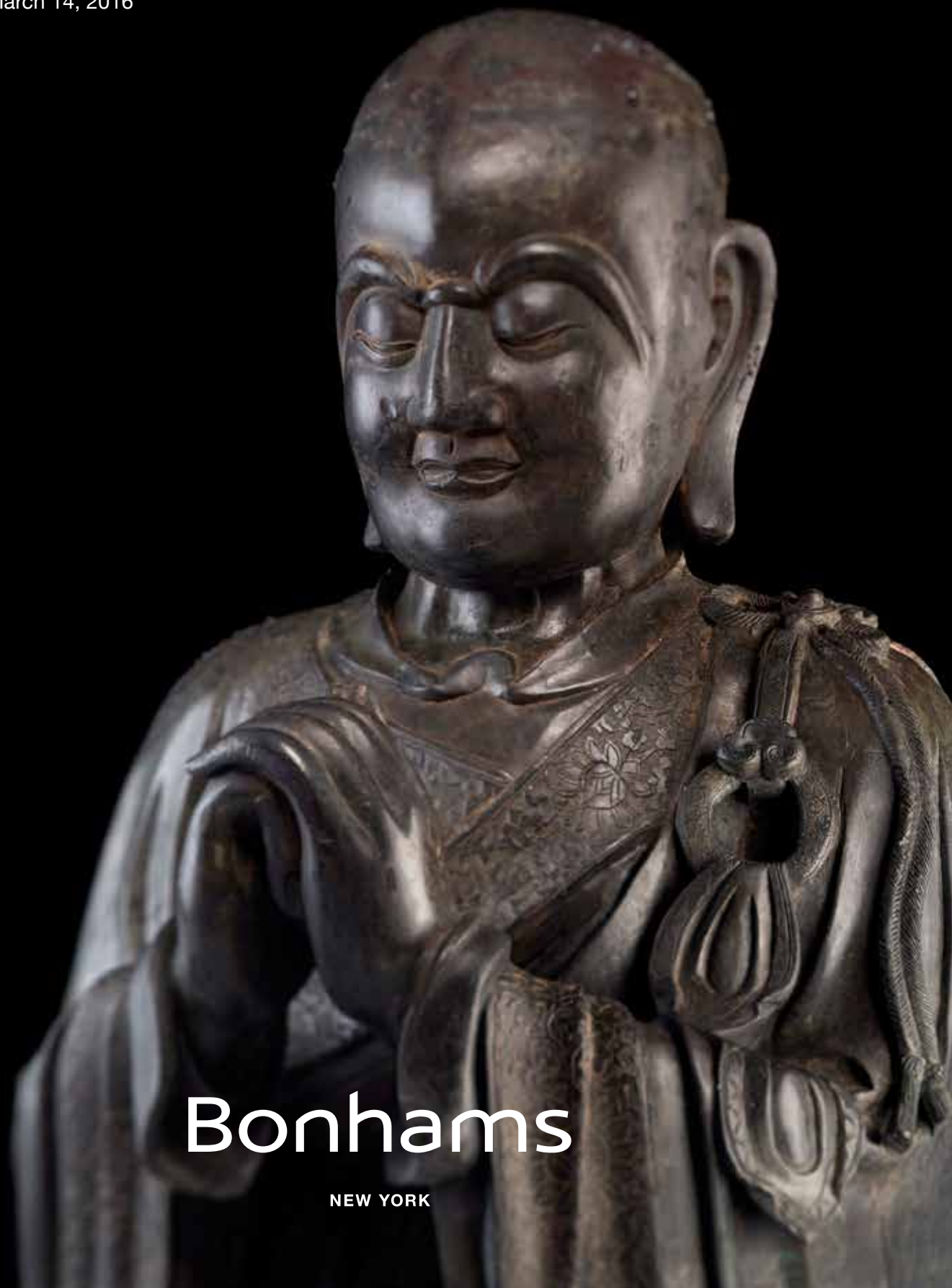


CHINESE WORKS OF ART

Monday March 14, 2016

New York



Bonhams

NEW YORK



CHINESE WORKS OF ART

Monday March 14, 2016 at 11am

New York

BONHAMS

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SALE NUMBER: 23337
Lots 8001 - 8156

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ILLUSTRATIONS

Front cover: Lot 8037
Inside front cover: Lot 8064
Inside back cover: Lot 8134
Back cover: Lot 8037

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SNUFF BOTTLES
鼻煙壺

Lots 8001-8026



Lots 8003, 8004, 8005,
8013 and 8025



8001 (two views)



8002 (two views)

**PROPERTY FROM THE ESTATE OF ANNE M. SAVACOO
LOTS 8001-8007**



8003

8001

A CARVED AMBER GLASS 'CHILONG' SNUFF BOTTLE

1750-1830

Of tapering pear form with a flat lip and a flat oval foot rim surrounding a recessed foot, the body carved in low relief with four writhing chilong chasing a lingzhi fungus.

3in (7.6cm) high

\$1,000 - 1,500

1750-1830年 琥珀刻螭龍紋鼻煙壺

Provenance

Collection of Yu-Sheng Louise Feng, brought from China, late 1940's

8002

A RED OVERLAY GLASS SNUFF BOTTLE

1770-1880

Of compressed globular form, with a flat lip and an oval foot rim surrounding a convex foot, the ruby red glass well-carved as a continuous scene of figures in a landscape.

2 1/8in (5.4cm) high

\$1,000 - 1,500

1770-1880年 雪霏地套紅料人物圖鼻煙壺

Provenance

Collection of Yu-Sheng Louise Feng, brought from China, late 1940's

8003

A RED OVERLAY GLASS SNUFF BOTTLE WITH CONFRONTED CHILONG

1770-1840

Of pear shape, with a flat lip, waisted neck and oval foot rim surrounding a slightly convex foot, the front and back both decorated with a ruby red overlay carved as two descending archaic stylized kui dragons bound at the tail, with a pearl over their heads.

2 7/8in (7.3cm) high

\$1,200 - 1,800

1770-1840年 透明地套紅料螭龍紋鼻煙壺

Provenance

Collection of Yu-Sheng Louise Feng, brought from China, late 1940's

The geometric design and symmetrical layout of the archaic dragons is sourced from patterns on early bronzes. A similar bottle in yellow glass with an amber overlay is illustrated by Michael C. Hughes, *The Blair Bequest Chinese Snuff Bottles from the Princeton University Art Museum*, no. 143, p. 124.

8004

A FAMILLE ROSE ENAMELED WHITE GLASS SNUFF BOTTLE

Qianlong mark, attributed to Ye Bengqi, 1930's

Of rounded rectangular form, with a flat lip and a waisted neck, supported on a neatly carved oval foot rim, the body finely painted in famille rose enamels with a continuous scene of peony and bamboo springing from a rocky outcropping with yellow-breasted birds and a butterfly, the collar encircled by a series of sapphire blue stylized lingzhi heads below a puce enamel scrolling vine border at the neck, with carved fixed ring mask handles also enameled, the recessed base with an apocryphal four-character *Qianlong nianzhi* mark in blue enamel.

2 5/16in (5.8cm) high

\$10,000 - 15,000

1930年代 傳葉莘祺 涅白地胎粉彩花鳥紋鼻煙壺

Provenance

Collection of Yu-Sheng Louise Feng, brought from China, late 1940's

Aspects of this bottle's design, such as the puce scrolling vine and blue lingzhi heads, are taken from enameled bottles on glass and metal produced by the Qianlong Palace workshops in the 18th century. Here, the artist's attention to detail is exquisite, with the shifting tones in the petals, the variegated colors of the leaves, and even the birds' tongues all carefully attended to with fine brushwork. For a thorough discussion of this group of enameled wares produced by the Ye family in Beijing, see Hugh Moss, "The Apricot Grove Studio, Part III: Enameled Glass Wares", *Journal*, Autumn 1985, pp. 116-30, where similar examples are illustrated.

8005

A FOUR-COLOR OVERLAY GLASS SNUFF BOTTLE

1770-1880

The compressed bottle with a flat lip and oval foot rim, with sapphire-blue, rose pink, green and yellow carved overlay flowers and butterflies emerging from rockwork, on an opalescent glass ground.

2in (5cm) high

\$2,000 - 3,000

1770-1880年 雪霏地套四色料花蝶紋鼻煙壺

Provenance

Collection of Yu-Sheng Louise Feng, brought from China, late 1940's



8004 (two views)



8005 (two views)



8006 (two views)

8006

A MOLDED GREEN-ENAMELED 'DRAGON' SNUFF BOTTLE

Daoguang seal mark and of the period, Imperial kilns, Jingdezhen
Of slightly compressed ovoid form with a flat gilt lip, a cylindrical neck, molded in low relief with a black and green enameled dragon chasing a flaming pearl, the teeth and claws highlighted in white, the base with a four character *Daoguang nianzhi* seal mark in iron-red.

2 1/4in (5.7cm) high

\$4,000 - 6,000

清道光 御製模印綠彩遊龍戲珠紋鼻煙壺 《道光年製》 礬紅篆書款

Provenance

Collection of Yu-Sheng Louise Feng, brought from China, late 1940's

A similar bottle is illustrated in H. Moss, V. Graham and K.B. Tsang, *A Treasury of Chinese Snuff Bottles*, Vol. 6, no. 1336, with another in Rachelle R. Holden, *Rivers and Mountains far from the World: The Rachelle R. Holden Collection*, New York, 1994, pp. 32-33, no. 5, and a third was in the Marian Mayer Collection, illustrated by Robert Hall, *Chinese Snuff Bottles II*, London, 1989, p. 21, no. 13. Whereas the majority of published examples have the pearl and dragon's tongue in iron-red, another example solely in green and black enamels was in the Dicker collection and sold in these rooms, 16 March 2005, lot 1008.



8007

8007

A PAIR OF BLUE AND WHITE ANHUA-INCISED SNUFF BOTTLES

Likely Imperial, 1800-1880

Each of cylindrical form, incised and molded on the biscuit body, one bottle with a five-clawed dragon amid clouds, the eyes picked out in cobalt blue; the second bottle with two butterflies amid flowers, the eyes also in blue, covered in a clear glaze, each unglazed foot cut with thirteen concentric rings.

3 5/8in (9.2cm) high, each bottle

\$3,000 - 5,000

1800-1880年 擬御製 青花刻暗花龍紋鼻煙壺一對

Provenance

Collection of Yu-Sheng Louise Feng, brought from China, late 1940's

A bottle of nearly identical form and decoration to the present dragon bottle is illustrated in Michael C. Hughes, *The Chester Beatty Library, Dublin Chinese Snuff Bottles*, no 219, p. 202. The author also notes a bottle of similar description is listed in the 1876 publication *Bibliotheca Nicotiana* of William Bragge. Although bottles of this shape and design are more commonly decorated in underglaze blue (see Hugh Moss "The Wrong End of the Dragon" in *Journal*, Winter 2008, pp 16-22 for several examples), a third bottle with solely the dragon's eyes in blue was sold at Sothebys New York, 17 March 1997, *Important Chinese Snuff Bottles*, lot 317.



8008



8009

PROPERTY FROM VARIOUS OWNERS

8008

A CARVED ROCK CRYSTAL SNUFF BOTTLE

1760-1860

Of compressed form with a flat lip and a rounded oval foot rim, the body carved in low relief with a continuous landscape.

2 1/2in (6.6cm) high

\$2,000 - 3,000

1760-1860年 水晶雕山水紋鼻煙壺

Provenance

From the collection of Heber Reginald Bishop (1840-1902), thereafter by descent

8009

A SMOKY CRYSTAL SNUFF BOTTLE

1780-1860

Of compressed globular form with flat lip and oval foot rim, the front and back with a four-character seal script inscription in low relief within a circular cartouche, the narrow sides with multiple-ring mask handles.

1 7/8in (4.7cm) high

\$2,000 - 3,000

1780-1860年 茶色水晶「事理通達」及「心氣和平」鼻煙壺

Provenance

Hugh M. Moss Ltd, by repute (label on foot)

The characters read 事理通達 and 心氣和平, and are a quotation from the *Lunyu*.



8010 (two views)

8010

AN INSIDE-PAINTED ROCK CRYSTAL SNUFF BOTTLE

Ye Zhongsan, 1898

The rectangular bottle supported on an oval foot ring, with a cylindrical neck, recessed lip, the interior painted on one side with two horses standing under a tree, the reverse painted with a figure crossing a bridge on a donkey, dated wushu zhong chun (midspring of 1898), signed Ye Zhongsan, one seal mark enameled in red. 2 5/16in (5.8cm) high

\$2,500 - 4,000

1898年 葉仲三作 水晶內畫仕人駿馬圖鼻煙壺

《戊戌仲春作於京師葉仲三》款



8011 (two views)



8012 (two views)



8013 (two views)

8011

A CARVED RUSSET JADE SNUFF BOTTLE

1770-1850

Of compressed, tapering form, with a flat everted lip and oval foot rim, front and back carved in low relief with archaic confronting dragons.

2 1/4in (5.7cm) high

\$4,000 - 6,000

1770-1850年 褐玉雕龍紋鼻煙壺

8012

A WHITE NEPHRITE SNUFF BOTTLE

1750-1850

Of flattened rectangular form rising to a straight neck, flat mouth rim, oval foot rim, the body incised with figures enjoying burning incense, the white stone of faint celadon tinge exhibiting very limited icy inclusions.

2 1/2in (6.3cm) high

\$3,000 - 5,000

1750-1850年 白玉刻聞香圖鼻煙壺

8013

A WHITE NEPHRITE SNUFF BOTTLE WITH RUSSET SKIN

1750-1820

Of rounded rectangular form rising to a short straight neck and flat mouthrim, the stone of mostly white, one of the main sides with uneven surfaces mottled with a stratum of light russet coloration, all standing on an oval foot.

2 1/2in (6.3cm) high

\$4,000 - 6,000

1750-1820年 白玉帶皮鼻煙壺

Provenance

A private Southern California collection

8014

A DOUBLE GOURD NEPHRITE SNUFF BOTTLE

1780-1900

With a flat lip and circular concave foot, the body well-formed as a double gourd, the stone a very pale celadon, the characters "Da" and "Ji" (great auspiciousness) carved in intaglio on each side.

2in (5cm) high

\$7,000 - 9,000

1780-1900年 青白玉「大吉」葫蘆形鼻煙壺

Provenance

Peter Rosenberg, Vallin Galleries

8015

A WHITE JADE SNUFF BOTTLE

1770-1820

Of slightly tapering rectangular shape, with a flat lip and flat foot rim, with canted corners on all sides, with lion mask fixed-ring handles to the narrow sides, the stone an attractive color.

2 15/16in (4.9cm) high

\$6,000 - 9,000

1770-1820年 白玉獸面雙耳鼻煙壺

Provenance

Peter Rosenberg, Vallin Galleries



8014



8015



8016 (two views)

8016

A WHITE NEPHRITE MELON FORM SNUFF BOTTLE

1750-1830

Naturalistically carved as a lobed melon, with leaves, tendrils, a butterfly and a smaller melon wrapping around the body, the interior well-hollowed, the exterior accented with a russet patch.

2 5/8in (6.2cm) high

\$5,000 - 7,000

1750-1830年 白玉瓜瓞綿綿鼻煙壺



8017 (two views)

8017

A FINE WHITE NEPHRITE 'BROCADE-WRAPPED' SNUFF BOTTLE

Possibly Imperial, Palace Workshops, Beijing, 1750-1820

Well-hollowed, of flattened rounded form with a cylindrical neck, flat lip and a concave foot, well-carved in low relief with a brocade sash densely incised with floral diapers within leiwen borders, wrapped around the body of the bottle and gracefully tied to one side with a trailing ribbon over a qin instrument; the evenly-hued translucent stone with russet strap-shaped inclusions to one side.

2 1/4in (5.7cm) high

\$4,000 - 6,000

1750-1820年 擬宮廷作坊 白玉雕包袱紋鼻煙壺

A nearly identically shaped and designed white jade snuff bottle in the Bloch Collection is illustrated by Moss, Graham and Tsang, *A Treasury of Chinese Snuff Bottles, The Mary and George Bloch Collection*, vol.1, no 27.



8018 (two views)

8018

A WHITE NEPHRITE SNUFF BOTTLE

18th century

Well hollowed, the bottle of flattened melon form, carved with a moth perched on blooming branches, the even-toned white stone mottled with russet patches.

2 1/2in (6.3cm) high

\$10,000 - 12,000

十八世紀 白玉瓜瓞綿綿鼻煙壺

Provenance

Bernard Wald Collection, New York



8019

8019

A WHITE NEPHRITE SNUFF BOTTLE

1750-1820

Of rounded square form, straight neck, with a flat lip and a wide oval foot ring surrounding a recessed foot, the evenly-toned white stone polished to an unctuous luster.

2 1/16in (5.25cm) high

\$8,000 - 10,000

1750-1820年 白玉光素鼻煙壺

Provenance

Bernard Wald Collection, New York



8020 (two views)

**PROPERTY FROM THE ESTATE OF GARDNER UDELL,
SANTA BARBARA
LOTS 8020-8021**

8020

A RECTANGULAR-FORM WHITE JADE SNUFF BOTTLE

1820-1880

Well-hollowed, the bottle supported on a fine conforming foot ring, rising to a cylindrical neck and flat lip, each side with a raised panel, the front with a raised design depicting a deer under a pine tree rising from rocks, inscribed with *yannian yishou* and *Zigang*, the verso carved with a hut on a raised foundation near a banana tree, with two raised mask-and-ring handles on the narrower sides; the white stone with buff and faint russet inclusions.

2 1/4in (5.7cm) high

\$4,000 - 6,000

1820-1880年 白玉延年益壽方形鼻煙壺

8021

A WHITE AND RUSSET JADE SNUFF BOTTLE

1800-1880

Well-hollowed, of compressed spherical form with a cylindrical neck, flat lip, the front carved in relief and incised with a pair of Mandarin ducks swimming in a lotus pond; the grayish-white stone displaying milky-white and gray inclusions as well as rich russet patches.

2 3/8in (6cm) high

\$2,500 - 4,000

1800-1880年 白玉雕蓮池鴛鴦圖鼻煙壺



8021 (two views)

PROPERTY FROM VARIOUS OWNERS

8022

A LACQUERED WOOD SNUFF BOTTLE

19th century

Of flattened pear shape, with tapering shoulders rising to a slightly waisted neck, the mouth and oval foot rim of applied turquoise, the body gilded with continuous floral scrolls, with dragons and phoenix within foliate rounds on a black ground.

2 3/4in (7cm) high

\$1,500 - 2,000

十九世紀 木胎黑漆底描金龍鳳紋鼻煙壺

Provenance

Mary Morrison Collection, Vancouver, Canada, 1960s-1970s



8022

8023

A CARVED YELLOW GLASS SNUFF BOTTLE

1750-1820

Well-hollowed, of compressed globular form with a waisted neck, flat lip, oval foot ring, the body finely carved in relief with a layers of continuous stylized designs with a central band of archaic dragons, the narrow sides with faux-ring handles on the shoulders.

3 1/4in (8.2cm) high

\$5,000 - 7,000

1750-1820年 黃料螭龍紋鼻煙壺

Provenance

A private New York collection



8023

8024

A SHADOW AGATE SNUFF BOTTLE

1800-1900

Of compressed globular form, with a flat lip and wide mouth, the interior very well hollowed, supported by an oval foot rim, carved with two horses by a stream, one with piebald markings denoted by the natural inclusions in the stone, the reverse with two birds and a bat.

2 1/16in (5.2cm) high

\$2,500 - 3,000

1800-1900年 瑪瑙巧雕馬蝠鳥紋鼻煙壺



8024 (two views)



8025 (two views)

8025

A CORAL SNUFF BOTTLE

Early 20th century

Of cylindrical form with a flat everted lip and supported by a round foot rim, the body deftly carved in high relief with a scene of Zhinu, the weaving maiden, and Niulang, the oxherd.

2in (5cm) high

\$5,000 - 7,000

二十世紀早期 珊瑚雕織女牛郎鼻煙壺

Provenance

Eldred's 22 April 2010, lot 316
Belfont Co. Ltd (Robert Kleiner)

Published

Robert Kleiner & Co. Ltd., Hong Kong, 1999, no. 74, pp. 22-23



8026 (two views)

8026

A BLUE-GLAZED MOLDED SNUFF BOTTLE

1796-1820

Of compressed ovoid form with a corresponding stopper and flat gilt lip, with a leiwen band at the neck and ruyi lappets at the shoulder, the body deeply reticulated with nine lion dogs chasing beribboned balls on a cloud ground, with an unglazed oval foot rim surrounding a concave blue-glazed foot.

2 5/8in (6.2cm) high

\$1,500 - 2,500

1796-1820年 模印藍釉九獅戲球紋鼻煙壺

**PROPERTY FROM AN
AMERICAN PRIVATE
COLLECTION**
美國一私人藏品

Lots 8027-8036



Lot 8034



8027



8028

8027

A BRONZE HALBERD BLADE, GE

Early Western Zhou dynasty

The slender, tapering blade with a contoured central ridge on both sides extending over the tubular socket, with an identical pictograph on either side in intaglio, covered all over with green and brown encrustation.

9 7/8in (25cm) long

\$2,000 - 3,000

西周早期 青銅戈

Provenance

Purchased from Mathias Komor, 1962

A blade of related form, lacking the intaglio decoration, is in the collection of the Metropolitan Museum of Art, accession number 47.87. A suite of three similar blades, formerly in the Arthur M. Sackler Collections, was sold at Christie's New York, 24 March 2011, sale 2518, lot 1201. Another blade with similar intaglio ornament and formerly with J.T. Tai & Co., was sold at Sotheby's New York, 20 March 2012, sale N08834, lot 5.

8028

A GROUP OF NINE BRONZE ANIMAL-FORM PLAQUES

5th to 3rd century BC

Comprising a small bronze plaque depicting two tigers attacking a deer, ca. 3rd century BC, a small bronze plaque formed as a tiger's head, 5th-3rd century, a pair of small bronze plaques formed as recumbent tigers, 5th century BC, a group of three bronze plaques formed as deer, and a pair of bronze plaques formed as stags, 5th century BC.

3 3/8in (8.5cm) high, the largest

\$5,000 - 8,000

西元前五至三世紀 青銅動物形牌一組九件

Provenance

The pair of tigers plaques, purchased from Michael Dunn, June 14, 2000

The group of deer plaques, purchased from Michael Dunn, December 23, 1999

The pair of stag plaques, purchased from Marvin Sadik, October 13, 1999

8029

A TURQUOISE-INLAID GILT-BRONZE GARMENT HOOK, DAIGOU

Warring States period

Cast in the form of a beast in the midst of attacking another animal, inlaid all over in turquoise, the bronze with remnants of gilt, the reverse with a circular button for fastening, the terminal cast as a dragon head.

5 1/2in (14cm) long

\$5,000 - 8,000

戰國時期 青銅嵌綠松石帶鉤

Provenance

Purchased from Susan Chen, November 16, 1999



8029



8030



8031

8030

TWO BRONZE GARMENT HOOKS, DAIGOU
3rd/2nd century BC and Han Dynasty

The first, an Ordos/Northern Chinese bronze belt hook, 3rd/2nd century BC, cast as a galloping horse supporting a monkey and a frog, the second, Han dynasty, cast as a rhinoceros, each with terminals in the form of dragon heads, each with circular buttons to the reverse for fastening, both covered all over in green encrustation.

5 3/8in (13.5cm) length of the longest

\$6,000 - 9,000

西元前三或二世紀 青銅馬上封侯帶鉤
漢 青銅犀牛形帶鉤

Provenance

The horse-form hook purchased from Robert Ellsworth, 25 May 1999.
The rhinoceros-form hook purchased from Joe Gerena, 23 December 1998.

8031

A SILVER AND GOLD-INLAID MAT WEIGHT
Han dynasty

Of ovular shape, cast in the form of a stylized, recumbent bird, the long neck, head and beak arched back over the body, the legs bent under the abdomen, all rising on a low foot rim, the underside with a socket for attachment, the surface inlaid with gold and silver, picking out the bird's feathers and other details.

2 5/8in (6.3cm) wide

\$6,000 - 9,000

漢 青銅嵌金銀鳥形席鎮

Provenance

Purchased from Joe Gerena, 29 April 2003

Mat weights of bronze, often with inlay in precious metals or stone, are a particular feature of the Zhou and Han dynasties. See a bronze mat weight of related form in the British Museum, museum number 1973,0726.29.



8032

8032
A PAIR OF PARCEL-GILT REPOUSSÉ SILVER DISHES
 Tang dynasty

The shallow dishes with low, curving walls rising to rounded, hexalobed, foliate rims, the lobes divided by soft ridges falling to a central medallion decorated with two gilt fish, likely carp, their curved bodies arranged to form a circle.

8 1/2in (21 cm) diameter of each
 \$6,000 - 8,000

唐 銀鑲金浮鑿小碟一對

See a related quadrilobed parcel gilt repoussé bowl, with a dragon-fish medallion illustrated in J.J. Lally & Co. Silver and Gold in Ancient China, New York, 2012, item no. 14. This lot is accompanied by a technical examination report confirming that test results are consistent with a Tang period of manufacture.



8033

8033
A PARCEL-GILT BRONZE HORSE HARNESS ORNAMENT, XINGYE, AND A PARCEL-GILT CIRCULAR ARTICLE
 Tang dynasty

The bronze horse harness ornament *xingye* parcel gilt on one side, cast in the form of an apricot leaf, with repoussé decoration and a central medallion enclosing a rampant beast; the second article a circular bronze disc with a gilt central circle cast in relief and chased with foliate designs surrounding a pointed finial.

3 3/4in (9.5cm) high, the harness ornament
 \$2,000 - 3,000

唐 銅鑲金銀獸紋杏葉飾牌及銅鑲金圓形飾件

Provenance

The circular article purchased from Peaceful Wind Gallery, Sante Fe, New Mexico 25 May 1995

Apricot-leaf form metal harness ornaments, *xingye* were made in large sets and intended to hang from colorful horse tack. The practice of adorning horses in this way later spread to Japan and Central Asia. Another example, formerly with Eskenazi Ltd, was sold in these rooms, 16 March 2015, sale 22950, lot 2007.

8034

**A GILT-BRONZE SEATED FIGURE OF
BIXIA YUANJUN**

17th century

The Daoist goddess cast in a seated position, clad in flowing robes decorated with elaborate floral, foliate and geometric patterns, the serene face crowned with a phoenix tiara, the hands raised in front of the chest to support a bowl of abundance, the surface brilliantly gilt, the reverse with a hollow to accommodate a supporting seat.

6 3/4in (17cm) high

\$8,000 - 12,000

十七世紀 銅鑲金碧霞元君坐像

Provenance

Purchased from Peaceful Wind Gallery, Santa Fe, New Mexico September 26, 2001

A similar gilt bronze depiction of *Bixia Yuanjun*, dated Ming dynasty, is in the collection of the British Museum, museum number 1908,0420.6. A figure of *Longnu* with very similar casting and workmanship was sold at Sotheby's New York, 16 September 2015, sale N09395, lot 437.





8035

8035
A PAINTED POTTERY FIGURE OF A HORSE AND A RIDER
Tang dynasty

The horse and rider both very well potted, the animal standing alert on a rectangular base, the horse with a creamy spotted coat, the rider wearing an elaborate robe decorated with cloud scroll, seated on a painted saddle with his hands raised to grasp reins.

16 1/4in (41.3cm) high

\$4,000 - 6,000

唐 彩繪陶胡人騎馬像

Provenance

Purchased from Scott Gordon, August 10, 2004

A figure of a horse and rider, the rider with very similar head gear, from the Arthur M. Sackler Collections and formerly with J.T. Tai, was sold at Christie's New York, 18 March 2009, sale 2268, lot 324. Another figure of a horse and rider, very similar in proportions, modelling and painting, also depicting an official in an elaborate robe, was sold at Sotheby's Sydney, 27 October 2015, sale AU0800, lot 21.



8036

8036
A MUGHAL-STYLE PALE GREEN JADE DAGGER HILT
18th/19th century

Carved in the form of a horse head with undercut teeth, the mane parted to one side in seven plaits, with floral and foliate carvings framing the quillon, the stone of pale green tone with russet inclusions.

5in (12.8cm) long

\$5,000 - 7,000

十八或十九世紀 青白玉痕都斯坦式馬形刀柄

A similar horse-form dagger hilt from the Qing Court Collection is illustrated in *The Complete Collection of Treasures of the Palace Museum: Armaments and Military Provision*, Shanghai, 2008, no.186.

**BUDDHIST AND
DAOIST BRONZES**
佛教和道教人物

Lots 8037-8044



Lot 8037

Considered to be one of his closest and most outstanding disciples, the Arhat Mahakasyapa (Chinese: Mohe Jiaye) in Han Buddhist traditions is usually depicted in attendance upon the historical Buddha Sakyamuni together with his youthful friend and fellow Sangha member, Ananda. In the present lot, as is typical, Mahakasyapa furrows his brow in a portentous heavy frown above hands held out in front of his chest in prayer. In this way, as the older, more serious figure of the two, Mahakasyapa guides the devout Buddhist practitioner using his strong paternalistic presence, perhaps instilling a sense of awe and fearful wonder, as well as strength, rigor and calm.

The monumental size of the present lot is particularly well suited to the portrayal of these characteristics: this is a father-figure both overbearing and stern, yet somehow nurturing in his strength and power. The supreme technical achievements of late Ming artisans are especially suited to conveying this, using the strong, confident casting of the age to create a piece with individualized and memorable features.

The tradition of depicting the Sakyamuni Buddha with these two disciples can be traced back at least to Northern Wei sculptures (386–535CE) found at the Longmen caves in China's Henan Province. Other examples can be seen on a Western Wei stele dated to 549CE in the Avery Brundage Collection at the Asian Art Museum of San Francisco (d'Argencé and Turner, *The Avery Brundage Collection, Chinese, Japanese, and Korean Sculpture*, 1974, p. 113). In that example, the monks' features were not sufficiently distinct for positive identification, but by the latter half of the 7th century, in a mid Tang stele, also from the Avery Brundage Collection, Ananda has evolved into his well-known form of a youth standing on the left, with Mahakasyapa on the right, the familiar old man, complete with creases on his forehead, bushy eyebrows and a brooding expression (*ibid.*, p. 178).

Though they would not come to play theological roles as major as Bodhisattvas such as Avalokiteshvara (Guanyin) and Manjusri (Wenshushili), Arhats (Chinese: Luohan) like this Mahakasyapa figure still had an important role in Chinese religion as it developed through the Ming. One example can be seen in the character of Mulian (Sanskrit: Maudgalyana), the filial son who rescued his mother from the realm of the hungry ghosts, as described by the Ullambana Sutra (Chinese: Fo Shuo Bao En Fengpen Jing), ostensibly a Mahayana text but with a very comfortably native Confucian and Chinese ideological moral. From this text came numerous examples of operas and literature, as well as the Zhongyuan or Yulanpan festival of the fifteenth day of the Seventh lunar Month where food is distributed so that the dead, like Mulian's mother, can be saved. This Confucian/Buddhist syncretism went on to be eagerly adopted by the Japanese for their Obon festival. Interestingly, this figure of Maudgalyana is the Arhat usually in attendance upon the Buddha Sakyamuni in Tibetan iconography, there as in Ming statues like the present lot, clasping its hands together in the prayerful Namaskaramudra.

Although large-scale Buddhist figures in wood from the Ming period are preserved in private and public collections throughout the world, very few bronze figures of comparable size survive. This Mahakasyapa is likely the pair to a figure of Ananda from the collection of Leon and Jean Dalva, sold at Sotheby's New York, sale 9191, *Images of Enlightenment: Devotional Works of Art and Paintings*, 17 September 2014, lot 430.



Lot 8037 in the collector's garden

The two figures may have flanked either a standing or seated figure of the Buddha of equally impressive size, as suggested by the massive gilt bronze triad in the National Palace Museum, Taiwan, originally from the Muneuchi Nitta Collection: see Chen Huixia, *Li Dai Jin Tong Fo Zao Xiang Te Zhen Tu Lu* (A Special Exhibition of Recently Acquired Gilt Bronze Buddhist Images), Taipei, 1996, nos. 25-27, pp. 86-89. The Buddha is seated between two elaborately dressed standing figures of Guanyin, all supported on matching lotus pedestals (312cm height of central figure, 240cm height of the attendants).

An early 17th century date was proposed for that Buddha triad now in the National Palace Museum, based on the similarity between the face of the seated Buddha to that of a smaller gilt bronze standing Baby Buddha, dated by inscription to Tianqi fourth year (1624), also in the Nitta Collection, published in the National Palace Museum exhibition *Jin Tong Fo Zao Xiang Te Zhan Tu Lu* (The Crucible of Compassion and Wisdom), Taipei 1987, pl. 119. The faces of both the Nitta infant Buddha and the massive seated Buddha show remarkable similarity to that of the likely mate to the present lot, the massive bronze Ananda from the collection of Leon and Jean Dalva.

Terese Tse Bartholomew
Curator Emeritus
The Asian Art Museum of San Francisco



Lot 8037 (three views)

迦葉尊者 (Arhat Mahakasyapa, 又稱摩訶迦葉或大迦葉), 向來被認為是佛祖釋迦牟尼弟子中最優秀也是最受賞賜的一位。在漢傳佛教中, 迦葉尊者往往站在佛祖的一旁, 而另一旁則是大迦葉的好友, 屬於同一僧團的年輕弟子阿難陀尊者, 兩人共同侍奉釋迦佛。兩位大弟子中, 以迦葉尊者年歲較長, 因而在雕塑與畫像中往往緊皺雙眉、神情凝重, 雙手合十做祈禱狀, 在此次拍賣的藝品中亦是如此。迦葉尊者凝重的神色帶來的是一種長者的威嚴, 令觀賞者敬畏有加, 同時也給信徒們帶來力量、紀律與平靜。

本拍賣品的巨大體型尤其適合表達迦葉尊者的長者威嚴——畢竟他是一位高高在上、威儀萬千的長輩級人物, 但同時卻又能夠以其長者的慈悲帶給晚輩鼓勵與力量。明末的工匠以其高超的技藝將迦葉尊者的性格特點捕捉得淋漓盡致, 並且以當代成熟又超群的鑄造技術把銅像造得個性十足、獨一無二。

佛祖釋迦牟尼與迦葉、阿難陀兩位尊者同處, 最早可追溯至河南省龍門石窟的北魏 (386–535 CE) 雕像。同樣的畫像也見於舊金山亞洲藝術博物館 (Asian Art Museum of San Francisco) 布倫戴奇藏品 (Avery Brundage Collection) 中的一塊刻於西元549年的西魏石碑 (見d'Argencé與Turner著, 1974年出版之《The Avery Brundage Collection, Chinese, Japanese, and Korean Sculpture》, 第113頁)。在該石碑中, 兩位尊者的面部表情不如後期作品典型, 然而到了唐代中期, 兩位尊者的個別特點可謂定型。從布倫戴奇藏品中的一塊七世紀末的石碑中便可明顯看出, 年少開朗的阿難陀尊者站在佛祖左側, 而皺紋斑斑、愁眉苦臉的迦葉尊者則立於其右 (見第178頁)。

漢傳佛教中的尊者, 在宗教上的地位雖然不如觀世音、文殊師利等菩薩, 然而到了明朝, 這些大弟子們在中國民間傳說中卻扮演著重要的角色。其中最為人熟知的大弟子事蹟便是目連 (又稱大目乾連或目健連) 救母的故事。根據《佛說報恩奉盆經》 (Ullambana

Sutra) 記載, 佛大弟子目連將其母親自餓鬼道救出。此經雖屬大乘佛教經文, 然而寓意卻與中國的孝道不謀而合, 可稱是帶有儒家色彩的經典。目連救母的故事在民間被改編成諸多小說與戲曲, 同時也是漢文化中中元節 (又稱盂蘭盆節) 的源頭: 在農曆的七月十五日必須以祭品祭拜陰間的鬼魂, 好讓像目連的母親這樣的冤魂能夠得救。而這種儒、佛合一的思想也傳到了日本, 在日本演變成了盂蘭盆會 (Obon festival)。而無獨有偶的是, 目連尊者亦是在一旁侍奉佛祖。在西藏畫像中, 目連亦是雙手合十, 與此處的明朝雕像相同。

明朝的大型木製佛像雖可見於世界各地的公家與私人收藏中, 然而相同大小的鍍金銅像卻極為罕見。本次拍賣的迦葉尊者銅像應是與2014年9月17日紐約蘇富比第9191次「悟相: 宗教藝術專拍」 (Images of Enlightenment: Devotional Works of Art and Paintings) 所售出的阿難陀尊者銅像成對的。該銅像原屬於達爾瓦夫婦 (Leon and Jean Dalva) 的私人收藏。這對阿難陀與迦葉兩尊者的鍍金銅像, 估計原應是位於一座與其大小相當的佛祖釋迦牟尼像的兩旁。此類大型鍍金銅製三聖雕像可見於台灣的故宮博物院, 塑像來自新田棟一集藏 (見陳慧霞著《歷代金銅佛造像特展圖錄》, 1996年台北出版, 第86至89頁, 編號25至27)。在此銅像中, 釋迦牟尼佛位於中央, 而兩旁則是衣著精緻的觀音像, 各自站在對稱的蓮花座上 (釋迦牟尼佛高312公分, 觀音像高240公分)。

據《金銅佛造像特展圖錄》記載 (台北故宮博物院1987年出版, 第119圖), 故宮博物院所擁有的大型鍍金銅製三聖雕像應是十七世紀初的作品, 原因是佛祖雕像的面容與新田棟一集藏中另一座較小的鍍金銅製佛祖立像極為神似, 而該立像刻有明天啟四年 (西元1624年) 的字樣。故宮佛祖像與新田棟一集藏小佛像兩者的面容, 皆與達爾瓦夫婦私藏阿難陀像的面容極為相似。本次拍賣的迦葉鍍金銅像若與該阿難陀像確為一對, 則不難推出其出產年分。

謝瑞華 (Terese Tse Bartholomew)
舊金山亞洲藝術博物館名譽館長

PROPERTY FROM A MIDWEST PRIVATE COLLECTION

8037

A RARE MONUMENTAL BRONZE FIGURE OF MAHAKASYAPA

Ming dynasty

The imposing figure cast standing and gazing sternly downwards with thick drooping brows and a ridged frown above the hooded eyes, the smooth head with a pronounced forehead and accentuated by elongated earlobes, the body elaborately draped in a heavy outer cloak reaching to the knees and chased with a richly embroidered border containing lotus blossoms on a foliate meander, two corners of the robe looped into a circular clasp at the left shoulder held by a ruyi-shaped buckle and below a three-stranded knotted rope, the two hands clasped one over the other and held in front of the chest, the undergarment also with an embroidered hem of zigzag motifs from which the two feet in cloth shoes protrude, all raised on a double lotus pedestal above a beaded edge.

66in (167.6cm) high

\$300,000 - 600,000

明 銅摩訶迦葉站像

This figure of Mahakasyapa is most likely one of a pair, the probable companion being a figure of Ananda from the collection of Leon and Jean Dalva, sold at Sotheby's New York, sale 9191, *Images of Enlightenment: Devotional Works of Art and Paintings*, 17 September 2014, lot 430.

A bronze figure of a monk dated to the 17th century, with closely related features to the present lot, including a pronounced forehead, heavy frowning brows, hands clasped in the same gesture and confident stance on a double lotus pedestal, is in the collection of the British Museum, accession number 1990,0529.1. However at only 68.8cm high, the museum figure is considerably smaller than the present lot, and it lacks certain ornate details such as the buckle on the left shoulder.

A gilt-bronze standing figure of Buddha of similar size to the present lot is in the collection of the Royal Ontario Museum, Toronto, accession number 922.4.89 from the George Crofts Collection. Dated to the 16th/17th century, it shows a similar treatment of the heavy folds of the robe richly decorated with lotus borders, and the double lotus pedestal.





8038

PROPERTY FROM VARIOUS OWNERS

8038

A GILT BRONZE FIGURE OF GUANYIN

Ming dynasty

The goddess cast with gently smiling pursed lips and downcast eyes beneath the high foliate tiara enclosing the Amitabha Buddha, the hair falling in long ropes over the shoulders, the chest embellished with jewelry strands and the elegant fingers forming the gestures *vitarka mudra* with the right hand and *avakasha mudra* with the left, the incised robe spread around the crossed feet, all raised on a separately cast triple-layered lotus petal pedestal, wood stand.

15 1/2in (39.5cm) high

\$10,000 - 15,000

明 銅鑲金觀音坐像



8039

8039

A BRONZE FIGURE OF SHAKYAMUNI

Ming dynasty

The figure seated in *dhyanasana* with downcast eyes and hands posed in the *dhyana* mudra, attired in loose robes incised with ornate floral patterns, the garments open to the waist but covering both shoulders, his face bearing a serene expression, framed by pendulous earlobes and prominent curls of hair surrounding a low ushnisha, the surface lacquered and with remnants of gilt visible in crevices.

11 3/8in (29cm) high

\$8,000 - 12,000

明 銅釋迦摩尼坐像

A large bronze figure of Shakyamuni with very similar casting, and stylistic parallels, especially in the rendering of the facial features, was sold at in our San Francisco rooms, 21 June 2011, sale 18888, lot 8184.

8040

A BRONZE FIGURE OF A BODHISATTVA

Ming dynasty

The figure seated in *dhyanasana*, the hands displaying the *karana* mudra, the left hand clasping a lotus seed, both hands also holding lotus stems rising to the shoulders to support a sutra on the left shoulder and an alms bowl on the right shoulder. The deity clothed in flowing robes, fluttering scarves and abundant jewels, crowned with a large tiara, the figure seated on a double lotus pedestal, the surface with scattered traces of lacquer, polychrome and gilding.

9 1/8in (23cm) high

\$4,000 - 6,000

明 銅觀音坐像

A closely related pair of bronze figures of Bodhisattvas, dated Ming dynasty, and with nearly identical casting and style, was sold at Christie's London, 14 May 2010, sale 5497, lot 743.



8040

8041

THREE SMALL GILT-BRONZE BUDDHIST FIGURES

Qing dynasty

The first figure depicting *Amitayus* seated on a double lotus pedestal, holding a model of a stupa, the second figure portraying *Akshobhya* on a stylized double lotus pedestal, holding a *vajra*, the third and largest figure, well cast and likely depicting *Bhaisajyaguru*, holding two bottles.

2in (5cm) height of the largest

\$2,000 - 3,000

清 銅鑲金阿彌陀佛坐像三尊

These diminutive figures likely each would have originally been housed in a *gao*, a small, portable shrine container, that rose out of Tibetan and Nepalese Buddhist traditions. A fine gilt-bronze and turquoise-inlaid example was sold in our Hong Kong rooms, 25 May 2011, sale 19305, lot 479.



8041



8042

TWO GILT-BRONZE FIGURES OF DAOIST DEITIES

19th century

The first cast in the form of *Cai Shen*, wearing a Ming-style dragon robe and scholar's cap, the second figure depicting *Bixia Yuanjun*, crowned with a phoenix tiara, wearing a jeweled pendant and elaborate belt, both decorated with elaborate patterns on the surfaces to imitate embroidered fabric, each seated on wooden stands.

11 in (28cm) high

\$10,000 - 15,000

十九世紀 銅鑲金財神及碧霞原君坐像兩尊

While many gilt-bronze Buddhist figures survive, Daoist figures are much more rare, and it is all the more pleasing to find the appropriate male and female pair together. A gilt-bronze figure of *Bixia Yuanjun*, dated Ming dynasty, with related iconography and design, is in the collection of the British Museum, museum number 1908,0420.6. A figure of a male deity with similar form, dated Ming dynasty, is in the collection of the Saint Louis Art Museum, object number 80:2014. Compare also a similar gilt-bronze male and female pair offered at Christie's Hong Kong, 19-21 March 1990, lot 390.



8043

**A LARGE LACQUERED-WOOD SIXTEEN-ARMED
FIGURE OF AVALOKITESVARA**

18th/19th century

The Bodhisattva seated in *dhyanasana* on a large lotus pedestal, the primary hands held at the chest, a further set of hands resting in the lap holding a sutra and a knot, while the other arms radiate around the figure, proffering many auspicious articles, including a bottle, a stupa, a peach, a lotus bud, a medicine jar and a vajra, the figure wearing flowing robes and sashes and a monk's faceted cap, the deity bearing a serene expression with downcast eyes, the surface covered in successive layers of lacquer, gilt and remnants of polychrome.

38 1/4in (97.2cm) high

\$10,000 - 15,000

十八或十九世紀 木漆描金彩繪千手觀音坐像



8044

**A RARE AND FINELY CARVED
LIMESTONE HEAD OF A BODHISATTVA
Tang dynasty**

The Bodhisattva crisply carved in the round, with exceptionally full proportions, depicted with a serene expression, the eyes downcast with sinuous eyelids under dramatically arched, deeply cut eyebrows curving into a long nose which terminates in unusually large, scrolling nostrils, the broad cheeks falling to a generous chin, the lips exceedingly full, the face framed by long pendulous ears and the hairline, which rises to a neatly combed, double-tiered coiffure, parted in the middle, supporting a large, swirling top knot held in place by a single plait bound with jeweled ornaments, the back of the head finished and with a rectangular socket for attachment, the limestone of greyish tan hue.

8 3/4in (22.2cm) high

\$12,000 - 18,000

唐 石灰岩雕菩薩頭像

The style of this head invites comparison with many of the Bodhisattva figures, dated to the 8th century, in the Tianlongshan caves, at Taiyuan, Shanxi. The execution of this carving, including the deeply undercut brows, the large, curling nostrils, strikingly full lips, pendulous nose, broad cheeks and coiffure have much in common with that of another head of a Bodhisattva which originally adorned cave 18 at the Tianlongshan complex. A further head of a Bodhisattva, sold at Christie's New York, 18 March 2009, sale 2268, lot 360, and formerly in the Arthur M. Sackler collections, purchased from J.T. Tai and Co., also shares these characteristics.

**PROPERTY FROM
THE JOANNA LAU
SULLIVAN TRUST
劉月初基金會藏品**

Lots 8046-8080



Lot 8076



JOANNA LAU SULLIVAN: A TRIBUTE

Joanna Lau Sullivan was born in Hawaii to parents who ran a small grocery on Oahu. From this modest beginning she and her husband Maurice “Sully” Sullivan began the expansion and development of a family business which is today Hawaii’s largest grocery retailer with thirty-two “Foodland” and “Sack and Save” stores statewide, more than one hundred and fifty retail stores across nine states and four thousand employees. It was the realization of the American dream, a family accomplishment significantly bolstered by Joanna’s business acumen, hard work and wise counsel.

Joanna and “Sully” generously shared their prosperity with all of Hawaii’s people. Following Sully’s death, Joanna and her family continued their far reaching community support, providing resources for a wide range of causes and organizations associated with education, health, and human services and the arts.

At the Honolulu Museum of Art an endowment was established which provides support for exhibitions, staff salaries and conservation related to the operation of “The Maurice J. Sullivan Family Gallery of Chinese Art.” Included among the works on display is a special selection of Joanna’s cherished snuff bottles. In addition, funding for the care and maintenance of the “Joanna Lau Sullivan Courtyard” is assured. “Joanna’s Courtyard” was for her a source of great joy and pride, a unique legacy enjoyed by tens of thousands of visitors each year.

She was a savvy businesswoman and a generous benefactor with a keen eye for beauty. There was absolutely no guile or pretense about Joanna. She was a gracious, charming and warm human being, whose life made all of ours far richer and more meaningful.

George R. Ellis
Director Emeritus, Honolulu Museum of Art

紀念劉月初女士

父母在歐胡島經營小雜貨舖的劉月初 (Joanna Lau Sullivan)，本是一個家境平凡的夏威夷女孩，然其在婚後與夫婿蘇利文(Maurice “Sully” Sullivan) 共同拓展家族事業，經過一番努力，最終成為夏威夷最大超市連鎖店的東主，旗下擁有三十二家Foodland 與 Sack ‘N Save 超市，事業並擴及全美九個州一百五十家店舖，員工多達四千名。劉月初可算是實現了美國夢，以其打拼精神、商業頭腦與用人智慧而得以光宗耀祖。

劉月初與蘇利文向來慷慨地將自身財富與全夏威夷州民分享。蘇利文辭世後，劉月初與家人仍繼續熱衷社區捐助，為各種教育、健保、人文藝術等組織與活動熱心提供贊助，對當地影響深遠。

劉月初家人曾捐出款項贊助檀香山藝術博物館 (Honolulu Museum of Art)，為其名下之蘇利文家族中國藝廊 (Maurice J. Sullivan Family Gallery of Chinese Art) 營運所需之員工薪資、展出作品與藝品修護提供資金。其中展出的作品包括劉月初所珍藏的部分鼻煙壺。此筆款項也為博物館中的劉月初中式庭院 (Joanna Lau Sullivan Courtyard) 提供保養的費用。

劉月初是一位精明的商界女豪傑，也是一位審美眼光超群的慷慨金主。她為人真誠、個性質樸、待人親切和藹又熱心。她的付出，讓許多人的生命增添了意義，也增添了光彩。

檀香山藝術博物館榮譽退休館長
George R. Ellis



8045
A MOTTLED GRAY JADE ARCHAISTIC TWO-HANDLED CUP
 Ming dynasty
 Formed from a grayish stone with fine darker striations, the deeply hollowed cup with a band of raised bosses above the stepped foot and animal masks flanked by incised chilong and flanges on the waisted neck, each looped handle emerging from a stylized animal head.
 7in (17.8cm) wide
\$3,000 - 5,000

明 灰玉螭龍紋雙耳小盃

Compare a related jade cup from the British Museum dated to the 14th-16th centuries, of similar size, stone quality and carving style, but with a ribbed circular body, illustrated in the catalogue to the Oriental Ceramic Society exhibition *Chinese Jade Throughout the Ages*, London, 1975, no. 330.

8046
A PALE GRAY JADE RETICULATED WATER COUPE TOGETHER WITH A PALE GREY JADE TWO-HANDLED CUP
 17th century
 The water coupe carved as an open blossom on an intricately twisting stem also issuing magnolia flowers and a pomegranate, a perching bird pecking at the fruit; the cup with low curving sides carved with raised bosses, each handle shaped as a mythical beast head, wood cover and stand.
 4 3/8in (11.1cm) width of the water coupe
\$2,500 - 3,500

十七世紀 灰玉鏤雕花枝紋水丞及青灰玉雙耳小盃

A related flower-shaped cup and two archaic cups with circular bosses in the British Museum are illustrated by J. Rawson, *Chinese Jades from the Neolithic to the Qing*, London, 1995, p. 389, figs. 7 and 8.

Compare also a related floral cup from the Qing Court Collection and dated to the Ming dynasty illustrated in *The Complete Collection of Treasures of the Palace Museum: Jade ware (II)*, Hong Kong, 2006, no. 198. Two further examples, one carved as a peach and one as a flower, are illustrated by P.F. Schneeberger, *The Baur Collection, Geneva: Chinese Jades and Other Hardstones*, Geneva, 1976, nos. B41 and B42.

8047
A GREEN JADE 'PEACH AND BAT' BRUSHWASHER
 18th century
 The grayish-green stone with bright russet patches formed as a rounded, hollowed fruit issuing from a crisply carved twisting branch with elaborately spreading, curling leaves supporting two bats with spreading wings, the smooth interior deeply hollowed, wood stand.
 8 1/4in (21cm) long
\$6,000 - 8,000

十八世紀 青玉福壽雙全筆洗

Hollowed carvings of fruit, such as the Three Auspicious Fruit (peach, pomegranate, and finger citron) were popular objects for the scholar's desk in the late Ming and early Qing periods, providing both adornment and utility as an essential tool for the *literatus*.

The present carving, formed as a peach, represents the wish for longevity, and the addition of the bat represents the wish for happiness and prosperity. Compare another carving made from similar green stone with russet inclusions, dated to the Ming dynasty but formed as the finger citron, another of the Three Auspicious Fruits, illustrated in *Later Chinese Jades: Ming Dynasty to Early Twentieth Century*, San Francisco, 2007, no. 334.



8046



8047



8048

8048

**A WHITE JADE FU AND SHOU
BELT BUCKLE**

Qing dynasty

Each part of circular form and carved in low relief with a stylized character within a circular border and geometric ground, the two parts joined by a hook formed as a mythical beast head, the undersides each with a flattened rectangular loop and gilt metal mounts.

4 3/8in (11cm) long

\$4,000 - 6,000

清 白玉雕福壽雙全紋帶扣



8049

8049

**A WHITE JADE 'THREE AUSPICIOUS
FRUIT' BELT BUCKLE**

18th century

The fine even stone formed with two reticulated sections, each carved in mirror image with leafy stems issuing a peach, a pomegranate bursting open and two finger citrons, the two sides linked by a hook formed as a mythical beast head and the undersides each with a flattened button amid incised cloud scrolls.

4 1/4in (10.7cm) long

\$4,000 - 6,000

十八世紀 白玉雕三多紋帶扣

The Three Auspicious Fruit are the peach, the pomegranate and the finger citron, respectively representing long-life, fertility and the happiness and good fortune associated with the blessings of the Buddha. Depicting the three fruit together was a popular way of bestowing blessings and would have made an object particularly well suited as a gift to a cherished friend or patron.



8050

8050

**A WHITE JADE 'BATS AND SHOU
CHARACTER' BELT BUCKLE**

Qing dynasty

The crisply carved sections each formed with a reticulated stylized *shou* character within a circular frame and flanked by a bat with outstretched wings, the two parts hooked together with a mythical beast head, the undersides each with two rectangular loops for fastening.

5in (12.4cm) long

\$3,000 - 5,000

清 白玉雕福壽雙全紋帶扣

8051

A WHITE JADE BELT BUCKLE

18th century

The two sections of the buckle of rounded lobed shape and supporting a coiled chilong with head and front paws resting on its curling tail, the hook carved as the head of a mythical beast, each underside with a flattened button.

5in (12.4cm) long

\$3,000 - 5,000

十八世紀 白玉雕螭龍紋帶扣



8051

A closely-related jade belt buckle dated to the Qianlong period and similarly carved with chilong in relief above the lobed buckle in the Asian Art Museum of San Francisco, the gift of R. W. Winskill, is illustrated in *Later Chinese Jades: Ming Dynasty to Early Twentieth Century*, San Francisco, 2007, no. 11.

8052

A WHITE JADE 'LOTUS' BELT BUCKLE

18th/19th century

The two rectangular sections each slightly curved over the flattened button to the underside, the tops each crisply carved with an Indian lotus amid scrolling leaves, the hook finely carved as the head of a mythical beast.

4 1/8in (10.5cm) long

\$3,000 - 5,000

十八或十九世紀 白玉雕蓮花紋帶扣



8052

8053

A WHITE JADE 'PEONY' BELT BUCKLE

19th century

The two sections each of rectangular form and carved in low relief and mirror image with a curving branch issuing a leafy peony blossom, the hook shaped as a mythical beast head and each section a flattened button on the underside, the softly polished stone of even white tone.

4 3/4in (12.1cm) long

\$3,000 - 5,000

十九世紀 白玉雕牡丹紋帶扣



8053

A white jade belt buckle of related shallow carving style from the collection of Humphrey K. F. Hui is illustrated in *Virtuous Treasures: Chinese Jades for the Scholar's Table*, Hong Kong, 2008, no. 125.



8054

8054

A WHITE AND RUSSET JADE 'BATS AND LINGZHI' BELT BUCKLE

18th century

Each section of fine white jade with a reticulated layer carved with two bats perched on a spray of lingzhi fungus and highlighted in bright russet patches, the hook formed as the head of a mythical beast, the undersides each with a rectangular loop for fastening.

4 1/4in (10.7cm) long

\$8,000 - 12,000

十八世紀 白玉褐斑雕福至心靈紋帶扣



8055

8055

A GREY AND RUSSET JADEITE BELT BUCKLE

Late Qing/Republic period

The russet skin of each section carved as a coiled chilong and the hook also carved from a russet patch as an animal head, the lower layer carved from soft grey stone and the undersides each with a flattened button, all polished to a fine gleam.

4in (10cm) long

\$2,000 - 4,000

晚清或民國時期 灰玉帶褐斑雕螭龍紋帶扣

Compare a related jadeite belt buckle now in the Asian Art Museum of San Francisco, with similar use of russet staining to highlight the relief carving of the upper layer, dated to the 19th century and illustrated in *Later Chinese Jades: Ming Dynasty to Early Twentieth Century*, San Francisco, 2007, no. 12.



8056

8056

A GREY AND RUSSET JADEITE BELT HOOK

Qing dynasty

Carefully carved to utilize the natural stone coloring to highlight the bearded chilong clambering along the shaft towards the hook formed as the head of a two-horned mythical beast, the flat button on the underside of pale greenish tone, mounted with gilt loops for fastening.

4 3/4in (12.1cm) long

\$3,000 - 5,000

清 灰玉帶斑雕螭龍紋帶鉤

8057

A PAIR OF RETICULATED GREEN JADEITE PLAQUES

18th/19th century

Mounted on gilt metal frames to act as a belt buckle, the two plaques each carved in mirror image from bright apple-green jadeite with attractive darker and whiter inclusions with a chilong clambering among lingzhi fungus towards its own tail.

3 1/8in (8cm) long, overall

\$20,000 - 30,000

十八或十九世紀 翠玉鑲雕螭龍啣靈芝紋帶扣





8058

8058
FOUR WHITE JADE HAIRPINS
 Qing dynasty

Each slender pin with a curved circular finial and ending in a finely pointed tip, the reticulated shafts variously carved with *shou* characters above lotus and prunus flowers, a butterfly hovering above a vase of prunus blossom, a phoenix amid scrolls and a bat and endless knot amid peaches.

8 3/4in (22cm) long, the longest

\$1,000 - 1,500

清 白玉髮簪四件

Compare a group of three white jade hairpins of similar form and design from the Qing Court Collection illustrated in *The Complete Collection of Treasures of the Palace Museum: Jade ware (III)*, Hong Kong, 2006, no. 5.

8059
A WHITE JADE RETICULATED 'BUTTERFLY' BELT BUCKLE
 Qing dynasty

Each rectangular part of curving section over a flattened loop on the underside, the pierced carving of each part depicting a butterfly amid leafy scrolls, the hook shaped as a mythical beast head, the stone with a gleaming polish.

4 1/2in (11.6cm) long

\$2,000 - 3,000

清 白玉鑲雕蝴蝶紋帶扣

8060
A GREEN JADE 'QUAIL AND MILLET' PLAQUE AND A GREEN JADE BELT HOOK

The plaque 18th century, the hook 19th century

The plaque with a reticulated carving of four quails feeding on ripe millet and mounted as a silver mirror, the border chased with the Eight Daoist Symbols between applied jadeite and hardstone embellishments; the mirror handle formed from a jade belt hook carved with a clambering chilong looking towards the hook carved as a mythical beast head, the underside with a flattened button.

9 3/4in (24.7cm) long, overall

\$2,500 - 4,000

十八世紀 青玉雕歲歲平安牌
 十九世紀 青玉雕螭龍帶鉤

8061
A PALE GREEN JADE 'BUDDHIST SYMBOLS' PLAQUE AND A PALE GREEN JADE BELT HOOK

The plaque 18th century, the hook 19th century

The plaque crisply carved in relief with four of the Eight Buddhist Symbols, *bajixiang*, the fish, the parasol, the vase and the lotus, all amid ribbons and mounted on silver chased with the Eight Daoist Symbols between eight applied jadeite peaches; the hook mounted as the mirror handle and carved in high relief with a chilong clambering along the shaft towards the hook formed as a mythical beast head, the underside with a low button.

9 1/4in (23.4cm) long, overall

\$3,000 - 5,000

十八世紀 青玉雕八寶紋牌
 十九世紀 青玉雕螭龍紋帶鉤



8059



8060



8061

8062

A FINE PALE GREEN JADE RUYI SCEPTER

18th/19th century

Crisply carved from a single piece of even-toned pale green stone, the lobed head carved in low relief with five bats in flight, two biting a peach spray, two biting a lingzhi spray and the topmost suspending a tasseled *shou* character, the shaft elegantly curving and carved with rockwork issuing a spray of fruiting peach and a cluster of bamboo, the lobed end decorated with slender-leaved orchid and lingzhi fungus, the concave underside smoothly carved and all polished to a soft gleam.

14 3/4in (37.5cm) long

\$10,000 - 15,000

十八或十九世紀 青玉雕五蝠螭龍靈芝紋如意柄

The generous size, exquisitely crisp carving and fine, even stone suggest that the present lot was a very lavish commission, intended to delight the most demanding of connoisseurs. Although a number of ruyi scepters of this type are published in museum and private collections, the present example appears to be highly unusual in its depiction of orchid and lingzhi fungus on the tip, and the imaginative details of the peach and lingzhi fungus held by the bats encircling the *shou* character. Such playfulness on a common theme and attention to detail suggest a high degree of skill and expenditure devoted to this *ruyi* scepter.

A related pale green jade *ruyi* scepter, dated to the 18th century and also with a *shou* character enclosed within a lobed cartouche as the head, is currently on display at The Metropolitan Museum of Art, New York, accession number 02.18.446, the gift of Heber R. Bishop in 1902. This *ruyi* scepter bears an inscription dedicating it to the Emperor with wishes for longevity from a servant, illustrating the court practice for wealthy courtiers to present *ruyi* scepters to the Emperor on his birthday, who was known to appreciate such symbols of long life.





8063 (underside)

8063

AN EXCEPTIONAL PALE GREEN JADE MARRIAGE BOWL

Qianlong four-character mark, 18th/19th century

The very pale, green-tinted stone smoothly hollowed as an open bowl, carved in low relief around the exterior with a continuous scene of five cranes wading among luscious lotus fronds and blossoms, the rim with two stylized animal-heads each suspending a loose-ring handle, the interior plainly formed with a soft gleaming polish, and the bowl raised on four feet finely carved as bats with outspread wings, carved wood stand.

8 3/4in (22.3cm) wide

\$60,000 - 100,000

十八或十九世紀 青玉雕鶴蓮池紋雙耳活環四足洗
《乾隆年製》楷書款

Large shallow bowls with two loose-ring handles carved from white or very pale green jade, such as the present lot, were deemed very suitable as prestigious gifts at a wedding, hence their typical designation as 'marriage bowls'. Many feature pairs of butterflies, bats or mythical beasts as the handles, the depiction of the animals or insects in pairs being suggestive of happy union.

Bats in particular were a popular motif to celebrate a happy occasion such as a wedding, since the character for bat 蝠 *fu*, is a pun for wealth and happiness, 富 *fu*, and 福 *fu*. The present lot is exceptionally unusual in that finely carved bats are incorporated into the design not as the handles but as the feet of the bowl: no other example featuring this style of carving appears to have been published. It is striking that such skillful carving should be utilized for an area that is less easily appreciated, but this serves to illustrate the dedication, imagination and attention to detail that is so celebrated in Qing jade craftsmanship.

The low relief carving of cranes and lotus is also rare: although other bowls are carved around the exterior, here the skilled craftsman has chosen to use the freedom of the continuous scene inspired by nature to embellish and celebrate the individuality of the jade stone, rather than restricting himself to more typical formal or archaic designs. A jade marriage bowl with a thickly lipped rim and low relief carving on the exterior is in the collection of the Freer Sackler Museum, Washington DC, accession number S1992.76. See also a pale green jade marriage bowl from the collection of Scott L. Burdett, British Consul in China, with related shallow carving on the exterior with freely-scrolling lotus, sold in our London rooms, 17 May 2012, sale 20108, lot 40.

乾隆
豐隆
製



8064

A FINE VERY PALE GREEN JADE ARCHAISTIC VASE AND COVER

Qianlong period

The large, exceptionally even and pale stone deeply hollowed to form a flattened baluster vase, crisply and shallowly carved on the body with taotie masks separated by triple flanges, the motif repeated in the upper register on the neck and further divided by two handles carved as mythical beast heads and each suspending a loose-ring, the spreading foot also with triple flanges beneath stylized lingzhi heads framed within a decorative band, the cover also with flanges below a pair of confronted mythical beasts each suspending another loose-ring, wood stand.

10 3/4in (27.3cm) high

\$80,000 - 120,000

乾隆 青玉仿古雙耳活環蓋瓶

The present vase is a sublime example of finest Qing jade production. It is carved from a large and almost white stone, with much of the body left plain with only a smooth polish to allow the quality of the stone to speak for itself. Deliberate contrasts within the piece create a harmonious and balanced whole: for example between the smooth sides and the fine, shallow-relief decorative bands, and between the bold form and the graceful details such as the loose-ring handles suspended from exceptionally fine stylised chilong, echoing the loose-ring handles of the body.

With its taotie mask motifs, stylized scrolls and chilong, and vertical flanges, the vase exhibits the archaism so prevalent during the 18th century. The Qianlong Emperor himself exhorted his court and craftsmen to look to China's archaic past for moral guidance and artistic inspiration.

While a number of similarly impressive archaistic jade vases are known in private and museum collections, the present vase demonstrates the infinite variety within a strict tradition achieved by Qing craftsmen: consider for example the rare and exceptionally fine loose-ring handles suspended from chilong on the cover and the triple-ridged vertical flanges. It is however interesting to note the archaistic motifs combined with three ridges against a smooth body seen on a white jade *fangyi* in the British Museum illustrated by J. Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, no. 29:12.

A white jade vase from the Newark Museum, the bequest of Joseph S. Isidor, accession number 41.242A, B, and illustrated by Joan M. Hartman, *Chinese Jade of Five Centuries*, Japan, 1969, shows related shallow archaistic carving against an undecorated body, and a very finely carved stepped finial. Another archaistic two-handled vase from the Qing Court Collection, but of yellow jade and carved all over the body, with a Qianlong four-character mark, is illustrated in *The Complete Collection of Treasures of the Palace Museum: Jade ware (III)*, Hong Kong, 2006, no. 66, and a white jade vase also from the Qing Court Collection, with loose-ring handles to the cover as well as the body, but of double-gourd form, is illustrated *ibid.*, no. 68.

A related very pale green vase from the Franco Marinotti Collection sold in our Hong Kong rooms, 4 June 2015, sale 22882, lot 42.





8065

AN IMPERIAL GILT-DECORATED SPINACH JADE MUSICAL CHIME, QING

Dated Qianlong 29th year, corresponding to 1764, the gilding later

The dark green stone shaped as an asymmetric chevron, with one squared end and one tapered end and a hole for suspension carved at the top angle, each broad side with the gilt-painted traces of a pair of five-clawed dragons reaching towards a flaming pearl among cloud scrolls, the longer upper edge incised and gilt with the characters *wu yi* and the shorter upper edge with the characters *Qianlong ershijiu nianzhi*.

13 5/8in (34.4cm) long, longest edge

\$50,000 - 70,000

1764年 碧玉描金龍紋馨 《乾隆二十九年》《無射》款

Sets of jade chimes, and the mysterious, reverberating, unearthly sounds they can produce, were a central element of complex rituals in China. Such rituals were not only spiritual but also political in their significance: performance of the highly circumscribed grand sacrifices of state underpinned the legitimacy of the dynasty and established the Emperor as the single intermediary between Heaven and Earth.

Stone chimes may be traced back to about 1700 BC, and jade chimes from the late Eastern Zhou period. The notes of these archaic chimes were not simply for musical pleasure, but held a higher, moral power which was considered vital to the health of the state. The Book of Music states that “when the early rulers formed Music, their purpose was not to satisfy the senses, but rather to bring people back to the correct direction in life”: see *Immortal Images: The Jade Collection of Margaret and Trammel Crow*, Dallas, 1989, p. 28. The archaic origins and moral purpose would have greatly appealed to the Qianlong Emperor, who placed much emphasis on high moral behavior achieved through the restoration of ancient ways.

Jade chimes such as the present lot are made of dark spinach green jade, in contrast to the yellow and white jade which was also prized during the height of Qing jade production. The dark stone was then sometimes enlivened by gilding of dragons or inscriptions, although the stone was often left undecorated but for the inscribed date and the tone. They were produced in sets of 16 tones (or twelve tones and four half-tones) and were commissioned in astonishing numbers: see for example a chime from the Avery Brundage Collection in the Asian Art Museum, San Francisco, illustrated in *Later Chinese Jades: Ming Dynasty to Early Twentieth Century*, San Francisco, 2006, no. 196, where it is noted that more than 160 chimes were commissioned by the Qianlong Emperor from the Suzhou workshops in 1761.

Given the size, rarity and expense of the jade required for each set, their importance for status and ritual cannot be underestimated. A set of such chimes, suspended from an elaborately carved and tasseled stand would have been an awe-inspiring sight.

A set of sixteen jade chimes dated 1764 from the Palace Museum, Beijing, was exhibited at the Royal Academy, London, in 2005 and illustrated in the catalog *China: The Three Emperors, 1662-1795*, no. 31. Another chime with the same tone as the present lot, *wuyi*, from the Qing Court Collection is illustrated in *The Complete Collection of Treasures of the Palace Museum: Jadeaware (III)*, Hong Kong, 2006, no. 1. The Metropolitan Museum of Art, New York, and the Freer Sackler Gallery in Washington DC, both contain in their collections a jade chime dated to the Kangxi period corresponding to 1716: museum accession numbers 03.15.1 and F1982.11a-d, respectively.

Compare also a gilt spinach jade chime dated to Qianlong 29th year, with the tone *beiyizi*, sold at Sotheby's Paris, 10 June 2014, sale PF1407, lot 80, and another ungilded spinach jade chime also dated Qianlong 29th year, with the tone *beinanlu*, sold at Sotheby's London, 6 November 2013, sale L13211, lot 168.





8066

8066
AN APPLE-GREEN JADEITE ARCHAISTIC INCENSE BURNER AND COVER

Late Qing/Republic period

Finely carved from attractive bright green stone flecked with darker inclusions, the compressed body decorated in low relief with taotie masks separated by two animal head handles each suspending a loose-ring, the cover carved in low relief with four butterflies under the circular waisted finial, carved wood stand.

5 1/8in (13cm) wide

\$3,000 - 5,000

晚清或民國時期 翠玉雕饕餮紋雙耳活環香爐帶蓋

Smaller-scale jade and jadeite vessels such as the present lot were frequently produced in sets of three to adorn the scholar's desk: typically an incense burner, a vase and a seal paste box. See for example a jade set illustrated in *The Complete Collection of Treasures of the Palace Museum: Jade ware (III)*, Hong Kong, 2006, no. 71. The present lot would likely have formed part of such a set together with the following lot 8067.



8067

8067
AN APPLE-GREEN JADEITE ARCHAISTIC VASE, HU

Late Qing/Republic period

Delicately formed from mottled green stone with bright inclusions contrasting with white and darker patches, carved with a taotie mask beneath the neck with confronted birds below a key-fret band and stiff lappets, flanked by two handles each of foliate scroll form, wood stand.

4 1/4in (11cm) high

\$3,000 - 5,000

晚清或民國時期 翠玉仿古雙耳瓶



8068

8068
A CARNELIAN 'PEACH, BAMBOO AND LINGZHI' VASE
Early 20th century

The unusually large vase carved from the creamy white striated stone as a gnarled trunk, the bright red and softer pink sections cleverly preserved to form heavy peach fruits issuing from twisting leafy branches and a shaft of bamboo and lingzhi fungus, wood stand.

6 1/4in (15.8cm) high

\$1,500 - 2,000

二十世紀早期 瑪瑙雕桃竹靈芝椿筆插



8069

8069
A MASSIVE SMOKY ROCK CRYSTAL 'BOYS' VASE AND COVER
20th century

Of exceptional size, the ovoid vase deeply hollowed and elaborately yet playfully carved on the exterior with two elegant ladies and four boys, variously scrambling to steal food from a platter and tugging at a sleeve and a sash, the cover formed with two dancing boys clasping each other's elbows, an inscription on the reverse, wood stand.

12 5/8in (32cm) high

\$5,000 - 8,000

二十世紀 茶色水晶雕童子蓋瓶



8070

8070

A PAIR OF FLATTENED ARCHAISTIC SPINACH JADE VASES, HU Qing dynasty

Each formed from dark green stone with darker speckled inclusions as a tall vase carved in low relief with a main register around the flattened body containing an elaborate taotie motif above stylized pendent lappets containing confronted chilong rising from a stepped foot, the neck also with confronted dragons below upright lappets and flanked by two frowning beasts with elongated ears each suspending a loose-ring handle, the cover with a coiled dragon and cloud scrolls as the finial above a band of low-relief dragons, wood stands.

13 1/4in (33.6cm) high, each

\$20,000 - 30,000

清 碧玉刻饕餮紋仿古活環雙耳蓋瓶一對

8071

A WHITE JADE 'PHOENIX AND PEONY' HANGING VASE 20th century

Of flattened baluster form, the body crisply carved in low relief with a long-tailed phoenix perched proudly beside tall rockwork on one side, the other side with rockwork issuing a leafy branch and peony blossom, all above a stepped foot incised with a key-fret band, the mouth and cover similarly incised and surmounted by a finial formed as chilong encircling a rounded pearl, the shoulders with two unusual lingzhi-form handles linked to chains suspending the vase from mythical beast head strut and two further rings, wood stand.

10 1/8in (25.8cm) high, overall

\$8,000 - 12,000

二十世紀 白玉雕鳳凰牡丹紋懸壺帶木座



8071



8072

**A MASSIVE ARCHAISTIC YELLOW
JADEITE VASE**

Late Qing/Republic period

The heavily carved vase of flattened baluster form, crisply decorated on each wider side with a taotie mask flanked by stylized bird heads and all above pendent lappets incised with key-fret, one side further embellished with two chilong carved in high relief clambering around the neck and shoulder of the vase and highlighted with exceptionally vibrant apple-green inclusions, the neck with further archaistic scrolls and two mythical beast heads suspending loose-rings, all polished to a high gleam, wood cover and stand.

11 7/8in (30.1cm) high

\$30,000 - 50,000

晚清或民國時期 黃翡翠浮雕螭龍紋雙耳活
環瓶

8072



8073

A JADE AND HARDSTONE-INLAID BROWN LACQUER WALL PANEL

Late 19th/20th century

Intricately inlaid with spinach jade leaves sheltering the hardstone and tinted crystal petals of wisteria blossoms, the twisting trunk of grained wood, all issuing from a bright green hardstone ground beside curling tendrils and a cluster of fern, all against an ochre lacquer ground.

34 x 24 1/2in (86.3 x 61.7cm)

\$4,000 - 6,000

十九世紀晚期或二十世紀 褐漆地嵌雜寶掛屏



8074

8074
AN APPLE-GREEN AND RUSSET JADEITE FIGURE OF A LADY
 Republic period

The elegant beauty carved glancing to her right with a gently smiling face beneath a high topknot pinned with a peony flower, wearing a flowing windswept robe and standing beside a twisting branch issuing heavy peony blossoms and leaves carved from patches of bright apple-green stone.

13 3/8in (34cm) high
 \$10,000 - 15,000

民國時期 翠玉浮雕美人執牡丹花站像



8075

8075
A LAVENDER JADEITE FIGURE OF A LADY
 Republic period/mid 20th century

Finely carved from a mottled pale purple with greenish and russet-toned highlights, the left arm holding aloft a hoe suspending a tasseled basket of lingzhi fungus and the right hand also clasping a lingzhi, the swaying body draped in long robes circling at the hem beside rockwork.

10 1/2in (26.7cm) high
 \$10,000 - 15,000

民國時期或二十世紀中期 紫羅蘭翡翠美人站像

8076

A LARGE BLANC DE CHINE FIGURE OF GUANYIN

19th/early 20th century, two Xu Yunlin seal marks and one Dehua seal mark

The impressive figure modeled with a calm face and downcast eyes, the hair simply parted and tied in knots falling over the shoulders, the right hand clasping a long-stemmed lotus with crisply modeled petals and the left holding out a scroll in front of the chest embellished with delicate strands of Buddhist jewelry, the long robe gathered at the waist and flowing down to reveal one foot standing on a lotus blossom above swirling waves mingled with lotus stems and leaves, the back impressed with two *Xu Yunlin* seals and one *Dehua* seal within a double gourd.

32in (81.3cm) high

\$50,000 - 80,000

十九世紀或二十世紀早期 德化觀音站像 《徐雲麟》《德化》款

The present lot is a remarkable feat of craftsmanship, imposing in scale and meticulous in presentation. Bearing the mark of the potter Xu Yunlin, the piece exhibits the typical characteristics attributed by P. J. Donnelly to the Xu family, namely "great elaboration of detail, light construction, uniform milk-white glaze": see P. J. Donnelly, *Blanc de Chine: The Porcelain of Tehua in Fukien*, New York, 1969, pp. 280-1. The author also notes the preference of Xu Yunlin to use the Dehua kiln mark on figures.

A related figure of Guanyin is illustrated by Donnelly, *ibid.*, Fig. 157, although the present lot is nearly twice as tall as the published example, and is more elaborately bejeweled and robed, befitting such an ambitious commission.

Although he was considered by Donnelly to be a late 18th century potter, Xu Yunlin's works have subsequently been revised as dating from the late Qing to early 20th century by J. Ayers: see *Blanc de Chine: Divine Images in Porcelain*, New York, 2002.

A pair of large blanc de chine figures, with Xu Yunlin marks, riding a lion and an elephant sold at Sotheby's Hong Kong, 8 April 2013, sale HK0461, lot 3196.



8077

A RARE PAIR OF MASSIVE POWDER-BLUE AND GILT VASES AND COVERS

Kangxi period

Each vase of elongated baluster form, each body divided into twelve vertical lobed sections, each gilded with four peony blossoms and foliate scrolls beneath pendent *ruyi* and floral cartouches containing radiating chrysanthemum at the shoulder, beneath a band with lotus cartouches alternating with Buddhist symbols, the neck with tasseled precious objects, all on a soft powder-blue ground, the lobed covers each similarly decorated with gilt flowers beneath the finial modeled as a lotus above radiating molded petals, wood stands.

46in (117cm) high, each

\$50,000 - 70,000

清康熙 藍地描金花卉紋大蓋罐一對

In the 18th century, Chinese vases of such impressive proportions were much coveted by Europeans, including royalty, who desired such large and exotic porcelain pieces to suit the proportions of palatial public rooms. Such massive pieces are often referred to as 'soldier' or 'dragoon' vases, after an episode in which Augustus the Strong, Elector of Saxony and King of Poland (1670-1733) arranged to trade 600 of his dragoons in exchange for over 151 pieces of porcelain, including tall vases and covers in 1717. Vases of this type are still much valued for their extraordinary construction and imposing presence: compare for example a single blue and white 'soldier' vase sold in our London rooms, 12 May 2011, sale 18827, lot 317, and a pair painted with a decorative floral design also sold in our London rooms, 10 July 2006, sale 13740, lot 107.

The softly speckled powder-blue glaze, delicately enhanced with gilding, was also extremely popular in its own right. The careful division of the vase into lobed segments with a formal design of flowers and other natural motifs is particularly well-suited to the expansive exterior surface, and is echoed in blue and white vases of the same period. It is however exceptionally rare to find massive vases such as the present lot in the powder-blue and gilt palette.





8078

8078

A RU-TYPE GARLIC-MOUTH VASE

18th century

With a bulbous body with a band of molded stiff lappets above the low spreading foot, the neck with a single rib flaring to the garlic-mouth finely incised to suggest lotus petals, all covered in a pale grayish-blue glaze.

16 1/4in (41.2cm) high

\$8,000 - 12,000

十八世紀 汝窯釉蒜頭瓶

Compare an aubergine-glazed vase of related form but smaller, from the Qing Court Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum: Monochrome Porcelain*, Shenzhen, 1999, no. 166.



8079

8079

A LONGQUAN CELADON-GLAZED TRIPOD INCENSE BURNER

Ming dynasty

The shallow bowl raised on three molded feet and punctuated on the exterior with six applied bosses on a recessed band below the rim, all covered with a rich warm green glaze only revealing the biscuit on a raised circle on the underside and in the well of the interior, wood stand.

7in (17.8cm) diameter

\$3,000 - 5,000

明 龍泉窯青釉三足香爐

8080

A LARGE MING-STYLE FAHUA JAR, GUAN

18th/19th century

Heavily potted, the exterior molded with two pairs of phoenix divided by luscious peony sprays and rockwork, above stiff lappets at the foot and below *ruyi*-shaped cartouches and a band of lappets at the shoulder, the neck with regularly-spaced cloud scrolls, all decorated in turquoise, aubergine, green, yellow and white enamels against a rich indigo ground.

14 1/2in (37cm) diameter

\$8,000 - 12,000

十八或十九世紀 琺華鳳凰牡丹紋罐



8080

The present lot is based on the popular Fahua vessels of the late Ming period, themselves inspired by the cloisonné technique used in metalwork. Late Ming Fahua vessels were made in a numerous shapes and sizes, mostly heavily potted and with somewhat freely-applied, uneven glazes: several *guan* examples from the Wanli period are illustrated by J. Harrison-Hall, *Ming Ceramics in the British Museum*, London, 2001, nos. 13:20 to 13:24. In contrast, the potting of the present lot is slightly lighter and finer, and the glazes are brighter and more consistently controlled, suggesting a Qing date. A closely related jar, dated Ming dynasty, 16th century, accession number 17.1107, formerly in the collection of Denman Waldo Ross, is in the collection of the Museum of Fine Arts, Boston.

CERAMICS
瓷器

Lots 8081-8093



Lot 8082



8081

PROPERTY FROM VARIOUS OWNERS

8081

**A PURPLE-SPLASHED JUNYAO DISH
Yuan dynasty**

The broad and shallow dish with low walls, supported on a flared foot, covered overall with a blue-gray glaze thinning at the rim, the well of the dish decorated with large splash of pale purple glaze.

9 3/8in (23.8cm) diameter

\$5,000 - 8,000

元 鈞窯天藍釉紫斑碟

8082

**A LARGE AND RARE LONGQUAN
CELADON-GLAZED DISH WITH
LOBED RIM**

**Yuan/ early Ming Dynasty,
14th/ 15th Century**

Thickly potted and of shallow concave shape, with fluted walls curving up to a wide, everted rim, molded with elegant bracket lobes, surrounding a plain, circular well, covered all over in a thick, light, olive-green glaze, the underside with an unglazed ring burnt orange from firing.

18 1/2in (47cm) diameter

\$3,000 - 5,000

元或早明 十四或十五世紀 龍泉窯青釉菱口大碟

Longquan chargers of such great size and with elegantly barbed rims are rare. This charger was likely created at Lishui prefecture, Zhejiang and during the period, markets in the Middle East had an enormous appetite for Longquan wares.

A dish of such impressive size with an elegantly lobed rim and a restrained, undecorated interior is rare. One such dish of 48cm diameter with a lobed rim and an undecorated well, dated to the early 15th century, is illustrated by R. Krahl, *Chinese Ceramics in the Topkapi Saray Museum, Istanbul: A Complete Catalogue I: Historical Introductions, Yuan and Ming Celadon Wares*, London, 1986, p. 304, no. 245. Although four other larger dishes are illustrated *ibid.* nos. 240-243, only one has a lobed rim, and the number of other lobed rim dishes illustrated *ibid.*, nos. 233-239 are all of smaller proportions than the present lot.



8082

8083

A LONGQUAN CELADON-GLAZED STEM CUP

Ming dynasty

Thickly molded with a wide, curving well and raised on a tall spreading foot, the interior walls incised with a fluidly drawn lotus flower and leaf scroll pattern that repeats on the exterior below a key-fret band, the stoutly formed foot encircled by a raised string band and deeply hollowed, a well-preserved and lustrous olive green glaze covering all surfaces except the foot pad.

5in (12.6cm) high

\$1,500 - 2,500

明 龍泉窯青釉高足盃

Provenance

Mayuyama & Co., Tokyo, purchased 28 May 1952

The stem cup appeared during the Yuan period: see Zhu Boqian, *Longquan Yao Qing Ci* (Celadons from Longquan), Taipei, 1998, nos. 198-201, pp. 217-220. However the olive-green glaze and fluidly drawn lotus and leafy vine motives incised into this cup are more typical of larger Longquan celadon dishes ascribed to the 15th century by Regina Krahl in *Chinese Ceramics in the Topkapi Saray Museum, Istanbul*, 1986, vol. I, cat. nos. 305 and ff., p. 317.





8084

PROPERTY FROM VARIOUS OWNERS

8084

AN UNUSUAL FAMILLE VERTE OVIFORM JAR

Chenghua six-character mark, Shunzhi/early Kangxi period

Unusually decorated in thick, semi-translucent, pale and light green, yellow, aubergine and iron-red enamels with two large leafy branches descending down the body and each bearing five large peaches in two clusters.

14in (35.5cm) high

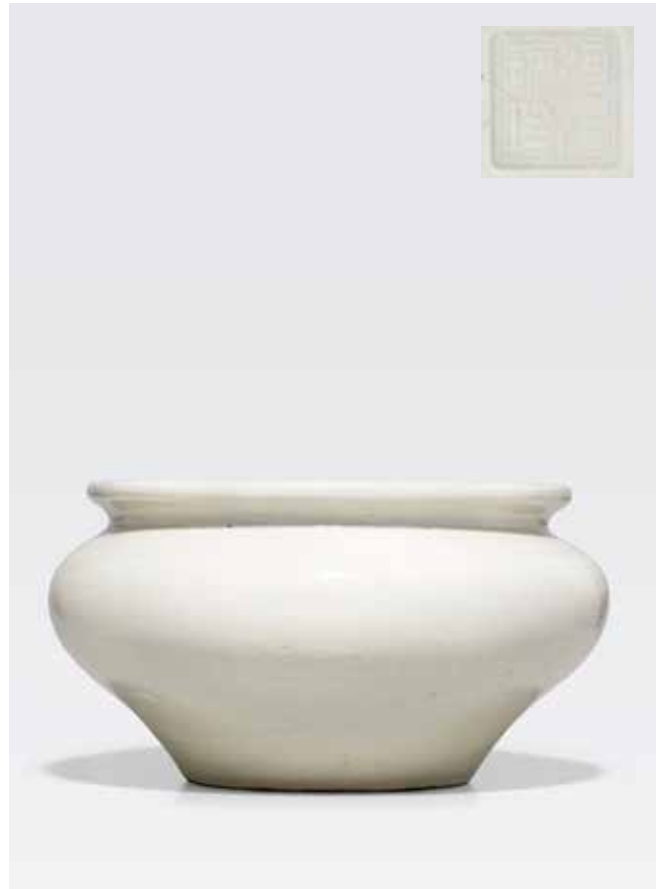
\$8,000 - 12,000

清順治或康熙早期 五彩壽桃紋罐 《大明成化年製》款

Provenance

Bonhams London, 5 November 2009, sale 16868, lot 180

A vase of very similar form, proportions and glaze, but lacking enamel decoration and dated late Ming/early Qing dynasty, sold at Christie's New York, *The Collection of Robert Hatfield Ellsworth*, 19 March 2015, sale 11420, lot 448.



8085

8085

A CREAM-GLAZED COMPRESSED JAR, GUAN

18th century

Heavily potted with a thick foot rim, the deeply curved walls flaring out to a bulbous shoulder, curving back to an everted mouth rim, the interior and exterior covered all over in a creamy white glaze, the underside impressed with a four-character mark within a square double border.

8in (20.3cm) diameter

\$3,000 - 5,000

十八世紀 白釉罐



8086

A MING-STYLE WHITE-GLAZED DISH WITH INCISED ANHUA DECORATION

18th century

Thickly molded and delicately line-incised with a roundel of lotus flowers across the floor of the well, bands of flowering peonies and pearls encircling the cavetto and exterior walls, all beneath a celadon-tinged glaze that stops along the outside edge of the foot, leaving an unglazed foot pad and recessed base.

14 1/8in (36cm) diameter

\$8,000 - 12,000

十八世紀 白釉刻暗花蓮花紋碟

Provenance

Chait Galleries, New York



8087

8087
AN INCISED WHITE-GLAZED BEAKER
 Xuande mark, 18th century

The beaker heavily potted, the subtly canted walls rising from a small, thick foot rim, with an incised lotus petal band at the base below a central register of lotus flower heads set against foliate scroll, the everted mouth rim decorated with a ruyi band, the underside inscribed with a six-character Xuande mark in underglaze blue.

5 1/16in (12.9cm) high

\$2,000 - 3,000

十八世紀 白釉刻暗花蓮花紋盃 《大明宣德年製》青花楷書款



8088

8088
A WHITE-GLAZED ARCHAISTIC VASE
 Chenghua mark, Kangxi period

The vase of *gu*-form, the flaring neck and base incised with foliate bands, the eight-faceted center section incised with a diaper pattern, the surface covered overall with a white glaze, pooling at the recesses with a soft blue hue, the underside inscribed in underglaze blue with a six-character Chenghua mark within a double circle.

9 5/16in (23.7cm) high

\$3,000 - 5,000

清康熙 白釉花觚 《大明成化年製》青花楷書款

A related white-glazed *gu*-form vase, but with the body unfaceted, is illustrated in *Kangxi Porcelain Wares from the Shanghai Museum Collection*, Shanghai, 1998, no. 232.



8089

8089

A BLUE AND WHITE YENYEN VASE

Kangxi period

Rising on a wide, spreading foot to a bulbous body, with an angled shoulder, supporting a tall flaring neck, the surface painted in deep hues of underglaze blue, the foot with a cloud band below a riparian scene of a fisherman among cliffs, reeds and huts, the body painted with eight highly stylized *shou* characters, with ruyi and diaper bands at the shoulder, the neck painted with an elegant boating party of scholars on a canopied skiff with an attendant preparing tea, the underside painted with a double line circle.

16 15/16in (43cm) high

\$6,000 - 8,000

清康熙 青花山水壽字紋鳳尾尊

Provenance

Acquired by the previous owner in Amsterdam, mid 1990's

The poem inscribed on the vase is signed by the "Master of the Cloud Forest" and it appears in various versions on a number of recorded 18th century artworks.



8090

8090

A BLUE AND WHITE BEAKER VASE, GU

Chenghua mark, Kangxi period

Of archaistic *gu* form, the splaying foot rising to a convex middle section, supporting a wide trumpet mouth, the lower register painted in deep blue tones with a river landscape, the middle section with classic scroll borders and painted with four floral sprays, the neck decorated with a river landscape, the base with an apocryphal Chenghua mark within a double circle.

18 1/4in (46.3cm) high

\$9,000 - 12,000

清康熙 青花山水花卉紋花觚

Provenance

Sotheby's Hong Kong, 23/24 May 1978, lot 146



8091



8092



8093

8091

A FAMILLE ROSE 'PEONY AND PRUNUS' DISH

Daoguang seal mark and of the period

The shallow curving well finely painted with pink and white peony and prunus flowering branches continuing onto the exterior walls along with insects. 5 1/8in (13.1cm) diameter

\$6,000 - 8,000

清道光 粉彩過枝花卉紋小碟 《大清道光年製》 礬紅篆書款

A very similar 'peony and prunus' dish, with a Daoguang mark and of the period, was sold at Christie's London, 15 May 2007, sale 7415, lot 295.

8092

A DOUCAI 'SHOU AND PEACH' DISH

Tongzhi six-character mark and of the period

Decorated in the well with a gnarled peach trunk curved to form a shou character amid lingzhi and taihu rocks, the exterior similarly decorated with three peach trees in the form of shou characters, set against underglaze blue scroll. 5 5/8in (14.2cm) wide

\$2,000 - 3,000

清同治 鬥彩「桃芝祝壽」圖盤 《大清同治年製》 青花楷書款

8093

A PAIR OF POLYCHROME PORCELAIN VASES

Signed Bi Botao, dated 1937

Each vase with high-shouldered body, decorated with a bird perched on a blooming branch along with chrysanthemums, with an inscription signed *Bi Botao* and dated to the year of *dingchou* (1937), the foot rim unglazed, the base glazed with a half relief-half intaglio seal reading *Bi shi*. 10 3/4in (27.3cm) high each

\$3,000 - 5,000

畢伯濤 丁丑年(1937年) 彩釉花鳥紋瓶一對 《畢氏》款

A close-up photograph of an ancient bronze vessel, likely a ritual object. The vessel features a wide, flared rim and a body decorated with complex, raised patterns. The upper section shows a band of interlocking geometric motifs, possibly a variation of the 'wan' symbol. Below this is a prominent border consisting of a series of raised, circular beads. The lower section of the body is covered in a dense, repeating geometric pattern of interlocking lines forming a grid-like structure. The bronze surface is aged and shows signs of patina and some reddish-brown corrosion.

ARCHAIC AND LATER
BRONZES AND
ENAMEL WARES
仿古青銅器、琺瑯器

Lots 8094-8105

Lot 8094

8094

A RARE ARCHAIC BRONZE RITUAL FOOD VESSEL, SHI YU

Late Shang dynasty

The deep bowl finely cast with a band of raised studded bosses above a fine diamond diaper ground, beneath a border comprised of three evenly-spaced animal heads interspersed by archaic dragon scrolls at neck, the gently splayed foot exhibiting a further three taotie reserved on a *leiwen* ground, the interior cast with an archaic character *Shi*.

9 3/4in (24.6cm) diameter

\$70,000 - 90,000

商代晚期 青銅乳釘雷紋史盃（孟）

Provenance 來源

A San Francisco Bay family; according to the family, the vessel was brought to the United States in the 1930's by the father of the present owner.

三藩市海灣家族舊藏；於1930年代由現藏家父親帶入美國。

He Jingcheng in his thesis *Shang dai shi zu yan jiu* (Research on the Shi family of the Shang Dynasty), published in *Huaxia Archaeology*, vol.2, Henan, 2007, identified the Shi family as an important clan during the Shang and Western Zhou dynasties, and members of the family were settled in widespread regions across central China. Archaic bronzes with inscription of the family were mostly found in Tengzhou and Sishui in Shandong province, while some scattered were found in Baoji and Yaoxian, Shaanxi, also in Anyang, Henan.

Yu archaic bronze food vessels were popular during the late Shang dynasty in the Yinxu Period, circa 13th – 11th centuries BC, and are formed as a round bowl raised by a ringed foot. Unlike the gui food vessel which was prevalent during the succeeding Western Zhou dynasty, yu do not have ringed handles. These were used for making offering of grains and vegetables in ancestral rituals, often accompanied by the tripod ding vessel used for cooking meats.

The striking combination of diamond cartouches and boss decoration, as seen on the present lot, appear to have been particularly admired and used on various shaped vessels in Shaanxi province during the Yinxu or Anyang period. Excavated examples are illustrated and discussed by R. Bagley, *Shang Ritual Bronzes in the Arthur M. Sackler Collections*, Washington, 1987, pp.504-507, no.98, and pp.510-14, nos.100 and 101. It is evident a wide variety of decorative elements, of different designs and in various levels of relief, were used to demonstrate the high level of casting and skillful techniques bronze craftsmen at Shang foundries achieved by this period. The present lot with a narrow band of zoomorphic dragon or bird like motifs, on an intricate *leiwen* ground, interspersed by raised animal masks, is a fine example of this. A comparable yu, with very similar zoomorphic motifs below the mouth rim is illustrated in *Zhongguo qingtongqi quanji*, vol.4, Beijing, 2006, p.32, no.32. Another yu with a very similar band of animal heads and zoomorphic designs, formerly in the Collection of Dr. A. F. Philips, was sold at Sotheby's New York, 22 March 2011, lot 14. Interestingly the diamond cartouches on the present yu are squarer in shape than most pieces of this type. Compare vessels also with squarer form diamonds, but less uniformed and crisp, illustrated in *ibid.*, p.33, no.33, and *Zhongguo qingtongqi quanji* vol.2, Beijing, 2006, p.93, no. 91.

Bronze ritual vessels like the present lot, with high quality casting and a pictogram, were extremely prized and reflect the importance of ancestral worship. Pictograms cast on such vessels usually indicate the individual who commissioned it.

Compare a yu of similar shape with a flaring mouth rim, cast pictograms, but with different decorative bands, sold at Sotheby's New York, 11 September 2012, lot 95. Another comparable example without a pictogram was sold at Christie's New York, 16 September 2010, lot 2508.





8095



8096

**PROPERTY FROM THE ESTATE OF ANNE M. SAVACOOLO
LOTS 8095-8097**

8095

**A BRONZE RITUAL WINE VESSEL, FANGHU
Warring States period or Han dynasty**

The vessel of baluster form with four facets, with a square foot and a square lip at the mouth, applied with two finely cast taotie masks suspending movable ring handles.

12 3/4in (32.4cm) high

\$1,500 - 2,500

戰國或漢 青銅雙耳活環方壺

Provenance

Collection of Yu-Sheng Louise Feng, brought from China, late 1940's

Compare to a related vessel, with mask handles of similar quality, in the collection of the University of Pennsylvania Museum of Archaeology and Anthropology, dated Warring States, Zhou dynasty, reference number C243, formerly with C.T. Loo.



8097

8096

AN ARCHAISTIC BRONZE MOON FLASK, *BIANHU*

18th century

Rising on a high, canted foot, to a flattened ovoid body to a circular flaring mouth, the front and reverse with impressed with semi-circular contours, with suspended ring handles at the shoulder.

4 3/4in (12cm) high

\$1,500 - 2,000

十八世紀 青銅雙耳活環抱月扁壺

Provenance

Collection of Yu-Sheng Louise Feng, brought from China, late 1940's

A similar moon flask is shown in a palace interior in one of the component paintings of the series *Twelve Beauties at Leisure Painted for Prince Yinzhen, the Future Yongzheng Emperor*, dated late Kangxi period, Palace Museum Beijing, accession number Gu6458, 1-12, as illustrated in S. Rawski and J. Rawson, *China; The Three Emperors, 1662-1795*, London, 2006 p.258, no. 173.

8097

AN ARCHAISTIC BRONZE TRIPOD VESSEL, *DING*

Ming/early Qing dynasty

Rising on three stout, curved legs, the vessel of globular form, the main register cast with a simplified *leiwen* pattern in four panels, separated by rectangular flanges, the rim with two large, loop handles, the reticulated wood cover mounted with a celadon jade finial carved as a lingzhi, together with a conforming wood stand.

8in (20.32cm) high, the bronze only, exclusive of stand and cover

\$3,000 - 5,000

明或早清 青銅雷紋三足鼎

Provenance

Collection of Yu-Sheng Louise Feng, brought from China, late 1940's

Compare a related tripod incense burner also with a jade-mounted wood cover and wood stand, dated to the 17th/early 18th century, illustrated by P. K. Hu, *Later Chinese Bronzes: The Saint Louis Art Museum and Robert E. Kresko Collections*, Saint Louis, 2008, no. 17.

PROPERTY FROM VARIOUS OWNERS

8098

A LARGE BRONZE FOOTWARMER

17th century, Zhang Mingqi mark

Of compressed globular form rising to a short straight neck, the handle fastened at the sides, surmounted by the reticulated cover forming pierced hexagonal and floral designs, the slightly recessed base cast with a four-character seal mark.

11 1/4in (20.8cm) diameter

\$3,000 - 4,000

十七世紀 銅暖足爐 《張鳴岐》刻款

8099

AN ARCHAISTIC BRONZE VESSEL, *GUI*

17th/ 18th century

Of Western Zhou style, the spreading foot decorated with a *qiequ* band of archaistic beasts confronting on a central flange, all set against a diaper ground, the foot rising to a bombe body, the central register adorned with a band of vertical ribs, with a decorative band just below the mouth repeating the pattern on the foot, interrupted by two scrolling animal masks which surmount the handles, the vessel heavily cast, the underside cast with a rhomboid grid pattern, the surface with a very dark, mottled patina.

8in (19.2cm) wide

\$1,000 - 1,500

十七或十八世紀 青銅獸首鬶



8098



8099



8100

8100

TWO BRONZE ANIMAL FIGURES

Song/Ming dynasty

The first, a standing ram, crisply cast and assuming an elegant pose, with head turned back towards the tail, the second, a recumbent qilin of delicate proportions, both with dark, warm patina to the surface.

4in (10cm) height of the ram

\$4,000 - 6,000

宋或明 青銅獸形擺飾兩件

Provenance

The ram, Leslie Hindman, Chicago, 25 January 2010 lot 785

The qilin, Alexander Gallery, New York

The style and casting of the ram are very close to that of a bronze figure of a ram, dated Ming dynasty, sold in our London rooms, 9 November 2015, sale 22658, lot 321. The depiction of the qilin bears remarkable similarities to a drawing of such a beast printed in *Sancai Tuhui* (三才圖會), published in 1609. A bronze mirror stand, also dated Ming dynasty and with very similar style and casting, was sold in our London rooms, 19 February 2015, sale 21620, lot 196.

8101

A RARE AND MASSIVE BRONZE FIGURE OF A QILIN

Late Ming/ early Qing dynasty

Well cast, the mythical beast sitting in a proud stance, the hind legs bent and front paws stretched forward, it's head tossed back, jaws gaping in a fierce roar, displaying large fangs and an extended tongue, the mouth framed by long, trailing whiskers and large, bulging eyes below a strong brow, with pricked ears and a pair of multi-pronged, curving horns, with a highly detailed, curling beard, leading to a windswept mane, with a collar around its neck decorated with a bell and tassels, the powerful scaled body with an articulated, spiked spine, the chest, haunches, back and underbelly all engulfed in flames, the body also wreathed with trailing vines, leaves, lingzhi and cloud scroll, supported on furry, hooved legs, with a large, reticulated tail formed into a swirling, upright mass of numerous curls, the underside open to the interior showing remains of casting material.

22 1/2 in (57.2 cm) high

\$20,000 - 30,000

晚明或早清 青銅麒麟像

A related bronze qilin, with similar form, of smaller size and lacking the foliate and lingzhi decoration, also with a hollow tail, was sold in our Hong Kong rooms, 26 May 2013, sale 20955, lot 368. A stylistically similar bronze figure of a qilin of diminutive size was sold at Christie's New York, 16 September 2010, sale 2339, lot 1025.



8101



8102

8102

AN ARCHAISTIC CLOISONNÉ CENSER AND COVER, FANGDING

18th/19th century

Of rectangular shape, in the form of an archaic bronze, rising on four gilt and enameled lion-mask feet, the sides enameled with archaistic taotie designs divided by gilt bronze flanges, with two square loop handles, the cover with openwork panels on each side depicting beasts confronting on circular, enameled *shou* characters, topped by a gilt bronze finial cast as a chilong.

13in (33cm) high

\$10,000 - 15,000

十八或十九世紀 掐絲琺瑯饕餮紋方鼎

A related *fangding*, together with a pair of *gu* vases and a pair of candlesticks, dated to the second half of the 18th century, is illustrated by H. Brinker and A. Lutz, *Chinese Cloisonné: The Pierre Uldry Collection*, Zurich, 1989, no. 267.

A very similar censer, dated early Qing, also with openwork cover, is illustrated in *Compendium of Collections in the Palace Museum, Enamels (2), Cloisonné in the Qing Dynasty (1644-1911)*, Beijing, 2011, p. 68.

8103

A CLOISONNÉ ENAMEL SUTRA BOX AND STAND

18th/19th century

Formed as a rectangular cover resting on a tiered lotus pedestal, the top surface enameled with a scene of elephants and attendants carrying Buddhist treasures in a landscape, the sides decorated with mountains rising from waves to support jewels and peaches, surrounded by bats and cloud scroll.

8 1/2in (22cm) long

\$6,000 - 8,000

十八或十九世紀 掐絲琺瑯象紋經文盒



8103

A box and stand such as the present lot would have contained books, its rich decoration indicating that it was intended as a precious gift perhaps for the imperial court. A closely related stand and similar box, together with a book, which were presented to the Qianlong Emperor on his eightieth birthday, are illustrated in the catalog to the Royal Academy of Arts exhibition *China: The Three Emperors 1662-1795*, London, 2005, no. 215.

Compare a related box with floral scrolls sold at Christie's London, 13 November 2015, sale 10419, lot 1099.



8104

8104

A CLOISSONNÉ ENAMEL 'PEACH' INCENSE BURNER

18th century

Formed in two tiers as stacked peaches, each enameled with bats and clouds, wreathed with naturalistic gilt bronze branches sprouting enameled leaves and small gilt bronzes peaches, three peaches forming the feet, with small gilt bronze bats applied all over the surface, with a finial formed as a peach resting upon a circular reticulated grill in the shape of a stylized *shou* character, fashioned in two parts for disassembly, the underside with a gilt four-character Qianlong mark.

8 1/4in (21cm) high

\$10,000 - 15,000

十八世紀 掐絲琺瑯桃形香爐

This unusual construction, with two tiers, echoing the double gourd form, demonstrates the skill and lively imagination of an 18th century workshop. The peach represents longevity, a popular theme throughout much of Chinese art history, and in this instance the subject matter is playfully conceived with intricately twisting leafy branches and ripe rounded fruit. The wish for longevity is paired with the desire for wealth, represented by the bats both applied in gilt bronze and enameled within the cloisonné design.

A very similar censer, formed as a single peach and dated Kangxi period, was sold at Sotheby's New York, 17 September 2013, sale N09006, lot 280. A related incense burner and cover in the form of a three-lobed peach with applied gilt handles is illustrated by H. Brinker and A. Lutz, *Chinese Cloisonné: The Pierre Uldry Collection*, Zurich, 1989, no. 293; another related box and cover, shaped as a pomegranate, is illustrated *ibid.*, no. 292.



8105 (two views)

8105

A CANTON ENAMEL SNUFF BOX

Qianlong period

The box of bombe-form, finely painted on the hinged cover with a central cartouche enclosing a Chinese landscape scene with river, pavilions and mountains, set against a blue leaf-scroll ground, repeated around the sides with landscape panels set against a pink lotus-scroll ground, opening to reveal a large landscape scene on the interior of the cover, the underside enameled with melons, leaves and vines, the gold rim inset with three diamonds.

2 5/8in (6.7cm) wide

\$5,000 - 7,000

清乾隆 廣彩開光山水紋鼻煙盒

**JADE, HARDSTONES
AND AMBER CARVINGS**
玉石、琥珀雕刻

Lots 8106-8119



Lot 8116



8106



8107 (two views)

8106
A SPINACH JADE 'PINE AND LINGZHI' VASE
18th/19th century

Naturalistically carved as the trunk of a pine tree of compressed irregularly ovoid curving section and encircled by undercut gnarled branches, bamboo, bat and lingzhi fungi, the stone of green hue mottled with brown patches.

6 1/4in (16cm) high

\$4,000 - 6,000

十八或十九世紀 碧玉雕松樹靈芝花插

8107
A RETICULATED CELADON JADE HEADDRESS FINIAL
Yuan/Ming dynasty

Finely carved with egrets among lotus leaves and narrow leafy stems, the stone of pale green tone mottled with russet and black patches.

1 3/4in (4.4cm) high

\$2,000 - 3,000

元/明 青玉鏤雕蓮紋爐頂

A very similar finial, dated Yuan dynasty, 13th century, accession number 02.18.392, is in the collection of the Metropolitan Museum of Art, and was gifted to the museum by Heber R. Bishop in 1902.



8108

8108
A GREENISH-WHITE JADE CARVING OF A HORSE
18th/19th century

Well carved as a recumbent horse with a tender posture, its head turned down to its left hind leg, the forelegs bent and the hind legs tucked underneath, the mane beautifully rendered in sixteen graceful plaits, and the long, swirling tail curled over the left side, finely carved with incised lines suggesting the hair, the stone of whitish tone with attractive russet, white and black inclusions.

3 1/2in (8.8cm) wide

\$9,000 - 12,000

十八或十九世紀 青白玉雕馬擺件

Provenance

Robyn Turner Gallery, New York
Collection of Mr and Mrs. M Rosen



8109

8109
**A LARGE WHITE JADE BELT HOOK MOUNTED AS A
 MAGNIFYING GLASS**

The jade, 18th/19th century

Fluidly carved, with a dragon head hook with undercut jaw confronting a deeply undercut figure of a chilong on the curving handle, the reverse with a circular button, the matrix of pale greenish-white hue, the magnifying glass mount marked "Bensabbot, Sterling".

5 5/8in (14.3cm) length of the exposed jade

\$4,000 - 6,000

十八或十九世紀 白玉雕螭龍紋帶鉤鑲放大鏡

A very similar belt hook, of nearly identical design, execution and proportions, dated 18th century, is in the collection of The Metropolitan Museum of Art, accession number 02.18.374.

The mark on the magnifying glass likely refers to Bensabbot of Chicago, a jeweler founded in 1878 who, like Edward Farmer of New York, was known for mounting Chinese jade and hardstone carvings in precious metal housings to re-purpose them for the American luxury goods market.



8110

8110
**A WHITE JADE BELT HOOK WITH DEER HEAD,
 BAT AND PEACHES**
 18th/19th century

The fine white stone crisply carved with the hook formed as a delicate deer's head and the body carved in relief with a bat spreading its wings towards two peaches issuing from a leafy stem, the oval button incised with a yin yang symbol and edges incised with key fret.

3 3/4in (9.5cm) long

\$2,500 - 4,000

十八或十九世紀 白玉雕福鹿壽紋帶鉤



8111

8111
AN INLAID WHITE JADE 'CRANE WITH LINGZHI' BELT HOOK
 Late Qing/Republic period

Unusually carved as a crane clutching a spray of lingzhi fungus in its long beak, the characteristic cap inlaid with rose stone and the eyes as green beads, the rounded body incised with finely detailed incised feathers.

3 3/4in (9.5cm) long

\$2,500 - 4,000

晚清或民國時期 白玉雕鶴壽延年嵌寶石帶鉤



8112

**PROPERTY FROM A PRIVATE
NEW YORK COLLECTION**

8112

**A WHITE JADE PENDANT MOUNTED
ON A BOX**

The jade, 18th/19th century

The silver gilt box mounted with a pendant of rounded rectangular form with a central, ovular aperture, the front carved with writhing chilong wreathed in cloud-scroll, the stone of consistent white tone, the reverse carved with archaic c-scrolls, the jade mounted on a box further adorned with malachite, seed pearls and a pink sapphire.

2 9/16in (6.5cm) wide

\$4,000 - 6,000

玉牌:十八或十九世紀 小盒嵌白玉寶石牌

**PROPERTY FROM A PRIVATE
AMERICAN COLLECTION**

8113

**A THREE-SECTION JADE AND GILT-
METAL BELT BUCKLE**

Qing dynasty

Two sections adorned with white jade plaques carved with chilong and the middle section with a jade *yinyang* symbol, all set within a gilt mount, the jade of white tone with russet inclusions.

3 1/2in (cm) long

\$1,000 - 1,500

清 銅帶扣鑲白玉牌



8113

PROPERTY FROM VARIOUS OWNERS

8114

**A WHITE JADE ARCHER'S RING
18th/19th century**

Finely incised with a scene of budding plants and full leaves, the well-carved inscription being an imperial poem in kaishu script, the stone of an even white tone.

1 1/4in (3.2cm) diameter

\$3,000 - 5,000

十八或十九世紀 白玉御製詩扳指

The inscription reading:

御製詩

夏芳出塞耐秋馨，

繪白為花纈葉青，

彳亍鶴仙心不系，

也來叢畔肖其形

8115

NO LOT



8114



8116

A FINE WHITE JADE BOWL

Qianlong four-character mark and of the period

The bowl with a deeply rounded well supported on a stout foot, the curving walls rising to a sharply flared rim, the even white stone undecorated and smoothly polished, the base incised with a Qianlong four-character mark, together with a tiered, lotus-form wood stand.

5 1/4in (13.2cm) diameter

\$30,000 - 40,000

清乾隆 白玉盃 《乾隆年製》刻款

The bowl is exceptional in its execution and is a tribute to the high quality of jade work at the Qianlong court, with the simple design highlighting the beauty of the stone matrix. The four-character *kaishu* mark on the underside was reserved for prestigious pieces. For another Qianlong jade vessel inscribed with the same mark, see a 'dragon' vase of *gu* form from the Qing Court Collection, preserved in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum: Jade ware (II)*, Shanghai, 2008, pp.157, no.118. A related bowl, formerly in the collection of Heber R. Bishop, Jiaqing four-character mark and of the period, is in the holdings of The Metropolitan Museum of Art, accession number 02.18.701.



8117



8117



8118



8117



8119



8119

8117

A GROUP OF JADE ORNAMENTS

18th/19th century

Including a white and russet jade reticulated plaque carved with a dragon, together with a yellow and russet jade fish and turtle pendant, together with a yellow and russet jade cat group.

2 1/4in (5.7cm) length of the plaque

\$5,000 - 7,000

十八或十九世紀 玉墜三只

PROPERTY FROM VARIOUS OWNERS

8118

A CARVED AMBER PLAQUE

18th/19th century

Symmetrically carved to depict a Buddhist deity, seated in *dhyanasana*, hands clasped in the lap, wearing a tiara and flowing scarves, together with a carved glass lotus stand and a further silk covered stand.

1 3/4in (4.4cm) high

\$2,500 - 3,500

十八或十九世紀 琥珀雕仙人牌

PROPERTY FROM A NORTHERN CALIFORNIAN GENTLEMAN

8119

AN AMBER 'DOUBLE GOURD' CARVING AND A CHALCEDONY 'PEANUT AND JUJUBE' CARVING

Late Qing dynasty

The deep reddish-gold amber shaped as a cluster of three leafy double gourds; the agate naturalistically carved as three conjoined fruit with incised lines, the opaque skin cleverly worked to form peanuts.

The amber carving 2 1/4in (5.9cm) high

\$2,000 - 3,000

晚清 琥珀葫蘆墜及瑪瑙早生貴子把件

The Chinese term for jujube, *zaozi*, is a homophone for 'early son', and peanut is a pun for 'giving birth'. Combined together, the jujube and peanut can thus be interpreted as 'may you soon give birth to a distinguished son'. As such, jujube and peanut are popular snacks or simply part of the 'ritual' decoration used at wedding ceremonies in China.

**BOOKS, PAINTINGS
AND TEXTILES**
書籍、繪畫、織物

Lots 8120-8135



Lot 8130



8120



8120



8122



8122



8121



8123

PROPERTY OF PROFESSOR STEPHEN ADISS
LOTS 8120-8126

8120

R. H. VAN GULIK
EROTIC COLOUR PRINTS
OF THE MING PERIOD

Reproducing the manuscript copy, three volumes, v. 1. Mi xi tu kao v. 2. Mi shu shi zhong v. 3. Hua ying jin zhen, "Privately Published in Fifty Copies, Tokyo, 1951".

\$3,000 - 5,000

高羅佩著 《秘戲圖考》

8121

SHODO ZENSHU (COMPLETE COLLECTION ON CALLIGRAPHY)

17 volumes, including all 15 volumes on Chinese calligraphy, volumes of seal impressions and index, Tokyo, Heibonsha, 1954-1968.

\$1,000 - 1,500

《書道全集》

8122

R. H. VAN GULIK

CHINESE PICTORIAL ART AS VIEWED BY THE CONNOISSEUR

Notes on the Means and Methods of Traditional Chinese Connoisseurship of Pictorial Art, Based Upon a Study of the Mounting of Scrolls in China and Japan, Roma, Istituto italiano per il Medio ed Estremo Oriente, 1958, limited edition in 950 copies, this one 413, complete with pamphlet of 42 silk and paper samples in pocket at inside of back cover.

\$800 - 1,200

古里克著 《書畫鑑賞彙編》

8123

OSVALD SIRÉN

CHINESE PAINTING: LEADING MASTERS AND PRINCIPLES

Seven volumes, London, Lund Humphries, 1956-1958.

\$800 - 1,000

喜龍仁著 《中國繪畫：大師與法則》



8124



8124



8126



8125



8127

8124

TEN BAMBOO STUDIO SHI ZHU ZHAI JIAN PU

Woodblock prints, ink and color on paper, four volumes, in a clothbound slipcase, Beijing, Rongbaozhai, 1952.

\$3,000 - 5,000

十竹齋箋譜 雕版印刷 四卷 一九五二年作

Originally compiled by the late Ming dynasty seal carver Hu Zhengyan (1584-1674), this collection of decorated letter papers was re-issued by Zheng Zhenduo in the 1930's. Offered here, the 1952 reprint is a faithful facsimile of the seventeenth century edition, even incorporating the blind-stamping technique of gauffrage (gonghua 拱花 "embossed design" or "arched pattern") where a dry woodblock is pressed into the paper to create a subtle, low-relief design. On the 1952 edition, Jan Tschichold remarked "the finest issue. An incomparably perfect facsimile; the best printed book of modern times anywhere."

8125

FIVE BOOKS ON CHINESE PAINTING AND CALLIGRAPHY

Including *Songren Huace (Song Album Paintings)* (Peking, 1957), *Yuan Ming Landscapes* (Beijing, 1924), *Hyakushasei Zorekiso Meijin Hosho* (Tokyo, 1938), *Style Transformed* (Taipei, 1977), *Portfolio of Chinese paintings [in the museum], Yüan to Ch'ing periods* (Boston, 1961).

\$1,000 - 1,500

中國書畫叢書五本

8126

TWO VOLUMES ON CHINESE ARTISTS' SEALS

Signature and Seals of Artists, Connoisseurs and Collectors on Paintings and Calligraphy since the Ts'in Dynasty (Hong Kong, 1964) Volume II only, together with Victoria Contag and C.C. Wang, *Seals of Chinese Painters and Collectors of the Ming and Ch'ing Periods* (Hong Kong, 1965).

\$800 - 1,200

《明清書畫印鑒兩冊》

PROPERTY FROM VARIOUS OWNERS

8127

SONG YUAN BAO HUI, RARE PAINTINGS OF SUNG AND YUAN DYNASTIES, MANCHU ROYAL HOUSE COLLECTION

Circa 1930 collotype, unpaginated, approximately 100 illustrations, with the original cloth case.

14 1/8 x 15 3/8in (36 x 39cm)

\$800 - 1,200

《清宮藏宋元寶繪》



8128



8129

8128

**ANONYMOUS
AN IMPERIAL PARTY AT
A LAKESIDE PALACE**
18th/19th century

Horizontal handscroll, mounted for framing,
ink and color on silk, unsigned.

19 1/2 x 81 1/2in (50 x 207cm)

\$10,000 - 15,000

十八或十九世紀 佚名 出遊圖 設色絹本 鏡框

8129

**AFTER DONG BANGDA
FALCON PERCHED IN A GARDEN,**
18th century

Hanging scroll, now mounted, framed and
glazed, ink and color on paper, bearing a
signature reading *chen Dong Bangda gong hui*.

50 1/4 x 24 1/2in (128 x 61.5cm)

\$10,000 - 15,000

十八世紀 董邦達風格 老鷹圖 設色絹本 掛
軸 鏡框



8130

8130

AFTER CHEN MEI (CIRCA 1694-1745)

Ladies in a Garden

Eight panels, mounted for framing, ink and color on silk, one panel bearing a signature of Chen Mei.

90 x 18 1/4in (228.6 x 46.3cm), each panel

\$8,000 - 12,000

仿陳枚(circa 1694-1745) 仕女圖八幅 設色絹本 鏡心

8131

AN EMBROIDERED SILK LANDSCAPE PANEL

18th century

Delicately worked in silk floss, depicting a scholar seated among rocks at the base of a stand of gnarled pine and bamboo, gazing upon a deer, while a crane soars through mists above, the figure and his robes rendered with exceptional detail, the panel now framed and glazed.

34 x 17 1/2in (86.5 x 44.5cm)

\$6,000 - 8,000

十八世紀 刺繡祝壽圖掛屏

In Chinese iconography, deer and cranes both symbolize longevity, and so it is likely that this panel was originally intended as a birthday gift. See a silk figural silk panel with remarkably similar workmanship, technique and design, depicting the Three Stars of Happiness among pines and *taihu* rocks, sold in our San Francisco rooms, 17 December 2013, sale 21033, lot 8264. A further related silk embroidered panel, depicting a herd of deer at a river bank, was sold in these rooms, 14 September 2015, sale 22461, lot 8104.



8131



8132

**PROPERTY OF A NEW
ENGLAND COLLECTOR
LOTS 8132-8133**

8132

**CHAO CHUNG-HSIANG (ZHAO
CHUNXIANG, 1913-1991)
THE KITE (GOOD LUCK SYMBOL)**

Ink, color and acrylic on paper, laid on canvas, framed, dated 68 and signed *Chao* in the upper right and *Chung-hsiang Chao* on the reverse.

36 x 24in (91.5 x 61cm)

\$15,000 - 25,000

趙春翔 1968年作 風箏 彩墨紙本裱於畫布
簽名：'68 Chao、趙春翔

Provenance

Acquired by the parents of the current owner at Galerie Couturier, Stamford, Connecticut, in the early 1970's

8133

**CHAO CHUNG-HSIANG (ZHAO
CHUNXIANG, 1913-1991)
THE PROUD ONE**

Ink and color on paper, laid on canvas, framed, dated 68 and signed *Chao* in the upper right.

19 x 17 3/4in (48.3 x 45cm)

\$5,000 - 10,000

趙春翔 1986年作 驕傲的鳥 彩墨紙本裱於畫布
簽名：'68 Chao

Provenance

Acquired by the parents of the current owner at Galerie Couturier, Stamford CT, in the early 1970's, with a label and stamp on the reverse.

**PROPERTY FROM A PRIVATE
AMERICAN COLLECTION**

8134

CHUANG CHE (BORN 1934)

Landscape 77-85, 1978

Framed, oil on canvas, signed and dated upper left.

57 x 48in (145 x 121cm)

\$25,000 - 35,000

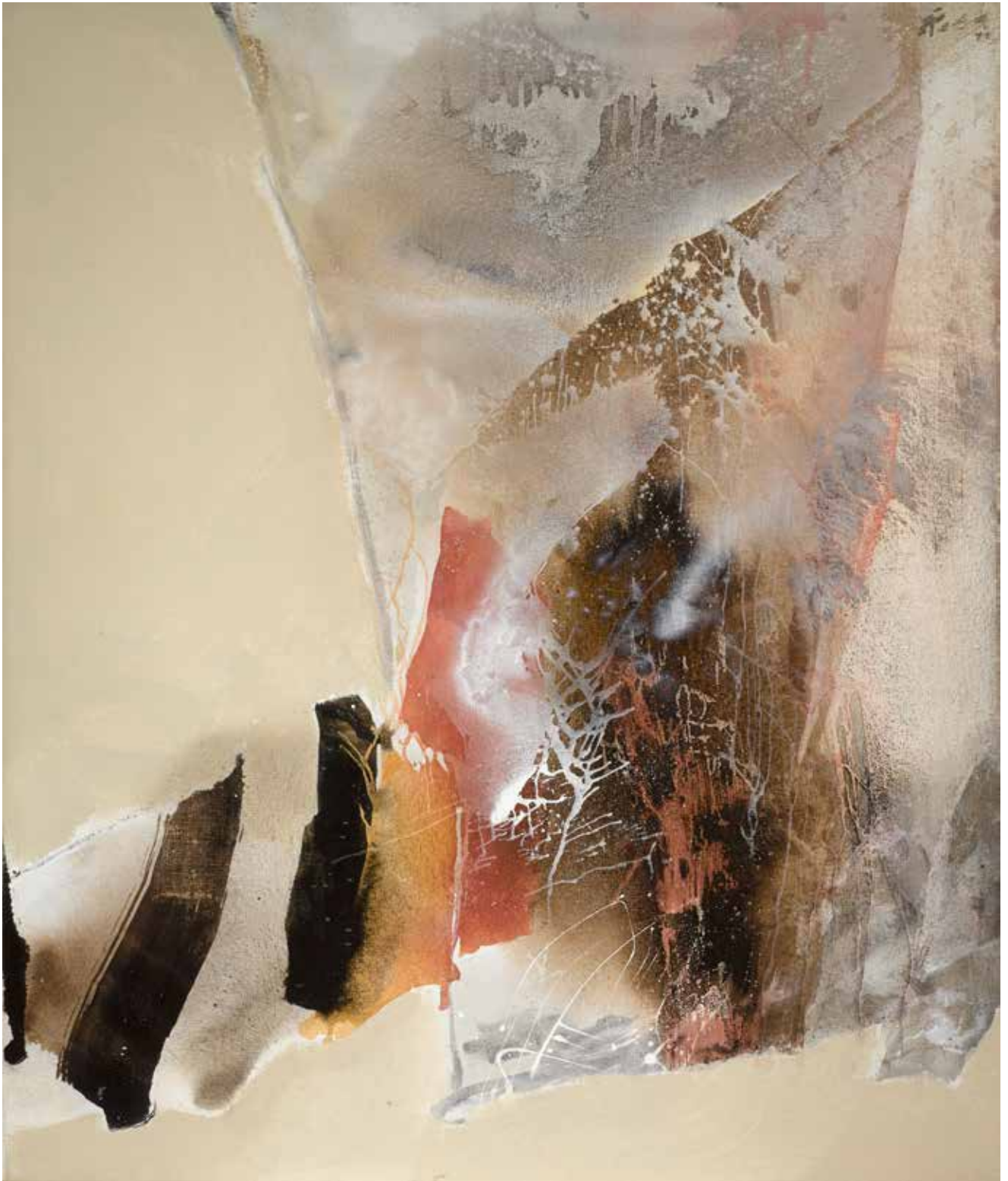
莊喆 1978年作 風景77-85 油畫畫布 鏡框

Provenance

Arwin Galleries, Detroit, Michigan, label on reverse



8133



8134



PROPERTY FROM A NEW YORK ESTATE

8135

WANG JIQIAN (1906-2002)

BLUE AND GREEN MOUNTAINS

Hanging scroll, now mounted and framed, ink and color on paper, dated *jisi, liuyue, bari* (1989, sixth month, eighth day) and signed *Jiqian* with one seal of the artist.

28 1/2 x 18 1/2in (72 x 47cm)

\$12,000 - 18,000

王季銓 (王己千) 1989年作 藍綠山水 設色紙本 鏡框



**SCHOLAR'S OBJECTS
AND SCHOLAR'S ROCKS**
文房擺設、供石

Lots 8136-8156

Lot 8144



8136

PROPERTY FROM VARIOUS OWNERS

8136

**A WHITE BISCUIT PORCELAIN INKSTONE AND COVER
1820-1880**

Of circular form, the exterior finely molded and carved with a butterfly and flowers in bloom, the interior fashioned with an ink grinding surface encircled by a groove, the base unmarked.

4 7/8in (10.2cm) diameter

\$1,500 - 2,000

1820-1880年 瓷雕梅花紋硯台帶蓋

Provenance

Chu Family Collection, Shanghai, 1950s

The restrained carving and the unadorned biscuit porcelain reflects the characteristically austere taste of the scholar, for whom an inkstone is a crucial tool. Compare a related biscuit porcelain inkstone carved with fruiting pomegranate on the cover from the collection of Humphrey K. F. Hui and illustrated in *Elegance in Relief*, Hong Kong, 2006, no. 177.



8137

8137

**AN INKSTONE WITH HONGMU BOX
18th/19th century**

Of rectangular form, the heavy stone carved on one side with a recessed inkwell rendered in cloud shape surrounded by bats among auspicious clouds design in relief, fitted within a hongmu case and cover.

5in x 7in (12.5cm x 17.5 cm) inclusive of wood case

\$2,000 - 3,000

十八或十九世紀 硯台雕福運紋帶紅木盒蓋

Provenance

From a private Los Angeles collection

PROPERTY FROM A NORTHERN CALIFORNIAN GENTLEMAN



8138

8138

**AN ARABIC-INSCRIBED CIRCULAR BRONZE COVER AND A BOX
The cover, Ming dynasty**

The box of short cylindrical form and the cover crisply cast in elaborate calligraphy on a stippled ground, with rich dark brown patination.

5 1/4in (13.3cm) diameter

\$2,000 - 3,000

明 銅阿拉伯文盒蓋

The inscription on the cover repeats twice the phrase *Allahu Akbar* (*Allah is Great*). Compare a group of three Arabic-inscribed bronze covered boxes, from the Estate of Ms. Naomi Lindstrom, sold in our San Francisco rooms, 23 June 2015, sale 22411, lot 7110.



PROPERTY FROM VARIOUS OWNERS

8139

A LARGE HUALI BRUSHPOT, BITONG

19th century

Of simple cylindrical section with straight sides, the base centered by a plugged circular aperture, the densely grained wood of dark brown patina. *9in (23cm) high*

\$6,000 - 8,000

十九世紀 黃花梨筆筒



8140



8141

8140

A BURLWOOD BRUSHPOT, BITONG
19th century

Of elongated irregular form, the trunk well hollowed out from the richly knotted and perforated burls exhibiting a variegated brown color, the base and the rim both reinforced with wooden additions.

5 1/4in (13cm) high

\$4,000 - 6,000

十九世紀 瘿木筆筒

Provenance

A private Hawaiian collection

8141

A BAMBOO WATER COUPE
19th century

Of oval form, the exterior finely carved in high relief with prunus branches in bloom, the opening shaped in the form of a prunus.

5 1/4in (10.3cm) wide

\$2,000 - 3,000

十九世紀 竹雕梅花紋水丞

Provenance

A private English collection



8142

PROPERTY FROM THE ABE GERCİK COLLECTION

8142

A FINELY CARVED BOXWOOD RUYI SCEPTER

19th century

Naturalistically carved and reticulated in the form of a gnarled lingzhi fungus, entwined with spiraling branches, the reverse carved with an adaptation of the poem "Invitation to Liu Shijiu" by Bai Juyi (772–846).

14 3/4in (39cm) long

\$6,000 - 8,000

十九世紀 黃楊木如意柄

A selection of nine finely carved naturalistic wood *ruyi* scepters, dated to the Yongzheng or Qianlong periods, including a boxwood example carved as a lingzhi, were exhibited at the Royal Academy, London, and illustrated in the catalog *China: The Three Emperors 1662-1795*, London, 2005, pp. 366-367, no. 273.

A similar boxwood *ruyi* scepter, also inscribed, was sold in these rooms 16 March 2015, lot 8071. Another, from the collection of Robert H. Blumenfield was sold at Christie's New York, 22 March 2012, sale 2648, lot 1225.

PROPERTY FROM VARIOUS OWNERS

8143

A ROOTWOOD 'SCHOLAR'S ROCK' CARVING

Qing dynasty

Cleverly and intricately carved as an elegant scholar's rock with craggy edges and hollowed voids, the integral stand formed as a gnarled pine trunk with needle clusters.

13 3/4in (35cm) high

\$5,000 - 7,000

清 木雕樹石供



8143

8144

A FINE CINNABAR LACQUER SQUARE BRUSHPOT, BITONG

Qianlong four-character mark and of the period

Finely incised through deep layers of bright cinnabar lacquer with a continuous landscape scene across the four sides and chamfered corners depicting travelers greeting a farming boy riding a buffalo, a contemplative scholar accompanied by a servant with a *qin*, a gentleman cooling himself with a fan beside two boys playing and another scholar and boy traversing a low bridge, all in an intricately conceived idealized landscape of pine and *wutong* groves, rocky mountains and rivers stretching into far vistas, a narrow key-fret border carved immediately below the replacement yellow metal mount to the rim and repeated above the black lacquered base with three of four surviving low feet surrounding the incised mark at the center colored with gilt pigment.

5 3/8in (13.6cm) high

\$10,000 - 15,000

清乾隆 剔紅仕人山水圖筆筒 《乾隆年製》金漆楷書款

Provenance

A private Denver, Colorado collection

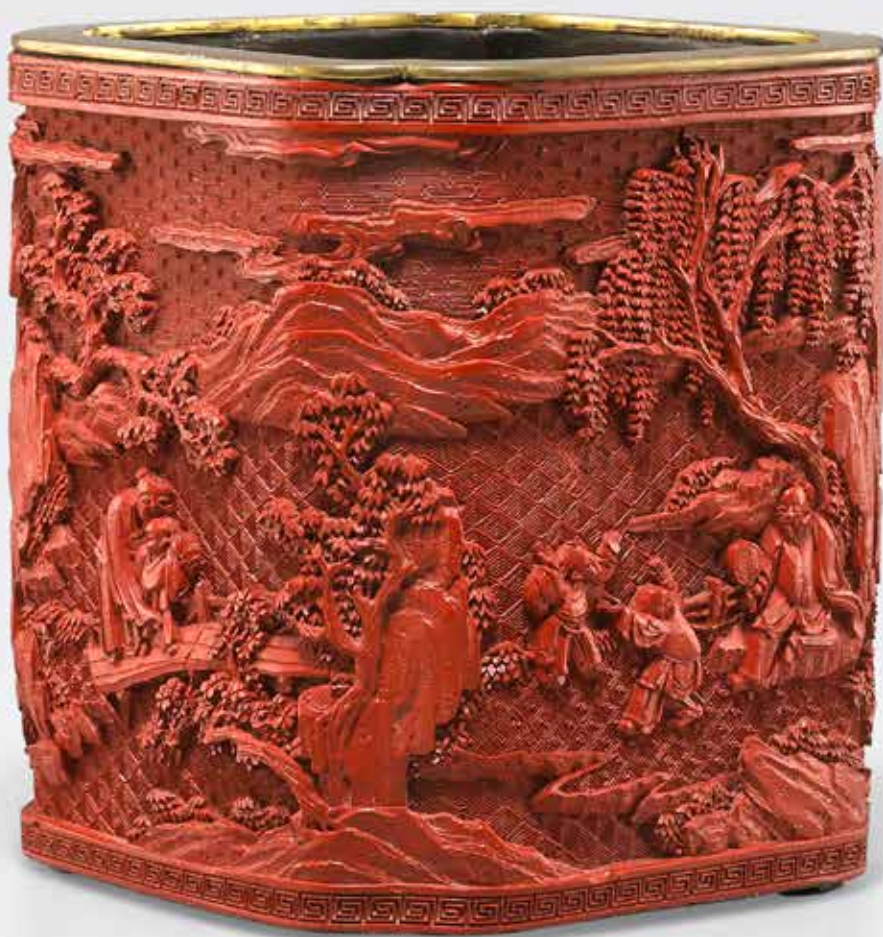
Henry White Warren (1831-1912), Methodist Episcopal bishop and co-founder of the Iliff School of Theology in Denver, Colorado, by repute

For comparable cinnabar lacquer brush pots in the Qing Court Collection, see *Gugong Bowuyuan Cang Wenwu Zhenpin Quanji 46: Qingdai Qiqi* (The Complete Collection of the Treasures of the Palace Museum 46: Lacquer Wares of the Qing Dynasty), the first a five-lobed brush pot with flowers, imperial poems and similar key-fret bands to the edges, as Qianlong period, no. 23, pp.36-37; and a square-sectioned example with canted corners and figures in landscapes framed by a key-fret border, no. 42, pp. 62-63. See also a similar gilt four-character mark carved to the base of a red lacquer box displaying a hundred children at play, no. 19, pp. 18-29.

A closely related lacquer brushpot, dated to the Qianlong period, is in The Metropolitan Museum of Art, New York, accession number 13.100.147, acquired with the John Stewart Kennedy Fund, 1913. It is interesting to note the close similarity of deeply incised carving styles and subject matter: the museum brushpot also depicts a scholar and a boy with a *qin*, gentlemen and boys relaxing, and travelers amid groves and rivers, although the four scenes are contained within cartouches framed by foliate scrolls. The subject matter of both the present lot and the museum example exhibit the fascination of the scholarly class with the Daoist ideal of retirement from public service to dwell in the mountains and contemplate nature. As such it would have provided a means of brief escape and relaxation from his Confucian duties for scholar-official whose desk it adorned.

Another related lacquer brushpot dated to the Qianlong period sold at Sotheby's Hong Kong, 8 April 2010, sale HK0323, lot 1931.

乾隆
年製



ON THE APPRECIATION OF FANTASTIC ROCKS

The collecting and connoisseurship of extraordinary shaped rocks has a long and compelling history in Chinese aesthetic culture. Throughout the centuries both emperors and the scholar-elite have considered the rocks' unusual forms worthy of contemplation in both an exterior garden setting as well as inside the home. Enjoyed for their dynamic shapes that could be judged with similar criteria used for calligraphy—traditionally the highest art form in China-- or appreciated for their resemblance to lofty mountains or coiled dragons, fantastic rocks (*guaiishi*) were prized for their abstract qualities as well as their inspiration for imagination.

Starting in the Han dynasty (206 bce -220ce) monoliths were moved and carefully arranged to become the focus of the landscape. By the Song dynasty (906-1279) smaller pieces were placed on table tops and within the walls of the scholars' studio. In the first half of the 12th century Du Wan wrote *Yunlin Shipu (Stone Catalogue of the Cloud Forest)*, the first to be dedicated solely to the 114 different types of rocks suitable for viewing. In the following millennium a comprehensive body of Chinese literature arose devoted to the study and connoisseurship of these interestingly shaped stones, with poetic language describing the criteria for evaluating their shapes, textures and different materials.

In as much as fantastic rocks were embraced as natural works of art, they also became the inspiration for artists to convey their captivating forms and deeper meanings. The Song emperor Huizong (reigned 1100-1125/26) depicted "Auspicious dragon rock" in 1117 as a positive omen for his rule. The image of the Song poet Mi Fu (1051-1107) bowing in obeisance to a masterful stone became a favorite subject of painters throughout the centuries, and the Ming artist Wu Bin (c. 1583-c. 1626) painted ten views of a single fantastic stone owned by his friend Mi Wanzhong (1570-after 1628).

In modern times the collecting, connoisseurship, and inspiration of fantastic Chinese stones continues to evolve. With 20th century classical masters such as Zhang Daqian (1899-1983) and CC Wang (1907-2003) not only collecting but depicting rocks, and Liu Dan (born 1953) and Zeng Xiaojun (born 1954) carrying the tradition into the 21st century. Nor has this lithophilia stayed limited to Chinese culture, as Henry Moore (1898-1986) was a known collector and Roy Lichtenstein (1923-1997) created his own series of 'fantastic rocks' in his own familiar style.

怪石之赏

在中国 美文化里，收藏和 奇峰异石的 史由 已久。在 去的几百年，无 是皇帝 是文人精英，都喜 形 不 常的石头置于室外庭院或室 案几，之 之。而在 看把玩之，人 常常会用类似 价 法的方法，析石头各式丰富的形 和姿 ——它 或似高山，或似蟠龙。由于其本身所具有的抽象性，以及由此激发人 的想象力，怪石因此而受到 。

自汉代起（公元前206-220），古代中国人会通 精心移动和布置巨石，使之成 风景的焦点。到宋代（906-1279），体 小的怪石常被置于文人 斋的案头或墙 。宋人杜 于12世 上半叶撰了《云林石 》一 。中 门介了114种适合 的石头。而在随后的一千年 间里，于研究和 各类奇石的著作大量涌 。些著作大多使用富有 意的 言 石头的形、感和材料。

怪石成 一种自然艺 之，它也变成了艺 家 作的灵感 源。怪石不 激发艺 家表 其 特的形，也促其发掘更深 次的含义。在宋徽宗统治 期（1110-1125/26），徽宗于1117年 制了“祥龙石 卷”，以期此画 他统治的幸运征兆。又如，宋代 人米芾（1051-1107）向一块圣石鞠躬的画面亦成 之后几百年 代画家所喜 的 作主。而明代画家吴彬（大 1583-1626）曾 作 十幅描 同一怪石的作品，之后 些作品都 其朋友米万钟（1570-1628之后）所藏。

入近代，收藏、 怪石，和怪石作 艺 家 作源泉的 统 随之演变。20 世，统 艺 大 大千、王己千不 收藏怪石，也常以怪石作 他的 作 材。而在21世，艺 家 丹（1953-）、曾小俊（1954-）等也 延 此 作 统。另外，石 的 统在近代已不 局限于中国文化，西方的亨利·摩尔（1898-1986）就是一位知名的奇石收藏家，伊·利希滕斯坦（1923-1997）也曾 用他熟悉的风格 作 一系列的“怪石”作品。



8145



8146



8147

**PROPERTY FROM A TUCSON ARIZONA PRIVATE COLLECTION
LOTS 8145-8152**

8145

A LINGBI SCHOLAR'S ROCK

Of vertical orientation, branching into two large protuberances, the swirling form suggesting an ancient, gnarled tree, the stone of dark gray tone with various white striations, the surface glossy and smooth, wood stand.

25in (63.5cm) high

\$3,000 - 5,000

靈璧石供

8146

A VERTICAL JINWEN SCHOLAR'S ROCK

Of tall columnar form, the surface lustrous with a chocolate brown tone and attractive caramel bands, the inscribed wood stand reading "Jin wen shi", a copy of *Classical Chinese Rocks* included with the lot. 15 3/4in (40cm) high

\$6,000 - 8,000

錦紋石石供

Provenance

Christie's New York 20 September 2002, lot 107
Niliuzhai Collection

Published

David Ren 中國古代賞石 *Classical Chinese Rocks*, Beijing, 2002, pp. 234-235.

8147

A SCHOLAR'S ROCK

Rising vertically to suggest an eagle perched on a rock, as in the paintings of Lin Liang (1424 – 1500), the contours of the form with sharp, blade-like edges, the stone of dark brown tone, the surface with many small convex protuberances reminiscent of pebbled leather, wood stand.

19in (48.3cm) high

\$3,000 - 5,000

石供



8148

8148

A LINGBI SCHOLAR'S ROCK

In the form of a horizontal, sloping mountain, with dramatic overhangs and hollows, the stone of dark gray color with white veins and deep striations, the surface with a glossy quality, wood stand.

26in (66cm) long

\$5,000 - 7,000

靈璧石供



8149

8149

A LINGBI SCHOLAR'S ROCK

Rising in three tiers marked by white veins, the form reminiscent of canyon walls, the the stone of a deep, glossy grey tone, wood stand.

28in (71cm) long

\$4,000 - 6,000

靈璧石供

8150

A SMALL LIMESTONE SCHOLAR'S ROCK

Sloping horizontally in the form a mountainscape, the terrain with wildly undulating peaks, cliffs and canyons, formed of dark gray limestone, possibly Lingbi stone or of Japanese origin, wood stand.

10in (25.5cm) long

\$2,000 - 3,000

石灰岩石供

8151

A YELLOW WAX STONE SCHOLAR'S ROCK

Of vertical orientation and irregular form, the surface smooth and riddled with large and small holes, the color ranging from chalky yellow to orange to light brown, wood stand.

14in (35.6cm) high

\$1,500 - 2,500

黃蠟石供



8151

8152

A SMALL SCHOLAR'S ROCK

Of irregular shape and likely formed of smithsonite, suggesting a towering karst peak, the surface a warren of small cluster of smooth protuberances, crevices and holes, the stone matrix containing white, pink and yellow hues.

8in (20.3cm) high

\$1,000 - 1,500

石供



8152



8153



8154

PROPERTY FROM VARIOUS OWNERS

8153

A SCHOLAR'S ROCK

The yellowish brown stone with jagged erosion forming deep linear hollows and overhanging edges, wood stand.

13 3/8in (34cm) wide

\$3,000 - 4,000

石供

8154

A SCHOLAR'S ROCK

The stone of yellowish brown color with fine striations and inclusions, shaped as an arch with deep hollows and voids, wood stand.

14in (35.6cm) wide

\$1,500 - 2,500

石供



8155

8155

A SCHOLAR'S ROCK

The ink-black craggy stone curving over a central void and punctuated by further hollows and jagged edges, wood stand.

9 1/4in (23.5cm) wide

\$3,000 - 4,000

石供

8156

A SCHOLAR'S ROCK

Of blackish stone with paler brownish striations, edges smoothed and opening into circular hollows, overhangs and dramatic voids, wood stand.

12in (30.2cm) high

\$1,500 - 2,500

石供



8156

END OF SALE

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 the catalog. If not so removed, daily storage fees will be payable to us by the purchaser as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the purchaser's risk and expense, as set forth in more detail in the "Buyer's Guide." Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the purchaser. Bonhams can provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

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

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

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

MEDIATION AND ARBITRATION PROCEDURES

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

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

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

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

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

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

- (A) All arbitration proceedings shall be confidential;
- (B) The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;
- (C) Discovery, if any, shall be limited as follows: (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (III) Compliance with the above shall be enforced by the arbitrator in accordance with California law;
- (D) Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;
- (E) The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

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

LIMITED RIGHT OF RESCISSION

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

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

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

REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

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

LIMITATION OF LIABILITY

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

SELLER'S GUIDE

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at www.bonhams.com/us 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. 3550.

Catalogs

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

Previews

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

Estimates

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

Reserves

Unless indicated by the ρ symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the consignor is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer property in which it has an ownership interest in whole or in part or otherwise has an economic interest. Such property, if any, is identified in the catalog with a \blacktriangle symbol next to the lot number(s).

Bonhams may also offer property for a consignor that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a \circ symbol next to the lot number(s).

Bidding at Auction

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

Valid Bonhams client accounts are required to participate in bidding activity. You can obtain registration information online, at the reception desk or by calling our Client Services Department.

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

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

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

In Person

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

Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of auction online or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at www.bonhams.com/us, at offsite auction locations, and at our San Francisco, Los Angeles and New York galleries.

By Telephone

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

Online

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit www.bonhams.com/us for details.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

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

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

Currency Converter

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

Buyer's Premium

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

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

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

Payment

All buyers are asked to pay and pick up by 3pm on the business day following the auction. Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within 5 business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank. For payments sent by mail, please remit to Cashier Department, 220 San Bruno Avenue, San Francisco, CA 94103.

Sales Tax

California, Arizona, Colorado, Connecticut, Florida, Georgia, Illinois, Nevada, New York, Massachusetts, Pennsylvania, Texas, Washington state and Washington DC residents must pay applicable sales tax. Other state or local taxes (or compensating use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed above.

Shipping & Removal

Bonhams can accommodate shipping for certain items. Please contact our Cashiers Department for more information or to obtain a quote. Carriers are not permitted to deliver to PO boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price will accompany all international purchases.

Collection of Purchases

Please arrange for the packing and transport of your purchases prior to collection at our office. If you are sending a third party shipper, please request a release form from us and return it to +1 (212) 644 9009 prior to your scheduled pickup. To schedule collection of purchases, please call +1 (212) 644 9001.

Handling and Storage Charges

Please note that our offices have requirements for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. Bonhams will hold all purchased lots in our gallery until Tuesday March 22 without penalty. After March 22 collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

Storage charges of \$5 per lot, per day will begin accruing for any lots not collected by the 31st day after the auction.

Bonhams reserves the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Handling and storage fees will apply.

Auction Results

To find out the final purchase price for any lot following the sale, please call our automated auction results line at +1 (800) 223 2854 ext. 3400. All you need is a touch-tone telephone and the lot number. Auction results are usually available on the next business day following the sale or online at www.bonhams.com/us.



IMPORTANT NOTICE TO BUYERS

COLLECTION & STORAGE AFTER SALE

Please note that all oversized lots listed below, that are not collected by **4PM ON TUESDAY, MARCH 22** will be removed to the warehouse of Cadogan Tate Fine Art Storage Limited. Lots not so listed will remain at Bonhams; provided, however, **THAT IF BUYERS OF LISTED LOTS ALSO BUY OTHER NON-LISTED ITEMS, THESE OTHER LOTS WILL ALSO BE REMOVED TO THE WAREHOUSE OF CADOGAN TATE**, so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams department.

LOTS WILL BE AVAILABLE FOR COLLECTION FROM CADOGAN TATE BEGINNING AT 10AM ET ON FRIDAY, MARCH 25.

Address

Cadogan Tate
301 Norman Ave
Brooklyn, NY 11222

Lots will be available for collection 24hrs following transfer to Cadogan Tate every business day from 9.30am to 4.30pm ET.

Collections appointments must be booked 24 hours in advance (subject to full payment of all outstanding amounts due to Bonhams and Cadogan Tate) by contacting Cadogan Tate at +1 (917) 464 4346.

HANDLING & STORAGE CHARGES

Please note: For sold lots removed to Cadogan Tate there will be transfer and insurance charges but no storage charge due for lots collected within 7 days of the transfer date. For sold lots that remain at Bonhams, there will be no storage charge for lots collected within 21 days of the sale date.

The per-lot charges levied by Cadogan Tate Fine Art Storage Ltd are as follows (plus any applicable sales tax):

FURNITURE/LARGE OBJECTS

Transfer \$75
Daily storage..... \$10
Insurance (on Hammer + Premium + tax) 0.3%

SMALL OBJECTS

Transfer \$37.50
Daily storage..... \$5
Insurance (on Hammer + Premium + tax) 0.3%

Please contact Catherine More at Cadogan Tate Fine Art Storage at
+1 (917) 464 4346
+1 (347) 468 9916 (fax)
c.more@cadogantatefineart.com

For more information and estimates on domestic and International shipping, please contact Catherine More at
+1 (917) 464 4346 or
c.more@cadogantatefineart.com

PAYMENT

All amounts due to Bonhams and all charges due to Cadogan Tate Fine Art Storage Ltd must be paid by the time of collection of the property from their warehouse.

TO MAKE PAYMENT IN ADVANCE

Telephone +1 (917) 464 4346 to ascertain the amount due, payable by cash, check, or credit card.

PAYMENT AT TIME OF COLLECTION

May be made by cash, check, or credit card.

Lots will only be released from Cadogan Tate's warehouse upon production of the "Collection Slip" obtained from the Cashier's office at Bonhams.

The removal and/or storage by Cadogan Tate of any lots will be subject to their standard Conditions of Business, copies of which are available at Bonhams.

PLEASE NOTE

Cadogan Tate does not accept liability for damage or loss, due to negligence or otherwise, exceeding the sale price of such goods, or at their option the cost of repairing or replacing the damaged or missing goods.

Cadogan Tate reserves a lien over all goods in their possession for payment of storage and all other charges due them.

OVERSIZED LOT

8037

GLOSSARY

TYPICAL HEADINGS USED IN THE CATALOG

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

AUTHORSHIP

WANG HUI

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

ATTRIBUTED TO WANG HUI

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

SCHOOL OF WANG HUI

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

AFTER WANG HUI

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

“SIGNED”

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

“BEARING THE SIGNATURE OF” OR “INSCRIBED”

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

CERAMICS, PORCELAINS AND OTHER WORKS OF ART

FAMILLE VERTE OVOID VASE KANGXI MARK AND PERIOD

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

FAMILLE VERTE OVOID VASE KANGXI PERIOD

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

FAMILLE VERTE OVOID VASE KANGXI MARK

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

FAMILLE VERTE OVOID VASE

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

PHONETICS OF THE PINYIN AND WADE-GILES SYSTEMS

The following phonetic chart is provided as a pronunciation aid.

INITIALS SYLLABLES:

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

FINAL SYLLABLES:

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

REGULATED SPECIES MATERIALS AND CITES PERMITS PHYSICAL CONDITION OF LOTS IN THIS AUCTION

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.

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

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

NO GUARANTEE OF AUTHENTICITY FOR CHINESE PAINTINGS

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

SNUFF BOTTLE DISCLAIMER

Unless otherwise specified in the cataloguing of a lot, snuff bottle stoppers are not included in any snuff bottle lots or in the estimate or purchase price of such a lot sold hereunder, regardless of whether the snuff bottle lot is illustrated with one or more stoppers. While Bonhams makes reasonable efforts to ensure that a stopper illustrated or exhibited with a snuff bottle lot accompanies the lot upon collection or release, it accepts no liability for not doing so or for damage or loss to stoppers during storage or shipment. In addition, if a snuff bottle lot is exhibited or purchased by a buyer outside the United States, Bonhams may remove any stopper accompanying a lot that contains restricted materials.

在圖錄拍品描述中沒有特別說明的情況下，無論鼻煙壺的拍品照片中是否包含一個或多個壺蓋，鼻煙壺的壺蓋均不包括在拍品、估價或售價範圍之內。邦瀚斯會盡可能地確保照片或預展中包括的壺蓋連同鼻煙壺拍品一同交付給買家，但是不對壺蓋的缺失或其在存儲運輸過程中造成的損壞承擔任何責任。除此之外，如果某鼻煙壺拍品被送往美國以外展出或被美國之外的買家購買，且其壺蓋包含受監管材料，邦瀚斯可能會有意移除相關壺蓋。

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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Paddle number (for office use only)

General Notice: This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Guide relating to this sale and other published notices and terms relating to bidding. Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

Notice to Absentee Bidders: In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer's Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.

Notice to First Time Bidders: New clients are requested to provide photographic proof of ID - passport, driving license, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorizing the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bankers reference.

Notice to online bidders; If you have forgotten your username and password for www.bonhams.com, please contact Client Services.

If successful

- I will collect the purchases myself
- Please contact me with a shipping quote (if applicable)
- I will arrange a third party to collect my purchase(s)

Please mail or fax the completed Registration Form and requested information to:

Bonhams Client Services Department
 580 Madison Avenue
 New York, New York 10022
 Tel +1 (212) 644 9001
 Fax +1 (212) 644 9009
 Automated Auction Results
 Tel +1 (415) 503 3410

Bonhams

Sale title:	Sale date:
Sale no.	Sale venue:
General Bid Increments: \$10 - 200by 10s \$200 - 500by 20 / 50 / 80s \$500 - 1,000by 50s \$1,000 - 2,000by 100s \$2,000 - 5,000by 200 / 500 / 800s \$5,000 - 10,000by 500s \$10,000 - 20,000by 1,000s \$20,000 - 50,000by 2,000 / 5,000 / 8,000s \$50,000 - 100,000by 5,000s \$100,000 - 200,000by 10,000s above \$200,000at the auctioneer's discretion The auctioneer has discretion to split any bid at any time.	
Customer Number	Title
First Name	Last Name
Company name (to be invoiced if applicable)	
Address	
City	County / State
Post / Zip code	Country
Telephone mobile	Telephone daytime
Telephone evening	Fax
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.	
E-mail (in capitals) _____	
By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.	
I am registering to bid as a private client <input type="checkbox"/>	I am registering to bid as a trade client <input type="checkbox"/>
Resale: please enter your resale license number here _____ We may contact you for additional information.	

SHIPPING
Shipping Address (if different than above): Address: _____ Country: _____ City: _____ Post/ZIP code: _____

Please note that all telephone calls are recorded.

Type of bid (A-Absentee, T-Telephone)	Lot no.	Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section.	MAX bid in US\$ (excluding premium and applicable tax) Emergency bid for telephone bidders only*

You instruct us to execute each absentee bid up to the corresponding bid amount indicated above.

* Emergency Bid: A maximum bid (exclusive of Buyer's Premium and tax) to be executed by Bonhams **only** if we are unable to contact you by telephone or should the connection be lost during bidding.

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND SHALL BE LEGALLY BOUND BY THEM, AND YOU AGREE TO PAY THE BUYER'S PREMIUM, ANY APPLICABLE TAXES, AND ANY OTHER CHARGES MENTIONED IN THE BUYER'S GUIDE OR CONDITIONS OF SALE. THIS AFFECTS YOUR LEGAL RIGHTS.

Your signature:	Date:
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**CHINESE SNUFF BOTTLES FROM
TWO PRIVATE AMERICAN COLLECTIONS:
Marcia J. Howard and the
Joanna Lau Sullivan Trust**
Monday March 14, 10am
New York

PREVIEW

March 11-14

+1 (917) 206 1677

bruce.maclaren@bonhams.com



Bonhams

NEW YORK

bonhams.com/chinese

**THE SZE YUAN TANG
COLLECTION OF
CHINESE JADES**

Tuesday 5 April 2016
Bonhams Hong Kong Gallery
Suite 2001, One Pacific Place
Hong Kong

**AN EXCEPTIONALLY RARE BROWN
JADE CEREMONIAL DAGGER, GE**

Warring States Period
20.9cm (8 1/4in) long

HK\$800,000-1,200,000

PREVIEWS

1 to 4 April, Hong Kong

ENQUIRIES

Hong Kong
+852 2918 4321
chinese.hk@bonhams.com



Bonhams

HONG KONG

**INDIAN, HIMALAYAN AND
SOUTHEAST ASIAN ART**

Monday March 14, 4pm
New York

PREVIEW
March 10-14

**A SILVER AND COPPER
INLAID COPPER ALLOY
FIGURE OF BUDDHA**
Kashmiri, circa 8th century
7 1/4 in. (18.41 cm) high
\$200,000 - 300,000

INQUIRIES
+1 (917) 206 1620
doris.jinhuang@bonhams.com



Bonhams

NEW YORK

bonhams.com/himalayan

ASIA WEEK

NEW YORK


紐約亞洲藝術週

March 10–19, 2016

Asia Week New York 2016 is a collaboration among Asian art specialists, 5 auction houses, and 19 museums and Asian cultural institutions in the metropolitan New York area from March 10–19, 2016. Simultaneous exhibitions presented by more than 40 prominent Asian art dealers from the U.S. and abroad, auctions at Bonhams, Christie's, Doyle New York, iGavel, and Sotheby's as well as dozens of special events are planned for this period. All exhibitions, auctions, and events will be listed in a comprehensive illustrated guide with maps, available at the participating galleries, auction houses, and cultural institutions in February 2016 as well as on the Asia Week New York website.

www.asiaweekny.com





£ 1793

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