B. 1960)

Mynah Birds and Banana Leaves

Hanging scroll, ink and color on paper, titled, inscribed and with two artist's seals, one reading *Xu Bin zhi yin* (stains, creases).

38 1/2 x 19 1/4in (97.8 x 48.9cm)

\$800 - 1,200

Provenance

acquired from a Seattle Estate in the 1980's, by repute



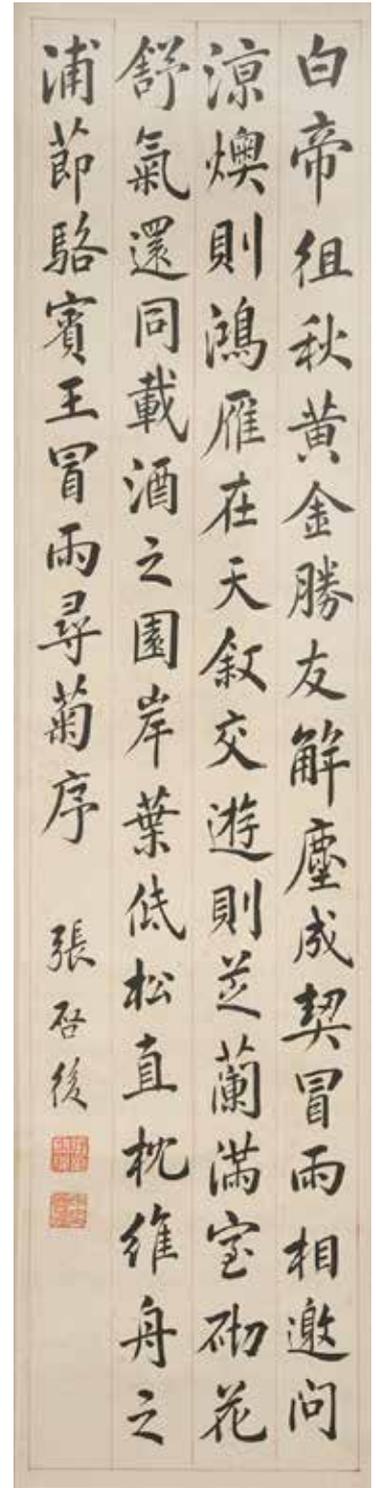
2462



2463



2464



2465



2466

PROPERTY FROM A PRIVATE JAPANESE COLLECTION

2462

WANG XUETAO (1903-1982)

Rooster and Chicks Under Bamboo
Hanging scroll, ink & color on paper, signed *Xuetao xie* with one artist's seal reading *Wang Xuetao yin*.
53 x 11 5/8in (134.1 x 32.1cm)
\$1,800 - 2,500

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

2463

ANONYMOUS (20TH CENTURY)

Six paintings of Figures in Landscape
Five paintings in ink and color on silk, each framed and glazed, each depicting figures in lush green river landscapes, unsigned; together with one other painting of a Winter Landscape, ink and color on silk, framed, bearing a spurious dated of *Wanli san nian* and a spurious signature reading *Zheng Zhong* with one seal (stains, one glass frame cracked).
10 x 11 1/4in (25.4 x 28.6cm) sight [5]; 10 1/8 x 11 3/8in (25.7 x 28.9cm)
\$1,200 - 1,800



2467

PROPERTY FROM VARIOUS OWNERS

2464

NIE OU (B. 1948)

Girl and Donkey, 1988
Hanging scroll, ink and color on paper, dated 1988, early summer, signed *Nie Ou* with one artist's seal.
26 3/8 x 17 1/2in (67 x 44.5cm)
\$2,000 - 3,000

2465

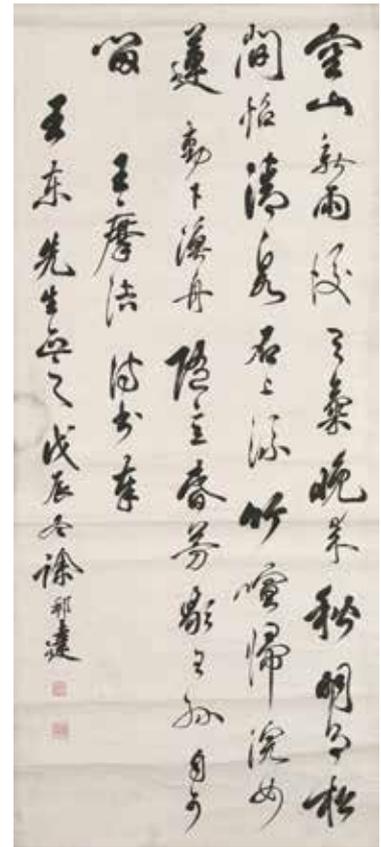
ZHANG QIHOU (1873-1944)

Calligraphy in Standard Script
Hanging scroll, ink on lined paper, signed *Zhang Qihou* with two artist's seals reading *Zhang Qihou yin* and *jiachen chuanlu* (foxing, creases).
50 1/4 x 11 3/4in (127.6 x 29.8cm)
\$1,200 - 1,800

2466

ZHAO SHAO'ANG (1905-1998)

Pine and Sparrow, 1935
Hanging scroll, ink and color on paper, dedicated to *Anzhi*, dated *yihai san yue nian bari* (1935, third month, twenty-eighth day) and signed *Shao'ang* with two artist's seals reading *zhao Yuan* and *Shao'ang* (creases, repairs).
29 1/4 x 17in (74.3 x 43.2cm)
\$3,000 - 5,000



2468

2467

ZHANG SHAO SHI (1913-1991), WU GONGHU (1904-1977) AND OTHERS

Bamboo, Peonies, Rock and Lingzhi
Hanging scroll, ink and color on paper, dedicated to *Zhongxin*, inscribed as a collaboration among Wu Gonghu, Zhang Shaoshi and two others, dated *jijyou qiu* (1969, autumn) with three artist's seals and one collector's seal (creases, discoloration, stains, abrasions).
46 3/4 x 23 1/4in (118.7 x 59cm)
\$2,000 - 3,000

2468

XU BANGDA (1911-2012)

Calligraphy of a Poem by Wang Wei, 1988
Hanging scroll, ink on paper, inscribed, dedicated to *Wang Dong*, dated *wuchen dong* (1988, winter) and signed *Xu Bangda* with two artist's seals reading *Xu Bangda yin* and *Huosou* (creases, stains, mold).
33 1/2 x 14 1/4in (85.1 x 36.2cm)
\$2,500 - 3,500



2469



2470



2471

2469

DENG FEN (1894-1964)

Water Buffaloes under Willow, 1928

Hanging scroll, ink and color on paper, dated *Wuchen qiu* (1928, autumn), dedicated and signed *Congxin Tanshu Fen* with one artist's seal reading *Tanshu* (creases, repairs).

44 x 16in (111.7 x 40.7cm)

\$3,000 - 4,500

2470

ZHU XINJIAN (1953-2014)

Beauty

Ink and color on gold-flecked paper, mounted for framing, titled *meirentu*, inscribed with a couplet and signed *Xinjian tu zhang* and *hua hua shi jie*.

25 1/2 x 13in (64.8 x 33cm)

\$2,500 - 3,500

Provenance

Bonhams, San Francisco, 17 Dec 2014, lot 9591



2472



2473



2474



2475

KOREAN WORKS OF ART

PROPERTY FROM VARIOUS OWNERS

2471

A BUDDHIST PAINTING OF THE TEJAPRABHA BUDDHA Choson dynasty, 18th/19th century

Ink and color on silk, unmounted and with paper backing; the Buddha seated above a personification of the North Pole star (*Pukkuk song*) accompanied by the bodhisattvas of the sun and moon and surrounded by the seven Buddhas, the navagraha (nine planets), twenty-eight constellations and other heavenly deities, the center bottom with a red rectangular donor panel (losses, trimmed).
41 x 55in (104.4 x 140cm)

\$2,000 - 4,000

The composition of this painting incorporates Taoist and Shamanist elements, typical of complex traditional Korean theology. It was probably painted to be placed behind a large central sculpture.

2472

AN UNDERGLAZE BLUE AND IRON-DECORATED WATER DROPPER IN THE FORM OF THE GEUMGANG MOUNTAINS Joseon dynasty, 19th century

Of irregular oval silhouette displaying two opposing Buddhist shrines nestled amid finger-like peaks that also disguise an air hole at the top and a tiny water spot to one side, the surfaces colored with iron and cobalt washes beneath a glaze of pale blue-green hue that intensifies in color where thickly pooled, the glaze also covering the recessed base within the unglazed circular foot pad

4 3/8in (11cm) high

\$15,000 - 25,000

A number of these whimsical mountain-shaped water droppers are published from various collections. For examples in blue and white porcelain, see *The Radiance of Jade and the Clarity of Water: Korean Ceramics from the Ataka Collection*, The Art Institute of Chicago, 1991, cat. no. 112, p. 148; and Christie's, New York, Korean Works of Art sale 7430, 22 April 1992, lot 52. For examples combining underglaze blue and iron washes similar to this lot, see the water dropper that entered the collection of the Musée Guimet in 1893, illustrated in *The Poetry of Ink: The Korean Literati Tradition 1392-1910*, Paris, 2005, cat. no. 46, p. 104; and Sotheby's, New York, Korean Works of Art sale 6961, 18 March 1997, lot 44.

2473

A COPPER RED GLAZED WATER DROPPER Joseon dynasty, 19th century

Of square section with rectangular walls and flat base, an air hole at the center and a tiny spout hole opened at one corner, the top and sides molded in slightly raised linear relief with overlapping lozenges and overlapping rings attached to trailing ribbons and a copper red wash applied beneath a glaze that fires unevenly to olive brown on some sides, the base left unglazed

2 x 3in (5 x 7.5cm) square

\$5,000 - 8,000

For a copper-red-glazed water dropper of similar square shape, but with additional underglaze blue decoration, see *Oriental Ceramics: The World's Great Collections, Vol. 2: National Museum of Korea, Seoul*, Tokyo, 1982, cat. no. 311 (also as 19th century).

PROPERTY FROM THE ESTATE OF LIEUTENANT COLONEL CHARLES S. HOGE, ACQUIRED IN KOREA PRIOR TO 1950

2474

A BLUE AND WHITE PEAR SHAPED BOTTLE WITH LONGEVITY SYMBOLS

Joseon dynasty, 19th century

Carefully formed with a rolled lip to the long neck spreading outward above a compressed globular body and freely painted in cobalt blue with elements from the Ten Signs of Long Life (*Shipjaengsaeng*) that include a leaping deer, fungus branches, bamboo, rock and crane flying amid clouds, the short foot also painted with a cobalt line and the pale greenish-white glaze covering all surfaces except the foot pad (rim chip, stained firing cracks).

9 1/4in (23.5cm) high

\$6,000 - 8,000

PROPERTY FROM THE ESTATE OF MS. NAOMI LINDSTROM, SAN FRANCISCO, CALIFORNIA

2475

A CAST BRONZE PEAR-FORM BOTTLE

Goryeo dynasty

Formed with a delicate rolled rim and raised string band to the flared neck, the string bands repeating down the curving walls of the body, the tall foot also finished with a rolled edge and enclosing a separately made base plate (extensive burial deposits).

11 3/4in (30cm) high

\$2,000 - 4,000

JAPANESE WORKS OF ART

NETSUKE AND OKIMONO

PROPERTY FROM THE ESTATE OF ITARU INA

2476^Y ^Φ

A STAINED IVORY NETSUKE

Edo period, 18th/early 19th century

Carved and incised as humorous tiger reclining with its head turned back towards its long curving tail, the striped coat and facial details heightened with dark stain, inlaid eyes, signed *Tomotaka* (handling wear).

2 5/8in (6.6cm) long

\$1,500 - 2,500

2477^Y ^Φ

TWO STAINED IVORY FIGURAL NETSUKE

Edo period/Meiji era, 19th century

The first of a toad resting on the side of a discarded water bucket, with inlaid nail-heads and details picked out in black pigment, signed *Masanao*; the second depicting Hotei attempting to dislodge a karako from his treasure sack, the incised details heightened with dark stain, signed *Tomokazu* (some handling wear).

1 1/8 and 1 1/4in (2.7 and 3.1cm) long

\$1,000 - 1,500

2478^Y ^Φ

A STAINED IVORY MANJU IVORY NETSUKE

Edo period, 19th century

Fashioned as a brocade ball with a well-hollowed interior, the sides with three *shishiaibori* reserves of a tiger or karako in a landscape, the details picked out in dark stain, the detachable center plug carved with a single character rendered in archaic script (hairline cracks).

1 5/8in (4.2cm) diameter

\$1,000 - 1,500

2479^Y ^Φ

A GROUP OF ONE WOOD AND TWO IVORY NETSUKE

Edo period/Meiji era, 19th century

The first a boxwood mask of Okame with finely incised details, signed *Kameyama* (minor dents), the second an ivory mask also featuring Okame, with incised details picked out in dark stain and signed *Ryu[sa]* (handling wear), the last a reticulated carving of minogame and a pair of cranes set against flowering trees, signed *Kagetoshi*.

1 1/2, 1 1/2 and 1 3/8in (3.9, 3.7 and 3.5cm) long

\$800 - 1,200

2480^Y ^Φ

A GROUP OF ONE MANJU AND TWO KAGAMIBUTA NETSUKE

Edo period/Meiji era, 19th century

The first a two-section manju netsuke of bronze with gold and silver accents, decorated in raised relief and *shishiaibori* with Gama Sennin seated with his toad, the reverse inscribed *konnen nanajuroku-sai Sekijoken*, sealed *Motozane*; the next two with ivory bowls fitted with bronze plates, one with a mixed metal *takazogan* depiction of Jo and Uba amusing themselves, the other plate with a *hirazogan* design of dragonfly and ivy fence (wear).

2 1/4, 2 1/8 and 2 1/4in (5.6, 5.3 and 5.5cm) diameters

\$1,200 - 1,800

PROPERTY FROM A SAN FRANCISCO COLLECTION

2481^Y ^Φ

A STAINED IVORY NETSUKE

By Mistuhiro, 19th century

Carved and incised as a leafy branch suspending a ripe loquat, the details enhanced with dark stain, signed *Mitsuhiro*.

2 1/8in (5.3cm) long

\$800 - 1,200

Similar examples and a long biography of the artist published in George Lazarnick's *Netsuke & Inro Artists, and How to Read Their Signatures*, Honolulu, 1982, pp. 775-781.

PROPERTY FROM THE COLLECTION OF EMMANUEL GRAN, BY DESCENT

2482^Y ^Φ

AN IVORY NETSUKE OF A BEAR

By Mitsuhiro, 19th century

An abstract rendering of the head and body rendered in frontal pose, signed on the rear *Mitsuhiro*.

2in (5cm) long

\$2,000 - 3,000

2483^Y ^Φ

AN IVORY AND WOOD NETSUKE OF DAIKOKU'S MALLET

By Akishige, 19th/early 20th century

The dark-stained wood body with the circular ends of *cintamani* form rendered in colored ivory inlay, further stained and carved ivory employed for the handle, top decoration and a small rat climbing up one side, the handle signed *Akishige* in seal script.

1 5/8in (4.1cm) high

\$1,000 - 1,500

Other examples of this artist's work illustrated in George Lazarnick, *Netsuke & Inro Artists* (Honolulu, 1981), p. 294.

PROPERTY FROM THE EMMANUEL GRAN FAMILY COLLECTION

2484

A LACQUERED WOOD MASK NETSUKE Attributed to Shibata Zeshin (1807-1891)

Depicting Okame with dimpled cheeks, full red lacquered lips and gilt moth-eyebrows above gilt eyes, the silver-lacquered face framed by tresses of black lacquer, the reverse signed *Zeshin*.

1 3/4in (4.4cm) long

\$1,000 - 1,500

PROPERTY FROM THE XANADU GALLERY, SAN FRANCISCO, CALIFORNIA

2485^Y ^Φ

AN IVORY NETSUKE OF WRESTLERS

Edo period, 19th century

Of two sumo wrestlers, one lifting his opponent off the ground, each with intense expressions and with brocade-patterned 'aprons' (*kesho-mawashi*) over their *fundoshi*, the incised details heightened with dark stain (some wear).

3 1/8in (8.2cm) high

\$2,000 - 3,000

2486^Y ^Φ

AN IVORY FIGURAL NETSUKE

Edo period, early 19th century

Of a Chinese scholar-official standing to the front of a horse with its head lowered, all supported on an oval plinth, dark pigment accents, good patina (some details worn).

1 5/8in (4.1cm) high

\$600 - 800



2476



2477



2478



2479

2480



2481



2482



2483



2484



2485



2486

2487^Y

AN IVORY NETSUKE OF A CHINESE LION

By Gyokuyosai, mid-19th century

Carved as a humorous karashishi seated on a rounded zabuton and hunched over a small ball, the well-defined mane, tail and facial features picked out in dark pigment, signed *Gyokuyosai* (handling wear).

1 1/8in (2.8cm) high

\$800 - 1,200

2488^Y

AN IVORY NETSUKE OF A MONKEY

Meiji era, late 19th century

Carved in a seated pose, its attention focused on picking something from its left leg gracefully curved to the front, with inlaid eyes and stained accents, signed *Komei* in an oval cartouche.

1 3/4in (4.5cm) high

\$800 - 1,200

2489^Y

AN IVORY NETSUKE OF MONKEYS

Meiji era, late 19th century

Depicting a troop of seven monkeys, both adults and adolescents, climbing up over one another to reach a single peach held by one of the elders, with extensive dark pigment accents (minor handling wear).

1 1/2in (3.7cm) high

\$800 - 1,200

2490^Y

A GROUP OF THREE IVORY NETSUKE OF ENTERTAINERS

Edo period/Meiji era, 19th century

The first depicting a *shishimai*, or lion-dancer accompanied by a karako playing a flute (wear); the second of townsman standing in a formal kami-shimo costume and holding a box; the third of an itinerant musician dancing as he beats a small drum, the incised details accented in black pigment, signed [illegible] (chip).

1 1/4, 1 3/8 and 2 1/4in (3.2, 3.7 and 5.3cm) high

\$800 - 1,200

2491^Y

A GROUP OF THREE IVORY NETSUKE OF KARAKO

Edo period/Meiji era, 19th century

The first carved with a bearded Fukurokuju standing with a staff and patting the head of a smiling youth, the second of two Chinese children playing with a Daruma doll, the third depicting a karako carrying a smaller companion on his shoulders; each with the details heightened with dark pigment, the last with horn inlay (handling wear).

2, 2 1/8 and 1 3/4in (5.3, 5.5 and 4.1cm) high

\$800 - 1,200

2492^Y

AN IVORY MANJU NETSUKE

Edo period, 19th century

The upper section carved in *shishiaibori* with Ariwara no Narihira on horseback and accompanied by a youth, with stained accents, the reverse incised with Mount Fuji wreathed in clouds and signed *Kogyoku* above a *kakihan*.

1 5/8in (4cm) diameter

\$700 - 1,000

Published

F.M. Jonas, *Netsuke* (1928), plate #176.

2493^Y

TWO KAGAMIBUTA

By Ryumin, mid-19th century

Each with an inlaid *shibuichi* metal plate and ivory bowl, the first of a karako stealing the hat of a sleeping Daikoku, the details picked out in gold, copper and *shakudo*, the second plate depicting a seated figure of Okame playing with a tengu mask, with gold and copper accents, signed *Ryumin*.

1 7/8 and 1 3/4in (4.7 and 4.3cm) diameter

\$600 - 800

2494^Y

A GROUP OF FOUR IVORY MANJU NETSUKE

Edo period/Meiji era, 19th century

The first two *ryusa manju*, each carved to the top with a sinuous dragon, one of single section and with a stylized wave-pattern ground, the other of two sections, its reverse with the dragon's claw clutching a jewel; the third fashioned as a wide-brimmed hat with low-relief landscape decoration, the center plug serving as the hat's top; the last a circular *mokugyo*, one side with a landscape roundel on an overall *shippo-tsunagi* ground; each with the details heightened with stain (wear).

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

\$800 - 1,200



2487



2488



2489



2490



2491



2492



2493



2494

PROPERTY FROM VARIOUS OWNERS

2495[▲]

A PAIR OF GOLD MENUKI

By Yokoya Somin (1670- 1733), 18th century

Finely cast and carved as incense burners set on tripod karashishi feet and finished with crouching and seated karashishi finials, the backs with pins of male and female type (*in-yo*) supported with triangular (*sankaku*) joints, unsigned but attributed to Yokoya.

3/4in (1.9cm) high; weight 4.3 and 4.8g

\$2,500 - 3,500

2496[▲]

A PAIR OF LARGE GOLD MENUKI

19th century

Carved as a pair of confronted tigers, one with its mouth open in a snarl, the other with its mouth closed in the manner of temple guardians chanting the Sanskrit seed syllables 'ah' and 'om'.

2 3/4in (7cm) long; weight 11.2 and 10.5g

\$2,800 - 3,500

2497^{Y ⊕}

AN IVORY MODEL OF SHOKI AND ONI

By Ichiyusai Naohide, late 19th century

The humorous carving showing Shoki, the Demon Queller, with his sword drawn and standing in front of a floor screen carved with swirling dragons, the screen's reverse carved with two fleeing oni tumbling over one another as they struggle to escape their pursuer, signed *Ichiryusai Naohide*.

2 7/8in (7.3cm) high

\$1,800 - 2,500

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

2498^{Y ⊕}

AN IVORY MODEL OF BENKEI

By Masatoshi, late 19th century

The warrior monk shown carrying the bell of Miidera, inside which rides a maiden, the weight supported by an iron truncheon (*kanabo*) held in his right hand, his progress slowed by an oni clinging to his leg, the bell festooned with a spray of wisteria and a container with various tools, signed *Masatoshi*.

2in (5.1cm) high

\$1,000 - 1,500

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

2499^{Y ⊕}

A STAINED IVORY MODEL OF URASHIMATARO

By Joeisai, Meiji period, late 19th century

The figure dressed in formal kami-shimo costume with the sleeves tied back and kneeling as he offers sake from a large double gourd to a bushy-tailed minogame, the details heightened with brown and black stain, signed *Tokosai*.

2 1/8in (5.4cm) high

\$1,500 - 2,000

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

2500^{Y ⊕}

AN IVORY MODEL OF TWO BUDDHIST MONKS

Tokyo school, Meiji period, late 19th century

The humorous carving depicting two immortals, one grimacing in relief as he scratches his back with a ritual fly whisk, the other seated at his feet and asking for the whisk when his partner has finished, the details well rendered and in fine white ivory, signed *Homei*.

4 3/4in (12cm) high

\$5,000 - 7,000

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

2501^{Y ⊕}

AN IVORY MODEL OF A WARRIOR

By Muneaki, late 19th century

Carved as an archer struggling to calm his rearing horse as a woman attacks them from the ground below, the warrior holding a large bow and wearing an archery set and a wide-brimmed straw hat, signed *Muneaki* in an inlaid red cartouche.

4in (10.1cm) high

\$1,200 - 1,800

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

2502^{Y ⊕}

AN IVORY MODEL OF GAMMA SEN'NIN

By Gyokushun, late 19th century

The immortal shown in the unusual dress of an Ainu man with a full beard, a monkey tugging at the hem of his robe and the leg of one of several toads clinging to a rope draped across his shoulders and securing a large toad resting on his back, details stained with dark pigment, signed *Gyokushun*.

6in (15.2cm) high

\$1,500 - 2,500

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



2495



2496



2497



2498



2499



2500



2501



2502

2503^Y ^Φ

AN IVORY MODEL OF A BRUSHWOOD GATHERER

By Shomin, late 19th century

Carved as a man seated on the back of his ox, watching as the animal steps on the straw hat which has blown off his head, signed on the underside *Shomin*.

4 1/2in (11.4cm) wide

\$1,200 - 1,800

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

2504^Y ^Φ

AN IVORY MODEL OF A FEMALE WARRIOR AND ATTENDANT

Meiji period, late 19th century

Designed as Tomoe Gozen kneeling before a standing screen and drinking ritual sake as she dresses in armor for battle, her young attendant handing her an armored sleeve (*Yoshitsune gote*), signed to the reverse [illegible], the finely incised details heightened with dark pigment.

3 1/2in (8.8cm) wide

\$1,200 - 1,800

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

2505^Y ^Φ

AN IVORY MODEL OF A RAKAN

By Unpo, Meiji period, late 19th century

Depicting Hattara Sonja, also known as Bhadra, shown seated on a rocky perch holding a *nyoi* scepter aloft and stroking the head of his tiger companion by his side, the animal's long tail curling up over the immortal's shoulder, signed *Unpo*.

3 3/8in (8.6cm) high

\$1,000 - 1,500

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

2506^Y ^Φ

AN IVORY MODEL OF AN AINU MAN

Meiji period, late 19th century

The figure wearing traditional Ainu robes and with long hair and beard looking to the left and smiling as he carries a large blow fish on the end of a pole, a woven basket containing the rest of his catch in his left hand, a short sword and a smoking set slung from his sash.

8 1/2in (21.5cm) high

\$5,000 - 7,000

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

2507^Y ^Φ

AN IVORY MODEL OF A FISHERMAN

Meiji period, late 19th century

Carved dressed in a short tunic, straw apron and wide-brimmed hat, his hands to the front and struggling to carry a large woven basket containing his catch (losses).

9 1/4in (23.4cm) high

\$7,000 - 9,000

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

2508^Y ^Φ

A LARGE IVORY FIGURE OF A STANDING SCHOLAR

19th century

The smiling figure shown looking upward, his hair, beard and knotted cord belt all delicately line-incised and tinted with black pigment, the ribbons on his cap and the hands clasped to his back also deeply undercut; now attached to a pieced wood stand of rectangular section with canted corners carved with lotus bands and inlaid in silver wire.

19 3/4in (50.2cm) height of ivory

22 1/4in (56.5cm) height including stand

\$3,000 - 5,000

This lot has been in the United States since the mid 1960s.

2509^Y ^Φ

AN IVORY OKIMONO FIGURAL GROUP

Tokyo school, Meiji era, late 19th century

Depicting an elderly puppeteer walking on tall wooden sandals (*geta*) while holding aloft a small figure of a karasu tengu in a yamabushi costume, his other hand lifting a folding fan out of an open basket suspended to the front above a small boy clutching at paper streamers falling from the basket edge, now supported on a wood stand (minor losses, some cracks).

12 1/8in (30.8cm) height exclusive of stand

\$2,500 - 4,000

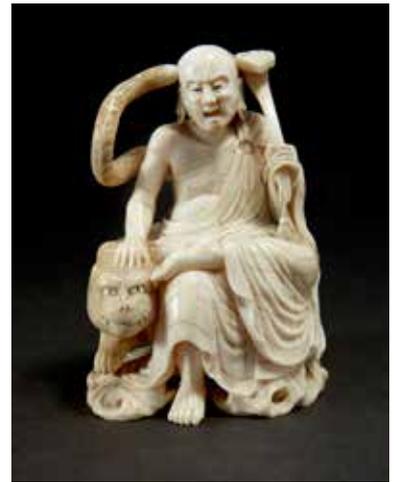
This lot has been in the United States since 1957.



2503



2504



2505



2506



2507



2509



2508

TSUBA AND SAGEMONO

PROPERTY FROM A SAN FRANCISCO COLLECTION

2510^Y ^Φ

A SHIBAYAMA STYLE PRESENTATION TSUBA

Meiji era, late 19th century

Of *mokko* form and decorated in gold *hiramaki-e*, *takamaki-e*, *togidashi maki-e*, *nashiji*, *kirikane* and inlaid mother-of-pearl and colored ivory with a child and two women gathering seashells at Enoshima, the opposite side featuring two beauties watching a fisherman with his catch, a cluster of boats in the distance partially obscured by a silver *seppa-dai* incised with a pair of phoenix bracketing the signature *Seimei koku*, reversed by a pair of dragons, all within a *shakudo* edge band cast with a gilt foliate scroll.

3 3/4in (9.6cm) high

\$2,500 - 4,000

Provenance

previously sold Christie's New York, *Japanese Works of Art*, Sale #8602, 19 March 1997, lot 87.

2511^Y ^Φ

A SHIBAYAMA STYLE PRESENTATION TSUBA

Meiji era, late 19th century

Of foliate form and decorated in gold and silver *togidashi maki-e*, gold *hiramaki-e*, *takamaki-e*, *usu nashiji*, *kirikane* and inlay of mother-of-pearl and colored ivory with Japanese peasants in a flowering landscape near a waterway spanned by a bridge, reversed by a pair of swallows amid blossoming wisteria and peony, with a raised rim and *seppa-dai* of gold *okibirame* and signed *Meishi* within a red cartouche, the *shakudo* edge band incised with chrysanthemum blossoms.

4 5/8in (11.7cm) high

\$2,500 - 4,000

PROPERTY FROM THE XANADU GALLERY, SAN FRANCISCO, CALIFORNIA

2512^Y ^Φ

A GILT LACQUER FOUR-CASE INRO AND MATCHING NETSUKE

Meiji era, late 19th century

Decorated to either side with the Seven Gods of Good Fortune in gold, silver and *iro-e takamaki-e*, *hiramaki-e*, *togidashi maki-e*, *kirikane* and *aogai* inlay on a *kinji* ground, each face of finely carved ivory with the individualized features heightened with dark stain, the interiors *nashiji*; *together with* a lacquered bead *ojime* and a *hako netsuke* of auspicious attributes decorated *en suite* (some chips).

4 1/8in (10.6cm) high

\$2,000 - 3,000

2513^Y ^Φ

A WOOD TONKOTSU WITH IVORY INLAY

By Minko, 18th century

The single case tobacco container decorated to the front with an ivory figure of Jurojin sleeping with his deer under a pine tree suggested by ivory clumps of needles, his fan and staff near a large pine to the reverse, all reserved on a natural wood ground and signed *Minko* in an inlaid cartouche (extensive wear); *together with* an amber bead *ojime*.

3 1/2in (9cm) long

\$800 - 1,200

2514^Y ^Φ

A SHIBAYAMA INLAID IVORY TWO-CASE INRO AND MATCHING NETSUKE

Meiji era, late 19th century

Decorated to either side with adult cranes and their fledglings amid pine and flowering red and white prunus, the inlaid design composed of carved mother-of-pearl, shell, coral and hardstone, the base signed *Shibayama Soichi/Munekazu* (minor losses); *together with* a small reticulated metal bead *ojime* of folk items, and a Shibayama ivory *manju* netsuke with inlaid floral roundels and signed *Shibayama saku*.

3 1/4in (8.4cm) high

\$2,000 - 3,000

2515^Y ^Φ

A SHIBAYAMA THREE-CASE IVORY INRO

Meiji era, late 19th century

Carved and incised to either side with a *karashishi* (Chinese lion) frolicking amid flowering peony and magnolia issuing from ornate rocks, the blossoms and leaves of inlaid mother-of-pearl, coral and shell, the eyes of inlaid horn; *together with* an oval ivory bead *ojime* (minor wear).

3 3/4in (9.3cm) high

\$8,000 - 12,000

Provenance

Tomkinson Collection, #311
Avery Brunage, Asian Art Museum (SD29)

2516^Y ^Φ

AN IVORY FOUR-CASE INRO WITH LACQUERED DESIGN

Meiji era, late 19th century

Designed in gold, silver and *iro-e hiramaki-e*, *takamaki-e*, *togidashi maki-e*, *e-nashiji* and inlay of *aogai* and *kirikane* with a Chinese beauty standing in brocade robes, her right hand with a fan, the other overstretched towards a single butterfly above flowering peony to the reverse; *together with* a coral-colored bead *ojime*.

3 3/4in (9.6cm) high

\$2,000 - 3,000

2517^Y ^Φ

A LARGE RED LACQUER GROUND FOUR-CASE INRO 19th century

With an overall design of a worn wagon wheel entwined by flowering gourd vines, a large praying mantis portrayed to one side, executed in dark red and green *takamaki-e* and mother-of-pearl inlay, signed *Sonsei* (interiors soiled); *together with* a transparent glass bead *ojime* and an *Edo period* ivory netsuke of a Chinese hermit in a mugwort apron and carrying a basket and branch with a single peach (wear).

4 1/4in (11cm) high

\$1,200 - 2,000

Provenance (netsuke)

ex-Smith collection, acquired in the US before 1950.

2518^Y ^Φ

A BOXWOOD AND BAMBOO TONKOTSU WITH IVORY INLAY Edo period, 19th century

The front of the single-section tobacco case inlaid in ivory, mother-of-pearl and different types of wood with two monks bathing, one partially submerged in an alms bowl-shaped tub, the reverse signed *Chikusai*; *together with* a black coral *ojime* and a *senryu-zutsu* form pipecase (*kiseruzutsu*) of *umimatsu* carved as a branch of *reishi* fungus.

3 1/4in (8.3cm) long

\$1,200 - 1,500



2510



2511



2512



2513



2514



2515



2516



2517



2518

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

2519

A GROUP OF THIRTEEN SMALL CORAL ITEMS

Taisho/Showa era

Mottled in varied hues of cream and pink, including a figure of a celestial beauty, a peacock, a large rose, a crane and pine group, an umbrella, three fruiting or blooming baskets, four branch segments with roses or grape vines, and a gilt and turquoise mounted broach.

3in (7.6cm) length of first and largest

\$1,000 - 2,000

PROPERTY FROM THE ESTATE OF ITARU INA

2520^Y ^Φ

AN IVORY FRAME AND CANE HANDLE

Meiji era, late 19th century

Each with finely incised details heightened with colored pigment, the wide band of the oval frame carved in high relief with a lion confronting a tiger, each snarling as they pace around the frame edge (warped), the curved cane handle fronted by the head of a screaming monkey (some pigment losses).

5 1/2in (13.6cm) height of frame

4 3/4in (12cm) length of cane handle

\$800 - 1,200

PROPERTY FROM ANOTHER OWNER

2521^Y ^Φ

A FIVE-CASE GILT LACQUER INRO

19th century

Decorated in gold and silver *hiramaki-e*, *takamaki-e*, *togidashi maki-e* and *kirikane* with a continuous landscape with a shrine and dwellings along a waterway spanned by bridges; fitted with a coral-colored bead *ojime* and a Shibayama style ivory netsuke carved as a puppy with an ornate collar and seated on a low plinth, with inlaid accents (some wear).

3 1/2in (8.9cm) long

\$1,000 - 1,500

LACQUER WARES

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

2522

**A GROUP OF SIX LACQUER UTENSILS FOR THE INCENSE
CEREMONY**

Edo period, 19th century

Comprising a globular incense ash container (lacking metal liner), a lobed container with matching cover, a three-tier cylindrical incense box and cover (*jukogo*), a *kyojitate* to hold utensils (lacking utensils), a ten-section *gin'yoban* tray, and a lidded box containing nine sets of *fuda* (guessing-slips/tallies) in separate compartments, each gold *nashiji* exterior decorated in gold and silver *hiramaki-e*, *takamaki-e* and *kirikane* with a Chinese landscape and *kashiwa* (oak) family crest (incomplete).

5 1/2in (14.2cm) length of tray

\$800 - 1,200

PROPERTY FROM THE ESTATE OF ITARU INA

2523^Y ^Φ

A LACQUER DECORATED OSTRICH EGG AND WOOD STAND

Meiji era, late 19th century

The speckled egg decorated in gold and silver *takamaki-e*, gold *hiramaki-e*, *nashiji*, *kirikane* and slight inlay of ivory with figures walking in a lush landscape with a waterway spanned by bridges and bordered by a lantern, pavilions and lush foliage with numerous flowering plants; the fitted tripod stand inlaid in mother-of-pearl with three vignettes of paulownia and phoenix bracketed by an intricately carved foliate-edged upper band and shaped apron with a design of mythical beasts amid floral scrolls (minor losses).

10 3/8in (26.3cm) height overall

\$800 - 1,200

2524

A LACQUER PICNIC SET, SAGE-JUBAKO

Edo period, 18th/19th century

Decorated in gold and silver *hiramaki-e*, *takamaki-e* and *e-nashiji* on a *roiro nuri* ground with flowering prunus amid stalks of leafy bamboo; comprising a four-tier food container, an upper rectangular drawer container, and lower rectangular container with a lid carved to support the bases of two pewter sake flasks, all within a rectangular carrying case mounted with a metal U-shaped hinged handle and further decoration of scrolling leafy tendrils on the outer edges (lacking tray, some dents and wear).

12 1/2 x 12 1/2 x 7 1/4in (31.8 x 31.8 x 18.5cm)

\$1,000 - 1,500

2525

A LACQUER PICNIC SET, SAGE-JUBAKO

19th century

Designed in gold and silver *hiramaki-e* and *e-nashiji* on a *roiro nuri* ground and comprising an outer case with cut-away sides and four-tier stacking box decorated with stalks of leafy bamboo; a removable tray with chamfered corners and centered by a branch of momiji; a stack of five rectangular trays resting on a box-form compartment, each decorated with a different flowering spray; and a conjoined bamboo-shaped sake flask above a fitted box-form stand decorated with sparrows in flight near leafy bamboo, one segment with a *nashiji* ground (minor wear, some chips).

12 3/4 x 14 1/8 x 7 3/8in (32.4 x 36 x 18.9cm)

\$1,000 - 1,500

2526

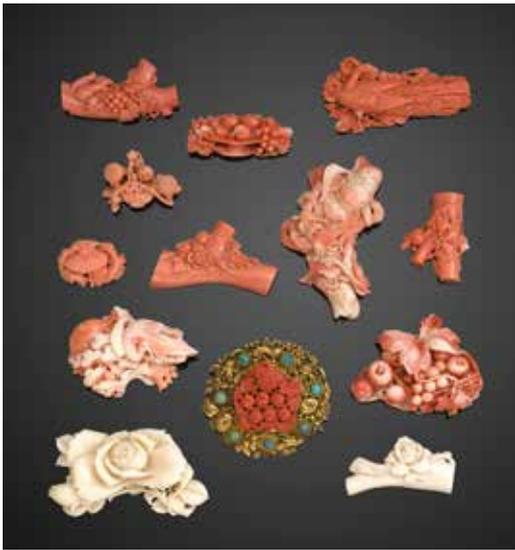
A LACQUER DECORATED STATIONERY BOX

Meiji era, late 19th century

With a double flip-top lid opening to two compartments above a stack of two drawers, decorated in gold and silver *hiramaki-e*, *takamaki-e*, *togidashi maki-e*, *kirikane*, sparse *nashishi* and gold and silver *kanagai* with recessed landscape panels incorporating motifs associated with various folk tales such as *Hamagoromo*, Roshii, Jo and Uba, and flowering peony, all reserved on a floral lozenge ground, with etched copper fittings (some cracks); with a fitted box.

6 1/4 x 11 1/8 x 10 3/4in (16 x 28.3 x 27.6cm)

\$1,000 - 1,500



2519



2522



2520



2521



2523



2524



2525



2526

2527^Y Ⓞ

A LACQUER SMOKING SET (TABAKO-BON) WITH PIPE

Edo period/Meiji era, 19th century

The top with an inset silvered copper ash compartment/brazier, covered silver tobacco container decorated with repoussé peony blossoms; the sides and stack of drawers to the front decorated in gold, silver and *iro-e takamaki-e*, gold *hiramaki-e*, *kirikane* and *haritsuke kanagai* on a *roiro* ground with a band of butterflies above panels featuring *sudare* blinds and flowering peony, the pair of sliding doors to the front with iris on a *fundame* ground; with a silver square bail handle, butterfly-shaped pulls and front hooks for the pipe; the *kiseru* with an ivory shaft and silvered metal ends with relief decoration of sparrows and chrysanthemum (silver oxidized, chips, minor dents).
6 7/8 x 8 3/4 x 5 1/2in (17.4 x 22.5 x 14cm) box excluding handle; 11 1/2in (29.3cm) length of pipe

\$800 - 1,200

PROPERTY FROM A PRIVATE ESTATE, ATHERTON, CALIFORNIA

2528

A LACQUER HEXAGONAL SMALL BOX, KOBAKO

19th century

The top and sides decorated with a temple complex shaded by pines along a waterway bordered by jagged hills, rendered in gold and silver *hiramaki-e*, *takamaki-e*, *togigashi maki-e* with silver inlaid accents, gold *kirikane* and extensive *okibirame* on a reddish-brown ground, the interior and base dense *nashiji*, with *fundame* rims (oxidation of silver).
1 3/8 x 3 1/2 x 4in (3.5 x 8.9 x 10.1cm)

\$1,000 - 1,500

2529

A GILT LACQUER SMALL BOX, KOBAKO

Edo period, 18th/19th century

The rectangular lid with rounded corners and designed in shades of gold *takamaki-e* with phoenix and paulownia on a *nashiji* ground, the underside of the lid decorated with a butterfly hovering above a golden peony bushes reserved on a ground of dense *nashiji*, with *fundame* rims (minor wear).

3 3/8in (8.6cm) long

\$800 - 1,200

2530

A GILT LACQUER SMALL BOX, KOBAKO

Edo period, 19th century

Of rectangular shape with rounded edges and decorated on the exterior with scattered chrysanthemum blossoms in gold *takamaki-e* on a *nashiji* ground, the interior and base with dense *nashiji*, with silver rims (minor wear).

2 x 4 1/8 x 3 1/4in (4.9 x 10.8 x 8.4cm)

\$800 - 1,200

2531

A BLACK LACQUER SMALL BOX, KOBAKO

Meiji/Taisho era

The rectangular lid and part of one side delicately decorated in gold and silver *togidashi maki-e* and gold *e-nashiji* with flowering autumn grasses near a brush-wood fence silhouetted against a *roiro nuri* ground, with silver edge bands on the overlapping lid and slightly flaring lower section.

1 1/2 x 4 3/8 x 5 1/4in (3.8 x 11.3 x 13.3cm)

\$800 - 1,200

2532

A GILT LACQUER INCENSE CONTAINER, KOGO

19th century

The square lid decorated with an autumn scene of country dwellings amid rolling hills shrouded in mist, rendered in gold and silver *hiramaki-e*, *takamaki-e* and *togidashi maki-e* with gold *kirikane* and *Gyobu*-flake clouds and accents on the short sides, with silver edge bands, the interior and base dense *nashiji* (oxidization of silver).

1/2 x 3 1/8 x 3 1/4in (1.7 x 8 x 8.4cm)

\$1,000 - 1,500

2533

TWO LACQUER DECORATED CONTAINERS

Edo period/Meiji era, 19th century

The first a *mokko*-form incense container (*kogo*) decorated with a Bugaku headdress, mouth organ (*sho*), flutes and a small drum in gold and silver *takamaki-e* and *kirikane* on a *fundame* ground, *nashiji* interior (minor wear); the second a mulberry wood *kobako* decorated with scrolling gourd vines in gold *takamaki-e*, the lid interior centered by a *kinji* ground fan decorated with golden autumn foliage in *takamaki-e* and reserved on a *nashiji* ground (wear to edges and base).

2 7/8 and 4 1/4in (7.2 and 10.9cm) long

\$800 - 1,200

2534

A GILT LACQUER SMALL BOX, KOBAKO

Edo period, late 18th/early 19th century

The rectangular top and sides decorated with a view of Uji bridge bordered by summer willows and gabions along the banks of fast-flowing river, executed in gold and silver *hiramaki-e*, *takamaki-e*, *togidashi maki-e*, *okibirame*, *kirikane*, the cresting waves picked out in silver *takamaki-e*, with silver rims, the interior and base *nashiji*.

4 3/8in (11.1cm) long

\$1,500 - 2,500

2535

A GILT LACQUER SMALL BOX, KOBAKO

Meiji era, late 19th century

In the shape of a *koto* (stringed instrument) decorated in gold and silver *hiramaki-e*, *takamaki-e*, *mokume togidashi maki-e* with *Gyobu* and *kirikane* accents, the interior, base and pad feet *nashiji* (small edge chip).

5 5/8in (14.2cm) long

\$1,500 - 2,500



2527



2528



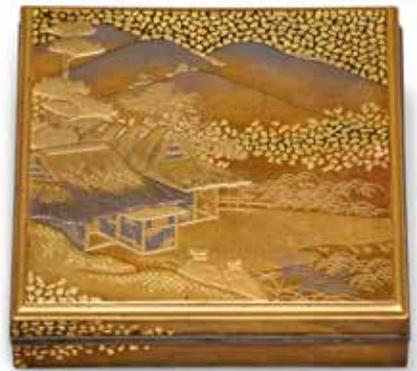
2529



2530



2531



2532



2533



2534



2535

PROPERTY FROM THE XANADU GALLERY, SAN FRANCISCO, CALIFORNIA

2536

A GILT AND BLACK LACQUER SMALL BOX, KOBAKO

Edo period, late 18th century

Decorated in gilt and silver *hiramaki-e*, *takamaki-e* and *kirikane* with a Kodaiji-inspired split design of pine saplings and ferns on a *kinji* ground juxtaposed by scattered *mitsu tomoe* on a *roiro* ground, some roundels picked out with gold foil overlay, the interior dense *nashiji*, silver rims.

4 3/4 x 7 1/4 x 4 3/8in (12.2 x 18.3 x 11.scm)

\$1,500 - 2,500

2537

A LACQUER DECORATED STORAGE BOX FOR INRO

Meiji era, late 19th century

The exterior decorated overall with large scrolling leafy tendrils in gilt *hiramaki-e* and *takamaki-e* on a dark brown ground and framed by *fundame* edge bands, the interior of the drop-front door centered by a four-section *hishi-gata* crest in gilt *hiramaki-e* and opening to two stacks of three drawers, with a silver carrying handle and floral-etched silver fittings and lock-plate (some wear).

10 5/8 x 14 5/8 x 10 5/8in (27.2 x 37.4 x 27cm)

\$1,500 - 2,500

2538

A GILT LACQUER INCENSE CONTAINER, KOGO

Edo period, 19th century

The circular lid with a gilt-accented copper figure of Bodhidharma floating on a reed over rolling waves of gold *takamaki-e*, the background with fine *nashiji* scattered with *kirikane*, further *nashiji* on the sides and interior, with pewter rims (some wear).

3 1/8in (8.2cm) diameter

\$1,200 - 1,500

PROPERTY FROM ANOTHER OWNER

2539^Y ^Φ

A SHIBAYAMA STYLE SILVER AND LACQUER KORO

By Takazaki Koichi, Meiji period, late 19th century

Worked in various gold lacquer techniques and silver mounts with enamel details, the globular body raised on four silver *karashishi* supports and inset with two shaped panels, each enclosing seasonal scenes with birds-and-flowers richly inlaid in multiple materials and set within a silver band below a tasseled silver cord encircling the neck, all reserved on a gold lacquer brocade-patterned ground with occasional color accents, the shoulder surmounted by a pair of silver dragon handles bracketing the lobed rim and conforming lid decorated *en suite* and surmounted by an enameled floral finial, the underside with a silver cartouche reading *Takazaki* (minor cracks).

7 3/4in (19.8cm) high

\$18,000 - 25,000

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

WORKS OF ART

PROPERTY FROM ANOTHER OWNER

2540

A PAIR OF WOOD SHRINE GUARDIAN DOGS, KOMA-INU

Edo period or earlier

Each seated with its head turned to one side and large bushy tail extending up from its rear haunches, its elaborate curly mane framing exaggerated facial features dominated by bulging eyes, one with its mouth open and fangs exposed, the other close-mouthed and sporting a single horn to the top of its head, the assembled-block carving with traces of pigment (wear).

16 3/4 and 18 1/8in (42.5 and 46cm) high

\$1,200 - 1,800

PROPERTY FROM THE XANADU GALLERY, SAN FRANCISCO, CALIFORNIA

2541

A BAMBOO FLOWER BASKET

By Hozan, 20th century

The ovoid body with openwork lozenge-pattern plaiting flaring to a wide mouth bound by a wide bamboo strip and suspended by a squared bamboo handle, the neck encircled by an additional bamboo strip knotted to six vertical strips extending from a tall hexagonal foot framing a circular plaited (*rinko ami*) base centered by a bamboo strip incised *Hozan saku*.

13in (33cm) high

\$1,500 - 2,000

2542 **NO LOT**

2543

A LARGE KEYAKI BURLWOOD HIBACHI

19th century

The circular body with extremely thick walls and rounded upper edge, the wood displaying a pronounced grain pattern heightened with black lacquer, with the original copper metal liner (some wear).

13in (33cm) high; 24 1/4in (64.2cm) wide

\$1,200 - 1,800



2536



2537



2538



2539



2540



2541



2543

2544

A GILT WOOD FIGURE OF A BODHISATTVA

Edo period

Featuring Seishi Bosatsu (Mahasthamaprapta), also known as the Bodhisattva of Strength and Wisdom, standing in a pose of reverence, his hands together in the *gassho mudra*, a tear-shaped cloud-edged mandorla framing the head with inlaid eyes and an elaborate openwork metal diadem, all supported on a lotus pedestal encircled by clouds (wear to gilt, minor losses).

15 1/8in (38.5cm) high

\$1,200 - 1,500

PROPERTY FROM VARIOUS OWNERS

2545[▲]

A GILT WOOD FIGURE OF AMIDA BUDDHA

Edo period, 18th century

Seated in meditation on an elaborate lotus base, his robes open at the chest and with his hands in the gesture of appeasement, the black-lacquer undercoat visible where the gold lacquer has worn thin.

16 1/4in (41.4cm)

\$3,500 - 4,500

2546[▲]

A GILT WOOD FIGURE OF DAINICHI NYORAI

Edo period, late 18th century

Seated on a lotus pedestal, his robes draped across his lap and over his right shoulder, the hands held to the front in the 'knowledge fist' gesture (*chiken-in*), a gilt-metal crown on his head, the separately carved *mandorla* contained within a large circular nimbus supported on billowing clouds.

15 1/2in (39.5cm) high

\$3,500 - 4,500

2547

A GILT WOOD FIGURE OF A BUDDHIST DEITY

Edo period

Depicting Miroku (Maitreya), the Buddha of the Future, seated in meditation and wearing the robes of a monk, adorned in a gilt metal necklace and elaborate diadem fronting a tall blue-painted top-knot characteristic of a bodhisattva, with inlaid crystal eyes and large urna, all supported on a waisted double-lotus pedestal resting on a six-lobed stepped plinth (wear to gilt, losses to metalwork).

18 1/2in (47cm) high

\$1,000 - 1,500

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

2548

A LARGE CHAMPLEVÉ MODEL OF A BODHISATTVA

Meiji era, late 19th century

Depicting Kannon standing with a scroll held to the front, the deity clothed in princely robes picked on in polychrome enamels, further enamel work on the detachable flame-edged nimbus and on the lotus pedestal supported on a high stepped base with the Tokugawa *mon* (family crest), with a cartouche signed *Soto/Motomitsu* (some repairs).

43 1/2in (110.5cm) high

\$1,000 - 2,000

PROPERTY FROM ANOTHER OWNER

2549

A POLYCHROMED WOOD FIGURE OF A DEITY

Edo period

Depicting Emma-o, the ruler and chief magistrate of the underworld, recognizable by his tall Chinese cap centered by the character for 'king,' patriarch's robes and stern expression, his right hand held to the front (lacking rank stick), the carved and assembled wood applied with gesso and polychrome pigments (restorations, losses, lacking inlaid glass eyes).

20 3/4in (52.8cm) high

\$1,000 - 1,500

Provenance

private New York collection

acquired from Peter Roth, Zurich, 1979



2544



2545



2546



2547



2548



2549

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

2550^W

LITERATI SCHOOL (19TH CENTURY)

Landscape

Large six-panel folding screen, ink and gold on paper; depicting a Muromachi-style landscape with figures traveling to a country villa at the base of a towering mountains bordering a waterway, signed *Koto [J]*, with one seal [illegible] (some soiling).

66 1/8 x 148 3/8in (168 x 376.8cm)

\$800 - 1,200

2551^W

A PAINTED WOOD DOOR, SUGIDO

Edo period

Ink, polychrome pigments and gold on cedar wood planks within a black lacquered wood border; depicting a large pine tree and crane silhouetted against golden clouds, traces of a second painting to the reverse (some losses, reverse worn).

68 1/4 x 38 1/8in (173.6 x 92cm)

\$800 - 1,200

PROPERTY FROM ANOTHER OWNER

2552

ATTRIBUTED TO SAKAI HOITSU (1761-1828)

Autumn Grasses

Hanging scroll, ink and color on silk; depicting a field of flowering autumn plants, mainly *obana* (pampas grass) and *kikkyo* (Chinese bell flower) in the light of a misty full moon, bearing the signature *Hoitsu Kihin hitsu* and seal *Bunsen*.

46 1/8 x 21 3/4in (117.4 x 55.5cm)

\$1,500 - 2,500

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

2553

BANSHO KODA GEN'I (EARLY 19TH CENTURY)

Classic of Filial Piety

Hanging scroll, ink on silk; with a long passage from the *Xiao Jing*, a Confucian classic of 400 BCE, signed *Bansho Gen'i keisha* (respectfully copied), with two seals (minor wrinkles).

50 x 19 5/8in (126 x 50cm)

\$800 - 1,200

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

2554^W

TWO SILK EMBROIDERED PANELS

Meiji era, late 19th/early 20th century

The first a couched silk hanging worked with a golden dragon in flight amid clouds over cresting waves, all set within a green silk border (pulls, faded); the second with a patterned gold silk ground embroidered with a setting sun visible above country dwellings in a valley, the wide border of floral-patterned silk brocade (faded, water stains).

68 1/2 x 46 1/2in (174.2 x 118.2cm) and 86 3/4 x 37 1/4in (220.5 x 94.7cm) overall

\$1,200 - 1,500

PROPERTY FROM ANOTHER OWNER

2555

A BUDDHIST PRIEST'S SILK BROCADE STOLE, KESA

Meiji era

The dark ivory silk ground woven with *ho-o* and composite floral sprays in shades of brown, green and pale blue; sewn together with seven rows of patches separated by narrow vertical bars, border bands and four squares of applied at the corners, all of the same brocade fabric, the reverse lined with purple silk (wear, altered on reverse).

52 1/2 x 83in (133.5 x 210cm) overall

\$1,000 - 1,500



2550



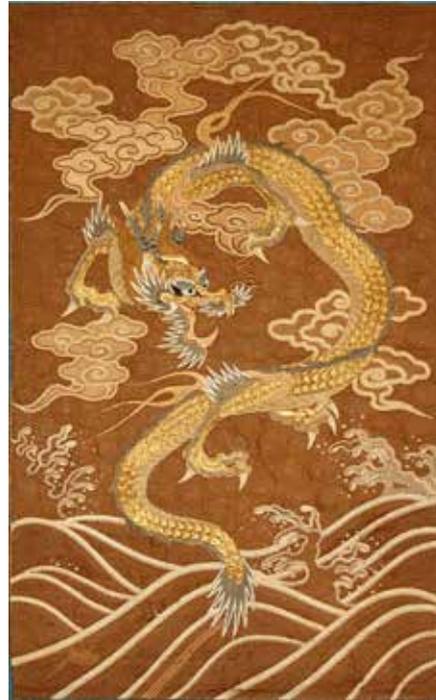
2551



2552



2553



2554



2555

CERAMICS

PROPERTY FROM THE XANADU GALLERY, SAN FRANCISCO, CALIFORNIA

2556

A GROUP OF THREE HIRADO PORCELAINS

Edo period/Meiji era, 19th century

Each decorated in shades of underglaze blue; the first *Edo period*, the stick-neck vase with a rolled rim and painted with 'The Three Friends of Winter' (pine, bamboo and prunus); the second a *Meiji era* candlestick fashioned as an open chrysanthemum held by a seated *karako* (Chinese child); the third a *Meiji era* celadon-tinted vessel molded as ribbon-tied double gourd formed by short lengths of bamboo and painted with fruiting gourd vines, the smaller brush-holder with a cobalt-ground foliate band encircling the raised rim, the interior of the brushwasher with a depiction of a lotus pond.

6 3/4 and 4 1/2in (17.3 and 11.6cm) high; 8 1/4in 21cm) long

\$2,000 - 3,000

2557

A MASSIVE KEYAKI WOOD HIBACHI

Meiji era, late 19th century

Formed by a partially hollowed section of a tree trunk and displaying a pronounced grain, the wide rim with original butterfly-shaped stabilizing inserts, with the original copper metal liner (some wear).

10 5/8in (27cm) high; 30 3/4in (78.4cm) wide

\$2,500 - 4,000

2558

A HIRADO DRAGON EWER

Meiji era, late 19th century

The globular body painted in underglaze blue with landscape scenes and surmounted by a three-dimensional dragon coiled around the tall cylindrical neck, its whiskered head forming the spout and curved tail serving as the handle, all below a 'sacred jewel'-shaped lid decorated with C-form cloud scrolls issuing from the fitted rim (minor kiln flaw).

10in (25.5cm) high

\$1,000 - 1,500

2559

AN ARITA KRAAK STYLE CHARGER

Edo period, 17th century

The interior well painted in shades of underglaze blue with birds in a stylized landscape surrounded by large floral lappets extending over the cavetto and wide flaring rim, the base centered with a stylized seal-form mark, with two spur marks.

13 7/8in (35.6cm) diameter

\$2,000 - 3,000

2560

A GROUP OF CERAMIC WATER DROPPERS

19th/20th century

The *suiteki* in the form of: a blue-and-white double gourd, a celadon glazed peach, an oversize crackle-glazed peach, a karashishi with iron-oxide accents, three figures of Hotei with his treasure sack, one of Ebisu and Daikoku in a boat, a small red-clay puzzle cup, a Meiji-era transfer-printed rectangular box, and a modern stoneware container with iron oxide design; *together with* a Korean fish-form dropper applied with cobalt blue. [12]

5in (12cm) height of largest

\$800 - 1,200

2561

A LARGE SATSUMA TEA CADDY WITH SILVER LID

Late Edo period/early Meiji era, mid-19th century

The cylindrical body raised on three short supports and painted in polychrome enamels and gilt over a transparent glaze with overlapping poem cards, panels and fans decorated with stylized blossoms of various types, wide floral bands of stylized chrysanthemums on a gosu blue ground on the flat shoulder and encircling the foot, the base signed *Tozan* below a Shimazu *mon* (family crest); the inverted mouth fitted with a metal hemispherical lid cast with scattered chrysanthemums.

5 7/8in (15cm) height excluding lid

\$1,000 - 1,500

PROPERTY FROM VARIOUS OWNERS

2562

A SATSUMA BOWL

By Kanzan, late 19th century

The sloping interior finely painted in gilt and polychrome enamels with peony and chrysanthemum blossoms scattered over a gilt net-patterned ground and rimmed by triangles of various brocade suspended from the scalloped edge, the exterior with bands of stylized paulownia and *shippo-tsunagi*, signed *Kanzan*; *together with* an inscribed and sealed wooden storage box.

7 1/4in (18.4cm) diameter

\$1,000 - 1,500

2563

A RECTANGULAR SATSUMA RETICULATED VASE

By Ryozan, Meiji era

Decorated in bright polychrome enamels and gilt over a colorless glaze with fine craquelure, two sides centered by horizontal bands of men and women accompanied by children reserved on slightly recessed panels pierced as lattice work, the alternating sides with further reticulated designs in the shape of a crescent moon or blossoms on a ground finely painted with birds-and-flowers, the base signed *Ryozan* in a red cartouche above a Shimazu *mon* (family crest) (some losses).

7 5/8in (19.5cm) high

\$800 - 1,200



2556



2557



2558



2559



2560



2561



2562



2563

2564[▲]

A SATSUMA VASE

By Shozan, late 19th century

The slender baluster vase with gently sloping shoulders and decorated in polychrome enamels and gilt with myriad blossoming flowers, the foot with a stiff leaf band and the mouth edged in gilt, signed *Shozan*.

12 3/8in (31.5cm) high

\$1,200 - 1,800

2565[▲]

A SATSUMA VASE

By Okada Ryozan, late 19th century

Of shouldered ovoid form with a slightly flared foot, the square neck with corresponding everted lip and painted in polychrome enamels and gilt over a colorless glaze with beauties and children enjoying spring and autumn landscapes, the surrounding area decorated with stylized blossoms and geometric patterns, signed in gilt *Kyoto Ryozan*, with gilt Shimazu family crest.

7 3/4in (19.7cm) high

\$1,000 - 1,500

PROPERTY FROM A PRIVATE OREGON COLLECTION

2566

A PAIR OF SATSUMA BALUSTER VASES

Meiji era, late 19th century

Each with four large rectangular panels featuring one of the Eight Immortals finely painted in polychrome enamels and gilt over a colorless glaze with fine craquelure, two foliate-patterned ribbons bracketing a wide brocade band encircling the neck, further brocade decoration accenting the angular shoulder and tall pedestal foot (drilled).

14in (35.6cm) high

\$1,000 - 1,500

2567

A GROUP OF SEVEN SATSUMA CERAMIC FIGURES

Kizan studio, Meiji era

Each decorated in polychrome enamels and gilt over a colorless glaze with fine crazing, comprising a seated figure of Buddha, one large and one small standing image of Jurojin, two small figures of Daikoku, a seated figure of Fukurokuju and a standing image of Bente, four signed *Satsuma Kizan*, two signed *Dai Nihon Satsuma Kizan* and one signed *Dai Nihon Kizan*, the two larger figures with the Shimazu family crest (minor staining).

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

\$1,000 - 1,500

PROPERTY FROM THE COLLECTION OF VIRGINIA MURRAY, SACRAMENTO, CALIFORNIA

2568

A PAIR OF SATSUMA VASES

Meiji era, late 19th century

Each finely painted in polychrome overglaze enamels and gilt on a clear crackle glaze with large scale Chinese sages, each with their characteristic attributes and accompanied by a few youthful attendants, the waisted neck encircled by a jeweled garland, a band of ornate lappets at the foot (cut down, drilled).

17in (43.8cm) high

\$800 - 1,200

2569

A LARGE SATSUMA RECTANGULAR VASE

Kinkozan Studio, Meiji era, late 19th century

Decorated in gilt and polychrome enamels with a multitude of Buddhist deities accompanying Kannon and various rakan in a landscape setting, portions of the design picked out in shallow relief, the waisted neck with gilt blossoms amid scrolling tendrils and partially overlaid with two Shimazu family crests spanning the angular shoulder, all supported on a circular pedestal base, signed *Kinkozan-sei* (wear to gilt).

18 1/4in (47.4cm) high

\$1,000 - 1,500

PROPERTY FROM ANOTHER OWNER

2570[▲]

A LARGE SATSUMA KORO (INCENSE BURNER)

Meiji era, early 20th century

The squat basin set on three lion-mask feet and applied with karashishi handles, the cover pierced with Shimazu family crests and with a karashishi finial, all decorated in polychrome enamels and gilt over a clear, crackled glaze with a large shaped panel of Chinese scholars studying scrolls in a bamboo grove with attendants, the border raised in relief and the surrounding area painted with a pair of peacocks among peonies below blossoming cherry trees, the shoulder with flower heads and the neck with key fret in molded relief, the cover with a continuation of the flower heads, underside of the base with a stiff leaf band and prunus, signed in gilt *Satsuma [Kijgoku sei]* below the Shimazu family crest.

20 1/4in (51.5cm) high

\$2,000 - 3,000

PROPERTY FROM THE ESTATE OF GEORGE MATTHEWS II, NEW YORK

2571

A LARGE SATSUMA VASE

Meiji/Taisho era

The slender ovoid body with a trumpet mouth and decorated in polychrome enamels and gilt on a colorless crackle glaze with the narrative of the king of Zhou, Wen Wang, visiting the sage Lu Shang (Ryo Sho) in a wooded landscape, all below a wide floral-patterned neck band with dragon roundels and applied with a pair of animal-mask handles, further floral bands and jeweled lappets suspended from the rim and encircling the foot (some staining).

24in (61cm) high

\$1,000 - 1,500



2564



2565



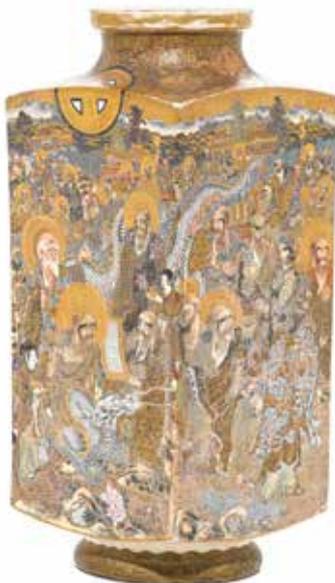
2566



2567



2568



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2570



2571

PROPERTY FROM THE XANADU GALLERY, SAN FRANCISCO, CALIFORNIA

2572

A STUDIO CERAMIC BALUSTER VASE

By Makuzu Kozan (1842-1916)

The ovoid body finely painted with a wide band of flowering peony, wisteria, cherry, chrysanthemum and narcissus reserved on an overglaze red enamel ground and bracketed by large underglaze blue floral lappets encircling the waisted neck and slightly flaring base, the base signed *Makuzu-gama Kozan sei* in underglaze blue.

11 5/8in (29.5cm) high

\$1,200 - 1,500

PROPERTY FROM VARIOUS OWNERS

2573

TWO CERAMIC VESSELS

Edo period/Meiji era

The first a Bizen ware hand warmer modeled as a karashishi with pierced eyes, nostrils and wide open mouth framed by a curly mane; the second an Imado ware incense burner (*koro*) fashioned as a sleeping figure of Hotei leaning against his large treasure sack pierced with *cintamani* (Buddhist jewels) and open to the top (minor chips).

5 1/4 and 4 7/8in (13.5 and 12.6cm) high

\$1,000 - 1,500

2574^Y ^Φ

TWO BIZEN TEA CADDIES, CHAIRE

Edo period

The first a *katatsuki* type with a high shoulder and covered in a brown glaze mottled with yellow ochre, a firing flaw on the base and to one side, the second in a modified *shiribukura*, or 'bulging hip', shape, the striated sides with reddish-brown glaze splashed with black, each with a string-cut base, the last with a turned ivory lid.

3 3/8 and 3in (8.5 and 7.5cm) high

\$1,000 - 1,500

2575^Y ^Φ

A SETO WARE TEA CEREMONY VESSEL

Edo period

A large *chaire* (tea caddy) or a small *mizusashi* (water container), the slightly tapering cylindrical body with faint horizontal ribs visible beneath a reddish-brown glaze with a hint of iridescent luster, the base with a natural, irregular foot (some wear), with a *gebuta* (ivory lid lined with gold paper).

5in (12.8cm) high

\$800 - 1,200

2576^Y ^Φ

A GROUP OF THREE TEA CADDIES, CHAIRE

Edo period

Each of the *katatsuki* type, comprising an irregular cylindrical Seto ware *chaire* with a mottled reddish-brown glaze splashed with black (rim chip); an ovoid Seto ware tea caddy with a thick black-and-brown mottled glaze; and a Satsuma ware *chaire*, the ribbed cylindrical body with stylus marks and splashed with an olive-green and brown glaze with faint blue-white highlights; each with a string-cut base and *gebuta* (ivory lid lined with gold paper).

3 3/4, 3 7/8 and 3 3/8in (9.4, 9.9 and 8.6cm) high

\$1,000 - 1,500

2577^Y ^Φ

TWO TEA CEREMONY UTENSILS

Edo period

The first an ovoid Satsuma ware *chaire* (tea caddy) glazed a mottled brown and black, a yellow ochre splash to one side; the second a small Seto ware incense container (*kogo*) of irregular cylindrical contour and covered in a brown glaze with a patch of translucent olive green; each with a string-cut base and ivory cover (*gebuta*).

3 3/4 and 2in (9.7 and 5cm) high

\$1,200 - 1,800

Provenance

Wilhelm Holst collection (*kogo*)

2578^Y ^Φ

A GROUP OF THREE TEA CADDIES, CHAIRE

Edo period

The first Ki Seto, the tapering ovoid body with a yellow-streaked brown glaze and two stylus marks to the center, the second Bizen ware with a variegated reddish brown glaze scattered with patches of green on the angular shoulder and sides, the third a *katatsuki* Seto *chaire* applied with a temmoku glaze of black and brown streaks, each with a string-cut base and *gebuta* (ivory lid lined with gold paper).

3 1/4, 2 7/8 and 2 7/8in (8.3, 7.4 and 7.3cm) height excluding lids

\$1,800 - 2,500

2579^Y ^Φ

A GROUP OF FOUR TEA CADDIES, CHAIRE

Edo period/Meiji era

Comprising a Seto *katatsuki*-type *chaire* with ribbed body and tapering to a string-cut base, the olive-brown glaze thinning to brown at the shoulder, with a *gebuta*; an reduction fired Seto ware *katatsuki chaire*, the ovoid body with a brown glaze mottled and streaked with black and green inclusions (lacking lid); a wide-mouth Satsuma tea caddy, also with a high shoulder and covered in a dark brown glaze with a Y-shaped black inclusion (lacking lid); and a knob-handled temmoku glazed *chaire* with a lustrous brown glaze streaked with black, with a string-cut base and ivory cover.

3, 3 1/4, 3 3/8 and 3 3/4in (7.5, 8.3, 8.7 and 9.7cm) high

\$1,500 - 1,800



2572



2573



2574



2575



2576



2577



2578



2579

METALWORK

PROPERTY FROM ANOTHER OWNER

2580

A PATINATED BRONZE MODEL OF AN ELEPHANT

By the Sekiya Company, Meiji era

Realistically cast as a trumpeting pachyderm slowly striding with its head raised and trunk curving upwards, the underside with a cartouche reading *Sekiya saku* (lacking tusks).

11 5/8in (29.4cm) long

\$600 - 800

PROPERTY FROM THE XANADU GALLERY, SAN FRANCISCO, CALIFORNIA

2581^Y ^Φ

A GROUP OF THREE CAST BRONZE ELEPHANTS

Meiji era, late 19th/early 20th century

Each naturalistically cast striding forward with trunk raised, the tusks of inset ivory, the first with a slight greenish tint and signed *Seiko/Masamitsu*, the underside of the second with *Sekiya saku* cartouche, the last signed on the right foot *Tamemitsu*.

15, 12 1/2 and 15 3/4in (38, 31.8 and 40cm) long

\$3,000 - 5,000

PROPERTY FROM THE COLLECTION OF VIRGINIA MURRAY, SACRAMENTO, CALIFORNIA

2582

A GROUP OF GOLD AND SILVER INLAID DAMASCENED IRON CASES

Taisho/Showa era

Comprising two square and eight rectangular cigarette cases and three compact cases of rectangular or circular shape; one cigarette case with a gilt landscape based on a Hiroshige print of Nihonbashi, the other cases with gold and silver inlay of iris, beauties or rustic landscapes with Mount Fuji (one case locked). [13]

6 1/4 x 3 1/4in (16.1 x 8.4cm) dimensions of largest

\$800 - 1,200

PROPERTY FROM ANOTHER OWNER

2583

A SILVER VASE WITH GILT ACCENTS

By Kagawa Katsuhiko (1853-1917)

The slender ovoid body with an angular shoulder and wide dished rim, the front ornamented in low relief with a pair of leafy maple trees partially obscured by bands of mist, the seed pods picked out in gilt, the base inscribed *kin* (respectfully) *Kagawa Katsuhiko koku* (some surface scratches and minor dents).

13 3/4in (34.8cm) high

\$1,000 - 2,000

PROPERTY FROM THE XANADU GALLERY, SAN FRANCISCO, CALIFORNIA

2584

A SMALL BRONZE AND MIXED METAL FLASK

Meiji era, late 19th century

Of flattened ovoid form with a waisted neck and circular pedestal foot, the patinated bronze body decorated to the front with a country landscape bordering a lake, reversed by a lotus pond with herons, the sides with trailing ivy vines, all executed in *kebori*, *shishiaibori* and overlay of gold and silver, with gilt edge bands (dent, wear to gilt).

5 3/8in (13.6cm) high

\$1,000 - 1,500

2585

A PATINATED BRONZE VASE

Meiji era, late 19th century

The ovoid body with a waisted neck, pedestal base and cast to the front with a large lantern near a pair of deer shaded by cryptomeria trees, all rendered in high relief with incised details, the patination with occasional splashes of red (base scratched).

13 3/8in (33.8cm) high

\$2,000 - 3,000

2586

A SILVER DOUBLE-GOURD FORM VESSEL

Meiji era, circa 1900

Fashioned as a large waisted gourd encircled by stylized gilt copper vines issuing gilt and *shakudo* blossoms, a curved stem forming the final for the pierced cover of an ovoid censer resting on top of a matching globular hibachi with shaped *mokko*-form cut-outs to either side, the exterior etched with a delicate overall pattern of further flowering and fruiting gourd vine stopping short of three small supports (some wear).

11in (28cm) high

\$3,000 - 5,000



2580



2581



2582



2583



2584



2585



2586

2587

AN ARCHAISTIC BRONZE USABATA

Meiji era, late 19th century

Of square section with rounded edges and cast with a band of lappets suspended from a shoulder band of concentric squares, all above a cloud-form apron bracketed by four shaped supports, the sharply tapering neck flaring to a wide mouth with a dished rim decorated with a band of scrolling tendrils in low relief (minor casting flaws).

11 7/8in (30.3cm) high

\$1,200 - 1,500

2588

A BRONZE USUBATA WITH ELEPHANT HANDLES

Meiji era, late 19th century

Of two sections, each with mottled red patination, the uppermost a wide dished rim and cylindrical receptacle set into a slightly faceted ovoid body cast with a pair realistic elephant-head handles and ornate cloud band encircling the tall neck, further zoomorphs forming the three curved supports, the base with a cartouche reading *Houn*.

11in (28.1cm) high

\$1,200 - 1,500

2589

A LARGE PATINATED BRONZE TRIPOD URN

Meiji era, late 19th century

The square-handled ovoid vessel cast in relief with two winged dragons flying amid scrolling clouds on a dense 'thunder-pattern' ground beneath jeweled lappet and floral bands, further patterned bands on the low domical cover with a sculptural *oni*-form finial, all raised on three scaly cabriole-shaped supports emerging from bird heads and resting on a separately cast circular plinth with a raised minogame medallion and ringed by a garland of leonine-headed lappets, the underside with a cartouche reading *Dai Nihon Seiunsai*.

30in (76.2cm) high

\$4,000 - 6,000

2590

A LARGE BRONZE HIBACHI

Meiji era, late 19th century

Cast as a Chinese censer of compressed globular form resting on three short conical supports, the waisted neck accented by two narrow raised bands at the shoulder and flaring to a thick everted rim cast with a pair of upright U-form handles, the exterior and inner mouth with mottled dark red and brown patination.

10 1/2in (26.7cm) high; 14 1/2in (37cm) diameter

\$1,500 - 2,000

2591

A PORTABLE BRONZE HIBACHI

Meiji era, late 19th century

Of square section with rounded corners and raised on four short tapering supports, the inset mouth with a raised rim and bracketed on the sides by a pair of lion-mask and loose ring handles, a band of raised lappets above the base, with an apocryphal six-character *Ming* dynasty mark (some discoloration).

5 1/2in (14.1cm) high; 11 1/8in (28.3cm) length with handles

\$1,500 - 2,000

2592

A PATINATED BRONZE FLOWER ARRANGING VESSEL, SUIBAN

Meiji era, late 19th century

The rectangular body cast with a wide everted rim and decorated in relief (*nikubori*) with a continuous band of stylized waves silhouetted against *seigaiha*-patterned ground repeated on the four slightly inset supports, the base with a cartouche signed *Kosai kinchu* (respectfully cast by Kosai).

18in (46cm) long

\$1,200 - 1,500

END OF SALE



2587



2588



2589



2590



2591



2592

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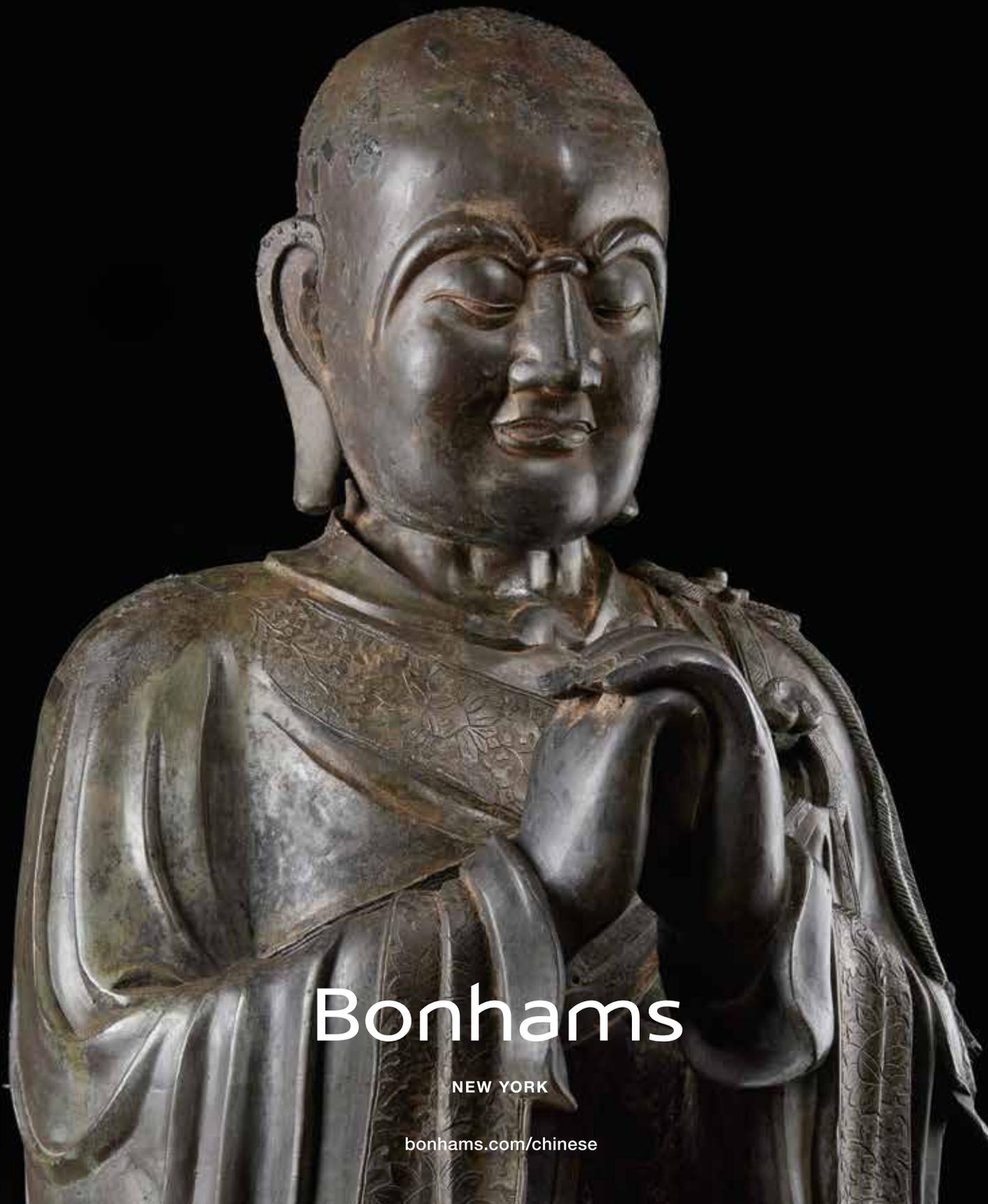
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